

## Animal Worlds in the Novel\*

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My teaching and research currently focus on how to bring ideas from narrative studies into dialogue with work on animals and human-animal relationships. In this vein, I recently had the opportunity to teach a year-long undergraduate seminar on "Animal Narratives after Darwin." This two-hour seminar met twice monthly over the course of the 2014-15 academic year; students were required to participate actively in class meetings, post two or more paragraph-long discussion questions on a web-based discussion forum in advance of each seminar, and complete two 3000-word research essays. The Appendix includes the Reading List given to students in the seminar, as well as some of questions students were able to choose from while composing their research essays.

As the reading list indicates, the students read a number of late-nineteenth-, twentieth-, and twenty-first-century novels along with other primary texts. The historical, formal, and thematic diversity of the novels (or, in some cases, novellas) was quite striking, with the list ranging from Anna Sewell's *Black Beauty* (1877) and Marshall (Margaret) Saunders's *Beautiful Joe* (1893); to H. G. Wells's *The Island of Doctor Moreau* (1896) and Jack London's *The Call of the Wild*; to D. H. Lawrence's *St. Mawr* (1925) and Virginia Woolf's hybridized novel/biography *Flush* (1933); to Grant Morrison and Frank Quitely's dystopian science fiction graphic novel *We3* (2004) and Laurence Gonzales's sci-fi novel in print, *Lucy* (2010); to postmodern and post-postmodern novels including Paul Auster's *Timbuktu* (1999), J. M. Coetzee's *The Lives of Animals* (1999), and Karen Joy Fowler's *We Are All Completely Beside Ourselves* (2013). How might one go about teaching such a diverse group of novels in developing the focal concerns of a seminar of this kind, especially when some of the texts strain against or comment reflexively on the scope and limits of the very idea of the novel as a generic category?

My preferred strategy is to draw on key ideas from narratology—including narration and narrators, narrative temporality, focalization, the spatial configuration of storyworlds, characterization, speech and thought presentation, and narrative embedding, among others—with a view to exploring both how these ideas can illuminate novels in which animal agents figure more or less centrally and, conversely, how the growing body of novels concerned with animals might require a rethinking of core ideas about narrative and hence of the novel itself. This strategy at once stems from and feeds back into my ongoing project of developing a "narratology beyond the human," which aims to open up new lines of communication between technical approaches to narrative analysis and research on cultural understandings of the nonhuman world. For the purposes of the present contribution, I concentrate on three narratological concepts that, pointing to patterns that cut across novels of different periods and kinds, allow for a focused exploration of animal worlds in a range of relevant texts. The three concepts—narration, focalization, and narrative embedding (and the formally subversive variant of embedding known as metalepsis)—help foster a teaching environment in which discussion of the novel's engagement with animal worlds can be collaboratively pursued.

Narration: Is the narrating agent human or nonhuman? If the narrator is human, what attitudes toward animals and human-animal relationships does he or she project, and is there any change or development of those attitudes over the course of the novel? If the narrator is

nonhuman, what kinds of experiences does the animal teller focus on and from what temporal, spatial, and evaluative stance?

Aspects of nonhuman narration have been discussed under the headings of animal autobiography and animalography (see Marge DeMello's *Speaking for Animals: Animal Autobiographical Writing*, Routledge, 2013), and narratological nomenclatures can productively supplement this work. Thus, types of narrators can be distinguished along dimensions that include diegetic level (main narrator, or teller of a story-within-the-story), sex, gender, species, age, and relationship to the overall ethos projected by the author of a novel. Tonia L. Payne, in her account of Ursula K. Le Guin's animal fables, raises other issues relevant for the study of nonhuman narrators (see "modernist and postmodernist animals" in section I.B of the Appendix). As Payne notes, Le Guin uses her animal narrators to stage the process of othering and marginalization in which humans engage vis-à-vis other animals, with human frames of reference here being doubly defamiliarized--first, by being examined "from the outside" by an exogenous narrator, and then also bracketed as alien, defective, or worse in the narrator's unfolding account.

