Rewriting the Human-Animal Divide: Humanism and Octavia Butler's "Amborg"

Aparajita Nanda
Chapter Seven

Rewriting the Human-Animal Divide

Humanism and Octavia Butler’s “Amborg”

Aparajita Nanda

The relationship of philosophy and the human-animal divide is a long one. One could begin with the anthropocentric assumptions of liberal humanism that go back to the Great Chain of Being, a concept of the nature of the universe that traces its lineage to antiquity. The term designates three defining features of the universe: maximal diversity of life, a serial communication within each group, and a hierarchical division of all living beings from God to the simplest forms of existence (Encyclopedia Britannica 2015). This essay challenges the liberal humanist emphasis on humans as being the central focus of the universe and, more importantly, the insistence on creating and maintaining exclusive boundaries segregating humans from animals and all other living beings. My critique of humanist thought will be limited to particular traits like rationality, creativity, sense of order, interdependence, and linguistic skills attributed to the humanist subject that distinguishes them from animals, who by extension are aggressive, violent, territorial, illogical, and ignorant. The well-known African American science fiction writer Octavia Butler’s Lilith’s Brood is a narrative where humans, as a result of their violent, hierarchical traits, become victims of a self-inflicted nuclear war till aliens (read animals for they look like worms) travelling through outer space step in and save the handful of surviving humans. The issues at play in her narrative clearly are a critique of a humanist subject: humans are presented as irrational, violent, headstrong, and ignorant while aliens seem to be patient and interested in promoting interrelationality between species. On deeper thought, however, this remains a simplistic reading of Butler’s narrative as it categorically denies and defies easy labelling of the two species. The text begs us to evaluate the two species in all their complexity as the author demolishes the inviolate boundaries of the human-animal divide to create a third identity, what Joan Gordon (2010) calls an “amborg,” a product of the hu-
man/animal interface, a close relative of Donna Haraway's human/machine combination, the cyborg. The amborg, birthed of human intelligence and alien connectivity to all other species, dismantles the established hierarchies of power-fraught anthropocentrism by recognizing its unique subject position that draws on the human-animal hiatus only to blur the boundaries. Taking its cue from Western philosophical thought, this essay proposes a reading of Butler's third identity as it rewrites and yet mystifies humanist concepts of humans and animals.

The humanist subject is always the individual identity, a rational, self-determined being whose superior intellect separates him from other living creatures. The humanist self thrives by opposition to any core of resistance, either against itself or against its independence. In other words, humanism prides itself in unified form, which is fixed and its borders secure; by extension, however, it feels threatened by any sense of instability that could create a fissure and therefore incapacitate its agency. The loss of agency could be a way of reading posthuman bodies whose essential fluidity renders them vulnerable and easily permeable by the "other" but on the other hand could open up possibilities of a stronger sense of agency that draws on collaborative strength of the self and the other. The posthuman subjectivity then rejects a self-contained separateness to build in a shared space of mutual relatedness where the "other" is never a threat to the posthuman being for it forms a part of the posthuman "self." Butler's amborgs are these posthuman entities who in their unique hybridity embrace difference and blur the human animal divide to become a "compelling image of hope" for the future of humanity (Jacobs 2003, 92).

This basic divide between humans and animals takes on a new life in myths, fantasy, horror, and science fiction genres where species segregation is not only reversed—human characteristics attributed to animals and vice versa—but made far more complex in the inter-species relationships. Philosophy has a long connection with science fiction. Science fiction writers have explored philosophical ideas—from ethical quandaries to the very nature of existence. Despite its fantastical renderings, science fiction manifests anxieties of the present as they might morph out in the future. With its infinite capabilities of world building and testing experimental thoughts, science fiction has proven to be a particularly fertile area for delving into alternate philosophical world orders populated by different beings or for enacting daring boundary-crossings between humans and other lesser beings (including animals). When the genre recognizes the shared biological ancestry of humans and animals, it strives to secure meaning beyond the potentialities available through the Western philosophical discourse of humanism. It often admits and accords
equal status to animals from a non-anthropocentric perspective, opening up a complex playing field.

