

CONTENTS

1	Introduction	1
2	Animal as Text, Text as Animal: On the Matter of Textuality	29
3	The Arche-Animal: Totemic Deconstruction and Psychoanalysis	65
4	The Thought-Fox: The Poetics of Animal Form	119
5	Transcending Signs: Becoming-Animal in <i>Black Swan</i>	167
6	Animal Supplementarity in Lispector's <i>The Apple in the Dark</i>	209
7	Conclusion	259
	Index	263

LIST OF FIGURES

Fig. 5.1	Nina and her mother Erica sit near the three-part mirror	171
Fig. 5.2	The camera has been digitally erased from the image so that it is not visible in the reflection	177
Fig. 5.3	The camera, clearly positioned very near Portman's right arm, is not visible in the mirror	178
Fig. 5.4	Pankejeff's drawing of the tree and wolves from his dream (Freud in Davis 1995, 32)	187
Fig. 5.5	Bidirectional line of textual influence in <i>The Wolf Man</i>	193
Fig. 5.6	Davis's diagram for the structure of <i>Nachträglichkeit</i> in the Wolf Man's childhood (1995, 35)	194
Fig. 5.7	Bidirectional line of textual influence in <i>Black Swan</i>	198
Fig. 5.8	Nina's arms fully transform into black wings	198
Fig. 6.1	<i>Simia Dei</i> , detail of an illuminated initial (<i>Hunterian Psalter</i> , folio 176r). Another ape holding a mirror is included in an initial in folio 76v	249

LIST OF TABLES

Table 4.1	Absolute and secondary mimologism and conventionalism (Genette 1994, 51)	126
Table 4.2	Distribution of lines into three poetic levels	150