A useful classroom exercise is to have students rewrite an episode by switching from a human to a nonhuman narrator, or vice versa. What kinds of adjustments would need to be made in Paul Auster's *Timbuktu*, for example, if in lieu of an unpersonified, heterodiegetic narrator Auster had made the dog, Mr. Bones, the narrator from the start, and how would this narratorial change have affected the presentation of human-animal relationships in the novel? Conversely, would the impact of *Black Beauty* been diminished if Sewell had used a human narrator? Or could the experiential and ethical consequences of the inhumane treatment of horses still have been captured even with the shift to a human teller?

Focalization: William Nelles's pathbreaking study of animal focalization in "Beyond the Bird's Eye" (*Narrative* 9.2, 2001, pp.188-94), which distinguishes among several types of nonhuman focalizers, provides an ideal starting point for discussing animal perspectives in novels. These discussions can then be extended by exploring interconnections between methods of animal focalization and the idea of the *Umwelt* proposed by Jakob von Uexküll (see *A Foray into the Worlds of Animals and Humans*, 1934, Minneapolis: U of Minnesota P, 2010).

For Uexküll, the *Umwelt* is the phenomenally experienced world, or the world as it presents itself to an animal given its specific organismic structure and corresponding sensorimotor capabilities. Classroom discussions can focus on how changing patterns of focalization across periods reveal emerging trends in the use of the novel for *Umwelt* modeling. Thus, as suggested by Henry Williamson's *Tarka the Otter* and Virginia Woolf's *Flush*, the modernist privileging of internal focalization, in which situations and events are refracted through one or more centers of consciousness within the storyworld, provides an invaluable resource for modeling nonhuman subjectivity. Williamson's text critically defamiliarizes cars and roads, and also human-caused pollution, by presenting them from Tarka's perspective, as the otter desperately seeks to evade the hounds who are pursuing him. Such modernist methods of nonhuman focalization can be contrasted with Sewell's earlier use of an animal narrator to present animal worlds. Students can also be encouraged to compare changes in the use of nonhuman focalizers with contemporaneous understandings of animal minds, not only in scientific contexts but also within the broader culture or across novelistic media. For example, how do Morrison and Quigley use panel designs and page layouts to encode nonhuman perspectives in *We3*, and how do such focalization strategies relate to those realized verbally in texts such as Williamson's *Tarka the Otter*?

Narrative embedding and metalepsis: Diegetic levels and the use of narrative embedding offer another point of entry into animal worlds in the novel. In some instances, the use of embedded narratives can be considered routine or unexceptional, as when *Black Beauty* broadens the scope of his account of inhumane institutions and practices by relaying other horses' hypodiegetic narratives (or stories-within-the-story) about mistreatment. In other cases, however, narrative embedding—particularly the strategic entanglement of diegetic levels known as metalepsis—enables novelists to engage in a critical and reflexive way with the very discourse they are using to project nonhuman worlds, thereby destabilizing more or less dominant frameworks for understanding animals and human-animal relationships.

