

It is imperative to acknowledge our relations to nonhuman worlds when thinking about how we relate to the world at large (see, for instance, Latour 2018; Haraway 2016b; Henao and Toledo 2022). The contemporary globalized and interconnected world, characterized by intricate interdependencies with nonhuman entities, underscores the necessity of recognizing our shared existence and of coconstructing the world we inhabit together. This is arguably one of the most distressing realizations of the contemporary era, particularly evident in the context of the climate crisis (see Latour 2017). It is crucial to acknowledge the profound interdependence between humans and other species (see Chakrabarty 2009, 219; Latour 2017, Braidotti 2016). This phenomenon is further compounded by the way in which we, as the human species, engage with what Haraway refers to as “significant otherness” (2016a, 2016b). The objective is not to negate or equalize differences, but rather to propose an alternative ethical framework of relation based on alterity (see Wild 2014, 11; Derrida 2008, 153–156). This is the subject of my book’s final chapter. In this chapter, I follow the trace laid by the literary work *Croire aux fauves* (2019) by Nastassja Martin. Through the act of writing, Martin establishes an alternative to the long-standing human-animal dualism that is deeply engrained in Western logocentrism, offering instead a vision oriented towards the future. In Martin’s narrative, the genesis of this line of thinking, which ultimately gives rise to a readable text, does not originate from a general, political, social, or climatic diagnosis of crisis, as in Latour (2017), but rather from a physical confrontation between the author herself and a bear. The discursive threshold that determines what is and is not perceived as a legitimate claim is shifted by means of writing and the creation of the text. In this final trace, the discursive threshold is not determined by the confluence of life and death, but rather by the sole objective of survival, which Martin secures for herself through the act of writing. In establishing a new subjective position through writing, she ensures her own survival. *In the Eye of the Wild* (Martin 2021), Martin’s survival is secured by *believing* in the wild and by writing about it. A conceptual becoming-animal as a writing practice, in the sense discussed in the previous trace, can reveal lines of flight. However, this does not mean that the new language and different forms necessary to rethink animal-human relations have been identified. *Croire aux fauves* (2019), by contrast, offers practices of writing that reflect a dynamic search for different relations and that enable their existence – mostly as forms of adjacent coexistence or interconnection.

In this chapter, I further elaborate on this book’s embrace of a reciprocal, mutually enriching understanding of theory and philosophy, as proposed by Glissant. “Qu’est-ce ainsi, une philosophie de la Relation? Un impossible, en tant qu’elle ne serait pas une poétique,” he writes (Glissant 2009, 82). Martin’s text presents a similar picture, in portraying a process of establishing a renewed consciousness within all its relations. The anthropology developed in Martin’s text is

not intended to be understood as a scientific theory of the human being. Rather, it is presented through a philosophical and narrative framework offering a situated and concrete examination of relations *in* the world and *to* different worlds. This form of writing, which is both a product and a medium for experiencing the concepts I am discussing here, represents a vision for the world that extends beyond a binary-hierarchical conception of alterity. It is a writing of the relation and a writing in relation that makes this polylogical subject construction of the narrating and narrated self possible and, with it, a new discourse of alterity. *Croire aux fauves* (2019) is therefore a manifestation of a self-creating “being” (in the sense of entities or beings, not of Being as such) that engages in a perpetual state of becoming and is characterized by multiplicity and relationality. Examined in the context of Haraway’s theory, Martin’s narration articulates the idea that this relational ontology does not exist in a vacuum of signs and meanings. Instead, it is intricately linked to multiple material, and occasionally bodily, references. One such instance is a severe physical injury sustained at the narration’s inception, occasioned by the narrator’s encounter with a bear that resulted in a bite to her face. Violence is countered here through a creative and imaginative process, culminating in the practice of writing. This process of “resistance” – inherit to literature as Ette (2022b) notes –, is not merely an easy undertaking, but a crucial one for survival. The process of “putting oneself in relation” to the world and to nonhuman worlds, the novel argues, is complex and challenging, yet essential for survival. It involves the process of facing open wounds, which often result in scarring. Martin transforms the threshold zone into a habitable space, despite all odds. The metamorphosis becomes her habitat. And when this transformation is applied to the concept of relation, it becomes evident that relations must also be limited and contained to become contentious concepts. This is essential for repairing relations that have been violated and for making the world habitable as a multiplicity of worlds. Martin’s performance of this “being,” as presented in her narration, is characterized by a processual quality, as it evolves into a becoming, a relational becoming. Difference is not *suspended*, in the sense of becoming as described by Deleuze and Guattari, but rather *not predetermined* by a monological identity. This is the metamorphosis enacted through writing in *Croire aux fauves* (2019). A shift in the consciousness of world necessitates the development of novel conceptions of alterity, and of a discourse of alterity, that is inherently linked to and reflects the relation in which it inheres, thereby facilitating our inhabitation of the world. My engagement with Martin’s narrative text within various theoretical contexts suggests that such consciousness can arise solely in this specific way: through the process of narration, writing, and the subsequent experiences of reading and retelling. Considering the abundance of relations characterizing the world, the capacity to conceptualize the world writ large becomes im-

possible (see Messling 2019 and Glissant 1990 and 2009). Nevertheless, as my analysis shows, the development of understanding the world does require conceptual frameworks capable of incorporating multiplicity and relationality. Such an approach makes it possible to formulate a comprehensible conception of relation, one that acknowledges the material, narrative, political, and ethical entanglements of nonhuman and human animals and makes them conceivable beyond the confines of Western universalism, thereby fostering conviviality in difference.