In a panel discussion, “Science Fiction and Science Future,” at UCLA, Octavia Butler spoke about the Space Race and the frenzy of the new millennium, saying that it is dangerous to assume that human progress lies in a mindless reiteration of the history of human arrogance. She pointed out that we need wisdom to do the right thing and, even more than wisdom, “breaks . . . to change human beings”—“breaks” that exist in religion (“Octavia Butler: Science Future, Science Fiction” 2008). Sustaining these breaks, she argued, will not be easy but humanity needs them to survive their destructive, almost self-annihilating mindset. As an antidote, Butler offered the philosophy of the Earthseed religion from her *Parable* novels. In her heroine, Lauren Olamina, Butler portrays a future black protagonist who can bring about change and offers science fiction as the medium for that change to happen. In another interview, Butler talked more about this “other religion,” one that she has invented and one that has probably grown from “a lot of . . . philosophical writings . . . [even ones] that I found myself,” she said, “in agreement or in violent disagreement. Figuring out what I believed helped me figure out what [Lauren] believed. And the answers began to come to me in verse” (Butler 2009). Thus, *Parable of the Sower* opens with “All that you touch / You Change / All that you Change / Changes You / The only Lasting Truth is Change / God is Change” (Butler 2000b). Adaptation, change, correlation are the only answers to species survival in *Lilith’s Brood*.

Octavia Butler’s science fiction trilogy *Lilith’s Brood* presents a case of the aftermath of a nuclear holocaust in which the extinction of humanity is prevented by the Oankali, a gene-trading alien species who roam outer space. They rescue the few surviving humans with the intention of interbreeding with them to create a superior breed of Human-Oankali constructs. The scientific knowledge they lay claim to and the environmental concerns they raise seek to justify their mission to rid humans of the “Human Contradiction”—a combination of intelligence and hierarchical thinking—and train them to accept as ideal the hybrid products of alien and human interbreeding. The choice given to the humans is very limited: either comply with the Oankali agenda or face extinction. Most of the humans submit to the aliens while others resist the alien overtures driven by the hope of conceiving and bearing human children. The trilogy, consisting of *Dawn*, *Adulthood Rites*, and *Imago*, begins with the awakening of Lilith Iyapo, an African American woman kept in an Oankali-induced coma for centuries. She is to convince the humans to join the Oankali agenda and procreate with them. *Adulthood Rites* and *Imago* introduce the hybrid Human-Oankali entities, Akin and Jodahs. *Adulthood
Rites opens in “Lo,” Earth rehabilitated by the Oankali, where some humans carry on the gene trade while resisters who have refused to join the Oankali agenda, now rendered sterile, live in separate camps. The narrative begins with the birth of the construct Akin and moves on to chronicle his abduction by some resisters who want to sell him to the sterile humans who still hope to breed with a “construct” child someday. During his sojourn in the human camp, however, Akin develops emotional ties with the humans and becomes their spokesperson in the resister effort for a reinstatement of their reproductive rights. Imago follows Jodahs in an inter-species journey that culminates in a willing acquiescence to a partnership without any coercive indications.

Both Akin and Jodahs, in all their complexity, draw on human and animal-like traits as they evolve into new forms of empowered “amborgian” subjectivities, to refer to Deleuze and Guattari’s concept of the always already molecular entity defined by transformative identity politics that augments traditional definitions of belonging and bonding between two “relational identities” born of human and animal fusion.