Thus, metalepsis comes to the fore in *The Lives of Animals* when Coetzee uses a fictional novelist, Elizabeth Costello, as his stand-in for the Tanner Lectures he delivered at Princeton University in 1997-98, and Costello in turn compares her position with that of Red Peter, the speaking ape, in Kafka's 1917 short story "Report for an Academy." This conflation of narrative levels or frames suggests the pertinence of Kafka's anti-anthropocentric approach to animal worlds for interpreting Costello's claims—and also for interpreting the place of those claims within Coetzee's larger narrative design. But metalepsis functions differently in Auster's *Timbuktu*. In a crucial early episode (18-22), the initial human companion of Mr. Bones, William Gurevitch, adopts the moniker of Willy G. Christmas after hearing himself being directly hailed by an actor dressed up as Santa Claus in a television commercial and preaching what Willy takes to be an ethic of "goodness, generosity, and self-sacrifice" (21). Here students can be asked to compare how Auster's use of metalepsis, his conflation of Willy's storyworld and the embedded Santa storyworld, differs from Coetzee's employment of the technique. Rather than merging author and character, Auster uses such boundary crossing to suggest the far-reaching consequences of listening to voices that might otherwise remain unheard, bracketed as unreal or relegated to the domain of the imaginary. Over the course of Auster's novel, the reader is made privy to just such a voice, that is, the nonhuman voice of Mr. Bones, through a blend of narration, summary or indirect presentation of the dog's perceptions, memories, and emotions, and free indirect discourse, in which the narrative reports by Auster's heterodiegetic narrator take on the subjective coloration of the dog's experiences. Thus, this third narratological concept again allows students to trace changes in novelists' methods for presenting animal worlds over time and also to compare the techniques used by authors working in the same period, with both Auster and Coetzee relying on metaleptic play to engage in different ways with larger assumptions about humans' relationships and interactions with other animals.

In this contribution, I have touched on a few teaching strategies that can be developed when concepts from narratology are incorporated into a class exploring animal worlds in the novel. Other issues that might be discussed include the techniques used to make mental-state attributions to nonhuman agents in novels versus nonfictional narratives, and how such attributions relate to those used for human characters across genres. More generally, a class of this sort underscores how novels concerned with animals and their experiences can both inform and be informed by work in a range of fields, including not just narratology but also anthropology, the philosophy of mind, and the history and sociology of science.

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## Appendix: Reading List and Sample Essay Questions

### I. Reading List

#### A. Primary Texts

Week 1. Introduction: modes of narration and questions of animal agency

- Butler, Robert Olen. "Jealous Husband Returns in Form of Parrot" (1996)
- Carson, Rachel. *Under the Sea-Wind* (1941)
- Lessing, Doris. "An Old Woman and Her Cat" (1972)
- Williamson, Henry. *Tarka the Otter* (1927). In *The Henry Williamson Animal Saga*. London: Macdonald and Jane's, 1978.

Week 2. Fictional worlds and animal ethics

- Coetzee, J. M. *The Lives of Animals*. Ed. Amy Gutmann. Princeton: Princeton UP, 1999; also read Franz Kafka, "A Report for an Academy" (1917), trans. Ian Johnston.  
<<http://records.viu.ca/%7Ejohnstoi/kafka/reportforacademy.htm>>

Week 3. Nineteenth-century animal autobiography

- Sewell, Anna. *Black Beauty* (1877)
- Saunders, Margaret Marshall. *Beautiful Joe* (1893)

Week 4. Fin-de-siècle and modernist animals

- Wells, H.G. *The Island of Dr Moreau* (1896):
- Lawrence, D.H. *St Mawr* (1925)

Week 5. Modernist animals continued

- London, Jack. *The Call of the Wild* (1903)
- Woolf, Virginia. *Flush* (1933)

Week 6. Human-canine relationships later in the twentieth century

- J. R. Ackerley, *My Dog Tulip* (1956); also watch the 2009 animated film based on this text
- Paul Auster, *Timbuktu*. London, Faber and Faber, 1999.

Week 7. Diversifying our fictional bestiary

- Byatt, A.S. "Morpho-Eugenia." In Byatt, *Angels and Insects* (1994)
- Le Guin, Ursula. "The White Donkey" (1987)
- "The Wife's Story" (1982)
- "Mazes" (1975)
- "She Unnames Them" (1985)
- "The Author of the Acacia Seeds" (1974)

Week 8. Graphic animal agents

- Reklaw, Jesse. *Thirteen Cats of My Childhood* (2006)
- Morrison, Grant, and Frank Quitely. *We3*. DC Comics/Vertigo, 2004.
- Moore, Alan, et al., *Saga of the Swamp Thing: Book One* (1984, reprinted 2012)

Week 9. Contemporary primate narratives and the question of the human

- Gonzales, Laurence. *Lucy* (2010)
- Fowler, Karen Joy. *We Are All Completely Beside Ourselves*. New York: G. P. Putnam's, 2013.

