The Development of the Literary Werewolf: Language, Subjectivity and Animal/ Human Boundaries

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Abstract

The werewolf is a stock character in Gothic horror, exemplifying humanity's fear of 'the beast within', and a return to a bestial state of being. Central to this is the idea that the werewolf is, once transformed, without language. Using an ecoGothic approach, this thesis will offer a new approach in literary criticism regarding the werewolf. It argues that the werewolf has become a vehicle for our ambivalence towards the wolf, which itself has become a symbolic Gothic Other. Using interdisciplinary source materials, such as natural histories, fairy tales, and folklore, the notion of the 'symbolic wolf' is interrogated, particularly in relation to the dangers of the wilderness. Starting with *Dracula*, at the end of the nineteenth century, and finishing with an analysis of the contemporary, literary werewolf, this work explores how the relationship between humans and wolves has impacted on the representation of the werewolf in fiction. In particular, it will critique how the destruction of the werewolf is achieved through containing the creature using taxonomic knowledge, in order to objectify it, before destroying it. This precludes the possibility of the werewolf retaining subjectivity and reinforces the stereotype of the werewolf as voiceless. Following the growing awareness of environmentalism during the late twentieth century and, as humanity questions our relationship with nature, clear divides between the animal and the human seem arbitrary, and the werewolf no longer remains the monstrous object within the text. Central to this is the concept of the hybrid 'I' which this thesis exposes. The hybrid 'I' is a way of experiencing and representing being a werewolf that acknowledges the presence of the lycanthrope's voice, even if that voice is not human. Subjectivity is shown to be complex and myriad, allowing for the inclusion of human and non-human animal identities, which the werewolf embodies.

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Introduction

The Shapes of the Werewolf: From Monstrous Reality to Metaphorical Monster

Werewolves have been overlooked in recent critical works on Gothic monsters. In comparison to the success of other monsters, they are relegated to being the '[f]irst-cousin to the vampire'.[1] Their success is cemented through their relationship to the vampire rather than being a stand-alone figure. Though this description of the werewolf was made in the late 1800s by Emily Gerard (1849-1905), whose text went on to influence Bram Stoker's *Dracula* (1897), it holds equally true today.[2] The figure of the werewolf in popular culture has been limited throughout the nineteenth and twentieth century by the comparative success of the vampire. Thus, in a twenty-first-century publication on vampires and werewolves, Rosemary Guiley explains: 'Shape-shifting to animal form seems completely alien to many. Fiction delivers us noble lineages of werewolf clans, but no matter how beautiful and crafty and intelligent, they remain in the shadow of the vampire'.[3] Moreover, within the study of werewolves themselves, the literary werewolf has been largely ignored in favour of its celluloid, medical, psychological and folkloric avatars.[4] Critical works on the werewolf have not engaged with its role in fiction, and

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[1] Emily Gerard, *The Land Beyond the Forest: Facts, Figures, and Fancies* (New York: Harper & Brothers, 1888), p. 186.

[2] Emily Gerard was the wife of an officer in the Austro-Hungarian cavalry, Chevalier Miecislas de Laszowski. During the time that she and her husband were posted to Transylvania she researched the local history and culture which culminated in the publication of her work *The Land Beyond the Forest: Facts, Figures, and Fancies* (1888).

[3] Rosemary Ellen Guiley, *The Encyclopaedia of Vampires & Werewolves*, 2nd edn (New York: Facts on File, 2011), p. xiv.

[4] Charlotte F. Otten's *A Lycanthropy Reader* gives an excellent compendium of the variety of ways in which lycanthropy and werewolfism has been depicted in non-fiction texts, concentrating particularly on

failed to recognise the variety of guises in which it appears. Gerard dismissively describes

the werewolf as being 'long-exploded' and of Germanic origin. The term 'long-exploded'

implies that by the publication of Gerard's work the werewolf needed no further

introduction or qualification. It suggests that the werewolf is obsolete and a throwback to

a less civilised time. Guiley's explanation that it is transforming into an animal that is

entirely 'other' to the reader focuses on the animal half of the werewolf, the wolf. The

werewolf, then, is related to the bestial. It is this aspect of the werewolf which I contend is

often overlooked in studies of the werewolf, which accept that becoming a wolf is a

source of horror. By exploring why the werewolf's transformation is monstrous and using

an ecoGothic approach, this thesis will offer a new approach in literary criticism regarding

the werewolf. Starting with *Dracula*, at the end of the nineteenth century, and finishing

with an analysis of the contemporary, literary werewolf, my research will consider how the

relationship between humans and wolves has impacted on the representation of the

werewolf in fiction.

Despite its relative lack of popularity, the werewolf appears in many forms. In an

encyclopaedia of key literary and cinematic monsters, Jeffrey Weinstock gives the

following definition of a werewolf:

Typically defined as a human being who transforms into a large and

bloodthirsty wolf, the werewolf's variable nature has inspired numerous

films and literary works. As the result of a magic spell or potion, a curse,

or an attack by another werewolf, the victim usually undergoes this

metamorphosis unwillingly, sometimes only at the time of the full

medicalised and religious texts. See: Charlotte F. Otten, *A Lycanthropy Reader: Werewolves in Western Culture* (Syracuse, New York: Syracuse University Press, 1986).

moon. Prior to transformation, the werewolf must often remove his

clothing [. . .]. While in the shape of the wolf, he (or, more rarely, she)

becomes a dangerous predator who ravages animal and human prey

with the monster's hallmark savagery. A werewolf can be distinguished

from a regular wolf by a number of traits, especially his glowing eyes

and excessive size, or by his hybrid form that blends human and lupine

features. Certain remedies protect against werewolf attacks, such as the

Christian cross or the herb wolfsbane; in most cases, only a silver bullet

or fire can destroy a werewolf. Upon death, the werewolf resumes his

or her human shape, thus revealing the identity of the cursed

individual.[5]

Weinstock's repeated use of qualifiers, 'typically', 'usually' and, 'in most cases', shows the

flexibility of the werewolf and its potential to transform into the 'monster' that is

required. Indeed its inclusion in this encyclopaedia demonstrates its importance as a

monster within popular culture. However, as I will prove, analysis of the werewolf has

been limited by a concentration on the human rather than the wolf. In particular I want to

consider the lack of literary analysis of the werewolf and the tendency to universalise this

monster by conflating all accounts of man-into-wolf transformations. The themes I

uncover in this introduction, in particular the use of the werewolf as metaphor, the idea of

'the beast within', and the symbolism of the wolf itself, will be returned to throughout the

chapters of this thesis.

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[5] Jeffrey Andrew Weinstock, *The Ashgate Encyclopaedia of Literary and Cinematic Monsters* (Aldershot, Hampshire: Ashgate, 2014), p. 577.

From Monstrous Fact to Metaphorical Monster

Though this thesis will concentrate on the werewolf in late Victorian literature onwards, Montague Summers (1880-1948) makes it clear that prior to the 1800s a great deal had been written about the werewolf: 'It were barely possible to review all the particular tracts concerning lycanthropy which were written throughout the sixteenth and seventeenth centuries'.[6] Summers goes on to explore what he considers to be the most influential texts regarding lycanthropy during these centuries many of which were written from a Christian viewpoint. In the *Malleus Maleficarum* (1486), Jacob Sprenger and Heinrich Kramer argue that the devil can deceive the imagination so that it appears that a person has become a wolf without the need for physical transformation. By the late 1500s, Jean Bodin posited in his chapter on lycanthropy that demons can materially transform human into animal though they cannot alter the human mind.[7] In contrast, Henri Boguet in *Discours des Sorciers* (1590) offers the explanation that 'Satan sometimes leaves the witch asleep behind a bush, and himself goes and performs that which the witch has in mind to do, giving himself the appearance of a wolf'.[8] The proliferation of explanations for lycanthropy during this period of time are not merely hypothetical. The sixteenth and seventeenth centuries saw Werewolf Trials taking place, particularly in France and Germany, in which people were accused of lycanthropy.[9] In 1590, Peter Stump was executed in Bedburg for committing cannibalism in wolf form. A pamphlet containing

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[6] Montague Summers, *The Werewolf* (Secaucus, New Jersey: Citadel Press, 1966), p. 94. Summers was a clergyman who wrote on witchcraft, vampires and werewolves. His work is coloured by his belief in the supernatural.

[7] Lycanthropy is the term most often used during the 1500s and 1600s when discussing the transformation of man into wolf. This term would then become the preferred medical term for people who believed they could turn into a wolf.

[8] Henri Boguet, *Discours des Sorciers* (1590), quoted in Summers, *The Werewolf,* p. 120.

[9] For further information on the Werewolf Trials, see: Adam Douglas, *The Beast Within: A History of the Werewolf* (London: Chapman Publisher, 1992), pp. 127-50.

listings of his crimes was translated from Dutch into English and published in London in June 1590. In this account Stump transformed into a wolf with the help of a girdle given to him by the Devil.[10] The publication of Stump's story in England indicates it was of interest to the populace. Accounts of man-wolf transformations were becoming a form of entertainment separated from their bloody reality. These accounts also put forward certain qualities of the werewolf such as its unnatural appetite for human flesh. These, as I will show throughout my chapters, were in part drawn from beliefs about wolves and also reflected back onto the werewolf.

According to Summers, the other tracts on the existence of werewolves produced during the 1500s and 1600s were largely repetitious covering the same arguments regarding the bodily transformation of human into animal. However, these debates demonstrate that the werewolf was not relegated to mere peasant superstition that could be ignored by the church. Lycanthropy and witchcraft were absorbed into Christian teachings as a way of re-asserting the power of the church. Leslie Sconduto discusses the importance of the Christian investigations into werewolves in her work on medieval courtly werewolves. She explores the need to explain the transformation of human into wolf, through demonic illusion, as a way of rationalising the natural order of the world according to Christianity. By offering a theological explanation for the existence of werewolves that fitted into Christian philosophy, the Church was able to align themselves with popular attitudes whilst confirming their power in combating the supernatural.[11] The

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[10] This pamphlet is reprinted in Summers, *The Werewolf,* pp. 253-59.
[11] Leslie A. Sconduto, *Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance* (London: McFarland, 2008), pp. 15-25. Sconduto specialises in twelfth-century French literature and her work concentrates on the 'courtly' werewolves of this period, from the 'Lai du Biscravlet' written by Marie de France in the 1100s to *Guillaume de Palerne* commissioned in the 1200s.

confusion shown in the variety of different interpretations of lycanthropy by theology

scholars suggests the tension between superstition and the Christian church.

This relationship between the Christian church, folk beliefs and supernatural

creatures can also be seen in the reaction to stories about revenants from Eastern Europe

during the early 1700s. In 1746, the French monk Dom Augustine Calmet (1672-1757)

published his treatise on supernatural creatures, including vampires. In the preface he

sets out 'not to foment superstition, nor to feed the vain curiosity of visionaries, and

those who believe without examination everything that is related to them as soon as they

find therein anything marvellous and supernatural'.[12] Calmet's viewpoint embodies the

idea that the church had a duty to offer explanations for the supernatural. He combines

the Christian approach of Bodin and Boguet with the growing interest in rationalism

during the Enlightenment. Though dismissive of peasant or pagan accounts of vampires,

ultimately Calmet acknowledges their importance through the very act of recording them.

Jan Perkowski argues that the Western vampire is created in the 1730s through the

meeting of Serbian peasant beliefs and Austrian Roman Catholicism.[13] Austrian soldiers

posted to Serbia during this period misappropriated the actions of peasants disinterring

suspected revenants, creating the figure of the vampire in Western European academic

accounts. Ironically, then, the attempts by Christian scholars to account for these tales

had the opposite effect, as it gave them credence within popular culture. Or as Sconduto

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[12] Dom Augustine Calmet, *Treatise on Vampires & Revenants: The Phantom World, Dissertation on those Persons who Return to Earth Bodily, the Excommunicated, the Oupires or Vampires, Vroucolaca, &c.*, trans. by Rev. Henry Christmas, and ed. by Clive Leatherdale (Brighton, East Sussex: Desert Island Books, 1993), p. 19.

[13] Jan L. Perkowski, *The Darkling: A Treatise on Slavic Vampirism* (Columbus, Ohio: Slavica Publishers, 1989), p*. 5. For further discussion of the creation of the vampire in Western Europe, see: Erik Butler, *Metamorphoses of the Vampire in Literature and Film: Cultural Transformations in Europe, 1732-1933* (Rochester, New York: Camden House, 2010).

suggests, regarding lycanthropy, believing the Devil was able to confuse the human mind

into seeing werewolves paved the way for the power of the imagination, so that

'[m]etamorphosis thus becomes metaphor'.[14] As physical reality, or the transformation of

the flesh, was interpreted as subjective reality the werewolf became figurative. It was

slowly separating from its roots in folklore, and the bloody crimes of the Werewolf Trials,

to become a creature of the imagination. The idea of the werewolf functioning as a

metaphor provides the basis for my analysis of this creature as a powerful symbol within

popular culture and, regarding this thesis, fiction. Moreover, the werewolf as metaphor

also assigns certain qualities to both the human who transforms and the wolf itself. This

metaphoric relationship can be found in early ideas regarding the wolf in the Church.

The engagement with the Werewolf Trials relates to the depiction of the wolf

during the medieval period by the Christian Church. The idea of transforming into a

monstrous wolf in particular was not coincidental. Rolf Schulte suggests, regarding the

Werewolf Trials, that an 'old and engrained fear and hatred of wolves gave new force to

the idea of lycanthropy'.[15] The hatred of wolves had previously served a historical purpose

within European, Christian dogma – one which was linked to the cultivation of the

wilderness. Barry Lopez argues that both an increase in arable farming and a need by the

medieval Christian church to consolidate its power led to wolves becoming synonymous

with evil and the devil during the 1400s, culminating in the Werewolf Trials of the 1500s

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[14] Sconduto, p. 25.

[15] Rolf Schulte, '"She transformed into a werewolf, devouring and killing two children": trials of she-werewolves in early modern French Burgundy', trans. by Linda Froome-Döring, in *She-Wolf: A Cultural History of Female Werewolves*, ed. by Hannah Priest (Manchester: Manchester University Press, 2015), pp. 41-58 (p. 52).

and 1600s.[16] By accusing people of being werewolves and putting them on trial, often for the crime of cannibalism, a form of unnatural appetite, a connection between wolves and criminality was created. Wolves threatened the livelihood of medieval people by eating livestock, especially sheep, which coheres with Christian symbolism that saw Jesus as both Lamb of God and Shepherd, with humanity as his flock.[17] In the Book of Matthew, the wolf is used to symbolise heretics: 'Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves'.[18] In this description wolves are shown to be deceitful, actively trying to lead people astray in order to consume them. The malevolent image of the wolf, constructed by the mediaeval Christian church, informs the ravenous werewolf of the Werewolf Trials.

Sconduto's claim regarding the metaphorical power of the werewolf was built upon in the years which proceeded the Werewolf Trials. During the Enlightenment, studies of lycanthropy were moving away from the theological possibility of these creatures to the refutation of these superstitions, a movement that gave further power to the imagination in creating the monsters. Chantal Bourgault Du Coudray sees this embodied in the novel *A History of the Ridiculous Extravagancies of Monsieur Oufle* (1710) by Abbe Laurent Bordelon. The eponymous M. Oufle reads the works of Bodin and Boguet, and 'being absolutely resolved to believe these Transformations [of human into animal], all the Stories which he read, passed in his Mind for unquestionable Truths'.[19] M.

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[16] Barry Lopez, *Of Wolves and Men* (New York: Charles Scribner's Sons, 1978), pp. 140-45. This idea can also be found in Paul Williams's text on how wolves have been treated and symbolised in England. See: Paul Williams, *Howls of Imagination: Wolves of England* (Loughborough: Heart of Albion Press, 2007), pp. 37-50.
[17] Lopez, pp. 203-11.
[18] Matthew 7.15, The Bible <http://www.kingjamesbibleonline.org/Matthew-7-15/> [accessed 10 October 2014].
[19] Abbe Laurent Bordelon, *A History of the Ridiculous Extravagancies of Monsieur Oufle* (London: J. Morphew, 1711), p. 15.

Oufle's episode of lycanthropy is brought on by an over-active imagination leading him to believe that he has been transformed into a wolf. Du Coudray suggests that the 'principal message of Bordelon's novel, then, is that all that is published is not necessarily true'.[20] This simplistic interpretation does not show the difficulties faced by Enlightenment scholars when reading earlier non-fiction accounts of lycanthropy, often by Christian men. Three centuries later, Summers undermines Bordelon's satirical approach. Like the fictional M. Oufle, Summers believes in the supernatural and denounces rationalism. Yet he sees the tale of M. Oufle as 'amusing enough and harmless'.[21] Either Summers misses the satire in Bordelon's work, or he considers fiction to be so far removed from fact that it cannot effect change in the reader's attitude towards the existence of werewolves.

By comparing Summer's reading of M. Oufle with Bordelon's intentions, we can see that rather than being in direct contradiction to the period before him, Bordelon exemplifies the troubled relationship that Enlightenment scholars saw between the existence of the supernatural and the texts which discussed it. The previous centuries' work on lycanthropy could not simply be dismissed, regardless of the knowledge that humans cannot physically transform into wolf; instead it needed to be absorbed into a rational system of understanding that was able to 'explain away' not the werewolf itself, but the belief in the werewolf. The tales of werewolves became symbolic of the superstition of previous generations. The absolutism of both stances, either for or against the existence of werewolves, did not destroy the imaginative power of the werewolf, but

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[20] Chantal Bourgault Du Coudray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within* (London: I. B. Tauris, 2006), p. 13. Du Coudray's work looks at the werewolf within popular culture. She concentrates specifically on film, television and literature from the 1900s onwards, however, she does offer an overview of the werewolf in scholastic texts from the 1500s to the 1800s.
[21] Summers, p. 262.

paved the way for its symbolic power in literature. In particular this can be seen in the application of pseudo-scientific models to the figure of the werewolf. As I will show throughout my chapters, science, in particular natural histories and taxonomy, is used to rationalise the werewolf's supernatural status and thus enable the human protagonists to kill the monster.

The Victorian Werewolf and the Universal Monster

The rationalist approach towards earlier beliefs in werewolves, Christian or otherwise, continued into the Victorian period. Studies concentrated on collating information about the different beliefs regarding the werewolf in European folklore, and attempting to decide what caused people to believe in lycanthropy: be it warriors dressed in the skins of animals, or a concerted effort to pin point the etymology of the word 'werewolf' and its partner 'lycanthrope'.[22] As late-Victorian scholars engaged with the theory of evolution and the emerging field of psychoanalysis, alongside the growth of the British Empire, 'cultural evolution' became influential in the study of folklore. This approach suggested that human societies evolved through different stages and used European folklore as a method of recreating these 'backward' social mentalities.[23] John Fiske argued, in 1873, that the ancient Greek myth of Lycaon, the king of Arcadia who was transformed into a wolf by Zeus for feeding the king of the Gods human flesh, was 'developed by the

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[22] For information on the etymology of the word 'lycanthrope', see: John Fiske, *Myths and Myth-Makers: Old Tales and Superstitions Interpreted by Comparative Mythology* (Boston: James R. Osgood and Company, 1873), pp. 71-77. For information on the debates surrounding the etymology of the word 'werewolf', see: Algernon Herbert, 'On Werewolves', in *The Ancient English Romance of William and the Werewolf,* ed. by Frederick Madden (London: William Nicol, Shakespeare-Press, 1832), pp. 1-45.
[23] Gillian Bennet, 'Geologists and Folklorists: Cultural Evolution and "The Science of Folklore"', *Folklore*, 105 (1994), 25-37.

medieval imagination into the horrible superstition of werewolves'.[24] Werewolf folklore

from Europe could be related to all man-into-wolf myths and the werewolf became

representative of the animalistic, savage root of human societies. In this way the idea of

the werewolf as a metaphor was continued; studies of the werewolf used it as indicative

of the past and it became a Gothic symbol of a less civilised time.

During this period, Sabine Baring-Gould (1834-1924) published his seminal work

on the werewolf, *The Book of Werewolves* (1865). Written 20 years prior to Gerard's *The

Land Beyond the Forest*, Baring-Gould's extensive work may have influenced Gerard's

belief that the werewolf was 'long-exploded'. It is often quoted in succeeding texts on the

werewolf and offers a blue-print for explaining away the belief in the werewolf through

the fields of anthropology, psychology, and folklore. Moreover, his work sets up key ideas

about the werewolf. Firstly, in his chapter, 'Natural Causes of Lycanthropy', Baring-Gould

offers an explanation for the occurrences of criminal lycanthropes in the Middle Ages. He

sees it as stemming from 'a matter of fact, that man, naturally, in common with other

carnivores, is actuated by an impulse to kill'.[25] If this is not controlled then the outcome is

sadistic behaviour or lycanthropy. In this way, Baring-Gould uses the werewolf

metaphorically as a way of representing the animalistic evil that is innate in mankind. The

wolf aspect of the werewolf, and the threat of transformation from human to animal,

embodies the malignant elements of humanity. Secondly, regarding the mythology of

werewolves, Baring-Gould states that the 'doctrine of metempsychosis [movement of a

human soul into an animal] is founded on the consciousness of gradation between beasts

and men', and thus, 'our forefathers failed to detect the line of demarcation drawn

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[24] Fiske, p. 69.

