

Erica Fudge
ELS3003

Representing
Animals in
Fiction 1877 to
the Present

Module Handbook

Semester 1 2005/6

Module Programme

With the exception of the readings in Week 1, all reading (literary, critical and theoretical) must be done in advance of the lecture each week.

Introduction: Theory and Representing Animals

Week 1: Reading (in class):

- Terry Eagleton, from 'What is Literature?'
- Tony Bennett, from *Formalism and Marxism*
- Christine Kenyon-Jones, from *Kindred Brutes*

Lecture: Introduction: Representing Animals

Seminar: Literature and Animals

Animal Lives

Week 2:

- Anna Sewall, *Black Beauty* (1877)
- Friedrich Nietzsche, 'On Truth and Lies in a Nonmoral Sense'
- Tom Tyler, 'If Horses Had Hands...'

Lecture: Animal Lives and Anthropomorphism

Seminar: *Black Beauty* as literature

Week 3:

- Jack London, *The Call of the Wild* (1903)
- Joan London, from *Jack London and His Times*
- Howard Horwitz, from 'Primordial Stories: London and the Immateriality of Evolution'

Lecture: Darwinism, Nature and the Civilized

Seminar: Wild Nature

Week 4:

- Virginia Woolf, *Flush* (1933)
- Kate Flint, 'Introduction' to Oxford World's Classics edition of *Flush*
- Susan Merrill Squier, 'Flush's Journey from Imprisonment to Freedom'

Lecture: Writing an Animal's Life

Seminar: Is *Flush* about a dog?

Week 5:

- Eric Knight, *Lassie Come-Home* (1940)
- Julie Smith, 'Beyond Dominance and Affection: Living with Rabbits in Post-Humanist Households'

Lecture: Children, Pets and Dominion

Seminar: Animal Agency and Human Control

Week 6:

- J.M. Coetzee, *The Lives of Animals* (2000)
- Thomas Nagel, from 'What is it like to be a bat?'
- Nancy E. Snow, 'Compassion'

Lecture: Writing Ethics

Seminar: The morality of literature

Week 7: Essay Writing Week

Fables

Week 8:

- H.G. Wells, *The Island of Doctor Moreau* (1896)
- Extracts from Patrick Parrinder ed., *H.G. Wells: The Critical Heritage*

- Frank McConnell, from *The Science Fiction of H.G. Wells*
Lecture: Vivisection and Literature
Seminar: Describing the Indescribable

Week 9:

- Mikhail Bulgakov, *The Heart of a Dog* (1925)
- Lesley Milne, from *Mikhail Bulgakov: A Critical Biography*
- Edythe C. Haber, from *Mikhail Bulgakov: The Early Years*

Lecture: Identity and the Animal

Seminar: Fables and Beasts

Week 10:

- Peter Dickinson, *Eva* (1988)
- René Descartes, from *Discourse on the Method* (1637) and Correspondence (1649)
- Lynda Birke and Mike Michael, 'The Heart of the Matter: Animal Bodies, Ethics and Species Boundaries'

Lecture: Crossing Boundaries

Seminar: Inhabiting the Other

Conclusion: Fiction and Reality

Week 11:

- Yann Martel, *The Life of Pi* (2003)

Lecture: Animals and Magical Realism

Seminar: Preferred Readings and Animal Nature

NOTE ON PREPARATION EACH WEEK

In preparation for each week's three hour session you must read the primary text and all of the secondary materials listed on this outline. In the module reader there are always questions related to each of the critical/theoretical texts you are looking at. As part of your weekly preparation you **MUST** prepare responses to these questions. Often the questions are simply there to support your reading, but sometimes you will be asked to begin to formulate a personal response to what you have been looking at. I don't expect you to turn up in class with a fully worked-out answer; some thoughts towards an answer are enough. I will periodically ask to see the notes you bring to class to check that your preparation work is appropriate to the task in hand.

Please bear in mind that the more work you put in to a module the more you will get out of it and that turning up to class without doing adequate preparatory work will lead to you feeling bored, and to your colleagues feeling annoyed that you cannot contribute to discussions in an appropriate manner.

Rooms, times and attendance

Thursday TBC

The official minimum attendance requirement is that you should come to at least 75% of all the sessions. If your attendance falls below that level you risk failing the module.

Contact

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Dial 0208-411-6077 if calling from outside the University.

Office hour: 10.00-11.00 Friday

Please make sure that you use or can access your mdx email account as group emails using these addresses will be used to give out information during the module.