Week 10. Human-animal relationships revisited

- Blackfish*, dir. Gabriela Cowperthwaite (2013)
- Lethem, Jonathan. "Pending Vegan" (2014)

B. Critical Sources and Other Relevant Materials\*

\*Note: the following list of sources provides an indication of the scope and variety of the scholarly work now being done in this area of inquiry. (I have somewhat arbitrarily categorized these items: some sources belong in more than one category.) As we proceed through the course, I will direct you to sources particularly relevant for individual seminars; but for useful overviews of some of the key issues see the "Animal Studies" cluster of essays published in *PMLA* in 2009, Erica Fudge's 2002 book *Animal*, and the 2014 *Routledge Handbook of Human-Animal Studies* (eds. Marvin and McHugh), all listed in the "general sources" category immediately below.

General sources

- "Animal Studies." Cluster of essays published in "Theories and Methodologies" and "The Changing Profession" sections of *PMLA* 142.2 (2009): 472-575.
- Berger, John. "Why Look at Animals?" From *The Animals Reader: The Essential Classic and Contemporary Writings*. Eds. Linda Kalof and Amy Fitzgerald. New York: Berg, 2007. 251-61.
- Burroughs, John. "Real and Sham Natural History." *Atlantic Monthly* 91.545 (1903): 298-310.
- Darwin, Charles. Chapter III of *The Descent of Man*: "Comparison of the Mental Powers of Man and The Lower Animals." 1871. From *The Origin of Species and The Descent of Man*. New York: Modern Library, 1936. 445-470. Or access *The Descent of Man* here: <<http://www.gutenberg.org/files/34967/34967-h/34967-h.htm>>
- DeKoven, Marriane, and Michael Lundblad, eds. *Species Matters: Humane Advocacy and Cultural Theory*. New York: Columbia UP, 2012.
- DeMello, Margo, ed. *Speaking for Animals: Animal Autobiographical Writing*. London: Routledge, 2013.
- Freud, Sigmund. *Civilization and Its Discontents*, chapters III and VII. 1930. Trans. and ed. James Strachey. New York: W.W. Norton, 1962. 33-45 and 70-80. Or access Freud's complete text here: <<http://www.archive.org/details/CivilizationAndItsDiscontents>>
- Fudge, Erica. *Animal*. London: Reaktion, 2002.
- Gross, Aaron, and Anne Vallely, eds. *Animals and the Human Imagination: A Companion to Animal Studies*. New York: Columbia UP, 2012.
- Gruen, Lori. *Ethics and Animals: An Introduction*. Cambridge: Cambridge UP, 2011.
- Haraway, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Herman, David, ed. "Animal Worlds in Modern Fiction." Special issue of *Modern Fiction*

- Studies* 61.3 (2014): 421-43.
- Huff, Cynthia, and Joel Haefner. "His Master's Voice: Animalographies, Life Writing, and the Posthuman." *Biography* 35.1 (2012): 153-69.
- London, Jack. "The Other Animals." From *Revolution and Other Essays*. New York: Macmillan, 1909. <<http://london.sonoma.edu/Writings/Revolution/animals.html>>
- Marvin, Garry, and Susan McHugh, eds. *Routledge Handbook of Human-Animal Studies*. London: Routledge, 2014.
- Rohman, Carrie. *Stalking the Subject: Modernism and the Animal*. New York: Columbia UP, 2009.
- Serpell, James. *In the Company of Animals: A Study of Human Animal Relationships*. Cambridge: Cambridge UP, 1996.
- Smith, Julie A., and Robert W. Mitchell, eds. *Experiencing Animal Minds: An Anthology of Animal-Human Encounters*. New York: Columbia UP, 2012.
- Waldau, Paul. *Animal Studies: An Introduction*. Oxford: Oxford UP, 2013.
- Weil, Kari. *Thinking Animals: Why Animal Studies Now?* New York: Columbia UP, 2012.