[25] Sabine Baring-Gould, *The Book of Werewolves* (Stroud, Gloucestershire: Nonsuch Publishing, 2007)*,* p. 99.

between instinct and reason', believing that one could transform into the other.[26] Though

aimed at humanity's 'forefathers', these comments could also refer to the growing

confusion regarding the influence of evolutionary theory, which was collapsing the

boundaries between human and animal. The importance of maintaining the boundary

between mankind and the wolf, which the werewolf threatens, can be seen in the fear of

the werewolf, as will be explored in the following chapters. Finally, by simplifying all

accounts of human into wolf transformations into a metaphor for the beastly elements of

humanity, *The Book of Werewolves* continues to colour the study of these supernatural

creatures within an all-encompassing framework. This approach connects every

occurrence of the transformation of human into wolf as part of a continuous narrative

that tells us about the primitive located within modern humanity. Baring-Gould's text sets

up key ideas regarding the werewolf: it is a metaphor for cruel and uncivilised elements of

mankind; it is caused by not distinguishing between human and animal; and that the

werewolf is 'universal'.

The term 'universal werewolf' is inspired by Barbara Brodman and James E. Doan's

edited volume, *The Universal Vampire*, which posed the question: 'to what extent is this

creature a product of European cultural forms or is the vampire indeed a universal,

perhaps even archetypal, figure?'[27] Like the werewolf, the universal vampire has become a

stock image in vampire studies so that the vampire has become 'as old as the world'.[28]

Ken Gelder warns against this when he suggests that it is 'difficult to avoid surrendering to

the cliché (often utilised in vampire fiction) that it is as "ancient" as the human race

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[26] Baring-Gould, p. 114.

[27] Barbara Brodman and James E. Doan (eds), 'Introduction', in *The Universal Vampire: Origins and Evolution of a Legend* (Lanham, Maryland: Fairleigh Dickinson University Press, 2013), pp. ix-xiii (p. ix).

[28] Christopher Frayling, *Vampyres: Lord Byron to Count Dracula* (London: Faber and Faber, 1991), p. 4.

itself'.[29] Gelder elucidates that *Dracula* demonstrates how effective the myth of the universal vampire can be in fiction, but that within the field of literary criticism, it is a hindrance. Literary studies should analyse specific manifestations of the vampire showing how it has been re-appropriated to reflect a particular period of history. Gelder's words have been heeded: Nina Auerbach's *Our Vampires, Ourselves* (1995); Joan Gordon and Veronica Hollinger's collection, *Blood Read* (1997); Erik Butler's *Metamorphoses of the Vampire in Literature and Film* (2010); and, more recently, Sam George's and Bill Hughes's *Open Graves, Open Minds* (2013) have been exacting in their readings of the function of the vampire. In part this movement from 'universalising' vampires is due to their acceptance into the academy. There is less academic work on the werewolf, especially the literary werewolf, meaning that werewolf criticism often attempts to create a pedigree for this monster; it concentrates on the werewolf's representation in historical texts rather than more recent incarnations of lycanthropy in popular culture.[30] The changing model of vampire studies anticipates a new focus on literary criticism regarding the werewolf.

The idea of the 'universal werewolf' has influenced the analysis of human into wolf transformations. Baring-Gould suggests that: 'Half the world believes, or believed in, werewolves'.[31] In twentieth-century works, this continues to be repeated without further investigation. Basil Copper refers to the legend of the werewolf as 'one of the oldest and most primal of man's superstitions [. . .] and appears in the folklore of most nations which have a written language'.[32] Adam Douglas's book *The Beast Within* (1992) states that it is

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[29] Ken Gelder, *Reading the Vampire* (London: Routledge, 2002), p. 24.
[30] William de Blécourt, 'Monstrous Theories: Werewolves and the Abuse of History', *Preternature: Critical and Historical Studies on the Preternatural,* 2.2 (2013), 188-212 (p. 205).
[31] Baring-Gould, p. 18.
[32] Basil Copper, *The Werewolf in Legend, Fact and Art* (New York: St Martin's Press, 1977), p. 24.

necessary to look 'into the earliest known beliefs of human societies, in an attempt to uncover the universal significance of this mythical creature'.[33] Elliott O'Donnell posits that 'there is scarcely a country in the world in which belief in a werwolf, or in some other form of lycanthropy has not once existed'.[34] Copper, Douglas and O'Donnell continue an ethnocentric reading of the werewolf taking accounts from the mythology and folklore of other cultures and referring to them under the banner of 'werewolf'. This thesis will contextualise the literary werewolf within specific cultural and historical perspectives, and analyse the manner in which each manifestation of this 'monster' reflects contemporary attitudes. In particular it will consider the idea of the ecoGothic and how the werewolf reflects changing ideas regarding the wolf. Before I consider the ecoGothic and the symbolism of the wolf, I want to first explore the most pervasive metaphor of the werewolf as 'the beast within'.

Psychoanalysis and the Beast Within

Psychoanalytical approaches to human-wolf transformations show how the werewolf has been used to tell stories about the history of mankind, in a similar way to Baring-Gould's explanation for the enduring belief in werewolves. These readings stem from anthropological analysis which, like Baring-Gould's discussion of metempsychosis in relation to the belief in werewolves, assumes the position that conviction in the existence of werewolves tells us about the history of mankind. As I will show, this anthropological starting point moves into anthropocentric readings of the werewolf, which either ignore

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[33] Douglas, p. 20.
[34] Elliott O'Donnell, *Werewolves* (London: Methuen, 1912), p. 1.

the wolf entirely or present it as a symbol of humanity's bestial roots. Examples of

anthropological readings of the werewolf include Robert Eisler's Jungian interpretation of

the animalistic quality of mankind as being represented by the werewolf.[35] Caroline Taylor

Stewart also uses psychoanalysis to suggest that the myth of the werewolf arose when all

of humanity was still in contact with one another, rather than each man-into-wolf story

occurring independently.[36] Both Eisler and Stuart's use of psychoanalytical approaches

within anthropology exemplify the danger of using narrative stories, such as myths and

folklore, to draw conclusions about pre-historic humans. Ian Woodward continues a

Jungian approach stating that werewolfism is actually a genetic throwback to 'the black

savageness of the primeval beast'.[37] Woodward's work shows another weakness of these

texts: they are drawn from a small pool of information. Woodward quotes verbatim from

O'Donnell on how to recognise a werewolf in human form, which is itself drawn from

Baring-Gould's descriptions.[38] These do not take into consideration the different forms of

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[35] Robert Eisler, *Man Into Wolf: An Anthropological Interpretation of Sadism, Masochism, and Lycanthropy, a lecture delivered at a meeting of the Royal Society of Medicine* (London: Routledge, and Kegan Paul, 1951). Eisler uses Jung's idea of the 'archetype', which he describes as the hereditary transmission of behaviour, in order to explain the phenomenon of lycanthropy. This hereditary transmission explains how lycanthropic behaviour was learned from wolves by early mankind, and is still exhibited by individuals in modern society. Jung's idea of the 'archetype' can be summarised as the notion that 'the human mind contained innate structures around us and which organize and give meaning to the multitude of information which our senses receive'. See: Jean Knox, *Archetype, Attachment, Analysis: Jungian psychology and the emergent mind* (Hove, East Sussex: Routledge, 2003), p. 11.
[36] Caroline Taylor Stewart, *The Origin of the Werewolf Superstition* (Columbia: University of Columbia, 1909), in *Project Gutenberg* <https://www.gutenberg.org/> [accessed 11 November 2013]. Stewart suggests that in prehistoric times, men wore wolf skins in order to hunt. As supernatural ideas were used to explain natural phenomenon, the men in wolves' clothing became stories of men transformed into wolves. These then became the werewolf in European folklore.
[37] Ian Woodward, *The Werewolf Delusion* (London: Paddington Press, 1979)*, p. 30.
[38] Woodward refers to: 'The meeting of the eyebrows on the bridge of the nose, for instance, and the curved, almond-shaped, reddish fingernails, are particular features of the werewolf in his human form. Sometimes a werewolf may be identified by an exceptionally long third finger on each of his broad hands [. . .] sometimes by the ears, which are set rather low, and far back on their heads; and sometimes by a noticeably long, swinging stride, which is strongly suggestive of some animal' (*Werewolf Delusion,* p. 49). O'Donnell describes: 'the long, straight slanting eyebrows, which meet in an angle over the nose; sometimes by the hands, the third finger of which is a trifle longer; or by the finger-nails, which are red, almond-

the werewolf in popular culture. Rather they look backwards attempting to locate and contextualise the werewolf in an ancient past.

Yet, these texts are defined by the nature of their work, which looks at the werewolf in non-fiction rather than through literary criticism. It is understandable that, in some cases, applying a narrative that runs through the exploration of their subject, in this case the idea of the 'universal werewolf', could be an effective way of framing their argument and eliciting the interest of their audience. More problematic is the idea they put forth concerning the werewolf as a metaphor for 'the beast within'.[39] By the term 'the beast within', I mean the reading of the werewolf that suggests the transformation from human into animalistic monster is a symbol of the innate cruelty of mankind. Like the anthropological interpretations by Eisler and Stewart, which are reflected in Woodward's work, the idea that the werewolf is indicative of 'the beast within' maintains the idea of the universal werewolf. The werewolf is symbolic of humanity's savage history which cannot be entirely exorcised but explodes out in certain individuals. As I will show throughout my chapters, this idea about the werewolf relies on a historical sense of the wolf as a monstrous and diabolical creature. What is missing from the field of lycanthropic literary criticism is a theoretical approach which explores the human and the wolf, and looks at these relationships within the historical context of the text.

shaped, and curved; sometimes by the ears, which are set rather low, and far back on their heads; and sometimes by a noticeably long, swinging stride, which is strongly suggestive of some animal' (*Werewolves*, p. 69). Baring-Gould refers to the fact that the werewolf 'may be known by the meeting of his eyebrows above the nose' (*The Book of Werewolves,* p. 84) and describes Jean Grenier, confessed werewolf, as having 'nails black, and in places worn away' (*The Book of Werewolves,* p. 75).

[39] Du Coudray, *Curse of the Werewolf*, pp. 91-97; Rosalind Sibielski, 'Gendering the monster within: Biological essentialism, sexual difference, and changing the symbolic functions of the monster in popular werewolf texts', in *Monster Culture in the 21st Century: A Reader*, ed. by Marina Levina and Diem-My T. Bui (London and New York: Bloomsbury, 2013), pp. 115 -29 (pp. 115-17); Brent A. Stypczynski, *The Modern Literary Werewolf: A Critical Study of the Mutable Motif* (Jefferson, North Carolina: McFarland, 2013), p. 52; and Sconduto, pp. 183-85.

The limited amount of werewolf criticism means that there is currently little in the way of a critical approach towards literary lycanthropes. That which has been written on werewolves has either been embedded within the wider genre of monsters and shapeshifters, or been influenced by the non-fiction approach of the 'universal werewolf'. The more successful approaches towards a critical analysis of the werewolf have contextualised their chosen texts. This has been particularly noticeable regarding gender studies and the werewolf. Whilst I will consider the role of feminism, and in particular ecofeminism, in werewolf literature more fully, in this introduction, I want to look at how the theoretical model of feminism has been applied to texts which feature werewolves. In an early example of this Gina Wisker writes about Angela Carter's werewolves, using feminist and fantasy theory, to show how a 'break with the notion of a straightjacket of the real releases energies leading to a fuller understanding of how meanings are created, values constructed and versions of worth and of reality validated over other versions'.[40] Wisker's analysis opens a space for looking at the werewolf beyond the realms of monstrosity, as a means of critiquing binary categories like male and female, animal and human. In comparison, Rosalind Sibielski's article discusses biological essentialism, with regards to the construction of contemporary werewolves, to show how the portrayal of the werewolf can be conservative, reinforcing the differences between men and women.[41] However, Sibielski's chosen texts are films and television programmes rather than

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[40] Gina Wisker, 'At Home all was Blood and Feathers: The Werewolf in the Kitchen – Angela Carter and Horror', in *Creepers: British Horror & Fantasy in the Twentieth Century*, ed. by Clive Bloom (London: Pluto Press, 1993), pp. 161-75 (pp. 162-63).

[41] Sibielski, 'Gendering the monster within', in *Monster Culture,* ed. by Levina and Bui, pp. 115-29. Sibielski sees monstrosity as gendered in the portrayal of the twenty-first-century werewolf. Male lycanthropy is defined by violence and female lycanthropy by sexuality. In depicting werewolves as the return of the repressed, these gendered representations naturalise sexual difference in reaction to recent criticism of biological essentialism.

literature.

The relationship between feminism and werewolves has been cemented by Hannah Priest with the publication of the edited collection *She-Wolf* (2015).[42] The introduction of Priest's collection critiques the universalising tendency of previous werewolf studies. She refutes the tendency to look for the 'root' of the werewolf myth in prehistorical relations between mankind and wolf, as evidenced in Baring-Gould, Eisler and Stewart's work, instead suggesting that the werewolf is a specifically European shape-shifter.[43] In doing so she rejects the connection between all historical accounts of man-into-wolf transformations. As the title suggests, the essays are focused on the cultural power of the werewolf within a historical timeframe. The use of gender studies in critical reactions to the werewolf shows the possibility of engaging with newer theoretical fields regarding the analysis of this monster, rather than relying on the idea of 'the beast within'. However, although these readings offer insight into human relationships, they ignore the wolf within the figure of the werewolf preferring to take an anthropocentric approach that can shed light on human constructions of gender difference. Works on gender and the werewolf often criticise the manner in which lycanthropy has been used to essentialise gender differences, and acknowledge the overlap between how the woman and the animal is used as the 'other'. However, generally, this analysis critiques the treatment of women rather than wolves, or makes the animal's treatment a secondary concern. As literary creatures, werewolves have been analysed from a human viewpoint.

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[42] Priest's previous work on medieval werewolf texts also uses gender studies. In looking at *Guillaume de Palerne*, Priest argues that the werewolf is a male monster, and that the masculinity of the werewolf is constructed in this text through the depiction of the innate humanity of the (were) wolf and continued familial connections to his step-mother. See: Hannah Priest, 'The Witch and the Werewolf: Rebirth and Subjectivity in Medieval Verse', in *Hosting the Monster,* ed. by Holly Lynn Baumgartner and Roger Davis (Amsterdam and New York: Rodopi, 2008), pp. 81-100.

[43] Priest (ed.), 'Introduction: a history of female werewolves', in *She-Wolf*, pp. 1-23 (pp. 1-3).

This both reflects and impacts on the way in which the wolf itself is constructed. As Lopez suggests in his work on the relationship between humans and wolves, we 'often think of animals like the wolf, who appear to have many points in common with us, in human social terms'.[44] While literary analyses of the werewolf are not as ethnocentric as non-fictional werewolf studies, they tend to be anthropocentric, concentrating on the 'were' and not the 'wolf'. The werewolf is always a metaphor for the beast within the human. By using eco-criticism and analysing how the depiction of the (were)wolf has been made monstrous, this thesis will reinstate the wolf in the critical history of the werewolf.

Whilst other studies of the werewolf in literature have considered the werewolf in specific texts and time periods, the desire to connect all man-into-wolf transformations is pervasive. The aforementioned Sconduto's book on werewolves looks at man-into-wolf transformations in early French work, concentrating on how these portrayals explore medieval ideas of courtliness, suggesting that these transformations are not inherently monstrous. Her analysis is contextualised in the period in which the texts were written relying on sensitive close reading. However, she opens by stating that the first occurrence of werewolves is in *The Epic of Gilgamesh*, which features a man transforming into a wolf, and suggests that 'we need to look backward rather than forward' in consideration of the werewolf.[45] The idea of the 'universal werewolf' is hard to expunge. *The Epic of Gilgamesh* is also suggested as the earliest occurrence of the werewolf by Brent Stypczynski.[46] His work uses the Jungian idea of the 'archetype' to suggest that there is a recurring literary figure of the werewolf cum shapeshifter; he sees a correlation between the medieval

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[44] Lopez, p. 32.
[45] Sconduto, p. 1.
[46] Stypczynski, p. 1.

representation of courtly werewolves and their modern literary incarnations. Whilst

Stypczynski acknowledges that this may be an unconscious relationship, his schema never

contextualises the 'modern literary werewolf' within the period of time it was written, but

returns to the earlier texts. The contemporary werewolf texts he uses, J. K. Rowling's

Harry Potter series (1997-2007), Terry Pratchett's *Discworld* series (1987-2015), and

Charlaine Harris's *Sookie Stackhouse Mysteries* (2001-2013), all feature werewolves as

secondary characters. The only text Stypczynski analyses which features a werewolf main

character is Jack Williamson's *Darker Than You Think* (1948).[47] Williamson's novel will be

used in chapter three to discuss the emergence of the idea of 'the beast within', but it is

the Jungian themes within this novel that encourage Stypczynski's work on the werewolf-

archetype.

Stypczynski's psychoanalytical analysis of the werewolf falls into the trap which

Gelder warns against concerning vampires. The narrative of the 'universal werewolf'

within the fictional setting of the novel is conflated with the critical analysis of man-wolf

transformations in literature. Stypczynski's work also shows how the analysis of non-

fictional and fictional werewolves has been conflated. Both Eisler and Stypczynski use

similar theoretical models to explain the presence of werewolves, despite the fact that

Eisler is considering the belief in man-into-wolf transformations throughout history and

Stypczynski is considering the werewolf in literature. This parallel between the two works

shows the enduring appeal of reading the werewolf as a universal metaphor for the beast

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[47] *Darker Than You Think* tells the story of Will Barbee, a journalist. He is researching the story of his old professor's archaeological work and discovers that the stories of werewolves told throughout the ages are actually accounts of the history of mankind's defeat of an evil master race. This group of lycanthropes was overcome during pre-history but their genetic information lives on within humans. Ultimately, Barbee discovers that he is a result of breeding programme and has been created to bring about the downfall of humanity. The novel is highly influenced by the psychoanalytical therapy that Williamson received.

within. Interpretations of the werewolf throughout the centuries have shown that the

literary werewolf is transformed into the creature that is required at the time: be it the

courtly man-wolf of French medieval literature to the Jungian genetic throwback in *Darker*

Than You Think. This thesis will be looking at werewolves in English-language texts from

the late nineteenth century onwards. Given the number of man-into-wolf narratives

which occur in other cultures and languages, it is important to isolate the introduction of

werewolves in English literature to contextualise the novels with which my research

engages.

The Werewolf in English Literature

The werewolf arrives in English literature during the early 1800s. Literary lycanthropy

occurs in John Webster's *Duchess of Malfi* (1614) but as acute mental illness brought on

by the character's internalised guilt.[48] This trope is then echoed in Charles Maturin's *The*

Albigenses, a Gothic novel published in 1824, which includes a character suffering from

lycanthropy, who claims that his werewolf hair grows on the inside of his skin.[49] These

examples reflect the change in approach by the end of the Werewolf Trials whereby

criminal trials of supposed werewolves were starting to identify lycanthropy as a mental

illness.[50] This shows that there was a connection between the representation of the

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[48] John Webster, *The Duchess of Malfi,* ed. by Elizabeth M. Brennan (London: Bloomsbury Publishing, 1964). The Doctor who treats Ferdinand, the Duke of Calabria, for lycanthropy describes the following: 'Said he was a wolf: only the difference/ Was, a wolf's skin was hairy on the outside, / His on the inside' (Webster, *The Duchess of Malfi*, p. 82).
[49] Charles Maturin, *The Albigenses, A Romance* (London: Hurst, Robinson, and Co., 1824). Maturin refers to lycanthropy as 'a distemper now unknown, but well authenticated to have existed' and his lycanthrope confesses: 'Trust not my human skin – the *hairs grow inwards,* and I am a wolf within – a man outward only' (*The Albigenses,* p. 263).
[50] Robert Burton (1577-1640) describes *lycanthropia* as a form of madness in men 'run howling about graves and fields in the night, and will not be persuaded but that they are wolves'. See: Robert Burton, *The*

werewolf and lycanthropy in both literature and medical texts. However, rather than being

proof of the 'universal werewolf', it seems to indicate the need to analyse the literary

werewolf in the context of transforming ideas regarding medicine, science and animality.

It is in the short story form of the early 1800s that the werewolf is re-imagined for the

British reader.

The issue of language is important in the creation of the figure of the werewolf in

English literature. The title of the medieval text *Guillaume de Palerne* was translated as

William the Werewolf in the edition re-printed in 1832.[51] Yet the exact translation of the

title would be 'William of Palerne' and the use of the term werewolf is anachronistic. This

edition also includes in its introduction, the assertion that the Greek god Mars, 'accursed

deity of war was himself a werewolf'.[52] Clearly, the word 'werewolf' had become a term

that could be applied by English users beyond its cultural or temporal limits, as

exemplified by the crude translation of *Guillaume de Palerne*. The word 'werewolf' had

existed in the English language prior to this but it had not been used with such

absolutism. Like the word 'vampire' before it, the word 'werewolf' became a catch-all for

tales of foreign wolfish otherness, as by the 1800s England was free of both wolves and,

therefore, werewolf folklore.[53]

The relationship between the introduction of the werewolf into English literature

Anatomy of Melancholy (London: Hen. Crips & Lodo Lloyd, 1652), p. 210, in *Project Gutenberg*
<www.gutenberg.org> [accessed 21st February 2014].

[51] The only surviving copy of the early English version, from 1350 AD is held at King's College, Cambridge and it is on this version that the 1832 edition of 'William the Werewolf' was based.

[52] Herbert, 'On Werewolves', in *The Ancient English Romance of William and the Werwolf,* ed. by Frederick Madden, p. 5.