Even in his prenatal state, Akin is an emergent relational identity acknowledging porosity in the human–animal boundary that leads to the ‘birth’ of the posthuman other. As Akin recalls “his stay in the womb,” his remembrance is fraught with a dawning awareness of “sounds and tastes,” of a “startling” touch that becomes “comforting” as it “calms” him (Butler 1988, 3). The process initiates a sense of desired bonding and leaves behind a strong sense of void as he feels alone for the first time. The desolation etched into loneliness indicates an anticipation to connect with ‘others,’ a connection that seeks fulfillment in a sense of ‘wholeness,’ one easily understandable by the diversity of his multiple parenthood. His five-parent genetic construct—the human couple Joseph and Lilith, the Oankali male Dichaan and female Ahjaas, and the ooloi, the sub-adult neuter-gendered Oankali, Nikanj—opens up the traditional one-set parenthood by insisting on a sense of polyvalence that works across the coupling of different species in its unique mix. Butler seems to be challenging the masculinist and heteronormative presumptions of humanism, as well as its taboos against bestiality and incest. Akin’s multi-parenting accords equal status to both sets of parents, diluting in the process any sense of inherent humanist hierarchy that seeks to segregate and ostracize one from the other. His ability to ‘taste’ the genetic makeup of his parents and later his siblings leads on to the extraordinary need to bond and the overwhelming feeling of being “not complete without each other” (116). By mirroring Haraway’s (1990b, 228) words that “the aliens live in the postmodern geometries of vast webs and networks, in which the nodal points of individuals are still intensely important,” Akin predicts his posthuman identity.
In a fascinating reversal of an easy understanding of body politics, an essential part of what Deleuze and Guattari (1987) call “becoming-animal,” Butler introduces Akin in the body of a human but then plays with the functions of human body parts, combining in them alien and human traits to create a human-animal amalgamate. Thus Akin’s tongue fulfills the usual human functions of speaking and tasting but even as Lilith nurses him, “he tasted her flesh as well as her milk . . . [and] focused all his attention on probing [her flesh], perceiving it deeply, minutely” (7). Interestingly, a tool used for learning that delivers intensive knowledge of cell structures and DNA information is also used as a lethal weapon to strike out and kill the aggressor with poison that exists in the filament of the tongue. It is in another unique function of the tongue that a rare empathetic communication is set up as the human animal divide is bridged: “He sent a filament of [his tongue] into the living tissue of [Lilith’s] nipple. He had hurt her the first time he tried this, and the pain had been channeled back to him through his tongue. The pain had been so sharp and startling that he withdrew, screaming and weeping . . . And he . . . learned an important lesson: He would share any pain he caused” (7). What he learns becomes the foundation stone of his empathy-killing of the agouti, an animal that a human had shot to frighten Akin. When Akin feels the “terrible pain” of the agouti, he injects poison into the animal’s body and admits, “I helped it die” (92). Akin’s knowledge is deeply embedded in what the Oankali call a “certainty of the flesh,” transference of knowledge through the interconnectedness of living beings, be they human, animal or hybridized aliens.

By creating “bodies that know,” Butler not only challenges “the oppositions between body and mind, nature and culture” (Alaimo 1996, 53) but seems to merge both nature and culture in what Maris Sormus (2014, 188) calls “naturalcultural,” an “intra-activism of culture with a powerfully agentic nature [that] forms the core of material ecocriticism with its non-binary vision.” Born and bred an Oankali, Akin blurs the demarcated terrains of the animal with the human as his consciousness becomes a virtual bodily site of struggle, a struggle between his Oankali traits and his recently realized human ones. Initially he is shocked at the “mix of intense emotions [fright and anger],” but then a chance remembrance dawns on him. He remembers Lilith’s anger, one that “had always frightened him, and yet here it was inside him” (80). As he strives to understand this very human emotion, he remembers his mother’s words:

Human beings fear difference. . . . Humans persecute their different ones. . . . Oankali seek difference and collect it. They need it to keep themselves from stagnation and overspecialization. . . . You’ll probably find both tendencies surfacing in your own behavior. . . . When you feel a conflict, try to go the Oankali way. Embrace difference. (80)
A closed mindset, typical of resister humans, that feeds on fear and leads to persecution of the other, a reactionary oppositional stance that emanates from discrimination against the Other, is rejected by Akin as he goes the Oankali way. He embraces 'difference,' leading to a positive frame of mind that seeks to understand the other, the human part in him. In other words, he utilizes an Oankali trait, which in its humanistic import, should have been a human one, to better understand and befriend his human ‘Other.’

A number of instances from the narrative portray Akin’s mind as a space of contending emotions going back to his hybrid birth and the demands thereof. Thus to maintain peace, in keeping with his nonviolent Oankali trait, again an ideal human characteristic, Akin avoids further bloodshed as he lies to Tino’s parents that the killer of Tino, a human who had strayed over to the Oankali camp, is dead. The pain Akin feels when he sees human suffering generates the wish to alleviate it and forces him to question why humans choose death and reject the Oankali option of genetic healing. He realizes that the Oankali choice of genetic healing does not merely minimize suffering for the humans but comes at a huge cost of denying the humans their right to reproduction. Akin’s musings lead him to question the Oankali contention that humans will not survive their self-destructive instincts if they are not genetically modified and purged of their violent genes. This understanding in turn allows him to realize how vital the right to reproduce is for humans. As he tells the ooloi, Dehkiaht, “[L]et them fail. Let them have the freedom to do that, at least” (225). This interconnected threading of the Oankali and human consciousness in Akin augmented by his conclusive arguments on behalf of both no longer portrays juxtaposed entities so much as what Serenella Iovino and Serpill Oppermann (2014) call a connected circulating system of shared biological species.