#### Relevant websites

- ICAS (Institute for Critical Animal Studies), including a link to the *Journal for Critical Animal Studies* (full-text articles) <<http://www.criticalanimalstudies.org>>
- Humanimalia: A Journal of Human/Animal Interface Studies* (full-text articles) <<http://www.depauw.edu/humanimalia/>>
- "Animal Studies Bibliography" maintained by Linda Kalof, Steven Bryant, and Amy Fitzgerald of Michigan State University <<http://www.animalstudies.msu.edu/bibliography.php>>
- Animals and Society Institute, including a link to archived issues of *Society and Animals: Journal of Human-Animal Studies* (full-text articles) <<http://www.animalsandsociety.org/main/>>
- Hühn, Peter, John Pier, Wolf Schmid, and Jörg Schönert, eds. *The Living Handbook of Narratology* <<http://www.lhn.uni-hamburg.de>>
- Jahn, Manfred. *Narratology: A Guide to the Theory of Narrative* <<http://www.uni-koeln.de/~ame02/pppn.htm>>

#### Narratological perspectives

- Herman, David. "Animal Minds across Discourse Domains." *Dialogues between Literature and Cognition*. Ed. Michael Burke and Emily Troscianko. Oxford: Oxford UP, forthcoming.
- "Hermeneutics beyond the Species Boundary: Explanation and Understanding in Animal Narratives." *Storyworlds* (forthcoming).
- "Narratology beyond the Human." *DIEGESIS: Interdisciplinary E-Journal for Narrative Research* 3.2: 131-43.
- "Storyworld/Umwelt: Nonhuman Experiences in Graphic Narratives." *SubStance* 40.1 (2011): 156-81.
- "Toward a Zoonarratology: Storytelling and Species Difference in Animal Comics." *Narrative, Interrupted: The Plotless, the Disturbing, and the Trivial in Literature*. Eds. Markku Lehtimäki, Laura Karttunen, and Maria Mäkelä. Berlin: de Gruyter, 2012. 93-119.
- Herman, Luc, and Bart Vervaeck. "Ideology." *The Cambridge Companion to Narrative*. Ed. David Herman. Cambridge: Cambridge UP, 2007. 217-30.
- Nelles, William. "Beyond the Bird's Eye: Animal Focalization." *Narrative* 9.2 (2001): 188-94.
- Prince, Gerald. "Narratology." *The Cambridge History of Literary Criticism*, vol. 8. Ed. Raman Selden. Cambridge: Cambridge UP, 1995. 110-30.
- Rimmon, Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. 2nd edition. London: Routledge, 2002.
- Ryan, Marie-Laure. "Narrative." *Routledge Encyclopedia of Narrative Theory*. Eds. David

Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005. 344-48.

#### Visual and multimodal representations of animals

- Baker, Steve. *Artist Animal*. Minneapolis: U of Minnesota P, 2013.
- . *Picturing the Beast: Animals, Identity, and Representation*. Champaign, IL: U of Illinois P, 1993.
- Broglio, Ron. *Surface Encounters: Thinking with Animals and Art*. Minneapolis: U of Minnesota P, 2011.
- Brown, Lisa. "The Speaking Animal: Non-Human Voices in Comics." Demello 73-77 [see "General sources" above].
- Brown, Lisa, ed. *Antennae* 16 (Special Issue on "The Illustrated Animal") 2011: 1-99.
- Keen, Suzanne. "Fast Tracks to Narrative Empathy: Anthropomorphism and Dehumanization in Graphic Narratives." *SubStance* 40.1 (2011): 135-55.
- Pick, Anat, and Guinevere Narraway, eds. *Screening Nature: Cinema beyond the Human*. Oxford: Bergahn, 2013.