[53] Baring-Gould argues that: 'English folk-lore is singularly barren of were-wolf stories, the reason being that wolves has been extirpated from England under the Anglo-Saxon kings, and ceased to be objects of dread to the people' (*The Book of Werewolves,* p. 143). Herbert states 'that where there is no natural wolf there is no werewolf'. See Herbert, 'On Werewolves', in *The Ancient English Romance of William and the Werwolf,* ed. by Frederick Madden, p. 1.

and Victorian non-fiction works on the werewolf is exemplified in Gerard's work.[54] She

describes what she calls the 'Romanian werewolf', the *prikolitsch*, with two slightly

humorous tales: one about the wife of a were-dog discovering her husband's true identity,

and the other about a botanist being mistaken for a werewolf by a group of Romanian

peasants. These exemplify one of the defining traits of the figure of the werewolf in

English literature of the early 1800s: the 'explained werewolf'.[55] The first tale reduces the

occurrence of the werewolf to a product of foreign folklore, whilst the second tale builds

on this idea of the naivety of superstition by suggesting that any occurrence of a 'real'

werewolf can be explained through mistaken identity. Gerard's narrative framework

within her storytelling encourages this approach. The first tale opens with the line: 'In one

village a story is still told – and believed', which immediately informs the contemporary

reader that this is a naïve folk-story.[56] The other opens with: 'This superstition once

proved nearly fatal to a harmless botanist', which shows the inherent threat in folklore

once it transforms into mindless superstition.[57] The botanist, as a man of science, is

attacked by superstition embodied in the uneducated peasants. The tale of the botanist

told by Gerard forms the trope of the 'explained werewolf', a product of superstitious

beliefs and ignorant fear that can be 'explained away'. The 'explained werewolf' became

synonymous with the representation of these creatures in their early English literary

incarnations.[58]

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[54] Alexis Easley and Shannon Scott argue that the werewolf arrives in the literature of the long nineteenth century due to an increased interest in European and British folklore. See: Alexis Easley and Shannon Scott (eds), 'Introduction', in *Terrifying Transformations: An Anthology of Victorian Werewolf Fiction* (Kansas City, Missouri: Valancourt Books, 2013), pp. vii-xvii (p. vii).
[55] Gerard, pp. 186-87.
[56] Gerard, p. 186.
[57] Gerard, p. 186.
[58] Du Coudray uses the term 'mistaken werewolf' for narratives which 'generally involve an individual

This is seen in Richard Thomson's 'The Wehr-Wolf' (1828), one of the earliest

examples of the werewolf story in the English language.[59] Despite the French setting,

Thomson uses the term 'werewolf' rather than the French 'loup-garou', proving that

werewolf was now the term of choice in English literature. The story contains the

character of a pompous doctor who is scratched by a suspected werewolf, and is

convinced that he has now become one himself having read many tracts on lycanthropy.

This episode echoes the comedic account of Bordelon's M. Oufle and the story casts

aspersions over werewolf superstitions. Yet the story does include a 'true' werewolf, in

the form of a wronged soldier who is transformed through anger, and thus Du Coudray

argues it 'oscillates uncertainly between rationalist and romantic values'.[60] This

dichotomous model of the Romantic period as reaction to the Enlightenment is too

simplistic and does not take into account either the setting of the work, geographically

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pretending to be a werewolf amongst the credulous peasants (or peasants persecuting an individual they supposed to be a werewolf). The situation would be resolved through the rational explanation of the 'objective' protagonist or narrator' (Du Coudray, *Curse of the Werewolf,* p. 33). Whilst Du Coudray's analysis of this theme is apt, it seems that the explanation or removal of the threat through reason should be highlighted over the mistaken identity. The 'explained werewolf' can then be extended to later werewolf texts, such as those in the pulp magazines of the 1930s and 1940s, in which, though the creature truly exists, the werewolf is still rationalised through scientific explanation. I have also chosen this term because it draws on the trope of the 'explained supernatural' exemplified by Ann Radcliffe. Both the 'explained supernatural' and the 'explained werewolf' allow the threat of the monstrous or uncanny elements of the text to be removed through a logical explanation for what occurred. See: Diana Wallace and Andrew Smith (eds), 'Introduction: Defining the Female Gothic', in *The Female Gothic: New Directions* (Basingstoke: Palgrave Macmillan, 2009), pp. 1-12; and, Carol Margaret Davison, *History of the Gothic: Gothic Literature 1764-1824* (Cardiff: University of Wales Press, 2009), pp. 99-107.

[59] Andrew Barger refers to 'The Wehr-Wolf' as 'perhaps, the first werewolf short story in the English language'. See: *The Best Werewolf Short Stories 1800-1849: A Classic Werewolf Anthology* (Unknown: Bottletree Books LLC, 2010)*,* p. 125. Kindle ebook. As previously suggested it is hard to formally categorise a text as a 'werewolf story' given the complicated history of the term. In 1827, a novella, *Norman of the Strong Arm: A Tale of the Sanctuary of Westminster,* written by H. Lawrence was published in *London in the Olden Time.* The story of Norman of the Strong Arm includes what appears to be a werewolf. However, the work is very confused and werewolf incidence is only a small part of a larger tale. See: H. Lawrence, 'Norman of the Strong Arm: A Tale of the Thirteenth Century', in *London in the Olden Time; or, Tales intended to Illustrate the Manners and Superstitions of its Inhabitants from the Twelfth to the Sixteenth Century*, 2 (London: Longman, Rees, Orme, Brown and Green, 1827), pp. 1-79.

[60] Du Coudray, *Curse of the Werewolf*, p. 18.

and temporally. By setting the text both in France and during the sixteenth and seventeenth centuries, the peak of the Werewolf Trials, Thomson is commenting on the credulity of earlier generations as well as the superstitions of Roman Catholic countries. These ideas were rooted in the Roman Catholic belief in transubstantiation and the importance of liturgy within their services. Many werewolf texts written during the 1500s and the 1600s, including Bodin's and Boguet's work, were from a Roman Catholic perspective which added to concerns regarding the superstitious nature of Roman Catholicism. It was not a coincidence therefore that a significant number of Gothic novels were set in Roman Catholic countries and attempt to evoke a Gothicised past.[61] These tropes occur in a number of werewolf short stories in the early 1800s such as 'The Man-Wolf' (1831), 'Hugues the Wer-Wolf' (1838), and 'A Story of a Weir-Wolf' (1846) which also contain an 'explained werewolf'.[62] The 'explained werewolf' was used to symbolise the superiority of the rational pseudo-science of the Victorian era, re-affirming the boundaries of reality even within fictional settings.

The publication of 'The White Wolf of the Hartz Mountains' (1839) marks the start of a wider variety of locations used in werewolf short stories.[63] The first truly English

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[61] Andrew Smith, *Gothic Literature* (Edinburgh: Edinburgh University Press, 2007), pp. 23-26.

[62] 'The Man-Wolf' (1831) by Leitch Ritchie is set in Medieval France and opens with the celebration of a Roman Catholic festival. The hero of the piece is the knight's superstitious and nervous servant Hugues, which is also the name of the suspected werewolf in Sutherland Menzies's 'Hugues the Wer-Wolf' (1838). The action takes place in Medieval Kent, and Hugues is of French descent. His family are reputed to be werewolves. Cast out from the community, Hugues discovers a chest bearing the costume of a werewolf and dons this in order to steal food leading the superstitious peasants to believe that he has truly transformed. 'A Story of a Weir-Wolf' (1846) by Catherine Crowe is set in Medieval France. It also contains an 'explained werewolf': in this case an innocent young girl who is accused of being a werewolf by superstitious peasants.

[63] Captain Frederick Maryatt, 'The White Wolf of Hartz Mountain', in *Terrifying Transformations,* ed. by Easley and Scott, pp. 24-41. After 1850 the locations of the short stories are varied. They include: Scotland in 'The Gray Wolf' (1871) by George Macdonald; Switzerland in 'The Were-Wolf of the Grendelwald' (1882) by F. Scarlett Potter; Spain in 'Olalla' (1887) by Robert Louis Stevenson; India in 'The Mark of the Beast' (1890) by Rudyard Kipling; Switzerland, again, in 'A Pastoral Horror' (1890) by Arthur Conan Doyle; Scotland, again, in the poem 'A Ballad of the Werewolf' (1891) by Rosamund Marriot Watson; France, again, in 'The Other-

werewolf story, 'Lycanthropy in London' by Dudley Costello, was published in 1855, in

which a young woman convinces herself that her friend's husband is a werewolf having

read 'Old French editions of such authors as Bodin, Cornelius Agrippa, Wierius, Vincent

and Fincel' and studied J.C. Lavatar's (1741-1801) work on physiognomy.[64] Again,

reminiscent of Bordelon's tale of M. Oufle, this humorous narrative updates the werewolf

for an English audience using contemporary fads – at the time Lavatar's *Essays on

Physiognomy* (1789) was very much in vogue.[65] Yet Costello's work still denies the

werewolf an existence within fiction, relegating it once again to the trope of the

'explained werewolf', though this time as a creature of contemporary superstitions.

Therefore, though werewolf stories were becoming more numerous and varied

throughout the 1800s, they were still limited in imaginative scope and remained in

general trapped within the short story format.[66] In comparison representations of the

vampire were far more varied and popular.[67] Where the vampire moved from peasant

stock to nobility, the werewolf follows the opposite route. Sconduto notes that from the

1100s to the 1600s the werewolf moves from being the courtly werewolf, exemplified in

French poetry, such as Marie de France's twelfth-century lai 'Bisclavret', to the peasant

werewolf of the 'Werewolf Trials'.[68] The peasant werewolf became a stock character in

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Side: A Breton Legend' (1893) by Count Eric Stenbock; Scandinavia in the novella *The Werewolf* (1896) by
Clemence Housman; Ireland in 'Where There is Nothing, There is God' (1896) by William Butler Yeats; North
America in 'The Werwolves' (1898) by Henry Beaugrand; and Holland in 'The Werewolf: A Romantic Play in
One Act' (1898) by Lilian Moubrey and Walter Herries Pollock. This list only includes texts originally
published in English.
[64] Dudley Costello, 'Lycanthropy in London or, the Wehr-Wolf of Wilton Crescent', in *Terrifying
Transformations*, ed. by Easley and Scott, pp. 82-111 (p. 96).
[65] A copy of Lavatar's *Essays on Physiognomy* (1789) was in Bram Stoker's library as he was writing *Dracula*
(1897). See: Frayling, p. 346.
[66] The two notable exceptions to this being *Wagner the Wehr-Wolf* (1846-47), a serialised novel by G. W. M.
Reynolds, and *The Were-Wolf* (1896), a novella by Clemence Housman.
[67] Frayling shows the variety of vampires in the 1800s on his 'Vampire Mosaic'. See: Frayling, pp. 37-67.
[68] Sconduto contextualises the move toward the 'wicked' werewolf during the Renaissance period, in the

the short stories of the 1800s. Once again the werewolf, by dint of its social standing, is

deemed to be secondary to the vampire. Yet these changes show that both creatures are

able to transition to suit the needs of the culture in which they exist. As Christopher

Frayling explains, 'the inarticulate peasant vampires described by Tournefort and Calmet [.

. .] became the aristocratic hero-villains [. . .] of the Romantics'.[69]

The upward trajectory of the vampire through the classes culminates in the

publication of Bram Stoker's novel, *Dracula,* in 1897. Here Count Dracula is monstrous

because he symbolises Victorian fears of racial otherness. As Stephen Arata explained in

his seminal work on reverse colonization in the novel, by 'marking the intersection of

racial strife, political upheaval, and the fall of the empire, Dracula's move to London

indicates that Great Britain, rather than the Carpathians, is now the scene of these

connected struggles'.[70] As both Frayling and Perkowski elucidate, the vampire moves from

being a foreign belief, that can be understood through the naivety of peasant

superstitions and ignorance of other nations, to being adopted by British writers as a

means of expressing their concerns and sensibilities. The vampire is allowed to exist

within the pages of fiction, without being rationalised away, as a supernatural entity. In

comparison, the werewolf is explained as symptomatic of earlier superstitions so that

even within the fictional world, the werewolf does not exist. Where the figure of the

vampire reflects, or fails to reflect, the material conditions of contemporary society, the

figure of the werewolf only circles the absence at the heart of its existence: an absence

chapter 'Explanations or "Que cele beste senefie"'. She suggests that this change in the presentation of the werewolf was caused by the political upheaval, revolution, famine, and ensuing cannibalism. During the Werewolf Trials, cannibalism becomes a defining feature of werewolves and lycanthropes. See: Sconduto, pp. 180-200.
[69] Frayling, pp. 5-6.
[70] Stephen D. Arata, 'The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization', in *Victorian Studies*, 33.4 (1990), 621-45 (p. 629).

defined by the many attempts to explain away its physical reality.

Du Coudray sees the werewolf in the literature of the early 1800s as showing that '[i]nterest in lycanthropy was reignited [. . .] in the context of romanticism, when the backlash against the Enlightenment principles was well under way', and relates the literary werewolf to the rise of the Romantic vampire.[71] However, the psychological and philosophical models used by the Romantics in creating their works of art are progressions of the rational ideals of their predecessors.[72] Where the vampire moves from its existence in theological or scientific texts to become a fictional figure in its own right, the werewolf remained far more entwined in its early configurations as demonic reality. Unlike the vampire, the werewolf remains, as the earlier quote from Guiley suggests, more monstrous than appealing. William de Blécourt argues that the werewolf has been a victim of the abuse of history, stating that the belief in werewolves, and the concept of the werewolf, has been 'explained' through medical models that both fail to fit the varying representations of the werewolf, and ignore the lack of historical precedent for the modern werewolf.[73] His arguments are prescient. However, regarding this thesis, it is the reliance on medicine and science to explain the werewolf and minimise the threat of the supernatural that I find most compelling. Throughout this thesis I want to look at how the language of scientific classification has been used to 'know' the werewolf, and how this parallels the containment of the wolf itself. In order to do so, I will consider the relationship between the depiction of the werewolf and the symbolism of the wolf, to

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[71] Du Coudray, *Curse of the Werewolf*, p. 14.
[72] Frayling, pp. 36-37. Frayling explores how the accounts of vampirism during the Enlightenment period, including Calmet's *Treatise*, influenced the creation of the Romantic vampire. He argues that John Polidori's *The Vampyre* (1819) was influenced by the interpretation of 'vampires' in Eastern Europe by Calmet.
[73] De Blécourt, 'Monstrous Theories', 188-212.

which I now turn.

Re-Visiting *Dracula* and the Symbolic Wolf

As I have shown, and as Du Coudray rightly argues, the werewolf 'lacks a generating text'

such as the vampire has in *Dracula*.[74] This novel formed a blueprint for future literary

vampires with each new incarnation of vampire confirming or debunking the laws of

vampirism as laid out by Stoker. Due to the importance of *Dracula* as an Ur-text for the

vampire, I want to consider the lycanthropic overtones of this novel. The first chapter of

this thesis will argue that Stoker's novel is as much about the werewolf as it is about the

vampire. Both Gerard and Baring-Gould's texts were used by Bram Stoker in researching

the character of Count Dracula and aspects of both the werewolf and the vampire were

included in his representation of the Count. Stoker relies not on first-hand knowledge but

on travelogues and information found in the British Museum.[75] These are taken as fact

because they support the version of Transylvania that he portrays in his own work: a 'land

beyond the forest' peopled with supernatural creatures where the rational laws of

Victorian England do not apply. Harker's confusion in *Dracula* over the term 'vrolok' or

'vlkoslak', which he says 'mean the same thing [. . .] something that is either werewolf or

vampire', is Stoker's confusion that comes from using second-hand material born of

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[74] Du Coudray, *Curse of the Werewolf*, pp. 76-77. Du Coudray explains that many of the tropes of lycanthropy: being killed by a silver bullet; only changing at full moon; and the transference of the 'curse' through a bite, find their roots in the films of the 1930s and 40s.
[75] Frayling, pp. 298-99. Stoker does visit some of the places that were to become settings for his novel such as Whitby, and Regent's Park Zoo, where he made notes on the animals and the effect that Count Dracula would have on them. He also visited Munich, which was to figure in the opening chapters. However, he goes no further afield than this.

cultural bias.[76] His reliance on Gerard's and Baring-Gould's work on werewolves and vampires creates a hybrid creature that embodies contemporary attitudes towards the folklores and customs of other nations. *Dracula* performs a masquerade of authenticity with meta-textual references to real travelogues but he is a Victorian monster. Yet Dracula's profession of ancient lineage has seeped from the pages of fiction to become vampire lore, negating his lycanthropic quality.

By showing that Dracula is not entirely vampire, I will argue *Dracula* is the missing generative text of the werewolf in its depiction of how to kill a werewolf, which I will discuss further in my first chapter. Dracula regularly transforms into a wolf at key points in the novel and his physical appearance mirrors Baring-Gould's description of the werewolf in human form. Where many commentators on the werewolf are happy to call any occurrence of a human transforming into a wolf werewolfism, in the case of Count Dracula this is peculiarly overlooked. Kirby Flower Smith (1862-1918) wrote that there is 'a curious affinity between them [vampires and werewolves] in the popular imagination which is constantly causing them to become confused one with the other', like the figure of Count Dracula.[77] According to Stoker's notes, his text originally appears to have included more detailed allusions to the werewolf.[78] The decision by Stoker to concentrate on the vampire seems symptomatic of attitudes towards the werewolf and what it represented. The overt lycanthropy laid out in Stoker's notes for the novel gives way to

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[76] Bram Stoker, *Dracula*, in *Three Vampire Tales: Dracula, Carmilla and The Vampyre,* ed. by Anne Williams (Boston: Houghton Mifflin Company, 2003), pp. 150-460 (p. 153). All further references to Stoker's *Dracula* will be cited in the main body of the chapter with the page number(s) in parentheses.
[77] Kirby Flower Smith, 'An historical study of the Werewolf in literature', *PMLA*, 9 (1894*)*, 1-42 (p. 32). Flower Smith's work does not specifically deal with werewolf literature, concentrating on classical myth and folklore which he interprets as fiction.
[78] For example, Stoker planned to have the Texan, eventually the character Quincey Morris, killed by a werewolf in Transylvania. See: Frayling, p. 307.

the wolves that haunt the text, representing a wild, untamed nature that reflects Gerard's construction of Transylvania. The publication of 'Dracula's Guest', in 1914, gives further insight into the role of the werewolf and the wolves within *Dracula.* Chapter one of this thesis explores the textual evidence for reading *Dracula* as a werewolf novel. However, rather than arguing that Stoker's novel is the blueprint for the figure of the werewolf, I argue that it is the blueprint for how the werewolf is treated in future narratives. In particular I concentrate on how the language of natural history and the hunt is used to contain the werewolf before it is killed. Dracula is denied a voice and becomes an object to be killed. Reading Dracula as werewolf suggests an eco-critical analysis of *Dracula* as representing the fear of the animal-other. Dracula arrives on the shores of Britain as a wolf: a once-native animal returning in monstrous form to threaten modernity.

Thus *Dracula* offers a way of considering the relationship between the fear of the wilderness, the wolf and the werewolf. As Gerard explains 'as long as the flesh-and-blood wolf continues to haunt the Transylvanian forests, so long will his spectre brother survive in the minds of the people'.[79] This relationship between the wolf and the werewolf is key to this thesis and will be argued more fully in the first chapter. It is important, however, to acknowledge early on in this thesis how Gerard's language is particularly effective in evoking a Gothic version of the natural world. The relationship between the werewolf and the wolf draws attention to the fact that the 'civilised' nation of Britain was free of the marauding wolf. The fear of the wolf informs the creation of the werewolf as a Gothic animal other. This is in part based on the construction of the wolf as a symbol of wilderness and human evil, which will be put forth throughout the proceeding chapters.

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[79] Gerard, p. 187.

Moreover, the sense of nature as a Gothic space relates to the idea of 'Gothic nature' and the emerging field of ecoGothic. Tom J. Hillard uses the term 'Gothic nature' to describe how the destruction of the natural world has been made possible through the fear of nature – or 'ecophobia'.[80] He argues that it is possible to use fear as the defining emotional reaction to the malignant version of nature invoked by 'ecophobia' rather than hatred – a sense of fear which can be found in the Gothic.[81] Hillard suggests that nature becomes a Gothic 'other' which he refers to as Gothic Nature. 'Gothic Nature' is a version of nature that appears to the human observer as existing outside rational understanding and scientific knowledge. The publication of *EcoGothic* (2013), a selection of essays about the description of nature and animals within Gothic texts, suggests that it is necessary to consider how the representation of nature within popular culture has been made Gothic. In the same way that gender studies has allowed a critical engagement with the werewolf beyond reading it as 'the beast within', the ecoGothic offers a way of combining Gothic studies and ecocriticism in order to consider the wolf within the werewolf. In the introductory essay, 'Defining the ecoGothic', Andrew Smith and William Hughes suggest that ecoGothic is a reaction to the Romantic conceptualisation of nature as a uniform and complete entity – one which has the ability to offer humanity succour and spiritual sustenance; the ecoGothic returns nature to a place of ambivalence.[82] To extrapolate from this the Gothic allows the concept of 'nature' to break with the sublime and become a

[80] Simon C. Estok, 'Theorizing in a Space of Ambivalent Openness: Ecocriticism and Ecophobia', *Interdisciplinary Studies in Literature and Environment*, 16.2 (2009), 203-25 (p. 208). Estok uses the term 'ecophobia' to describe how humanity has come to see nature as a hostile opponent, particularly regarding macro-ecological disasters such as global warming. He also argues that nature is portrayed as a malignant force emerges in news reports about natural disasters.
[81] Tom J. Hillard, '"Deep Into That Darkness Peering": An Essay on Gothic Nature', *Interdisciplinary Studies in Literature and Environment*, 16.4 (2009), 685-95 (pp. 688-89).
[82] Andrew Smith and William Hughes (eds), 'Introduction: defining the ecoGothic', in *EcoGothic* (Manchester: Manchester University Press, 2013), pp. 1-14 (pp. 1-2).

complex arena that challenges and threatens the human subject. As a hybrid and transforming creature which can rip the human subject apart from without and within, the werewolf can be used to consider the threat of Gothic nature.