General Information About the Module

Aims and the Nature of the Module

Animals are central to our lives, and are central to the ways in which meaning is made in many literary texts. But the presence of animals in literary texts also allows us to see in new ways how those literary texts work. This module looks at a number of ways in which some modern writers have represented animals in fiction, and concentrates on two kinds of representation: the 'animal life' and contemporary scientific 'fables'. Alongside some key literary texts – including *Black Beauty*, *Lassie Come-Home*, and *The Island of Doctor Moreau* - you will read materials from a range of areas – literary theory, philosophy, history, art history – and will be asked to think about what it means to represent; how representation can work in an ethical way; how literature can respond to, and act upon, wider political debates. Ultimately, you will be asked to think about the question, in what ways can the novel offer its readers a way into a new, possibly ethical relationship with animals?

This module takes as its focus a number of literary texts and asks students to analyse them in the light of current theoretical and philosophical discussions of the place of animals. Divided into two sections, the module looks first at issues of subjectivity and the representation of animals; the second at three modern 'fables' and at questions of metamorphosis and morality. In the conclusion it uses Yann Martel's *Life of Pi* as a way of thinking about why it is we represent animals.

Students will:

- Identify and evaluate a range of narrative techniques used in the representation of animals in a number of modern literary texts
- Analyse ethical issues relating to the representation of animals
- Assess the significance of intended readers on the representation of animals
- Engage with literary and philosophical materials and evaluate the role of the literary in ethical and political debate

Learning Outcomes

Knowledge

- Knowledge of the linguistic, literary, cultural and socio-historical contexts in which literature is written and read
- Awareness of the variety of critical and theoretical approaches to literary study
- Awareness of how literature and other cultural productions produce and reflect cultural change and difference

Skills

Students will:

- Critically review, consolidate and extend a knowledge of the distinctive nature of representation in modern fiction, and of the linguistic, literary, cultural and socio-historical contexts in which literature is written and read.
- Demonstrate and awareness of how literature and other cultural products produce and reflect change
- Critically evaluate new concepts and evidence from a range of critical and theoretical approaches to the representation of animals
- Transfer and apply diagnostic and creative skills and exercise independent judgement, and display an ability to understand, interrogate and apply a variety of theoretical positions and weigh the importance of alternative perspectives
- Demonstrate research skills, including information retrieval, organisation and critical and theoretical evaluation.

Module Reader

A module reader will be given to you at the beginning of the module. This contains a number of critical and theoretical essays. You must ensure that you read in advance the relevant materials and bring the reader to each lecture and seminar.

Information about the module and weblinks to relevant sites are on the module website on Oasis – accessible through the University's student site 24-7:

<http://www.mdx.ac.uk/24-7/>

Assessment

100% coursework : two essays of 2000-2500 words: the first carrying 40% of the mark, the second 60%.

Questions for the first essay will be distributed in class. Questions for the second essay are to be formulated by the student in consultation with the module tutor and in accordance with the aims, assessment criteria and learning outcomes of the module. Students MUST discuss their proposed titles with the module tutor before embarking on their work.

Please note that late submission of the first essay without prior agreement with the module tutor will be given a maximum mark of 16.

The usual penalties apply to late submission of the second piece of coursework.

Required Books for Purchase

Mikhail Bulgakov, *The Heart of a Dog*, translated by Michael Glenny (London: Harvill, 1999) £5.99

J.M. Coetzee, *The Lives of Animals* (Profile, 2000) £7.99

Peter Dickinson, *Eva* (Basingstoke: Macmillan, 1988) £5.99

Eric Knight, *Lassie Come-Home* (London: Puffin, 1994) £4.99

Jack London, *The Call of the Wild* (London: Puffin, 1994) £2.99

Yann Martel, *The Life of Pi* (London: Canongate, 2003) £7.99

Anna Sewell, *Black Beauty* (London: Penguin, 1994) £1.25

H.G. Wells, *The Island of Doctor Moreau* (London: Penguin, 1962) £3.00

Virginia Woolf, *Flush* (Oxford: Oxford University Press, 1998) £4.79

All books are available from Faculty Books, Lakeview Building, Trent Park.

Suggested Secondary Reading

Materials specific to a literary text on the module are listed in the week by week guide that follows this general reading list.