#### Animals and questions of gender

- Adams, Carol J. *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*. New York: Continuum, 1990.
- . "The Sexual Politics of Meat." In *The Animals Reader: The Essential Classic and Contemporary Writings*. Eds. Linda Kalof and Amy Fitzgerald. New York: Berg, 2007. 171-81.
- Adams, Carol J., and Josephine Donovan, eds. *Animals and Women: Feminist Theoretical Explorations*. Durham: Duke UP, 1995.
- Le Guin, Ursula K. "Introduction." *Buffalo Gals and Other Animal Presences*. 1987. New York: Roc, 1994. 9-13.

#### Philosophical perspectives and issues in animal ethics

- Agamben, Giorgio. *The Open: Man and Animal*. Trans. Kevin Attell. Stanford: Stanford UP, 2003.
- Buchanan, Brett. *Onto-Ethologies: The Animal Environments of Uexküll, Heidegger, Merleau-Ponty, and Deleuze*. Albany: State U of New York P, 2008.
- Calarco, Matthew. *Zoographies: The Question of the Animal from Heidegger to Derrida*. New York: Columbia UP, 2008.
- Cavaleri, Paola, ed. *Etica & Animali* 9 (Special Issue on "Nonhuman Personhood") (1998): 3-128.
- Derrida, Jacques. *The Animal that Therefore I Am*. Ed. Marie-Louise Mallet; trans. David Wills. New York: Fordham UP, 2008.
- Hribal, Jason. *Fear of the Animal Planet: The Hidden History of Animal Resistance*. Oakland, CA: AK Press, 2010.
- Nagel, Thomas. "What Is It Like To Be a Bat?" *Philosophical Review* 83.4 (1974): 435-50.
- Patterson, Charles. *Eternal Treblinka: Our Treatment of Animals and the Holocaust*. New York: Lantern, 2002.
- Nussbaum, Martha. "The Moral Status of Animals." From *The Animals Reader: The Essential Classic and Contemporary Writings*. Eds. Linda Kalof and Amy Fitzgerald. New York: Berg, 2007. 30-36.
- Regan, Tom. *The Case for Animal Rights*. Berkeley: U of California P, 1983.
- Singer, Peter. *Animal Liberation*. 1975. New York: Avon Books, 1990.
- Sunstein, Cass R., and Martha C. Nussbaum, eds. *Animal Rights: Current Debates and New Directions*. Oxford: Oxford UP, 2004.
- Tyler, Tom. *Ciferae: A Bestiary in Five Fingers*. Minneapolis: U of Minnesota P, 2012.

### Posthumanist perspectives

- Deleuze, Gilles, and Félix Guattari. "Becoming-Animal" (excerpt from chapter 10 of Deleuze and Guattari's *A Thousand Plateaus*). From *The Animals Reader: The Essential Classic and Contemporary Writings*. Eds. Linda Kalof and Amy Fitzgerald. New York: Berg, 2007. 36-50.
- Haraway, Donna. *When Species Meet*. Minneapolis: U of Minnesota P, 2008.
- McHugh, Susan. *Animal Stories: Narrating across Species Lines*. Minneapolis: U of Minnesota P, 2011.
- Van den Hengel, Louis. "Zoography: Per/forming Posthuman Lives." *Biography* 35.1 (2012): 1-20.
- Wolfe, Cary. *What is Posthumanism?* Minneapolis: U of Minnesota P, 2010.
- Wolfe, Cary, ed. *Zoontologies: The Question of the Animal*. Minneapolis: U of Minnesota P, 2003.