Intrinsic to my reading of Gerard's ideas concerning the relationship between the 'flesh-and-blood wolf' and his 'spectre brother', the werewolf, is the idea of the 'symbolic wolf'.[83] Garry Marvin suggests that, like the werewolf, the wolf is 'a creature of human moral, social, economic, political, aesthetic and emotional concerns and projections'.[84] In her discussion of the wolf in children's literature, Debra Mitts-Smith discusses the symbolic wolf and how it is used as the Other to construct human identity. She writes: 'Symbolic nature is used not only as a way of conveying meaning through language but also as a means of understanding and defining ourselves'.[85] Notably, she relates the symbolic wolf, in particular, to how nature is used symbolically as the Other. The wolf stands in as a symbol of what it means to be 'not-I' or, rather, not the human-I. Both the animal and the natural world are used to define the human subject and, concomitantly, civilisation. My research considers how the symbolic wolf and the natural world are used as a Gothic other that threatens the purity of human subjectivity and society. I will consider how the wolf has been used as a symbol, particularly in relation to the dangers of the wilderness, and what it represents in relation to the figure of the werewolf. In particular what is important to this thesis is how fictional texts, including lycanthropic

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[83] I have taken the term 'symbolic wolf' from Steven H. Fritts, Robert O. Stephenson, Robert D. Hayes, and Luigi Boitani, 'Wolves and Humans', in *Wolves: Behaviour, Ecology and Conservation*, ed. by L. David Mech and Luigi Boitani (London: University of Chicago Press, 2003), pp. 289-316 (p. 290). However, it is a term that is used in and described in many texts about the wolf. The tendency to see portray the wolf symbolically has also been commented on by other authors. See: Charles Bergman, 'Hunger Makes the Wolf', in *Trash Animals: How We Live With Nature's Filthy, Feral, Invasive, And Unwanted Species*, ed. by Kelsi Nagy and Phillip David Johnson II (Minneapolis: University of Minnesota, 2013), pp. 39-66 (p. 40).
[84] Garry Marvin, *Wolf* (London: Reaktion Books, 2012), p. 181.
[85] Debra Mitts-Smith, *Picturing the Wolf in Children's Literature* (London: Routledge, 2010), p. 5.

literature, construct the wolf through its relation to the monstrous werewolf. Regarding

the wolf in England, Paul Williams states that 'opinions and attitudes towards wolves are

shaped, not by personal observation, but by art and the media'.[86] Concerning the wolves

of the New World, Jon T. Coleman confirms this. He argues that in order to defend the

death of the wolf, Euro-Americans 'embroidered the pragmatic act of destroying livestock-

devouring predators with a series of dramatic and bloody symbols, legends, rituals,

celebrations, and competitions'.[87] The wolf, like the werewolf, is re-made to suit the

purposes of a specific culture, and yet, despite this, few studies of the werewolf in

popular culture have considered the ongoing parallels between these two creatures.

Whilst the power of the wolf in literature has been acknowledged, in particular

regarding fairy tales and the Big, Bad Wolf in 'Little Red Riding Hood', this is not applied to

the construction of the werewolf.[88] This thesis will consider how different kinds of

discourse and narratives have shaped the representation of the wolf, and the ways in

which they can be shown to be in dialogue with one another in relation to both the wolf

and werewolf. The need to take an interdisciplinary approach is acknowledged by both

Mitts-Smith and Coleman. Mitts-Smith argues that the boundary between the symbolic

and the real wolf is 'fluid, with references to the wolf of tales and myths appearing in

scientific texts, while fictional wolves, even the traditional ones, bear elements of the real

wolf'.[89] The symbolic wolf is always a hybrid wolf and in its hybridity is similar to the

werewolf. Coleman is more overt in his use of monstrous language: 'The story of wolves

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[86] Williams, *Howls of Imagination*, p. 5.

[87] Jon T. Coleman, *Vicious: Wolves and Men in America* (London: Yale University Press, 2004), p. 11.

[88] For information about the wolf in children's literature, see: Mitts-Smith, *Picturing the Wolf*; Peter Hollindale, 'Why the Wolves are Running', *The Lion and the Unicorn*, 23.1 (1999), 97-115; and, Catherine Orenstein, *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale* (New York: Basic Books, 2002), pp. 94-97.

[89] Mitts-Smith, p. 3.

combines biology, folklore, and history, and this story can be told only by melding

techniques, the concerns, the triumphs, and the shortcoming of several disciplines. The

result is still history, but history altered in structure and portent by its exposure to biology

and folklore – an interdisciplinary mutant'.[90] This thesis responds to Coleman's call for an

'interdisciplinary mutant'. The idea of hybridity becomes a key focus of my analysis and

argument. I will show how the werewolf has been portrayed as a Gothic animal Other and

how animality has been equated with monstrosity.

An ecoGothic approach to *Dracula*, with Dracula redefined as werewolf, paves the

way for the analysis of the werewolf within contemporary literature. By breaking from the

'universal werewolf' motif, it is possible to view recent werewolf publications within this

critical framework, and demonstrate what twenty-first-century lycanthropes tell us about

the relationship between animals and humans. Having looked at the representation of

wolves in Britain and the rest of Europe, the second chapter of my thesis moves to the

Americas. In both Britain and America the symbolic wolf has been equally informed by

cultural images in literature and folklore. Indeed, as I will show, the hatred of the wolf in

America was informed by the transference of beliefs from Europe. In my first chapter the

language of hunting and the wilderness are explored concerning a nation which had

destroyed its indigenous wolves. In the next, concerning America, the idea of the

wilderness and its relationship to wolves is shown to be more problematic. American

nationalism was closely tied to the wilderness. In this chapter, I consider the ideological

importance of maintaining the boundaries between wilderness and civilisation. These

boundaries are at first required to protect human society from the wilderness, before

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[90] Coleman, p. xi.

being re-negotiated as the means to protect the wilderness from humans. By reading the creation of wilderness spaces as an example of Gothic nature and the need to maintain separation between wilderness and civilisation, humans and wolves, I will explore how the history of the wilderness in America has been reflected in the representation of the werewolf in popular culture. In particular I show how, like Dracula, the werewolf is objectified and denied subjectivity so that it can be killed without remorse within the narrative.

The importance of maintaining boundaries is taken up again in my third chapter which considers the threat of hybridity. In order to contextualise hybridity, I will argue that the ecological revolution of the late twentieth century continues to place both the wilderness and the wolf in opposition to civilisation, and the human subject. Furthermore, I will suggest that the twentieth century sees the removal of the wolf from the figure of the werewolf, replacing it with the anthropocentric reading of 'the beast within'. My engagement with Whitley Strieber's werewolf novels, *The Wolfen* and *The Wild*, uses the idea of hybridity as a way of challenging this separation and showing how the wolf can be returned to the werewolf. Strieber's novels offer the possibility of challenging the precept that the werewolf must be voiceless, remaining an object of horror within the text. In my reading I challenge the idea that vocalised language is what makes humans superior to the animal.

Whilst the growing field of environmentalism promises to redeem the wolf, the figure of the Big, Bad Wolf remains pervasive in werewolf literature. Following my brief discussion of 'Little Red Riding Hood' tropes in *Dracula,* my fourth chapter interrogates the use of this fairy tale in Young Adult werewolf texts. The use of this fairy tale opens my

discussion of how Young Adult (YA) novels frame lycanthropy as a metaphor for adolescence. In doing so I suggest that they construct a hierarchy in which the human must reject the animal in order to become civilised. My comparison of Maggie Stiefvater's trilogy *The Wolves of Mercy Falls* (2009-2011), and Annette Curtis Klause's *Blood and Chocolate* (1997) considers the limitations of reading the werewolf as a metaphor for the human teenager. In conclusion, I argue that ultimately the more sympathetic portrayal of werewolves in YA fiction allows the possibility of hearing the werewolf's voice.

My first four chapters concentrate on how the werewolf has been made a voiceless Gothic animal Other that needs to be destroyed – either by killing or curing the beast. My final chapter looks at werewolf novels that are narrated by the werewolf itself, in both human and transformed state. Glen Duncan's *The Last Werewolf* trilogy (2011-2014) allows the werewolf to speak back to the hunters that would kill it. I argue that these novels challenge the binary opposition between wilderness and civilisation, wolf and human, and in doing so critique the notion of Gothic nature. Moreover, by returning monstrosity to the werewolf, Duncan's narrative forces the reader to acknowledge their fear of the wolf. His novels end with a hopeful future for the hybridity which the werewolf embodies – though this future is not without bloodshed. By engaging with, and contextualising, the disparate representations of the werewolf in contemporary fiction, this thesis will explore humanity's fear of hybrid monsters that challenge the boundaries by which we categorise the natural world. It will suggest that the werewolf has become a vehicle for our ambivalence towards the wolf, which itself has become a symbolic Gothic Other. To achieve this, I will reclaim the wolf from the figure of the werewolf; literary imagination will be shown as a powerful means of overcoming these boundaries and

acknowledging the voice of the wolf.

Chapter 1

Dracula: The Wolf in Vampire's Clothing

Though Bram Stoker's *Dracula* (1897) has become the archetypal vampire novel, in this

chapter I will argue that Stoker's work is a significant text for the (were)wolf, and that it

anticipates and provides the structure for the werewolf narratives that follow. Stoker

includes multiple references to wolves in his novel and depicts a Gothic version of both

them and the wilderness which they inhabit. Indeed, Elizabeth Miller claims, 'Other than

"Little Red Riding Hood," no narrative has done more damage to the image of the wolf

than *Dracula'*.[1] The novel builds upon the negative versions of the wolf exemplified in the

fairy tale version of the ravenous Big, Bad Wolf to create a monstrous hybrid werewolf-

vampire that symbolises nature at its most terrifying. Stoker's notes for the novel show his

reliance on second-hand information such as Baring-Gould's *The Book of Werewolves*

(1865) and Gerard's *The Land Beyond the Forest* (1888). In my introduction, I explored the

importance of both Baring-Gould and Gerard to the creation of *Dracula*, the depiction of

the Count, and the figure of the werewolf. In this chapter, I will concentrate on how,

despite having never visited the region, Stoker uses Gerard's work within the novel to

depict Transylvania as a place where 'every known superstition in the world is gathered

into the horseshoe of the Carpathians; as if it were the centre of some sort of imaginative

whirlpool' (152).[2] He replicates much of Gerard's approach towards the Transylvanian

landscape and its folklore so that a country he had never seen became the inspiration for

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[1] Elizabeth Miller, *A Dracula Handbook* (Bloomington: Xlibris, 2005). Xlibris ebook.
[2] Frayling states the importance of Gerard on the evolution of Stoker's novel. See: Frayling, p. 87.

a Gothic tale, in which ravening nature, embodied in Dracula's 'lycanthropic vampire',

threatens cultured middle-class travellers from England.[3] This chapter will show how

Stoker depicts the werewolf as representing our fear of a Gothic version of nature which

has the potential to break the boundaries between human and animal, civilisation and

wilderness. The threat of Dracula is contained through the culture of science, natural

history and hunting which allow the human protagonists to taxonomise and then destroy

the monster. By reading Dracula as a werewolf, it is possible to isolate the beliefs that

underpins werewolf narratives in which the only good werewolf is a dead werewolf.[4]

The opening paragraphs of Gerard's *The Land Beyond the Forest* allude to Daniel

Defoe's *Robinson Crusoe* (1719) as a way of discussing her feelings about leaving

Transylvania. She describes herself as 'somewhat like Robinson Crusoe restored to the

world' and Transylvania as 'an island [. . .] from whom I part with a mixture of regret and

relief difficult to explain even to myself'.[5] By making the region an island, Gerard isolates it

from Western notions of culture and romanticises its timeless quality so that it appears

untouched. Yet, when Robinson Crusoe returns to 'civilisation', and apparent safety, he is

attacked by a pack of 'monstrous' wolves, whilst in Southern France, who kill and eat one

of his companions.[6] The incident is a peculiar note that undermines the reader's sense of

the safety of Western mainland Europe, suggesting that the only truly 'civilised' place is

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[3] The term 'lycanthropic vampire' is used by Nigel Jackson to describe the overlap between werewolf and vampire folklore and the similarity between the two creatures. See: Nigel Jackson, *Compleat Vampyre: Vampyre Shaman, Werewolves, Witchery and the Dark Mythology of the Undead* (Chievely, Berks: Capall Bann Publishing, 1995), p. 42.

[4] In *Of Wolves and Men*, Barry Lopez equates the killing of Native Americans with the destruction of wolves. He plays on the quotation by General Sheridan who said: "The only good Indiana I ever saw were dead", suggesting that the wolfer equally regarded the only good wolf as being a dead wolf. See: Lopez, p. 171.

[5] Gerard, p. 1.

[6] Daniel Defoe, *Robinson Crusoe* (Oxford: Oxford University Press, 1998), p. 292.

that other island, Britain. An island nation is at once both more secure from attack from outside forces, and also more vulnerable in its isolation. Whilst it is possible to control the borders of an island more easily, once they have been breached, the inhabitants are unable to escape from the threat due to those very same borders. This opposition is something which Stoker plays on in *Dracula*. Transylvania is represented as a perverse mirror image of Britain, in which the marauding forces of wolves and the natural world have taken control of this 'island' beyond the forest. The reference to *Robinson Crusoe* affirms the prior existence of the connection between wolves, wilderness, and a Gothicised portrayal of nature that is built upon by Gerard and developed in Stoker.

Gerard frames her ambivalence at leaving Transylvania in the terms of the unconscious, declaring that she found herself 'succumbing to the indolent charm [. . .] of this secluded land'.[7] Her language, specifically her use of the term 'succumb', is reminiscent of a Radcliffean heroine surrounded by wild forests which were, by this time, a common setting in Gothic novels.[8] The practical affirmation that it is not sensible to be overcome by visual delights echoes concerns regarding early Gothic texts, and their power to inflame the female imagination until their readers were unable to differentiate between fiction and reality.[9] The word 'charm' gives the land the intention of ravishing her senses. Nature is depicted as Gothic in that it seemingly affects the unconscious imagination beyond the human realms of logic and reason, much as Gothic literature was accused of doing. Gerard combines the imagery of Transylvanian nature and Gothic

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[7] Gerard, p. 1.

[8] Lisa Kröger, 'Panic, paranoia and pathos: ecocriticism in the eighteenth-century Gothic novel', in *EcoGothic*, ed. by Smith and Hughes, pp. 15–27 (pp. 16–18).

[9] E. J. Clery, *Women's Gothic from Clara Reeve to Mary Shelley*, 2nd edn (London: Northcote House, 2004).

literature further by relating her experience to matters of taste. She argues that 'it is questionable whether it be wise to let such things absorb the mind to the extent of destroying all taste for wider interests', rather, 'the bustling, pushing outside world' is needed in order to maintain perspective.[10] Gerard's work makes Transylvania a Gothic text in itself. The way it is conceptualised in the title of her work, she draws on the meaning of its name as 'beyond' the forest, makes the area feel separate even from Europe, existing in a nebulous space between the concrete and the imagination. In using this allusion, Gerard expresses the tension between the charms of this foreign idyll and the conscious need to recoil from one's desire to be immersed in it.

Gerard's relationship to Transylvania embodies the tensions of culture versus nature, and civilisation versus wilderness, which I will return to in my next chapter concerning the American wilderness. Concerning the relationship between Britain and Transylvania, A. F. Crosse, a contemporary of Gerard and another source for Stoker, argued that the 'more civilisation closes around one, the more enjoyable is an occasional "try back" into barbarism'.[11] Crosse's comments suggest that civilisation needs pockets of wilderness in order that the Victorian reader can perform 'barbarism' in a controlled manner. The industry of the nineteenth century threatened to consume the few spaces of wilderness that remained in and beyond the British Empire. To Gerard, the steam-engine is monstrous: a 'harbinger of civilisation, which is truly the destroyer of romance, and

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[10] Gerard, p. 2.

[11] Andrew F. Crosse, *Round About the Carpathians* (Edinburgh and London: William Blackwood and Sons, 1887), p. 84. Stoker read texts such as Charles Boner's *Transylvania: Its Produce and Its People* (1865), A. F. Crosse's *Round the Carpathians* (1878), Major E. C. Johnson's *On the Track of the Crescent* (1885), and, infamously, Wm Wilkinson's *Account of the Principalities of Wallachia and Moldavia* (1820) in order to research Transylvania and its history. Wilkinson's *Account of the Principalities of Wallachia and Moldavia* is the text in which Stoker came across the name Dracula. See: Frayling, pp. 317-19.

poetry's deadly foe'.[12] Though the steam-engine allows access to the wilderness, it is at the cost of destroying it. Gerard describes artistic inspiration as emerging from the natural world. As industry overcomes the 'pockets of wilderness', Gerard attempts to preserve the landscape of Transylvania through her writing. Reversing her previous posture as victim of a seductive landscape, she becomes an active chronicler of an untouched natural world. Though she leaves Transylvania, happy to return to civilisation, she wants it to remain as it exists in her imagination alone.

Through the act of writing, Gerard renders Transylvania a Gothicised past emerging from the mists of time unchanged. Culture is dependent on nature as the Other in order to define itself, yet, this form of nature could be said to exist only in the minds of Western writers such as Crosse and Gerard. In their representation of the Transylvanian landscape, these authors are performing a version of Edward Said's notion of Orientalism.[13] They draw on wild and exotic aspects of Transylvania in order to make it appear in opposition to the order and civilisation of Britain. However, Gerard and Crosse do not present any danger emanating from Transylvania towards Britain. Rather Gerard suggests Britain is a danger to the surviving areas of romantic wilderness. Though she may be 'seduced' by Transylvania, she can still leave, maintaining the distance between wilderness and civilisation. Whilst Stoker draws on many elements of this wilderness tourism in his description of Jonathan Harker's time in Transylvania, his novel enacts the fear of Gothic nature attacking human society and rupturing the boundary between the two, as I will show.

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[12] Gerard, p. 3.
[13] Edward Said, *Orientalism* (New York: Random House, 1978).

Stoker builds upon the Gothic potential of the natural world evidenced in Gerard's writings about Transylvania. Markman Ellis elucidates this relationship between Stoker and his sources:

> The research of Victorian materialist folklorists described a cycle of credulity: the scientific method of folklore study authenticated the collection and analysis of popular superstitions; the properly sceptical scientist offered material explanation for primitive belief of folklore; the folklorist, disseminating primitive folklore belief beyond their core culture, established key figures, such as the vampire, as ubiquitous.[14]

The scientific approach to folklore essentialises difference and posits the figure of the cultural Other. Whether this process related to the vampire or the werewolf, it can still be seen in more recent analyses of these beasts that tend to argue for the 'universal werewolf' or the 'eternal vampire', as discussed in my introduction.[15] Moreover, the circular reproduction of knowledge during this period created a veneer of authenticity which belied the limited source material. Ellis's comments point the way for using Stoker's sources, and the wider culture in which he was writing, to identify the discourses that influenced his construction of Count Dracula as a literary embodiment of Gothic nature. Stoker's meticulous and prolific notes show that Count Dracula did not appear from the imagination of Stoker alone.[16] This quality is exemplified in the fact that the only 'real'

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[14] Markman Ellis, *The History of Gothic Fiction* (Edinburgh: Edinburgh University Press, 2000), p. 188.
[15] Further information can be found in the introduction of this thesis which discusses the problems with recent criticism on the werewolf.
[16] Frayling discusses the discovery of Stoker's working notes and their importance in challenging critics who had previously seen Dracula as a light-weight text. See: Frayling, pp. 297-302.

wolves that Stoker possibly encountered in his research would have been at Regent Park's Zoo.[17] Stoker offers a version of the Transylvanian landscape and its native wolves that is focalised through a Victorian cultural bias, especially regarding the relationship between humans and wolves.

