

1. Record Nr.	UNINA9910456860503321
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Titolo	Homeless dogs & melancholy apes [[electronic resource]] : humans and other animals in the modern literary imagination // Laura Brown
Pubbl/distr/stampa	Ithaca, N.Y., : Cornell University Press, 2010
ISBN	0-8014-6216-9
Descrizione fisica	1 online resource (170 p.)
Disciplina	823/.009362
Soggetti	English literature - History and criticism American literature - History and criticism Animals in literature Human-animal relationships in literature Pets in literature Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Speculative space : the rise of the animal in the modern imagination -- Mirror scene : the orangutan, the ancients, and the cult of sensibility -- Immoderate love : the lady and the lapdog -- Violent intimacy : the monkey and the marriage plot -- Dog narrative : itinerancy, diversity, and the Elysium for dogs.
Sommario/riassunto	In eighteenth-century England, the encounter between humans and other animals took a singular turn with the discovery of the great apes and the rise of bourgeois pet keeping. These historical changes created a new cultural and intellectual context for the understanding and representation of animal-kind, and the nonhuman animal has thus played a significant role in imaginative literature from that period to the present day. In <i>Homeless Dogs and Melancholy Apes</i> , Laura Brown shows how the literary works of the eighteenth century use animal-kind to bring abstract philosophical, ontological, and metaphysical questions into the realm of everyday experience, affording a uniquely flexible perspective on difference, hierarchy, intimacy, diversity, and transcendence. Writers of this first age of the rise of the animal in the modern literary imagination used their nonhuman characters—from the

lapdogs of Alexander Pope and his contemporaries to the ill-mannered monkey of Frances Burney's *Evelina* or the ape-like *Yahoos* of Jonathan Swift-to explore questions of human identity and self-definition, human love and the experience of intimacy, and human diversity and the boundaries of convention. Later literary works continued to use imaginary animals to question human conventions of form and thought.Brown pursues this engagement with animal-kind into the nineteenth century-through works by Mary Shelley, Charles Dickens, and Elizabeth Barrett Browning-and into the twentieth, with a concluding account of Paul Auster's dog-novel, *Timbuktu*. Auster's work suggests that-today as in the eighteenth century-imagining other animals opens up a potential for dissonance that creates distinctive opportunities for human creativity.