### Perspectives from anthropology, geography, and sociology

- Arluke, Arnold, and Clinton R. Sanders. *Regarding Animals*. Philadelphia: Temple UP, 1996.
- Crist, Eileen. *Images of Animals: Anthropomorphism and Animal Mind*. Philadelphia: Temple UP, 1999.
- Daston, Lorraine and Gregg Mitman, eds. *Thinking with Animals: New Perspectives on Anthropomorphism*. NY: Columbia UP, 2005.
- Kohn, Eduardo. *How Forests Think: Toward an Anthropology beyond the Human*. Berkeley: U of California P, 2013.
- Peggs, Kay. *Animals and Sociology*. Basingstoke: Palgrave Macmillan, 2012.
- Philo, Chris, and Chris Wilbert, eds. *Animal Spaces, Beastly Places: New Geographies of Human-Animal Relations*. London: Routledge, 2000.
- Whatmore, Sarah. "Hybrid Geographies: Rethinking the 'Human' in Human Geography." From *The Animals Reader: The Essential Classic and Contemporary Writings*. Eds. Linda Kalof and Amy Fitzgerald. New York: Berg, 2007. 336-48.

### Biosemiotics/zoosemiotics

- Maran, Timo, Dario Martinelli, and Aleksei Turovski, eds. *Readings in Zoosemiotics*. Berlin: de Gruyter, 2012.
- Uexküll, Jakob von. *A Foray into the Worlds of Animals and Humans*. 1934. Trans. Joseph D. O'Neill. Minneapolis: U of Minnesota P, 2010.

### Modernist and postmodernist animals

- Calarco, Matthew. "Boundary Issues: Human-Animal Relationships in Karen Joy Fowler's *We Are All Completely Beside Ourselves*." *Modern Fiction Studies* 61.3 (2014): 616-35.
- Herman, David. "Modernist Life Writing and Nonhuman Lives: Ecologies of Experience in Virginia Woolf's *Flush*." *Modern Fiction Studies* 59.3 (2013): 547-68.
- McHale, Brian. "Postmodern Narrative." *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005. 456-60.
- Kendall-Morick, Karalyn. "Mongrel Fiction: Canine Bildung and the Feminist Critique of Anthropocentrism in Virginia Woolf's *Flush*." *Modern Fiction Studies* 61.3 (2014): 506-26.
- Payne, Tonia L. "Dark Brothers and Shadow Souls: Ursula K. Le Guin's Animal 'Fables.'" From *What Are the Animals to Us? Approaches from Science, Religion, Folklore, Literature, and Art*. Ed. Dave Aftandilian, Marion W. Copeland, and David Scofield Wilson. Knoxville: U of Tennessee P, 2007. 169-79.
- Rohman, Carrie. *Stalking the Subject: Modernism and the Animal*. New York: Columbia UP,

2009.

--Stevenson, Randall. "Modernist Narrative." *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005. 316-21.

## II. Sample Essay Questions

1. Discuss the use of nonhuman narrators in two of our animal narratives. In what ways does the nonhumanness of these narrators contribute to the overall effect or impact of the texts in which they appear?
2. Discuss how issues of gender inflect the portrayal of animals--or the portrayal of the relationship between humans and animals--in two of our texts. How do questions of gender identity intersect with questions of species identity in the two texts you discuss?
3. Focusing on two of our set texts, explore the relationships between species and spaces. Where exactly in these narrative worlds are the animals located relative to humans, and in each case how does the spatial location of the nonhuman characters shape the unfolding narrative? In addressing this question you may wish to consult the Philo and Wilbert volume, as well as the Whatmore article, listed in the section on "Perspectives from anthropology, geography, and sociology" in our reading list.
4. As discussed in the seminar, the process of "*Umwelt* exploration" involves using narrative to create a model or hypothesis of what it might be like for another sort of creature to experience the world, given what the storyteller knows or assumes about that creature's circumstances, structure, and capacities. What techniques do the authors of two of our texts use to explore the *Umwelten* of animals, and what broader purpose do these moments of *Umwelt* exploration serve in each case?
5. Focusing on two narratives presented in different media (e.g., a print text and a film, or a print text and a graphic narrative), discuss how issues of medium bear on the portrayal of animals and human-animal relationships.