According to Ellis's model, Gerard functions as 'the folklorist' in that her text is used by Stoker as inspiration for his lycanthropic vampire.[18] She creates a version of Transylvanian superstitions that can be consumed by the British reader: one which has been collected and systematised. In relation to the depiction of nature as Gothic, the language Gerard uses to describe her attempts to capture the vital essence of Transylvania and its folklore draws on natural imagery. Not only does the 'crooked plant of delusion flourish' but, equally, 'these kinds of superstition have twined and intermingled [. . .] so that in many cases it becomes a difficult matter to determine the exact parentage of some particular belief or custom'.[19] Her imagery relates superstition to a type of ivy growing parasitically on the landscape. The lack of order in the landscape and folklore of Transylvania suggests there is a fearful Gothic wilderness underlying the beauty of this region. Gerard attempts to bring order to this confusion, whilst acknowledging the appeal within the wild imagination of Transylvanian folklore. Gerard's language is evocative of a taxonomist attempting, scientifically, to classify and bring order to the nature and folklore of Transylvania. By the end of the eighteenth century, natural history and the

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[17] Bram Stoker, *Bram Stoker's Notes for Dracula: A Facsimile Edition,* annotated and trans. by Robert Eighteen-Bisang and Elizabeth Miller (Jefferson, NC: McFarland, 2008), pp. 21, 25, and 55. Stoker considers the effect that Dracula would have on the animals in the Zoological Gardens which becomes part of the news report on Bersicker the escaped wolf. It is not entirely clear if Stoker visited Regent's Park Zoo with the express purpose of research but, according to Frayling, this seems likely. See: Frayling, p. 298.
[18] Ellis, p. 188.
[19] Gerard, p. 188.

accompanying discipline of taxonomy were seen as a suitable subject for the leisure

classes. This continues into the nineteenth century as evidenced by the marked increase

in publications dedicated to natural history.[20] One enthusiast suggested, in the late

eighteenth century, that: 'Even the ladies may be induced, from the interesting nature of

the study, to prefer the pursuit of Natural History to those frivolous publications, which

have too often a hurtful, and never any beneficial tendency'.[21] This statement would

appear to be referring to Gothic novels and the perceived negative impact they had on

female readers: natural history was a healthier pursuit that would not inflame the

imagination to the extent of the Gothic novel.[22]

The relationship between Gothic literature and the (were)wolf is invoked by Jack

Greenwood in his article 'Penny Packets of Poison' (1869) which denigrates the Penny

Dreadful. These texts are described as a 'ravening cur' whose 'manginess is hidden under

a sleek and glossy coat, and lips of seeming innocence conceal his cruel teeth. His

subtlety, too, is more than canine'.[23] Greenwood's use of the phrase 'more than' suggests

an excessive or supernatural quality to the 'ravening cur' – an idea that is invoked by

Gerard and Stoker in regard to the werewolf, as I will discuss later in the chapter. This

description encapsulates both the werewolf and the vampire so that the Penny Dreadful is

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[20] Harriet Ritvo, *The Animal Estate: The English and Other Creatures in the Victorian Age* (Cambridge, MA, and London, England: Harvard University Press, 1987), pp. 6-24.

[21] Anonymous, 'Preface', in *The Animal Kingdom or Zoological System of the celebrated Sir Charles Linnaeus*, trans. by Professor Gmelin of Goettingen (London: J. Murray, No. 32. Fleet-Street; and R. Faulder, No. 42. New Bond Street, 1792), p.vii.

[22] For further information on the connection between the female reader and the Gothic, see: Sue Chaplin, *The Gothic and the Rule of Law, 1764-1830* (Hampshire: Palgrave McMillan, 2007); E. J. Clery, *The Rise of Supernatural Fiction, 1762-1800* (Cambridge: Cambridge University Press, 1995); and, Maggie Kilgour, *The Rise of the Gothic Novel* (London: Routledge, 1995).

[23] Jack Greenwood, 'Penny Packets of Poison' (1869), in *The Penny Dreadful; Or, Strange, Horrid & Sensational Tales!,* ed. by Peter Haining (London: Victor Gollancz Ltd, 1975), pp. 357-71 (p. 367).

represented as a textual Count Dracula, infecting the mind of the reader. Clive Bloom

suggests that in the description of Dracula there are echoes of *Wagner the Wehr-Wolf*

(1846-1847), the werewolf of the Penny Dreadful.[24] I would suggest that there is a

thematic relationship between these texts: the seductive and detrimental effect of Gothic

literature and the Penny Dreadful is embodied in Stoker's eponymous anti-hero. The

Gothic nature described in *Dracula*, and symbolised by the Count, combines the fearful

potential of the Gothic with that of the wilderness.

Greenwood's description also alludes to Charles Perrault's 'Little Red Riding Hood'

(1697), the classic tale featuring a wolf who is more than he appears.[25] Perrault's moral is

that 'wolves who seem perfectly charming, sweet-natured and obliging, who pursue

young girls in the street and pay them the most flattering attentions.|Unfortunately, these

smooth-tongued, smooth-pelted wolves are the most dangerous beast of all'.[26] The more

charming the exterior, the more dangerous the wolf underneath. By invoking the figure of

the (were)wolf, Greenwood's comments illustrate how this medieval 'monster' could

potentially be revived through the work of Victorian writers. Greenwood's comments

reflect contemporary ideas surrounding (were)wolves, the Gothic, and the power of the

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[24] Clive Bloom, *Gothic Histories: The Taste for Terror, 1764 to the Present* (London: Continuum, 2010), p. 101.
[25] Jack Zipes explains that whilst 'Little Red Riding Hood' finds its roots in European oral folk tales, it is the publication of story by Charles Perrault which determines its symbolic power within the Western world. See: Jack Zipes, *The Trials and Tribulations of Little Red Riding Hood*, 2nd edn (New York: Routledge, 1993), pp. 17-31.
[26] Charles Perrault, 'Little Red Cap' (1697), in *The Fairy Tales of Charles Perrault*, trans. by Angela Carter (London: Penguin Classics, 2008), p. 3. Carter's afterword to her translations argues that Perrault, as a product of the Enlightenment, styled himself as 'modern' and his fairy tales were not meant to be superstitious. The moral at the end of each tale located them within an ordered system that helped his readers understand their own world. It seems suitable, therefore, that Greenwood should draw on Perrault in his admonishment of excessive imagination in regard to the Penny Dreadful. Zipes also explores 'Little Red Riding Hood' as a sexual allegory advising young women to beware the seductive charms of dangerous men. The red riding hood, itself, has been associated with the loss of virginity. See: Zipes, pp. 17-81.

imagination. Within the text, Harker acts as a male version of Little Red Riding Hood who does not recognise the danger until it is too late. The wolfish Count appears charming until he has the information he requires in order to enter England and attack Harker's family.[27] The (were)wolf escapes the boundaries of Gothic Transylvania and reaches England before Harker can raise the alarm. This intersection between nature and the Gothic is expanded upon in Stoker's novel, and taxonomy becomes the means to control both. Throughout *Dracula* the fearful elements of Dracula are contained and explained through science and natural history following Gerard's model, which I will elucidate in my discussion of the character of Van Helsing. Before analysing the human characters and the depiction of Count Dracula, however, I want to introduce the representation of the wolf in Stoker's novel and how it relates to the negative reputation of this animal.

Stoker would have read about these wild wolves in Boner's *Transylvania: Its Produce and Its People* (1865), which he also used as source material.[28] Boner writes that the wolf has a 'habit of tearing in pieces more animals than he can devour. He destroys for the sake of destroying, and not merely to satisfy his hunger'.[29] The wolf is shown to be rapacious with an excessive appetite. This description ties into the popular image of the wolf and the werewolf depicted by the Christian church which was explored in the

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[27] The implied sexual relationship between the Wolf and Little Red Riding Hood can be seen in the readings of Dracula that draw attention to Dracula's desire for Harker when he saves him from the three vampiresses telling them: 'This man belongs to me!' (*Dracula*, 182). This potential for homosexuality is sublimated when Dracula attacks Lucy and Mina. For further information on queer readings of Dracula, see: Christopher Craft, '"Kiss Me with those Red Lips": Gender and Inversion in Bram Stoker's Dracula', *Representations*, 8 (1984), 107-33; and, Talia Schaffer, '"A Wilde Desire Took Me": The Homoerotic History of Dracula', *ELH*, 61 (1994), 381-425.
[28] Frayling, pp. 327-31.
[29] Charles Boner, *Transylvania: Its Products and Its People* (London: Longmans, Grenn, Reader, and Dyer, 1865), p. 141.

introduction.[30] Gerard's account of the relationship between Romanian peasants, their flocks, and wolves draws upon similar Christian symbolism. She states that the winters bring 'fresh proof of the boldness and cunning of these terrible animals, whose attacks on flocks and farms are often conducted with a skill which would do honor to a human intellect'.[31] Like the biblical wolves in the Book of Matthew discussed in my introduction, the Romanian wolves show intelligence in their attempts to attack the flock, and Gerard suggests that the activities of the wolves mean 'a whole village is kept in trepidation for weeks together'.[32] Gerard's descriptions elide the sheep and the Romanian peasants so that both are held in a state of fear from wolves with 'a human intellect'. Her descriptions make the wolves preternaturally intelligent. In giving wolves human intelligence, Gerard's language is anthropomorphic. Yet it is also lycanthropic in that these wolves are rendered hybrid: they kill like a wolf but they think like a human. The Romanians are described as innocent as lambs and the wolves as inherently evil; they undermine human attempts to cultivate the landscape for pastoral farming. Rather than being animals attempting to find food, the wolves act as a metaphor for the dangers that surround Christian communities. To return to the imagery from *Robinson Crusoe*, these villages are islands of civilisation in the wilderness of the Transylvanian landscape. This also suggests that the death of the wolf is positive as they are malignant animals that threaten human civilisation.

Whilst early Christian superstition depicted the wolf as demonic, taxonomists and

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[30] In his chapters 'Searching for the Beast' and 'Images from a Childhood', Lopez looks at a range of these representations throughout history. Marvin also explores the hatred towards wolves, especially within Christian dogma, in the chapter, 'Lupophobia'. See: Lopez, pp. 224-70; and, Marvin, pp. 35-80.
[31] Gerard, p. 187.
[32] Gerard, p. 187.

natural historians built upon these anecdotes of wolfish behaviour, and the negative

imagery associated with these animals, to create their own 'version' of the wolf. This

contributed to the monstrous image of the wolf that needed to be destroyed. Georges-

Louise Leclerc, Comte de Buffon (1707-1788) described the wolf as being a cruel creature

who 'attacks women and children, and sometimes ventures even to fall upon men'.[33] The

image of a wolf seeking out a preferred type of meat, in this case humans, blurs the line

between human and wolf in a way that is reminiscent of the accusations of cannibalism

during the Werewolf Trials.[34] The unnatural appetite of the wolf is then echoed in Boner's

description of the wolves in Transylvania. Buffon goes on to say that if they cannot attack

humans then wolves will prey on domestic animals, including dogs who they take pleasure

in killing. Buffon repeatedly compares the wolf to the dog, drawing the reader's attention

to the subservience of the dog in opposition to the wolf's savagery. Whilst the dog can be

tamed and put to use by mankind, a wolf-pup will return to the wilderness once it has

grown.[35] Buffon writes that wolves who specifically prey on humans are known as 'ware-

wolves' since you should 'be aware' of them.[36] This statement regarding the etymology of

the word werewolf is not repeated elsewhere, so it appears that Buffon is mistakenly

combining folklore with scientific practice in his taxonomy of the wolf. Buffon's nationality

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[33] Georges-Louis Leclerc, Comte de Buffon, *The System of Natural History,* 2nd edn, 2 vols (Edinburgh: J. Ogle, 1795) p. 102. Buffon was a French naturalist, mathematician, cosmologist, and wrote entries for the *Encyclopaedia Brittanica*.

[34] Those people considered to be werewolves were often accused of being cannibals. See: Douglas, pp. 127-50.

[35] Buffon, p. 103. Buffon suggests of wolves and dogs that: 'The wolf, as well externally as internally, so nearly resembles the dog, that he seems modelled upon the same plan; and yet he only presents us with the reverse of the image. If his form be similar, his nature is, however, different; and indeed they are so dissimilar in their dispositions, that no two animals can have a more perfect antipathy to each other' (*System of Natural History*, pp. 102-03).

[36] Buffon, p. 104.

and the time period in which he was writing may well have influenced his description of the wolf. Not only had France been a centre for werewolf trials during the 1500s-1600s, but much of Southern France was forested and an ideal habitat for wolves to thrive. As previously discussed, Robinson Crusoe was attacked by wolves whilst in Southern France. Carl Linnaeus (1707-1788), who created the binomial taxonomic system, also noted that wolves attack dogs and will prey on humans in extreme weather.[37] He states that wolves are untameable whereas dogs, or *Canis Familiaris*, as he terms them, actively want to be tamed by mankind and are useful in a variety of ways.[38] In this way, Buffon and Linnaeus perform a similar function to the Victorian folklorists as described by Ellis. The image of malevolent wolf became as ubiquitous in the popular imagination as the vampire or the werewolf would become through Gothic literature.

Natural histories and taxonomies expanded upon the foundation of myths and ideologies that represented the wolf as evil but added scientific structure, thereby authenticating and validating this malevolent image of the wolf. In 1790, Thomas Berwick published *A General History of Quadrupeds,* a natural history text which was hugely popular and published several times within a few years of its original publication. In Berwick's description of the wolf there are echoes of earlier accounts of the wolf. They are described as 'excessively voracious' and, 'even man himself [. . .] frequently falls victim to their rapacity; and it is said, that when once they have tasted human blood, they always

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[37] Linnaeus, *The Animal Kingdom*, pp. 136-37. Carl (or Carolus) Linnaeus was a Swedish naturalist. In 1735, he published the first edition of his work, *Systema Naturae,* in which he used binomial nomenclature to classify animals and plants. This replaced earlier systems which used multiple Latin terms to name specific species.
[38] Linnaeus, pp. 129-30. Marvin makes an interesting point regarding the binomial for wolves, Canis lupus, that the use of 'canis' before the word 'lupus' makes the translation 'dog-wolf', which he reads as portraying wolves as dogs which have become wild. See: Marvin, pp. 13-14.

give it preference'.[39] Berwick's language re-iterates and re-enforces the imagery that

informs the symbolic wolf. Laura Brown articulates the connection between fable and

natural history by suggesting that all attempts to represent 'real' animals are problematic

and done through a historical prism.[40] She argues that the arrival of new animals, during

the time that Buffon is working on his taxonomies, drives the need for a system of

ordering the natural world. These taxonomists were working without the blueprint which

had been seen in the earlier emblematic approach towards animal heraldry.

Brown's discussions seem to suggest a relationship between the emblematic

animal and the 'real' animal is put forward in these taxonomies. Buffon's writings about

the wolf, therefore, contain as much of a moral element as the fairy tales of Charles

Perrault and his depiction of the Big, Bad Wolf in 'Little Red Riding Hood', which I will

examine in more detail later in this thesis. Indeed, Louise E. Robbins calls Buffon 'a master

of the new fable', as he combines literary representations of animals with natural history

to both inform, educate, and entertain.[41] Robbins' comments justify my argument that

there is a parallel between the construction of the monstrous wolf in theology, literature,

and natural history, and the creation of the figure of the werewolf and the vampire from

appropriating earlier folklore, using the model put forward by Ellis.

In *Dracula*, Stoker combines the folkloric werewolf and vampire with the

taxonomists' malevolent wolf to create a horrifying symbol of Gothic nature. Thus the

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[39] Thomas Berwick, *A General History of Quadrupeds* (Leicester, England: Windward, 1980), p. 314.
[40] Laura Brown, *Homeless Dogs and Melancholy Apes: Humans and Other Animals in the Modern Literary Imagination* (Ithaca, New York: Cornell University Press, 2010), pp. 18-23.
[41] Louise E. Robbins, *Elephant Slaves and Pampered Parrots: Exotic Animals in Eighteenth-Century Paris* (Baltimore: Johns Hopkins University Press, 2002), p. 182.

novel reinforces the evil associated with wolves. Ironically, Brown suggests that literature

offers the means for side-stepping the problems of representing the 'real' animals in

scientific texts.[42] She argues that since literature is already acknowledged as being an

imaginative text, it offers a space to present more sympathetic portrayals of animals and

their relations with humans. The positive potential of literature in redeeming the wolf will

be discussed later in this thesis, however, in Stoker's novel it appears literature was a

space for science and imagination to work together in order to consolidate the fear of the

(were)wolf. What he depicts is a version of the Transylvanian landscape and its native

wolves that is focalised through Victorian cultural bias, especially regarding the

relationship between humans and wolves. Stoker builds upon Gerard's use of Gothic

tropes in order to make the natural world appear unknowable and threatening. Nature is

represented as Gothic in that it appears to the human observer as existing outside

rational understanding and scientific knowledge. This in turn fuels the fear of the natural

world, allowing the human imagination to sustain a sense of the terrifying potential of the

space beyond civilisation. Gerard explains that the aggressive attacks on the Romanian

villages are the cause of the belief in werewolves. To reiterate the quotation from the

introduction: 'as long as the flesh-and-blood wolf continues to haunt the Transylvanian

forests, so long will his spectre brother survive in the minds of the people'.[43] The fear of

the wolf itself informs the werewolf. Stoker's novel validates this relationship by relating

Count Dracula and the figure of the wolf to a fear of the wilderness and Gothic nature.

This relationship can be seen in the parallels between Gerard's accounts of the

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[42] Brown, *Homeless Dogs*, pp. 22-23
[43] Gerard, p. 187.

wolf and Stoker's construction of Count Dracula. For example, Gerard describes the

wolves that tormented Transylvanian villages as having a 'more than animal nature'.[44]

Here 'animal nature' is used to describe what is normal or acceptable in the behaviour of

wolves, much as Greenwood used the term 'more than canine' to suggest the

supernatural qualities of the 'ravening cur' that embodies the Penny Dreadful. Having a

'more than animal nature' points the way both to the Romanian werewolf, and the

representation of the wolf in natural histories who is preternaturally, or supernaturally,

rapacious. This description re-iterates the suggestion that the Transylvanian wolves have

the conscious intention of causing harm and, therefore, a sense of self-awareness. This

moves the wolves beyond the category of animal into a liminal space between animals

and humans. They cannot be defined as either, allowing them to appear excessive and

uncategorisable invoking a sense of Gothic nature. It is this in-between state which

defines the werewolf and challenges the binary definition of humans as opposed to

animals. Thus Van Helsing's description of Dracula as '"brute, and more than brute"' (245)

owes to Gerard's invocation of a 'more than animal' wolf. As I will show Stoker uses Count

Dracula and the wolves symbolically to present the dangers inherent in the Transylvanian

wilderness rather than as a true representation of the wolf. In doing so the novel enacts

the importance of killing the (were)wolf.

Stoker's Lupine Protagonists

There is an uncanny overlap between reality and fantasy in Stoker's creation of Dracula,

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[44] Gerard, p. 187.

Transylvania and Gothic wolfishness. His sources help create a Gothic nature at odds with

the British culture.[45] The descriptions of Transylvania contained within these texts are

indicative of Victorian thought regarding the wilderness of Eastern Europe in comparison

to the civilised British landscape. These are embodied by the wolves and the lycanthropic

Count Dracula. I will now expand on my previous discussion to explore how the wolves are

connected with Gothic nature in the novel, and how Dracula can be read as a werewolf.

Stoker's novel explores the dangers of the wilderness and the possibility of it threatening

British shores. The opening of the novel, however, follows the narratives of Gerard and

Stoker's other sources in portraying Transylvania as an exotic idyll far removed from the

civilisation of Britain. Jonathan Harker describes his journey into Transylvania as 'leaving

the West and entering the East' (151). He bemoans: 'It seems to me that the further east

you go the more unpunctual are the trains' (152). Later in the novel, in his research on

'England and English life and customs and manners' (166-67), Dracula is discovered by

Harker to be reading 'of all the things in the world, an English Bradshaw's Guide' (169). In

Dracula, the English transport system is symbolic of order over nature – something which

is lacking in Transylvania. At first Harker takes on the role of the tourist: he tries new

foods, marvels at the 'picturesque' peasants, listens to tales of monsters and

superstitions, and travels through 'an endless perspective of jagged rock and pointed

crags' (156). The first chapter of the novel is an assault of the senses in which the reader,

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[45] My use of the term 'British' acknowledges that 'Britishness' has historically been equated with Englishness ignoring Welsh, Scottish and Irish identity. However, Stoker was Irish, though he spent most of his working life in London where he passed away on 29th April 1912, and Ireland had not gained its independence from Britain during his lifetime. Solely using the term 'English' would ignore Stoker's nationality. Moreover, regarding the later discussion of imperialism within this chapter, Britain's empire was described as British rather than English. The characters in *Dracula* are, with the exception of Van Helsing and Quincey Morris, English.

along with Harker, is transported into another land beyond their limited, rational experience.

The novel submerses Harker and the reader in the Transylvanian landscape in a manner similar to that of the aforementioned travelogues. In a contemporary review of the novel, the opening chapters were described as 'very powerfully told; [. . .] we feel as we read it that we getting deeper and deeper into a land of shadows, weird and uncanny'.[46] Stoker also starts to invest his descriptions with a sense of the Gothic. An atmosphere of 'creepy terror' is acknowledged by *The Daily Mail*, which not only commented on the opening chapters as being of particular merit but also connected his work to that of Ann Radcliffe.[47] Stoker's descriptions of the Transylvanian landscape are reminiscent of the earlier traditions of Gothic nature and the sublime seen in Radcliffe's novels.[48] Major E. C. Johnson, one of Stoker's sources, wrote on seeing Isten-Szek (God's Seat) that it brought to mind 'Kant's grand idea that the sublime effect of vast physical objects excites a consciousness of a moral power stronger than all nature'.[49] Within the novel, Stoker specifically mentions Isten-Szek during Harker's travels to Castle Dracula, and suggests the moral impact it has by recounting that the traveller who sees it first crosses himself. Johnson's and Stoker's descriptions of Transylvania draw on Radcliffe's comments that, within a fictional text, nature should be represented as being in unison

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[46] 'Dracula', *Bristol Times and Mirror*, 5 June 1897, p. 13.
[47] 'The World of Books', *Daily Mail*, 1 June 1897, p. 3.
[48] Bloom, *Gothic Histories*, pp. 167-69. Bloom states that Stoker recycles the tropes of the medieval and Italian settings of earlier Gothic novels but applies them to Transylvania. He connects the growing field of folklore with recreating Transylvania as a new Gothic space.
[49] Major E. C. Johnson, *On the Track of the Crescent* (London: Hurst and Blackett, 1885), p. 261.

with the psychology of the characters.[50] Radcliffe prioritises the evocation of terror over horror through the use of obscurity, the sublime, and nature at its most awe-inspiring. The purpose of 'nature' within the Gothic for Radcliffe is anthropocentric. It is awe-inspiring and engages our sense of wonder but remains entirely 'other' re-affirming the 'I' of the person viewing the landscape. This can be seen in Stoker's sources which exalt the potential for pleasure and self-renewal in Transylvania's untouched wilderness. However, Stoker plays on the balance between sublime and Gothic nature: that which inspires awe and terror can also lead to horror and the annihilation of the self. The sense of the sublime is problematised in *Dracula* through the portrayal of the Count as a liminal creature neither human nor animal. The Transylvania of *Dracula* shows the nightmarish potential of Gothic nature should it follow you back to civilisation, and the naivety in believing that there is no threat contained within the forest glades.

