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Nota di contenuto	1. Introduction: Emplaced Readerly Devotions -- 2. Artful Dream Writing into the Roots -- 3. Ghosts: of Writing, at Windows, in Mirrors, on Moors -- 4. Moor Loving -- 5. Respecting and Trusting the Beast -- 6. Animal Grace.
Sommario/riassunto	Animal Visions considers how literature responds to the harms of anthropocentrism, working with Emily Brontë's <i>Wuthering Heights</i> (1847) and various adaptations of this canonistic novel to show how posthumanist dream writing unsettles the privileging of the human species over other species. Two feminist and post-Freudian responses, Kathy Acker's poem "Obsession" (1992) and Anne Carson's "The Glass Essay" (1997) most strongly extend Brontë's dream writing in this direction. Building on the trope of a ludic Cathy ghost who refuses the containment of logic and reason, these and other adaptations offer the gift of a radical peri-hysteria. This emotional excess is most clearly seen in Kate Bush's music video "Wuthering Heights" (1978) and Peter Kosminsky's film <i>Wuthering Heights</i> (1992). Such disturbances make space for a moor love that is particularly evident in Jane Urquhart's

novel *Changing Heaven* (1989) and, to a lesser extent Sylvia Plath's poem, "Wuthering Heights" (1961). Brontë's *Wuthering Heights* and its most productive afterlings make space for co-affective relations between humans and other animal beings. Andrea Arnold's film *Wuthering Heights* (2011) and Luis Buñuel's *Abismos de Pasión* (1954) also highlight the rupturing split gaze of non-acting animals in their films. In all of these works depictions of intra-active and entangled responses between animals show the potential for dynamic and generative multispecies relations, where the human is one animal amongst the kin of the world.