Animals: General

Adrian Franklin, *Animals and Modern Cultures* (London: Sage, 1999)
Erica Fudge, *Animal* (London: Reaktion, 2002)
Tim Ingold ed., *What is an Animal?* (London: Routledge, 1994)
James Serpell, *In the Company of Animals* (Oxford: Blackwell, 1986)

Animals: Literature

Margaret Blount, *Animal Land: The Creatures of Children's Fiction* (London: Hutchinson, 1974)
Randy Malamud, *Poetic Animals and Animal Souls* (Basingstoke: Palgrave, 2004)
Randy Malamud, *Reading Zoos: Representations of Animals and Captivity* (Basingstoke: Macmillan, 1998)
Marian Scholtmeijer, *Animal Victims in Modern Fiction: From Sanctity to Sacrifice* (Toronto: University of Toronto Press, 1993)
John Simons, *Animal Rights and the Politics of Literary Representation* (Basingstoke: Palgrave, 2002)

Animals: History

Allen G. Debus, *Man and Nature in the Renaissance* (Cambridge: Cambridge University Press, 1978)
Diana Donald, "'Beastly Sights': the treatment of animals as a moral theme in representations of London, c.1820-1850," *Art History* 22: 4 (1999), 514-44
Erica Fudge, *Perceiving Animals: Humans and Beasts in Early Modern English Culture* (Basingstoke: Macmillan, 2000)
Anita Guerrini, *Experimenting with Humans and Animals: From Galen to Animal Rights* (Baltimore: Johns Hopkins University Press, 2003)
Hilda Kean, *Animal Rights: Political and Social Change in Britain since 1800* (London: Reaktion, 1998)
Christine Kenyon-Jones, *Kindred Brutes: Animals in Romantic-Period Writing* (Aldershot: Ashgate, 2001)
Coral Lansbury, *The Old Brown Dog: Women, Workers and Vivisection in Edwardian England* (London: University of Wisconsin Press, 1985)
Harriet Ritvo, *The Animal Estate: The English and Other Creatures in the Victorian Age* (London: Penguin, 1990)
Joyce E. Salisbury, *The Beast Within: Animals in the Middle Ages* (London: Routledge, 1994)
Keith Thomas, *Man and the Natural World: Changing Attitudes in England 1500-1800* (London: Penguin, 1983)
Dorothy Yamamoto, *The Boundaries of the Human in Medieval English Literature* (Oxford: Oxford University Press, 2000)

Animals: Culture

Steve Baker, *Picturing the Beast: Animals, Identity and Representation* (Manchester: Manchester University Press, 1993)
Steve Baker ed., 'Special Issue: Representation and Reality,' *Society and Animals* 9: 3 (2001), available on <http://www.psyeta.org/sa/sa9.3/sa9-3.shtml>
John Berger, 'Why Look at Animals?', in Berger, *About Looking* (London: Writers and Readers Publishing Cooperative, 1980),
Marjorie Garber, *Dog Love* (London: Hamish Hamilton, 1996)
Donna Haraway, *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (London: Verso, 1992)

Nigel Rothfels ed., *Representing Animals* (Bloomington: Indiana University Press, 2000)

Animals: Politics and Philosophy

Carol J. Adams, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (Cambridge: Polity, 1990)

Ted Benton, *Natural Relations: Ecology, Animal Rights and Social Justice* (London: Verso, 1993)

Stephen St. C. Bostock, *Zoos and Animal Rights* (London: Routledge, 1993)

Matthew Calarco and Peter Atterton ed., *Animal Philosophy* (London: Continuum, 2004)

Stephen R.L. Clark, *The Moral Status of Animals* (Oxford: Clarendon, 1977)

Stephen R.L. Clark, *Animals and their Moral Standing* (London: Routledge, 1997)

Paul A.B. Clarke and Andrew Linzey ed., *Political Theory and Animal Rights* (London: Pluto, 1990)

Jacques Derrida, 'The Animal That Therefore I Am (More to Follow)', trans. David Wills, *Critical Inquiry* 28 (2002)

Mary Midgley, *Animals and Why they Matter* (Harmondsworth: Penguin, 1983)

Tom Regan, *The Case for Animal Rights* (London: Routledge, 1984)

Richard Ryder, *Victims of Science: The Use of Animals in Research*, revised edition (London: National Anti-Vivisection Society, 1983)

Peter Singer, *Animal Liberation* (London: Cape, 1976 – and various reprints)

Peter Singer ed., *In Defence of Animals* (Oxford: Blackwells, 1985)

Keith Tester, *Animals and Society: The Humanity of Animal Rights* (London: Routledge, 1991)

The journal *Society and Animals* is available online at

<http://arrs.envirolink.org/psyeta/sa>