Like Gerard's 'succumbing' to Transylvania, Harker does not remain untouched by the Gothic quality of the landscape for long. He admits that on arriving in Transylvania he 'did not sleep well [. . .] for I had all sorts of queer dreams' (152), which he blames on the dog howling under his window, or paprika-induced thirst. He is 'not nearly as easy in my [his] mind as before' (155), though he blames this on his landlady's fear of Castle Dracula and accounts of the local folklore. When describing his arrival to Castle Dracula, he states: 'I must have been asleep, for certainly if I had been fully awake I must have noticed the approach of such a remarkable place' (155). Castle Dracula appears like a Gothic mirage, leaving Harker questioning whether he is asleep or awake. By the end of his first day at

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[50] Ann Radcliffe, 'On the Supernatural in Poetry', *The New Monthly Magazine and Literary Journal*, 16.1 (1826), 145-52 (p. 145).

the Castle, Harker is overcome by emotions: 'I am all in a sea of wonders. I doubt; I fear; I

think strange things, which I dare not confess to my own soul' (166). Like Gerard before

him, Transylvania awakens deep emotions which challenge his English sensibilities and

ordered version of reality. Yet unlike Gerard, and despite his best efforts, Harker cannot

rationalise his fears, nor can he escape back to civilisation as he is literally imprisoned in

Transylvania by Dracula. The first chapters of *Dracula* transform from travelogue to Gothic

nightmare. Rather than the landscape remaining a passive backdrop that can be enjoyed

by the British traveller, it overcomes the mind.

The journey to Castle Dracula, and the start of Harker's psychological

deterioration, is marked with the sound of wolves building on the prior association of the

wolves with the dangers of the Transylvanian wilderness. Throughout the novel the sound

of howling becomes synonymous with the arrival of Dracula.[51] Harker writes that the

sound of the wolves 'seemed to come from as far as the imagination could grasp it

through the gloom of the night' (160). Harker's imagination, and that of the reader, is

required to fill in the absence of clarity caused by the darkness. This lack of clarity

amplifies the terror of the howling in a manner indicative of Radcliffe's comments on the

use of obscurity. By denying the reader a full picture of the incident, their imagination

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[51] Harker's journey to Castle Dracula has an almost continuous soundtrack of dogs and wolves howling. This continues throughout the novel: after the shipwreck of the Demeter 'a half-breed mastiff [. . .] was found dead' and had been killed in a brutal manner for 'its throat was torn away, and its belly was slit open as if with a savage claw' (*Dracula*, 218); at the funeral for the captain of the Demeter, a pet dog is described as 'barking and howling' and being 'in a sort of fury' (*Dracula,* 224) which is quite out of character; during an attack on Lucy, Mina writes that 'the whole town seemed as if it must be full of dogs all howling at once' (*Dracula*, 232); the death of Lucy comes after the escape of Bersicker [sic] the wolf (*Dracula,* 262-66); before being attacked by Dracula, Mina hears 'the sudden barking of the dogs' (*Dracula,* 361) something which Renfield also comments on after he is killed by the Count – 'I heard the dogs barking behind our house [the asylum]' (*Dracula,* 378); and the final hunt for Dracula in Transylvania echoes, like the opening chapters, with the sound of wolves howling.

must fill in the gaps, allowing them to envision their own version of the monstrous Gothic wolf.[52]

The association with the wolf and the natural sublime had been made by Edmund Burke (1729-1797), who argued that wolves could be considered sublime due to their 'unmanageable fierceness'.[53] Like Linnaeus and Buffon, Burke contrasts the untameable strength of wolves with dogs, who can be put to the service of mankind and were 'the most social, affectionate, and amiable animals of the whole brute creation'.[54] Dogs represented human mastery of the animal and were the acceptable face of the wolf.[55] The arrival of the wolves in the novel causes the local dogs to make 'a long, agonised wailing, as if from fear' (160). Here, the dogs' fear stands in for the wolfish threat to humans. Burke's writing on the sublime draws upon the 'natural' potential of wolves for destruction as the means of creating a sensation of terror. For Burke, the sublime in nature is located 'in the gloomy forest, and in the howling wilderness' – a description of a natural landscape that is evocative of the Transylvania that Stoker creates, one populated with terrifying wolves.[56]

Stoker's decision to introduce the wolves by their howls ghostifies these creatures

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[52] Radcliffe, p. 150.

[53] Edmund Burke, *Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (London: F. and C. Rivington, Longman and Rees, J. Cuthell, Vernor and Hood, J. Walker, Cadell and Davies, Otridge and Son, Ogilvy and Son, Lackington, Allen and Co., J. Nunn, and R. Lea, 1801), p. 94.

[54] Burke, p. 94

[55] Dog autobiographies featured heavily from the late eighteenth century and throughout the nineteenth century. These texts often formed a sympathetic representation of dogs as being able to experience emotions. For further information on dog autobiographies and the sentimental representation of pets, see: Brown, *Homeless Dogs*, pp. 113-43; Tess Cosslett, *Talking Animals in British Children's fiction, 1786-1914* (Aldershot, Hampshire: Ashgate, 2006), pp. 63-92; and, Teresa Mangum, 'Animal Angst: Victorians Memorialise their Pets', in *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture*, ed. by Deborah Denenholz Morse and Martin A. Danahay (Aldershot, Hampshire: Ashgate, 2007), pp 15-34.

[56] Burke, p. 92.

by denying them corporeality, so that they are more wraith than animal of flesh and blood. Thus, they transform from the 'flesh-and-blood' wolves to the 'spectre brothers' described by Gerard. Harker describes the howls of the wolves as closing in on the coach, creating a Gothic soundtrack which has since been used in popular cultural representations of werewolves and vampires.[57] When the wolves do 'appear' it is in silence: 'the howling of the wolves had ceased all together [. . .] I saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair' (161). Harker's use of 'with' to describe the attributes of the wolves adds to their supernatural quality. Though this structure can be read as the wolves *have* white teeth and red tongues, it also suggests that these physical aspects are in addition to or separate from their bodies and, like their howls, can be used to intimidate or threaten beyond the realms of physical possibility. Combined with the use of obscurity in the earlier descriptions, Stoker allows the reader's imagination to exaggerate the monstrousness of these animals. In doing so the novel amplifies the cultural associations of the symbolic wolf that were explored earlier in this chapter, and in the introduction.

Having depicted the wolves as preternaturally aggressive and related to the Gothic, the novel draws a relationship between the wolves and Count Dracula. This has the effect of making Dracula himself appear lupine. A clear example of Stoker's influence on the werewolf is the relationship between Dracula, the wolves, and the moon. The relationship between moonlight and (were)wolves has become clichéd and it is one of the

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[57] Marvin, p. 71. See also: Stacey Abbott, 'Creatures of the Night, what music they make": The Sound of the Cinematic Werewolf', in *The Company of Wolves: Sociality, Animality, and Subjectivity in Literary and Cultural Narratives – Werewolves, Shapeshifters and Feral Humans Conference* (University of Hertfordshire, Hatfield, UK, 3-5 September, 2015).

most oft quoted 'facts' about werewolves that they change with the full moon. However, this part of werewolf mythology is recent.[58] Arguably it is in *Dracula,* and with the figure of the hybrid Count, that this association is crystallised. Having surrounded Harker and the coach, the wolves are silent. Their voice is returned to them once the moon shows itself 'as though the moonlight had had some peculiar effect on them' (161). Dracula is certainly strongly associated with the moon as evidenced in his attack on Renfield, in which he is described as entering the cell 'through the sash, though it was only open an inch wide – just as the Moon herself has often come in through the tiniest crack and has stood before me in all her size and splendour' (379). Here Dracula has the qualities of the moon – he is able to enter anywhere – but his lunar transformations are into mist not into wolf. Nina Auerbach makes the case that the moon had traditionally been associated with the vampire, specifically Varney the Vampire, and that it is with the arrival of the filmic werewolf that the relationship between the full moon and the werewolf is created.[59] She suggests that the moon functions as 'a magic wand' which causes the transformation from human into wolf.[60] This means of transformation moves away from the earlier man-made

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[58] In George W. M. Reynold's *Wagner the Wehr-Wolf* (1846-47), the titular protagonist makes a deal with a devil for eternal life. As recompense he must turn into a werewolf on the last day of each month – the transformations take place at night under the moonlight and end once the sun rises. However, as the full moon does not rise on the final night of each month, whilst this is a monthly transformation it is not a lunar month. In the second chapter of this thesis, I will show that it is with the advent of the werewolf on the silver screen, and in particular with the release of *The Wolf Man* (1941), that the lunar cycle becomes the means of transformation.

[59] In the chapter 'Varney's Moon', Auerbach argues that by associating vampires with the moon they are less corporeal and vulnerable to staking and other human means of destruction. Du Coudray also points out that, though Baring-Gould makes a brief mention of French werewolves who change with the full moon, this relationship is not cemented until the 1940s. See: Nina Auerbach, *Our Vampires, Ourselves* (Chicago and London: University of Chicago Press, 1995), pp. 27-38; and, Du Coudray, *Curse of the Werewolf*, pp. 77-79.

[60] Auerbach, p. 27.

werewolves, which were created through witchcraft or deals with the devil.[61] By the early

twentieth century and the advent of film, werewolves become perversions of natural

world, demonstrated through their relationship with a natural source of transformation,

the moon. In his depiction of nature as Gothic and the lycanthropic Dracula, Stoker uses

the lunar effect to evince the place of the Gothic (were)wolf within (super)natural

histories. As I will demonstrate, this forms the basis of Van Helsing's taxonomy of the

werewolf.

Physically, the opening sequence describes Dracula as irrevocably connected to

wolfishness. The reader's first introduction to him, in the guise of a coach driver, is

mirrored in the rendering of the wolves. He is described as 'a tall man, with a long brown

beard' (159) like the long limbs and shaggy hair of the wolves. There is brief mention of

his bright eyes before we are told that 'the lamplight fell on a hard-looking mouth, with

very red lips and sharp-looking teeth, as white as ivory' (159). The overlap in colour

patterns, white and red, and textures, hard teeth, and soft lips and tongues, between

Dracula and the wolves serves to make the wolves increasingly supernatural, and Dracula

more animal-like. The connection between wolf and Dracula was originally meant to have

been more explicit as Dracula's original entrance to the novel was to be in the form of a

(were)wolf. Notes by Stoker suggest that the novel was initially to open with an incident

involving a 'wehr-wolf', which he refers to as the 'Tourist's Tale'.[62] This opening section

would have taken place in Styria but was excised before publication becoming the short

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[61] Marvin, p. 64; and, Du Coudray, *Curse of the Werewolf*, p. 78.
[62] Stoker, *Bram Stoker's Notes for Dracula*, p. 31.

story 'Dracula's Guest' (1914).[63] In this short story Dracula arrives in the form of a wolf to

rescue an unnamed male protagonist from the clutches of a female vampire. In my paper,

'Banishing the Beast', I argued that reading 'Dracula's Guest' alongside *Dracula* clarifies

the influence of the werewolf on the creation of Dracula.[64] Though the arrival of Dracula

as a wolf was removed from *Dracula*, the novel continues to present Dracula as

lycanthropic. Once at Castle Dracula, Harker and Dracula listen to the howling wolves

which leads to the infamous line: '"Listen to them – the children of the night. What music

they make!"' (165). The word 'children' places Dracula in a paternal role, as he leans from

the window to appreciate their performance like a proud father. Furthermore, Linnaeus'

and Buffon's ideas regarding the tameability of wolves are translated into the unsettling

relationship between Count Dracula and wolves. Dracula claims that '"I 'ave made pets of

several [wolves]"' (264). If wolves, reputedly, cannot be tamed by humans then his

connection to wolves makes the Count less pet-owner than the proverbial Alpha

(were)wolf. This paternal role recurs when Dracula gives the three vampiresses a child

from which to feed – a very morbid version of 'bringing home the bacon', which puts

Dracula in the role of provider. When the child's mother comes to the castle seeking her

offspring, Dracula calls again on the "children of the night" to kill her. The repeated motifs

of maternal and paternal concern regarding the human and monster depicts the wolves as

Dracula's kin.

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[63] A number of reasons have been proffered by critics for this excision: the length of novel; stylistic issues; and the possibility that this section was too similar to Sheridan Le Fanu's vampiric novella, Carmilla (1872). For further discussion of these reasons, see: Matt Beresford and Kaja Franck, 'Banishing the Beast: The role of the wolf in "Dracula's Guest," and Its omission from Dracula', *Supernatural Studies*, 2.2 (2015), 14–28 (pp. 14-17 and p. 25).
[64] Beresford and Franck, 14–28.

Additionally, Dracula's description of the wolves' howling breaks the boundaries between human and animal to create a shared experience. To Dracula the wolves are making music: this suggests that there is a performer and an audience.[65] Dracula portrays the wolves as having enough self-awareness or subjectivity to be able to perform for him. Howling becomes not simply an instinct, but representative of agency and is something that Dracula can partake in by enjoying the wolves' endeavours. When Harker's face betrays his lack of comprehension at this sympathy between humans and wolves, Dracula tells him: '"Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter"' (165). Here again Dracula places himself alongside the wolves, suggesting that there is a greater difference between country dwellers and city dwellers than between different species. Dracula as a hunter shares a common experience with the wolves. At this point in the novel Harker, and the reader, presume Dracula is human. His comments destabilise the boundary between humans and wolves, calling instead for a hybrid experience between the two species, the psychological equivalent of lycanthropy.

This psychological werewolfism is paralleled in the 'marked physiognomy' (165) of Dracula, as Harker calls it, which places him in the category of beast or monster. Harker's use of the term of 'physiognomy' to discuss Dracula's appearance is pointed. The work of Lavatar and other physiognomists suggested that it was possible to read someone's face in order to learn about their personality. Dracula's 'marked physiognomy' shows that he is of

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[65] Miller points out that according to Stoker's notes, vampires are unable to appreciate music. From this she infers that Dracula's comment depicts wolves as being evil. It is also possible to say that by not being able to appreciate music, Dracula is made to appear more animal than human. This re-affirms the connection between Dracula and the wolves. See: Miller, *A Dracula Handbook*.

the criminal type.[66] Indeed, the word 'marked' alludes to the mark of Cain, and suggests

Dracula's inherent evil is written on his face. The use of physiognomy fits within reading

Dracula as a werewolf. As previously shown, wolves had long been associated with the

heretic and criminal so that a face that showed wolfish qualities, such as Dracula's, could

be read as criminal. Werewolves and physiognomy had been connected in Costello's

'Lycanthropy in London', another Victorian werewolf tale. In this short story, the work of

Lavatar, amongst others, is used as the basis for a young woman to accuse her friend's

husband of being a werewolf. It is his 'sharp nose, his small eyes, his sandy eyebrows, his

large teeth, his wiry hair, and his yellow whiskers' that persuade her of the true nature of

the man.[67] The lupine qualities of the werewolf are written on his face.

Similarly, the description of Dracula follows: 'His eyebrows were very massive,

almost meeting over the nose [. . .] The mouth, so far as I could see it under the heavy

moustache, was fixed and cruel-looking, with peculiarly sharp teeth; these protruded over

the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years'

(165). The wording echoes Sabine Baring-Gould's description of the werewolf in *The Book*

of Werewolves, used by Stoker as source material.[68] The werewolf boy, Jean Grenier, is

described as having 'canine teeth [which] protruded over the lower lip when the mouth

was closed'.[69] Of werewolves in general, Baring-Gould suggests that, according to folklore,

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[66] Ernest Fontana, 'Lombroso's Criminal Man and Stoker's Dracula', *Victorian Newsletter*, 66 (1984), 25-27.
[67] Costello, 'Lycanthropy in London', in *Terrifying Transformations*, ed. by Easley and Scott, pp. 81-111 (p. 94).
[68] Frayling, pp. 342-43. This is also clearly seen in the original notes for the novel. Here Stoker takes notes from Baring-Gould that specifically relate to the physical attributes of the werewolf which are used in his description of Dracula. See: Stoker, *Bram Stoker's Notes for Dracula*, p. 129.
[69] Baring-Gould, p. 87.

a werewolf 'may be known by the meeting of his eyebrows above the nose'.[70] Regarding

the rest of his body, 'his hands are broad, and his fingers short, and there are always some

hairs in the hollow of his hand'.[71] Harker's reaction to Dracula's hands suggests the

lycanthropic nature that they betray. Dracula's hands are described as being 'broad, with

squat fingers. Strange to say, there were hairs in the centre of the palm' (165). Each point

mentioned by Baring-Gould is found here.[72] Once Harker notices the signs of a werewolf

imprinted on Dracula's hands, he starts to feel nauseous and is unable to 'repress a

shudder' (165) when he is touched by those hands. Nina Auerbach comments on the

importance of proximity in Harker's growing distaste towards Dracula: 'he is fine

(aristocratic) in dim light, coarse (animal) when he comes close'.[73] Dracula is passing as

human but unable to prevent his body from betraying his true wolfish nature. The

importance of Dracula's hands in depicting him as an 'unnatural predator' is also

discussed by Robert Azzarello in his analysis of the text.[74] Azzarello describes Dracula as

queering the boundaries between human and animal. Dracula's appearance places him in

the 'more than animal' category that had been used by Gerard to describe the

Transylvanian wolves. Yet the Count is also 'more than' human. He represents the

excessive quality of Gothic nature, and his lycanthropic liminality means that he hovers on

the boundaries of human and animal.

In human form, then, Dracula is depicted as a werewolf. Yet, the deciding factor in

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[70] Baring-Gould, p. 107.
[71] Baring-Gould, p. 110.
[72] Beresford and Franck, 14-28 (pp. 21-22).
[73] Auerbach, p. 88.
[74] Robert Azzarello, 'Unnatural Predators: Queer Theory Meets Environmental Studies in Bram Stoker's Dracula', in Queering the Non/Human (Aldershot, Hampshire: Ashgate, 2008), pp. 137-58 (pp. 146-47).

seeing Dracula as a werewolf is his ability to change form. Auerbach calls Dracula the first

shape-shifting vampire, which immediately asks us to question whether he is entirely

vampire.[75] Within the novel Dracula transforms into a wolf at key moments which re-

assert the threat of Gothic nature. The two salient moments of lycanthropy are Dracula's

arrival to Britain, and his final attack on Lucy Westenra which I will discuss in the next

section of this chapter. By arriving on British shores as a wolf, Dracula is embodying the

uncanniness of Gothic nature. Succinctly, the uncanny, according to Freud, is the return of

what was once familiar but has been repressed.[76] Dracula's arrival is the return of the

wolf, a species that was once native to Britain and had been systematically wiped out as

part of attempts to control the land. Edgar the Peaceful (reigned 959-75) asked for 300

wolf skins as tribute from his Welsh subjects and allowed certain criminal acts to be

recompensed in wolf tongues.[77] This approach was replicated by other monarchs until

England was free of wolves. It is notable that Edgar the Peaceful is considered to be the

first king of a consolidated England.[78] The death of wolves is intimately connected to

nation building and controlling the land. The return of the monstrous wolf suggests the

ease with which domestic England can fall back into a state of wilderness, becoming like

Transylvania. If, as Arata argues, Count Dracula performs the fear of reverse colonization,

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[75] Auerbach, p. 86. Auerbach returns to Dracula's 'animal affinities' in her work on the novel. However, her explanation about Dracula's relationship with wolves raises more questions than it answers as she frames her work within sexual perversion and not animal-human boundaries. Her discussion of the representation of the animals during the Victorian period looks more at the symbolic worth of animals than the relationship between humans and animals at the time. See: Auerbach, pp. 88-96.
[76] Sigmund Freud, *The Uncanny* (1899), trans. by David McLintock (London: Penguin Books, 2003), p. 124.
[77] Marvin, p. 81.
[78] Edward James, 'Overview: The Vikings, 800-1066', *BBC History*
<http://www.bbc.co.uk/history/ancient/vikings/overview_vikings_01.shtml> [accessed 25 October 2014].

there is a self-reflective quality to Stoker's hybrid monster.[79] As Ellis suggests Gerard and

the other travel writers colonised the folklore and landscape of Transylvania, cultivating it

and packaging it for Western consumption. In turn, *Dracula* allows the colonised

superstition to invade the British Isles through a literary manifestation of the werewolf. By

making nature Gothic, Stoker returns to the ambivalence inherent in the sublime. He

shows the fangs and claws that lie behind the beautiful façade, and the naivety in

believing ourselves safe from the wolf in the wilderness. The boundaries between the two

states, civilised and savage, as well as human and animal, need to be continuously re-

asserted through the death of the (were)wolf, Dracula.