When Akin understands that “[h]e was Oankali enough to be listened to by other Oankali and Human enough to know” their misery he decides to become the spokesperson for humans (Butler 1988, 159). He manifests what the Oankali political process calls a melding of entities or what Hayles (1999, 290) describes as “distributed cognition of the emergent human subject.” By virtue of his hybridity, Akin is able to communicate what he feels organically (through inter-body neural connections) to all the residents of Chkahichdahk, the Oankali shuttle, through the Akjai, a pure breed Oankali:

It spoke through the ship and had the ship signal the trade villages on Earth. It asked for a consensus and then showed the Oankali and construct people of Chkahichdahk what Akin had shown Dehkiaht and Tiikuchahk. (Butler 1988, 227)

What Akin and the humans suffered and bore at Phoenix, the resister settlement, as well as what Akin had learned there about humankind—their
dreams, their hopes, and their fears—reflexively becomes the experience of everyone at Chkahichdhak, not simply a story told about the experience of the ‘other.’ Akin teaches the Akjai and others that they “should at least know [the human resisters] before [they] deny them the assurance that Oankali always claim for themselves” (225). Thus Akin’s own experience of knowing his ‘other’ is passed on through a knowledge he has acquired via his body (by way of his natural birth) and by what he has picked up (by way of nurture) during his sojourn in the human resistor camps. What Akin feels is communicated viscerally to augment the Oankali vision with that of a human’s, his hybridity breaking the binaries of a self-containing humanism.

Traditional philosophy has stressed the purported inability of animals to speak as one of the primary rationales that secure the human animal boundary. In Akin the inherent interdependency of his human-animal being is what defines the success of his mission and directs his use of rhetoric and sense of timing. His nuanced rhetoric, his patient handling of situations as he convinces Tate, a white woman and a surrogate mother figure to him, is impressive: “I have kept my promise to you. . . . I’ve found what may be the answer for your people” (244). With Yori, a psychiatrist, to join him in his human rehabilitation on Mars, he proves his superior rhetorical prowess as against the volatile, reactionary prose of pure breed humans as they doggedly seek to bolster their point of view. By foregrounding Akin’s use of language, particularly his recognition of communication in other beings as he crafts his own, Butler resists the linguistic power structure attributed to humans. Akin’s message becomes significant and far-reaching, transforming even the Oankali power-discourse, which stems from their limiting and debilitating vision of the Human Contradiction, into a sermon of hope and futurity: “All people who know what it is to end should be allowed to continue if they can continue” (229). The new language of hybridity acknowledges and respects linguistic responses from other sentient nonhuman beings.

This rare “hybrid” communication leads to the triumph of posthuman agency as Akin manages to convince the Oankali to give the humans another chance in Mars. He becomes a vision of humanity’s future, his message one of hope, rehabilitation, and procreation of human children on Mars. Since there is still a chance that humans will destroy themselves again, it is a future that teeters between the prospect of a repetition of the devastation brought on by the violent tendencies of humans and the possibility that humans, following Akin’s wisdom derived from his hybrid birth, will be able to overcome their violent traits and embrace difference. The last novel of the trilogy, Imago, furthers this trope of hybridity in a unique way. It describes the life of Jodahs, Lilith’s construct progeny, the first ooloi child born of Oankali-human interbreeding. In its birth Jodahs marks a milestone in the human-Oankali
birth process; it is able to reproduce itself without any intervention from the traditional Oankali ooloi. Instead of a complex and even subtly coercive relationship between an old ooloi like Nikanj and a human like Lilith, *Imago* looks ahead to a reconciliation between humans and aliens as the narrative describes humans willingly participating with Jodahs in any sexual union.