The Only Good Werewolf is a Dead Werewolf

Harker's role in the return of the wolf as a quasi-Little Red Riding Hood underlines the

importance of protecting against the wolf. He is the complacent 'dweller in the city' that

Dracula accuses him of being. Though he repeatedly refers to the sound of the wolves as

uncanny, Harker does not make the connection between the wolves, Dracula, and the

threat contained within the savage, Gothic nature he finds, on 'leaving the West and

entering the East', until it is too late. In his role as a solicitor, he allows Dracula access to

the safe, domestic sphere of the sceptred isle. The threat of Dracula to the English

landscape is framed in his attacks on Mina Harker and Lucy. If it is Harker who allows

Dracula access to England, it is the transformation of Lucy, and the attempted

transformation of Mina, that signal Dracula's plan to return England to savagery. The

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[79] Arata, 'The Occidental Tourist', 621-45.

female body comes to represent the landscape that needs to be fought over in order to prevent it from returning to a wilderness state. The rhetoric of femininity being a point of weakness fits within wider concerns regarding the female imagination and the Gothic that were discussed at the beginning of this chapter. I argued that there was a parallel between controlling the influence of Gothic literature on the imagination and the need to control Gothic nature embodied by the (were)wolf. The rationality of science and natural history could be used to counteract this malign influence. I now want to consider how the language of science, specifically taxonomy, and the rituals of hunting are used within the novel to silence and objectify Dracula so that he becomes a creature to be hunted.

The attacks on Lucy denote the absolute threat that Dracula poses to British society. His transformation of Lucy is a corruption of the human subject. This idea is enforced by Dracula taking the form of a wolf during these attacks. Mina describes seeing something that is 'man or beast' (226) attacking Lucy in Whitby, and in the final attack which leads to her (un)death, Lucy describes 'the head of a great, gaunt grey wolf' (268) in the window.[80] By taking the shape of the wolf, Dracula's bestial quality is made apparent. This draws on the previous representations of the wolf as preying on humans; he is a threat to human safety and must be destroyed. The importance of maintaining the boundaries between wilderness and civilisation, human and animal are made more apparent in the descriptions of Lucy, both before and after her transformation. Stoker draws on the intrinsic weaknesses of femininity in his descriptions of Lucy. Mina describes

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[80] In Stoker's notes, this description was originally 'seems like man – then wolf' (*Bram Stoker's Notes for Dracula*, p. 51). The shape-shifting qualities of Dracula and his lycanthropic attack on Lucy are picked up in Francis Ford Coppola's *Bram Stoker's Dracula* (1992). This film includes the controversial scene in which Lucy, played by Sadie Frost, has sex with an anthropoid werewolf-Dracula.

Lucy as 'too super-sensitive a nature to go through the world without trouble' (224). Her 'super-sensitivity' is excessive. She has, to paraphrase Gerard and Stoker, a 'more than' female nature which leaves her open to Dracula's attack. Even before Dracula arrives, Lucy sleep walks, a sign of a vulnerable subconscious. Elphias Levi, in *Transcendental Magic: Its Doctrine and Ritual* (1896), remarks that a 'werewolf is nothing else but the sidereal body of a man whose savagery and sanguinary instincts are typified by the wolf; who, further, whilst phantom wanders over the country, is sleeping peacefully in his bed and dreams that he is a wolf indeed'.[81] Levi's description draws on the symbolism of the wolf as a malevolent creature. Lucy's somnambulism associates her with wolves, werewolves, and the Gothic. Like a phantom, she haunts the landscape and is herself haunted by an urge to escape the confines of her home. Lucy's transformation indicates the ease with which England can return to a wilderness without proper protection. Civilisation can only be maintained through repeated reinforcement of the boundaries between human society and the wilderness.

Lucy's death is prefigured by one of the more curious episodes in the novel: the newspaper account of the escaped wolf Bersicker. The detached tone of the reporter jars with the melodrama taking place within the novel. Yet, this report ties in with the interest in reporting on wolf attacks abroad, and escaped wolves in Britain, found in the nineteenth-century British press.[82] The desire to hear about voracious wolf attacks on humans, as well as the possibility of wild wolves running wild in the British landscape, suggests the continued fear of the wolf in a country in which this animal was extinct.

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[81] Elphias Levi, *Transcendental Magic: Its Doctrine and Its Ritual* (London: Bracken Books, 1995), p. 160-61.
[82] Williams, *Howls of Imagination*, pp. 9-10.

Furthermore, within the narrative the description of the domesticated wolf gone wild

mirrors the narrative in which Lucy transforms into her rapacious alter-ego.[83] Dracula's

influence draws on Lucy's somnambulism and her 'super-sensitive' nature transforming

her into a predatory creature. In comparison, he draws upon the innate 'unmanageable

fierceness' of the wolf allowing it to escape from the zoo. Moreover, by using the

Zoological Gardens as a setting, Stoker engages with wider debates regarding the

imperialistic impulse towards nature during the Victorian period. Harriet Ritvo describes

the history of London Zoo as being first a place of scientific study for gentlemen (and

gentlewomen) before becoming a public zoo, where everyone could see exotic

creatures.[84] The zoo came to symbolise British dominion over the empire and by

extension the natural world.[85] In particular, one of the aims of the zoo was to domesticate

and breed wild animals.[86] Wolves were considered notoriously difficult to domesticate so

to control them within the confines of a zoo spoke of the power of British culture to

contain savagery. Stoker's description of Bersicker as a 'well-behaved wolf' (263) and

'vulpine prodigal son' (266) suggests that the atmosphere of the zoo can rehabilitate the

wildest of animals.[87] Dracula's influence causes Bersicker's reconnection with the

wilderness and where he was once happy in captivity he now 'wanted to get out' (263),

paralleling his influence over Lucy. It is noteable that Dracula's presence causes the wolves

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[83] Stoker's notes show the importance of the relationship between the disappearance of Bersicker and the death of Lucy. In the earliest version of his notes he notes the connection between the Bersicker incidence and the 'night of terror'. See: Stoker, *Bram Stoker's Notes for Dracula*, p. 29.
[84] Ritvo, pp. 210-14.
[85] Ritvo, p. 231.
[86] Ritvo, pp. 234-35. Rather than this being for conservation, breeding wild animals was an attempt to replicate how animals such as dogs, cows, and horses had been bred specifically for human needs.
[87] The word 'vulpine' is used within the text to describe Bersicker, despite this meaning fox-like. Whether this is purposefully meant to make Bersicker seem safer or it is a mistake is unclear.

in the zoo to start howling in the same way as the Transylvanian wolves. His hybrid nature

and connection with Gothic nature calls forth the urge to return to the wilderness in these

domesticated wolves. Ultimately, Bersicker returns to captivity 'in a sort of penitent

mood' (266), as though he wants to be tamed, validating the ability of the British nation

to civilise the wilderness.[88] The cultivation of the landscape and domestication of wild

animals is an ongoing process which must be continually re-affirmed. Gothic nature

haunts the British Isles threatening to return; Lucy represents both 'the beast within' and

the ease by which civilised nations can be returned to a state of savagery.

The wolf-keeper at the zoo tells the reporter: '"I'm more surprised at 'im for

wantin' to get out nor any other animile [sic] in the place. But, there, you can't trust

wolves no more nor women"' (263). The keeper draws a connection between the

behaviour of wolves and women at the point in the novel that Lucy is transformed into a

Dracula-like creature. There are parallels between Bersicker the wolf wanting to get out of

his cage – a symbol of control over wild animals – and the manner in which Lucy, when

sleepwalking, 'tries the door, and finding it locked, goes about the room searching for the

key' (211). The fall of Lucy and Dracula's control over her suggests the return of the wolf

and the wilderness to Britain. Following her transformation, though she does not change

into wolf as Dracula does, Lucy is described as being wolf-like. Morris describes her as a

'poor pretty creature' (275), and she has 'pale gums drawn back from the teeth, which

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[88] The description of Bersicker as a 'tame' wolf echoes an account of a wolf in a zoo from this period - a man returned to Clifton zoological gardens and found that one of the wolves remembered him: 'My welcome, in fact, was of the warmest kind, and I left him with, I was going to say, mutual expressions of sincere regret; for, if ever an animal gave expression to its feelings, it was this poor wolf, who recognised me after so long an absence'. See: Rev. J. G. Wood, *Man and Beast: Here and Hereafter* (London: Daldy, Isbister, & Company, 1874), pp. 294-95.

thus looked positively longer and sharper than usual' (276). The term 'creature' suggests that Lucy is becoming like an animal and her body is starting to embody the aspects of Dracula, and the werewolf as described by Baring-Gould.

Equally Lucy's attacks on children relate to both Bersicker's escape and the reputation of the wolf. Dr Seward recounts that after Bersicker's escape 'the children were playing nothing but Red Riding Hood on the Heath and in every alley in the place until this "bloofer lady" scare came along' (311). Here the 'bloofer lady' refers to Lucy post-transformation. The threat of the escaped wolf is understood through the narrative of 'Little Red Riding Hood'. The wolf who attacks children who stray from the path is then replaced with Lucy who, like the Big, Bad Wolf, feeds on children. The wolf-keeper says of Bersicker's escape that if '"some nursemaid goes a-walkin' orf with a soldier, leavin' of the hinfant in the perambulator – well, then I shouldn't be surprise if the census is one baby the less"' (266). Echoing Linnaeus and Buffon, the keeper suggests wolves will prey on children as Lucy does. The two characters are elided: both wolf and Lucy are depicted as equally threatening in their bestial nature.

There is, then, an inevitability to Lucy's demise and subsequent transformation. Her pre-existing liminality is shown through her heightened sensitivity and somnambulism. Her subconscious allows the return of the wolf in an uncanny and unnatural manner. The fall of Lucy highlights the Crew of Light's naivety and complacency as they fail to protect her, and do not recognise the presence of the monster.[89] However,

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[89] The term 'Crew of Light' is used by Christopher Craft to describe the grouping of Van Helsing, Dr Seward, Arthur Holmwood, Quincey Morris, and Mina and Jonathan Harker, who come together to kill Count Dracula. See: Craft, '"Kiss Me with those Red Lips"', 107-33.

this incidence speaks of the wider concerns of the novel regarding the control of the

natural world. Though couched within the terms of gender, Lucy's transformation is

indicative of the tension between civilisation and Gothic nature throughout the novel.

Dracula's bite catalyses the transformation, as an outside influence, but the potential for

transformation was already hidden under the veneer of a civilisation. In his notes, Stoker

writes that the wolf 'has escaped outwards'.[90] This phrasing brings to mind the wolf

bursting forth from within in a manner reminiscent of a werewolf's transformation. When

Mina starts the process of transformation, the Crew of Light fight to reaffirm the

boundaries between human and animal, civilisation and the wilderness. This fight is

couched in terms of religion. Van Helsing argues that '"we [the Crew of Light] are chosen

instruments of His [God's] good pleasure"' (393). By connecting the wolf with the monster

and the Crew of Light with God, he creates a broader ideological basis for the death of

Dracula, whereby killing the wolf is a noble endeavour which helps to domesticate and

save England. This connects to the earlier representation of the wolf by the Christian

church as a heretic. The attack on the women is the impetus to change this group of city

dwellers into hunters, and Dracula into the hunted wild animal. Stoker's description of

Dracula as a werewolf indicative of savage Gothic nature builds to the inevitable climax –

the destruction of the wolf.

Stoker uses the language of the hunt to describe the relationship between the

Crew of Light and the lycanthropic Dracula. Van Helsing tells the group that: '"You are the

hunters of wild beast"' (401). When Dracula escapes, Van Helsing lodges it in the terms of

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[90] Stoker, *Bram Stoker's Notes for Dracula*, p. 55.

fox-hunting telling them all: '"Tally Ho! as friend Arthur would say when he put on his red frock! Our old fox is wily"' (407). Arthur, the progenitor of the English upper-class within the novel, is reconnected with a traditional hunting role in order to avenge his fiancée. By placing Dracula as the wily fox, Van Helsing comments on the quality of Dracula's intelligence. Rob Boddice suggests that animals that were seen to be intelligent were considered to be 'good sport' as they offered some chase.[91] This intelligence also meant that they were acceptable to hunt because there was a possibility they could escape making the hunt 'fair'. Animal intelligence was located in terms of instinct so that the suggestion that intelligence might also mean the potential for human emotions, or subjecthood, was removed. By describing Dracula's intelligence in terms of wiliness, he is associated with animal intellect, making him 'fair game' for the hunt. Van Helsing uses similar terminology later in the novel when he describes Dracula as having a '"child-brain"' (413). This alludes to evolutionary terminology which represented species as moving from a child-like to an adult state of being, an idea which I will return to again in chapter four in my consideration of lycanthropy as a metaphor for adolescence.[92] In Stoker's novel, however, Van Helsing suggests that Dracula that his brain is fundamentally different to a fully developed human brain; he is a stage of evolution, not a completed subject. Van Helsing's descriptions of Dracula present him as less than human, and thus akin to animals, which can be objectified and hunted.

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[91] Rob Boddice, *A History of Attitudes and Behaviours toward Animals in Eighteenth- and Nineteenth-Century Britain* (Lampeter, Wales: Edwin Mellen Press, 2008), p. 290.
[92] Lawrence Buell argues that even when arguing for animal rights in the Victorian period, many naturalists viewed themselves as epitomising the progress of evolution to a state of civilisation and morality. Evolution placed humans in a hierarchy with other animals in which they were at the apex. See: Lawrence Buell, *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond* (London: Harvard University Press, 2001), pp. 227-29.

As well as the language of the hunt, Van Helsing uses science to first categorise and then objectify Gothic nature in the form of Dracula. He states that the Crew of Light has '"a power denied to the vampire kind; we have sources of science"' (346). The relationship between nature and science was a source of fear in fin-de-siècle Gothic novels. These texts were increasingly concerned with science and what is, or appears to be, natural according to scientific rationale: that which could not be explained by science was unnatural or supernatural.[93] Excessive or liminal aspects of nature were considered to be threatening if they could not be absorbed into a system of knowledge and, therefore, control. David Punter's examination of the concept of 'the Law' within Gothic literature uses H. G. Wells' *The Island of Doctor Moreau* (1896) to elucidate the prohibition against hybridizing humans and animals.[94] The power of 'the Law' is questioned by the presence of these hybrid 'beasts' which, in their existence, prove the fallibility of the law, hence they must be destroyed.[95] Whilst science appears to be the solution to understanding Dracula, Van Helsing reveals that in the very act of attempting to classify and understand the natural world, science creates defined boundaries which can be sites of rupture by Gothic nature. He explains that '"it is the fault of our science that it wants to explain all; and if it explain not, then it says there is nothing explain"' (307). Kelly Hurley argues that in this way Van Helsing makes science Gothic and the Gothic scientific by highlighting the limits of comprehension that the natural world affords science.[96] I would argue that in the

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[93] Kelly Hurley, *The Gothic Body: Sexuality, materialism, and degeneration at the fin de siècle* (Cambridge: Cambridge University Press, 1996), pp. 16–17.
[94] David Punter, *Gothic Pathologies: The Text, the Body and the Law* (London: Macmillan Press, 1998), pp. 44–45.
[95] Punter, *Gothic Pathologies*, p. 45.
[96] Hurley, *The Gothic Body*, p. 20.

context of representations of the wolf, Gothic nature, and Dracula within the novel, Van

Helsing's statement reads, not as science being made Gothic, but nature. Rather than

science failing to explain, the natural world fails to be explainable.

And yet, science alone is not the answer. The novel negotiates a complicated

relationship between the new and the old.[97] Van Helsing stands at the interstices of

various academic disciplines; he states that 'traditions and superstition—are everything'

(346), as they have perpetuated a belief in vampires that would be dismissed by science.

Van Helsing elaborates his concerns regarding the increasingly '"scientific, sceptical,

matter-of-fact nineteenth century"' (346) that would obliterate earlier beliefs due to a

lack of empirical evidence. He attempts to maintain a connection to this more

superstitious past whilst creating order out of the confusion of superstitious beliefs. The

novel's use of superstition follows on from earlier nineteenth century werewolf tales,

discussed in the introduction, which locate the werewolf in a Gothic past. By the late

nineteenth century, and with the addition of 'sources of science', the werewolf is brought

into the present. This can be seen in the, previously discussed, use of Lavatar's

pseudoscience regarding the appearance of the werewolf, which validates, scientifically,

the physical differentiation between the normal human subject and the monstrous Other.

Van Helsing explains Gothic nature as anything that exists beyond human understanding.

By applying a scientific approach to superstitions and unexplained natural phenomena, it

is then possible to create a system of knowledge which rationalises Gothic nature. Echoing

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[97] For further information on the use of technology in the novel, see: Ellis, p. 198; Bloom, *Gothic Histories*, pp. 167-69; and, Jennifer Wicke, 'Vampiric Typewriting: *Dracula* and Its Media', *ELH*, 59.2 (Summer 1992), 467-93.

Gerard's approach to Transylvanian folklore, Van Helsing defends the importance of

maintaining a connection with past traditions and superstitions but from a removed

position—one that can provide order. To draw a comparison between this approach and

the concept of the wilderness, a savage landscape can be made useful if it is cultivated,

and the threats it contains are removed. In acknowledging the anomalies, or unnatural

aspects, of the natural world, Van Helsing confirms the need to destroy the invasion of

Gothic nature as a force which challenges the boundaries of scientific knowledge.

As a symbol of Gothic nature, Dracula's lupine hybridity is a dual threat. His

uncanny arrival in the form of the wolf predicts the transformation of the British

landscape to a wilderness state whilst his attack on Lucy threatens to transform the

human subject into a savage state. As an embodiment of Gothic nature, he is beyond

comprehension and in excess of definite forms. He is beyond categorization as human or

animal, and his existence, as Punter's discussion of the Law suggests, threatens these very

categories. As a man of science, Van Helsing attempts to limit the excessive and rupturing

quality of Dracula's presence so that he becomes an object to be destroyed. This is done

by laying out the 'facts' of the vampire. He describes Dracula's abilities in shape-shifting,

his need to feed on blood, his dislike of garlic and crucifixes, and how to kill him with a

stake and by cutting off his head. He explains 'the limitations of the vampire' (346) to the

Crew of Light in an organised and systematic manner as though reciting a taxonomy in a

natural history book – the taxonomy of the lycanthropic vampire. In doing so he engages

the Law to re-affirm clearly delineated boundaries of behaviour: Van Helsing's description

of Dracula as a 'wild beast' depicts him as an animal, a being that can be understood and

overcome. The 'rules' of the werewolf and his destruction are, as this thesis will show,

replicated in later werewolf narratives. At the start of the novel Dracula states '"I too can love"' (183) and that he has a history of which he has '"a right to be proud"' (174). By the end of the novel, Dracula is a 'wild beast' being chased back to his den in order to be destroyed.

Hunting for the Big, Bad Wolf

Whilst the opening of the novel echoes Victorian travelogues, as the narrative progresses it can also be read as a hunting narrative. According to Ritvo, Victorian hunting narratives shared certain qualities:

> A first-person narrator was invariably at the center of the story. His
> dominating position was consolidated both by the inevitably reiterated
> 'I' and by the predictably chronological structure of the narrative. Brief
> safaris might be presented in something close to diary form [. . .] In
> either case the plot resembled that of a picaresque novel, focused
> squarely on the protagonist as he moved along a road (actually a trail in
> most hunting narratives) and through a series of adventures.[98]

Using this structure, it is then possible to interrogate Stoker's novel as a hunting narrative. The opening of the text portrays Harker as a solicitor whose only aim is to secure a house for his employer, Count Dracula. The novel quickly becomes a story about hunting a monstrous wolf in which various difficulties and dangers appear. It regularly uses diary form and the main sources for the text are other travelogues, such as those by Gerard: it

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[98] Ritvo, pp. 257-58.

is an adventure narrative based on other adventure narratives.

Through the use of the language of the hunt and of science, the novel denies Dracula a voice. Though Dracula "can love" confirming himself as a feeling subject, any sympathy that can be evoked between the human and the monster, is ultimately destroyed by Van Helsing's construction of Dracula as a 'species' that should be killed. Having heard Van Helsing's reasoning, Mina writes: 'I feel myself quite wild with excitement. I suppose one ought to pity any thing so hunted as is the Count. That is just it: this Thing is not human – not even beast' (338). Van Helsing objectifies the Count to such an extent that he becomes a 'Thing'. The construction of the novel and the dominance of the 'I' of the Crew of Light forces Dracula to become voiceless. Where Van Helsing's scientific language negates the character's ability to sympathise with a living being that "can love", the novel is written predominantly in the first person. This echoes Ritvo's analysis of hunting narratives. The characters in the novel refuse to see Dracula as a subject instead engaging with him only as a monstrous object. Jonathan remarks at the end of the novel: 'We [the Crew of Light] were struck with the fact, that in all the mass of material of which the record is composed, there is hardly one authentic document' (460). Despite Mina's secretarial work and the reliance on eye-witness accounts, this novel is missing the key voice of authenticity – that of the lead (were)wolf itself, Count Dracula. The structure of the novel itself transforms Dracula from being a person, with a history of which he has 'a right to be proud', into a monstrous wolf that must be killed for the benefit of society. Jonathan's comments on the authenticity of documentation acknowledge the problematic nature of taxonomic versions of the wolf. Though appearing as objective and scientific, these texts mythologised the wolf. By using the language of

taxonomy, Van Helsing formalises the death of the monster but by appropriating the first person, the Crew of Light eradicate Dracula's personhood.