*Imago* opens with the metamorphosis of Jodahs, situating the reader in a shared intimate space, privy to the first-person admissions of Jodahs as it recalls its first memories: “My first changes were sensory. Tastes, scents, all sensations suddenly became complex, confusing, yet unexpectedly seductive” (523). Jodahs is the ‘product’ that happens when Nikanj, the ooloi, despite its carefully planned intentions, gives in momentarily to its personal desire of having a ‘same-sex’ child with the human Lilith, resulting in ‘a flawed ooloi… [a] flawed genetic engineer—one who could destroy with a touch’ (524, 542). In Jodahs, “regenerative abilities” (including its power to repair damaged tissues or grow new limbs) and the potential to harm others are held in a precarious balance. Jodahs finds itself “not just a mix of Human and Oankali characteristics, but able to use [his] body in ways that neither Human nor Oankali could. Synergy” (547, 549). The situation brings about a haunting sense of vulnerability as Jodahs is totally dependent on others as it comes into its own. It first develops by taking on “the sex of the parent [it] had felt most drawn to” (538). And once it enters the realm of sexual maturity the body changes according to its desire for its mates—both Oankali and human. This shape changing is an ongoing process (based on what Eric White [1993] calls “the erotics of becoming”), initially an advised reaction to the ooloi Tehkorah’s peremptory command—“Spend more time with your paired sibling [any human-Oankali construct is born with his/her gendered opposite Oankali offspring] or you could become dangerous”—that later becomes an absolute need for the transformative process (558). A nuanced sexual foreplay is delineated through the Jodahs-Aaor relationship as Jodahs catches Aaor, Jodah’s closest sibling, watching it, “keep[ing] its distance” despite its innate urge to reach out and touch Jodahs. As the “only child who knew its sex,” Aaor connects with Jodahs in a “seamless neurosensory union” that fulfills them both, savoring each other, admitting being “long out of touch, yet so incredibly welcome back that [Jodahs] could only submerge [itself] in it” (563, 567). The longing to touch becomes more eroticized as Jodahs moves its attention to humans, the “unmated stranger,” its mind playing with the seductive possibility of “a potential mate” (553). Later, Jodahs openly admits the sensual pleasure it derives from the human Marina:

> She kissed me before I left her. I think it was an experiment for her. For me it was an enjoyment. It let me touch her a little more, sink filaments of sensory
tentacles into her along the length of our bodies. She liked that. She shouldn’t have. I was supposed to be too young to give pleasure. She liked it anyway.” (587)

Desire for the other defines Jodah’s body, as it, at certain points in the narrative, sounds threatened by an inherent fluidity (“What would happen to me when I had two or more, mates? Would I be like the sky, constantly changing, clouded, clear, clouded, clear?”)—one that oscillates between the “hermaphroditic” liaison with Aaor and a compulsive obsession for its human mates—risking total dissolution in the absence of their mated others (712, 740). Sherryl Vint (2007, 75–76) notes two possible readings of Jodahs: the construct ooloi as representative of change dictated by “the normalizing power of ideology” and therefore denied any particular agency or a being who is able to inhabit multiple body images and thereby destabilize any handed down hegemonic narrative.

Butler’s interest in other cultures and religious philosophies may have triggered a conceptualization of the posthuman body as a conduit of ever-changing possibilities but not one marked by chaos or violence in its claim to epistemology. These “bodies that know” clearly undermine the intellectual claim of the humanist ideal. The narrative she begins by introducing the relational self that draws on knowledge of the human and the animal moves through Akin and seeks completion in Jodahs. Like Akin, Jodahs studies his human mother, Lilith, through her hands, beginning “to study her flesh in a way [he] had never had before. [It] knew her flesh better than [it] knew anyone’s, but there was something about it now—a flavor, a texture [it] had never noticed (Butler 2000a, 539). Jodahs clearly distinguishes human knowledge from Oankali knowledge, stating in no uncertain terms that “Humans thought this sort of thing was a matter of authority” (545). “Constructs and Oankali,” he adds, “knew it was a matter of physiology. Nikanj’s body ‘understood’ what mine was going through—what it needed and did not need” (545). In Imago Butler extends “bodies that know” to include the human, clearly overturning humanist claims that knowledge is acquired exclusively through the mind. Joao, a human resister, at one point defines what Jodahs becomes and when the latter admits that it became “all things Joao liked, even though he never told me what they were,” Nikanj clarifies, “[h]is body told you. His every look, his reactions, his touch, his scent. He never stopped telling you what he wanted. And since he was the sole focus of your attention, you gave him everything he asked for” (607).

Where in Adulthood Rites, Akin had been able to communicate with the Oankali through the body of the pure breed, Akjai, Jodahs is able to directly reach the Humans “probably more through [its] scent than with anything [it]
was saying" (631). Jodahs’s rhetorical finesse plays on human doubt (as they debate whether to kill it or not) and finally wins the day as Jodahs convinces the human leaders of his agenda (728–731). Faced with a much more difficult task than Akin, Jodahs muses, “If this had been Oankali or construct, I would never have asked such a question. I could have made my case to anyone, and the people would have joined person-to-person or through their town organisms, and there would have been a consensus” (729).

Almost as a final step in bridging the human-animal divide, Butler reverses the position of humans and animals such that the despicable animalistic traits that humans abhor write the humans themselves: Paul Titus’s violent aggression threatening Lilith in Dawn and the irrational killing of Joseph by fellow humans as he starts to heal himself (the humans read it as a visual marker of alien-animalistic difference) continue in the erratic violent behavior of Damek, a human resister who abducts Akin in Adulthood Rites, and in Marina Rivas’s horrifying memory of rape in Imago as she was “shut up in an animal pen” (580). Through these telling visions of human behavior, what we normally project as “animality,” Butler brings to the fore complex ethical issues that need to be addressed, in fact issues that need to be reconceptualized if humans are to live in a multispecies world, a world that calls for connections and not separation. Choosing to make connections based on love rather than on any amount of coercion, no matter how well clothed in seductive rhetoric by Nikanj in Adulthood Rites, Jodahs mates with humans who have given their explicit consent to the evolution of a new species. Thus Imago ends with a sense of shared life, of tender moments; as Jodahs plants the seeds from its body in “the rich soil of the riverbank,” there begins a burgeoning of “independent life” (746). Butler transcends the human-animal divide by narrating the birth of the “animal-oriented” posthuman species in ecological terms and thus rerouting the humanist discourse toward a collaborative, multispecies future and its ecological orientation (Vint 2010, 23).

It is interesting to note that both Akin and Jodahs are called “eka” and “Oeka,” which means alone or even lonely (Butler 2000a, 450, 547). Both constructs are defined by a sense of isolation and their narratives remain as ones of seeking a bonding with the other. Akin, denied a bonding with his Oankali siblings, establishes a cultural liaison with his human others. Jodahs and Aaor, along with their human mates, complete and move this discourse to an enhanced level of intense sexual intimacy that erases the loneliness and rigidity of the humanist body. They live on as symbiotic beings aware and in continued conversation with their “living” environment. They manifest in their physical and intellectual constructions a symbiotic relationship between humans and animals—one of the primary aspirations of science fiction. Subjectivity here is in constant flux, blurring the human and animal boundary,
suggesting that humanity is a "natural alien" that needs to understand the interconnectivity of all living beings (Evernden 1993, 122).

And yet to simply read Butler's narrative as an ecstatic celebration of posthumanist thought that revels in unrestrained coalition-based identities and rejects the humanist self would be misguided. For Butler's narrative deconstructs the concept of humanism through her posthuman amborgs and warns the reader of any "excesses of humanist and posthumanist thoughts" (Jacobs 2003, 109). In my reading Butler's amborgs never totally deny humanity nor do they resort only to animality; they remain complex hybrid entities that problematize her rich, ambiguous narrative. If anywhere we seek a verdict from Butler I can think of only one: "In these novels, Butler ultimately asks her readers "to set aside their fears of difference . . . and enter willingly into less absolutist, more relational ways of being" (Jacobs 2003,109). This paper envisages a relation with animals, the "real 'alien' species with whom we share the planet" and with whom we need to envis-age a shared symbiotic future (Vint 2010, 227). Both Akin and Jodahs are human and Oankali born and therefore share the traits of both species where the altruistic characteristics of the aliens may be read as tactical coercion and human violence as repercussion of victimization. In fact, a lot may be said where humanist categorizations are given new meanings in this posthu-man narrative. Admittedly Akin becomes the spokesperson of the humans and Jodahs develops a close bonding with them, but both deny and defy labelling as animal or human or even an easy, predetermined combination of both. Ultimately the emphasis on the bridging or even collapse of the human-animal divide in both Akin and Jodahs reminds one of a rare complexity that recognizes a life force that flows through humans and animals but passes no judgment on its outcome.

BIBLIOGRAPHY


Chapter Seven