Van Helsing's ability to dehumanise is seen in the staking of Lucy. It has been suggested that this scene is similar to a gang-rape, which fits within the discussion regarding women and sexuality within the text.[99] But the image of intelligent gentlemen dismembering a corpse equally brings to mind a dissection or vivisection. By the late Victorian period, the vivisectionist was becoming an object of fear due to his apparent lack of sympathy to the creature he was testing upon – they appeared inhuman.[100] The counter-argument was that animals did not have human status so could not be extended certain protections and also that the knowledge gained by these actions was for the greater good of mankind. Therefore, despite the horror that meets Van Helsing's suggestion of desecrating Lucy's corpse, he is able to overcome it by arguing that she is no longer Lucy so that the Crew of Light view her as a 'foul Thing which had taken Lucy's shape' (326). To be outside humanity is to be outside subjecthood and, therefore, an acceptable victim of dissection. Van Helsing's reliance on science within the novel is used to defend the Crew of Light's right to kill Dracula and, by extension, it validates the wild excitement which Mina feels, exonerating her of any need to sympathise with Dracula.

The death of Lucy formalises the importance of killing the (were)wolf and gives this act a scientific method. Equally it echoes Gerard's description of a werewolf leader in

[99] Christopher Bentley, 'The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's Dracula', in *Dracula: The Vampire and the Critics*, ed. by Margaret L. Carter (Ann Arbour, Michigan: UMI Research Press, 1988), pp. 25-34.
[100] Keir Waddington, 'Death at St. Bernard's: Anti-vivisection, Medicine and the Gothic', *Journal of Victorian Studies*, 18.2 (June 2013), 246-62 (p. 247); and, Paul S. White, 'The Experimental Animal in Victorian Britain', in *Thinking with Animals: New Perspectives on Anthropomorphism*, ed. by Lorraine Daston and Greg Mitman (New York: Columbia University Press, 2005), pp. 59-81 (p. 80).

The Land Beyond the Forest. Gerard tells the following story about a Werewolf-Leader: a 'man used gravely to assert that for several years he had gone about in the form of a wolf, leading on a troop of these animals, till a hunter, in striking off his head, restored him to his natural shape'.[101] The 'correct' way to kill a werewolf is by removing the head and the correct person to kill a werewolf, like its animal-twin the wolf, is someone designated as being a hunter. The removal of the head renders the body docile and restores it, in Gerard's words, to its 'natural shape'. After Lucy is beheaded, Van Helsing states: '"No longer is she the devil's Un-Dead. She is God's true dead"' (329). Her body moves from being one that is unnatural and unfixed to 'natural', in a manner that is sympathetic to Christian theology and, by extension, civilised order.[102] Here the word 'natural' is in opposition to Gothic nature which is beyond the control of civilisation, and challenges the boundaries of comprehension put in place by science and religion. Van Helsing's treatment of Lucy after she transforms displaces the causes of her transformation to the outside influence of Dracula, simplifying the ambivalent depiction of Lucy as already susceptible to werewolfism. Just as Dracula is an animal that must be destroyed, Lucy moves from the category of human to monstrous creature. Beheading Lucy allows her to become a corpse, a form which can be dissected and understood by science – something which is no longer uncanny. Furthermore, killing her as a 'monstrous creature' cleanses the Gothic quality from her nature and the wider natural world. In engaging with the

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[101] Gerard, p. 186.
[102] Elizabeth Bronfen, *Over Her Dead Body* (Manchester: Manchester University Press, 1992), pp. 318-19. Bronfen's psychoanalytical discussion of the death of Lucy relates to femininity, hysteria, and the divide between life and death. In her argument, the second death of Lucy is read by Bronfen as an attempt to return her to a 'safe' form. Bronfen's exploration of the ambivalent tension between what is within and what is without the body, and by extension the 'natural' order, can easily be applied to ideas regarding animal versus human in the novel.

rhetoric of the hunting and being a huntsman, the Crew of Light validate their behaviour

and give themselves the authority to kill the beast.

The character who most embodies the power of the hunt is Quincey Morris. In the

words of Van Helsing, '"Quincey is all man"' (419), and Dr Seward says of him if 'America

can go on breeding men like that, she will be a power in the world indeed' (293). Bloom

refers to him as being an exemplar of American Progress and practical daylight.[103] It is his

connection with the New World that gives Morris his symbolic power within the novel.

The New World is a land that seems to hold the promise of the wilderness curbed by the

civility of the Old World. As Dr Seward suggests it is a breeding ground for a new type of

man: one who has the power to control the world. The term 'breeding' connects with the

ideas of control and domesticating that are seen in the evocation of Bersicker and Arthur's

useful dogs. The New World also demonstrate the importance of hunting of wolves as

part of the civilising of the land. Both Marvin and Lopez describe the burgeoning nation of

America as a place where the fear and hatred towards animals comes to fruition.[104] I will

explore this idea more fully in my next chapter, but for Stoker's novel, Morris brings an

ideological defence for the destruction of wolves, and thus Dracula, supported by practical

knowledge. His hunting knowledge comes to the fore regarding wolves. He states: '"I

understand that the Count comes from a wolf country [. . .] I propose that we add

Winchesters to our armament"' (416). Guns had been imperative to the destruction of

wolves in America so it seems natural that Morris would offer this suggestion. In contrast,

Harker and the other Englishmen represent disconnection from the reality of the

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[103] Bloom, *Gothic Histories,* p. 169.
[104] Lopez, pp. 153-99; and Marvin, pp. 84-118.

wilderness, and are complacent because their country is free from wolves. Transylvania is

symbolic of Gothic nature existing in a past and overrun with monstrous wolves. Morris is

representative of the masculinity being 'bred' in the New World which requires hunting

strategy in order to subdue the land.

Whilst Morris brings in an American sense of the hunter, the novel also engages

with the Victorian culture of hunting, which saw hunting as a way of enacting imperial

power over the wilderness. Within the novel, Van Helsing calls Dracula a '"man-eater, as

they of India call the tiger who has once tasted blood of the human, [and] care no more

for the other prey"' (412-13). An image which echoes Buffon's description of the 'ware-

wolf' being a wolf with a taste for human flesh. Linnaeus states that the tiger 'plunges his

head into the body of the slaughtered animal, and sucks the blood'.[105] There is, then, a

relationship between the representation of the tiger and of the wolf. If hunting tigers was

associated with imperial politics and controlling the landscape then describing Dracula as

tiger-like naturalises the need to kill him.[106] Dracula is also 'panther-like [. . .] - something

so unhuman' and has 'a cold stare of lion-like disdain' (400). The language here re-affirms

the categories of human and animal as being finite: if you are not human then you are

animal and not a subject, rather, to use Mina's words, you become 'some thing'. The novel

entwines the language of science, hunting, imperialism and the fear of Gothic nature in its

representation of the Count Dracula. The Crew of Light become the Crew of Huntsmen in

order to destroy the Gothic animal Other.

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[105] Linnaeus, p. 147.

[106] John Miller, *Empire and the Animal Body: Violence, Identity and Ecology in Victorian Adventure Fiction* (London: Anthem Press, 2012), p. 11. For further information, see: Heather Schell, 'Tiger Tales', in *Victorian Animal Dreams*, ed. by Morse and Danahay, pp. 229-48; and, Ritvo, pp. 254-59.

By the end of the novel, Harker is transformed. Dr Seward writes 'his hands are cold as ice, and an hour ago I found him whetting the edge of the great Ghoorka knife which he now always carries with him' (426). Gone is the fevered young man who sets out to Castle Dracula. The end of the novel comes full circle as the Crew of Light return to the land of the wolves, in order to kill the ultimate wolf, Dracula. The breathless chase across Europe into Transylvania allows the novel to re-engage with the Gothic nature that opened the novel. Despite the danger to her immortal soul, Mina writes that she would like to 'stop and see people, and learn something of their life, and to fill our minds and memories with all the colour and picturesqueness of the whole wild, beautiful country and the quaint people' (445). Like Harker, Mina enacts the role of tourist seeing only the pleasure and delight to be had in the wilderness. She states that the peasants are '*very, very* superstitious' (446, italics in text), and seemingly questions the validity of their stance, despite the fact she is, herself, part of a group hunting a supernatural creature. Tradition and superstition are shown to be irrational unless tempered by science and reason, and, potentially, Western sensibilities. The novel returns to a bifurcated representation of Transylvania shown in Harker's diary. The attempts to celebrate the picturesque wilderness seen in Gerard, Crosse and Johnson are tempered with the underlying threat of Gothic nature. The beauty of the landscape is superficial and is quickly replaced with descriptions of the fearful Castle Dracula. Mina recounts that there 'was something wild and uncanny about the place. We could hear the distant howling wolves' (455). This re-affirms Dracula's wolfish connection and the threatening Gothic nature that he symbolises located in the heart of the wilderness.

The death of Dracula crystallises his representation as a wolf. He is killed with the

two hunting knives, Harker's Kukri knife and Morris's bowie knife. Mina describes the moment of his death: 'on that instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris's bowie knife plunged into the heart' (458-59). The beheading of Dracula echoes Gerard's account of the death of the Werewolf Leader. The symbolism of the knives and the nationality of those who kill him is important in reading the death of Dracula as (were)wolf. Harker, symbolic of the Old World which had exterminated its wild wolves and now imports wolves to keep in zoos, slices off Dracula's head. He is the Englishman continuing the civilising work of imperialism and the British Empire. Morris represents the New World which was carrying on the tradition of killing wolves in order to cultivate and civilise the wilderness. Killing Dracula-as-werewolf purifies the landscape of Gothic nature.

The sense of purification is explored through Mina's body. Following Dracula's earlier attack on her in the novel, she receives a red mark on her forehead where Van Helsing presses a holy wafer. At the end of the novel, Morris points to Mina crying, '"Now God be thanked that all has not been in vain! See! The snow is not more stainless than her forehead!"' (459); on seeing the stain removed from Mina's forehead the Crew of Light fall to their knees calling out '"Amen"' (459). The death of Dracula removes the sinfulness with which he has tainted Mina. This moment engages with the narrative of hunting wolves in two ways. Firstly, it frames killing the (were)wolf leader in Christian terminology continuing the belief that wolves are ungodly or representatives of the Devil. Thus, it is implied, killing wolves has a deeper, symbolic moral implication than civilising the land; it is also cleansing the soul of man. Secondly, Morris's metaphoric description of Mina's skin

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being whiter than the snow on the Transylvanian mountain-tops draws the connection between her body and a wild landscape. It conveys the idea that by chasing the wolf back to its home country, the Crew of Light protect the hallowed state of England (embodied in Mina), and also start the process of civilising Transylvania (reflected onto the body of Mina by Morris, who, himself, represents a land undergoing the process of civilisation). The potential for healthy, female fecundity is seen in the birth of Quincey Jr, who bears testament to the worth of Quincey Morris's sacrifice for the body and soul of Mina. There is the suggestion that some of Morris's brave spirit has transferred to the little boy: once cleansed Mina's body, like the land, can become a breeding ground for generations of healthy men, who can continue the work of civilisation. Both readings show the relationship of hunting narratives to civilising the natural world through the destruction of the wolf.

Yet, the death of the wolf and the exorcism of Gothic nature is not the end of the novel. *Dracula* offers an ending that reflects the uneasy relationship between the Gothic, nature, and the sublime. The final 'Note' undercuts the sublime image of the beatific Mina, adored by the Crew of Light, holding the hand of the sacrificial Morris. Instead, it returns to the domesticity of the Harker family. Their return to the site of Dracula's death becomes a source of ambivalence rather than celebration. Jonathan describes the Transylvanian landscape as 'full of vivid and terrible memories' (460), but that is all: 'Every trace of all that had been was blotted out' (460). The Harkers are re-enacting the role of Gerard and become outside observers, interpreting and mythologising Transylvania in keeping with their cultural identity. Their recollections though vivid are 'terrible' and not triumphant, and the use of the word 'blotted' stands in stark contrast to the rising sun

that followed Dracula's death. Gone are the descriptions of the enchanting landscape, which were seen in both Jonathan's and Mina's previous accounts of the lands, and instead, the land seems to have lost its vitality with the death of Dracula and, symbolically, the wolf. Castle Dracula 'stood as before, reared high above a waste of desolation' (460). The castle is now uninhabited and Transylvania has changed irrevocably by the process of civilisation. This is Transylvania once the 'crooked plant' of superstition has been rationalised, and the werewolf and the vampire have been destroyed. It is a land without wolves, one in which the Victorian hunters have succeeded in taming the wilderness.

The industry of the nineteenth century threatened to consume the few spaces of wilderness that remained in and beyond the British Empire. As Ritvo states, towards the *fin-de-siècle* there was an increasing sense that the actions of huntsmen were destroying hunting paradises: 'What had seemed "a fairy-land of sport" in the 1830s was only a memory at the end of the century'.[107] Ritvo explores the ambivalence in the relationship between the hunters and their prey. Hunting moved from being an optimistic endeavour steeped in masculine bravado to a realisation that destroying these animals would lead to irreparable loss, in which the beauty of nature had been 'blotted out'. The ending of *Dracula,* then, is ambiguous. Like the hunters, the Harkers and the Crew of Light are left with only the memories of when they themselves were 'vivid' and essential to the good of civilisation. They have now retreated into domestic England and, when they do return to their old hunting grounds, they find that Transylvania is not as they remembered it: the wilderness has been destroyed. The death of Dracula may return order to their world but

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[107] Ritvo, p. 276.

the Crew of Light come to realise that they lose something which had defined them, the Gothic nature that was contained in Dracula's lycanthropy.

Although *Dracula* is regarded as a seminal vampire text, I have demonstrated that, through close analysis of the sources, Stoker's narrative is driven by the hunt for the werewolf. Using Gerard, and contextualising the novel within late Victorian ideas regarding taxonomies, pseudo-science and the wilderness, the werewolf can be understood to be the 'spectre brother' of the wolf. Moreover, the death of the (were)wolf, in this case Count Dracula, is intimately related to controlling the wilderness. When Quincey Morris uses the term 'wolf country', he invokes the idea of maintaining the boundaries between wilderness and civilisation, human and wolves. Despite Stoker's sources celebrating the pleasurable aspects of a 'try back' into the wilderness, his novel centres on the potential threat of Gothic nature to return in the form of the werewolf. Britain is not-wolf country in comparison to Transylvania. Yet, the ambiguous end of the novel suggests that the relationship between human and wolf, like that between wilderness and civilisation, is equally ambiguous. In the next chapter, I will turn to the country from which Morris hails, America, in order to consider the dissemination of the fear of the wolf, and concomitantly the wilderness. Doing so will demonstrate the ambivalent relationship between wilderness and civilisation, human and wolf, how these ideas have been constructed, and the impact they have on the idea of the human subject into the twentieth century.

Chapter 2

The American Wilderness and the Werewolf

Van Helsing's taxonomy of the lycanthropic vampire in Stoker's novel offers an insight into the importance of demarcating the boundary between the wilderness and civilization, in order to protect the human subject. Reasserting this boundary, through the cultures of science and hunting, posits a way of controlling the perceived excesses and threats of the wild, animalistic 'other', and Gothic nature. In its portrayal of Count Dracula's lupine nature, *Dracula* reflects the complicated relationship between humans and animals in relation to culture and wilderness, in the late Victorian period. The novel illustrates a Gothic version of nature that has the potential to threaten civilization and human culture in the late nineteenth century. Within the narrative, the lack of wolves within the British Isles is acknowledged and instead these creatures are (re)introduced as a foreign 'other'. The wolf is represented as symbolic of the difficult relationship between wilderness, wolves and mankind; a symbol which was to continue into the twentieth and twenty-first centuries. In order to develop the symbolic power of the relationship between wolf, wilderness and the werewolf, this chapter will cross the seas, travelling to America to examine the wilderness in the New World. My previous analysis of Quincey Morris shows how the American idea of 'wilderness' and hunting was informed by nationalistic ideals.[1] Morris's Winchester rifle, known as 'The Gun that Won the West', points towards the New

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[1] The portrayal of Quincey Morris in *Dracula* reflects an archetypal figure of American masculinity one which encompasses real life figures such as Daniel Boone. The importance of Boone in the creation of a national hero has been explored by Richard Slotkin. See: Richard Slotkin, *Regeneration through Violence: the Mythology of the American Frontier, 1600-1860* (Norman: University of Oklahoma Press, 1973), pp. 268-368.

World and the frontier in the battle between the two.[2] This chapter will consider the depiction of the wilderness and wolves in three areas: Puritan accounts of the New World; American Gothic literature; and, the redemption of the wilderness during the nineteenth century. I will show how they combine to create a language of the wilderness which represents nature as an ambivalent Gothic space, and shapes the figure of the American werewolf. This chapter will end by showing how the American werewolf of the twentieth and twenty-first century draws both on the conceptualisation of the American wilderness and British Gothic texts, including the description of the werewolf in *Dracula.*

A fear-cum-hatred of nature and the wilderness became the basis of much American Gothic literature. The emergence of the Gothic tradition in America was, and has been, considered to be antithetical to the nation's ideals of enlightenment, equality and freedom. Equally, the Gothic has been considered to be concerned with a repressed and repressive history, which was thought to be absent in America.[3] Teresa Goddu argues that American Gothic is a reaction to the bloodied history of slavery in America; the Gothic can be a force which has the potential to both reinforce and disrupt the creation of a national identity.[4] Though Goddu concentrates on the spectre of slavery, I would argue that the cruel destruction of the wilderness is another repressed narrative which runs counter to the Puritan narrative of making the wilderness fruitful. American Gothic literature lays bare the true fear and hatred at the heart of the Puritan conception of the

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[2] 'Winchester Repeating Arms – Model 1873', *Winchester Guns* website
<http://www.winchesterguns.com/products/rifles/model-1873.html> [accessed 15 December 2015].
[3] Teresa Goddu, *Gothic America: Narrative, History, and Nation* (New York: Columbia University Press, 1997), pp. 2-7.
[4] Goddu, *Gothic America*, p. 10; and, Teresa Goddu, 'American Gothic', in *The Routledge Companion to the Gothic*, ed. by Catherine Spooner and Emma McEvoy (Abingdon, Oxon: Routledge, 2007), pp. 63-72.

wilderness. This power of the American landscape as a source of Gothic imagination is

acknowledged by one of the earliest American Gothic writers, Charles Brockden Brown

(1771-1810). Brockden Brown wrote that rather than 'Puerile superstition and exploded

manners, Gothic castles and chimeras, [. . .] materials usually employed for this end. The

incidents of Indian hostility, and the perils of the Western wilderness, are far more

suitable [for American Gothic novels]; and for a native of America to overlook these would

admit of no apology'.[5] Whilst Radcliffe and her ilk may have recourse to set their Gothic

novels in the forests of mainland Europe, rather than sparsely wooded Britain, America

had a wilderness on its doorstep. In this way the relationship between Gothic literature

and Gothic nature is more explicit in regarding American literature in this chapter, than in

the previous one.

Brockden Brown's term 'Western wilderness' evokes the idea of the frontier in

American thought. The frontier is particularly evocative in understanding the relationship

between the American landscape and the Gothic. In the work *Frontier Gothic* (1993), the

essence of the Gothic struggle in America is described as 'the battle between civilization

and nature', in which 'the heart of the indigenous frontier story was the encounter with

the wilderness, an encounter which historically was violent, consuming, intrinsically

metaphysical, and charged with paradox and emotional ambivalence'.[6] The frontier was a

boundary between wilderness and civilisation that could be used to conceptualise the

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[5] Charles Brockden Brown, *Edgar Huntly; Or, Memoirs of a Sleep-Walker* (Philadelphia: M. Polock, 1857), p. 4.
[6] David Mogen, Scott P. Sanders, and Joanne B. Kapinski (eds), 'Introduction', in *Frontier Gothic: Terror and Wonder at the Frontier in American Literature* (London: Associated University Presses, 1993), pp. 13-27 (pp. 14-15).

binary difference between the human and nonhuman world. Yet, at the same time, it was a liminal, imagined space that, by being neither wilderness nor civilisation, demarcated the difference between the two. In the same way that animals, including supernatural ones, such as the werewolf, could be defined through taxonomies, the term wilderness and frontier became defined and appropriated in American literature, especially pertaining to the Gothic potential of these spaces. Of particular importance was the idea that the wilderness and the frontier could exert a transformative power over the human subject. In American Gothic and werewolf texts, this lack of differentiation was expressed as a fear of what lurked in the woods. This fear resonates from the earliest Puritan texts into more recent representations of the wilderness, and the boundary between these wild spaces and civilisation. Whilst looking at Gothic tropes in Western frontier texts, James K. Folsom draws on an image from John Ford's film *Stagecoach* (1939) in which a panorama appears to show only landscape, before the camera pans back and shows the arrival of armed Native Americans. His choice of words to describe the effect is intriguing: 'The safety originally promised by the empty landscape has metamorphosed into a revelation of hidden perils symbolised by the malevolent inhabitants of the landscape'.[7] The frontier forms part of the project of controlling, demarcating, and protecting European-Americans from the wilderness; the word 'metamorphosed' suggests the potential for transformation between human and animal, wilderness and civilization.

Yet Brockden Brown's words regarding the 'native of America' suggest that the wilderness was a place to be feared and loved in equal measure. If the wilderness defined

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[7] James K. Folsom, 'Gothicism in the Western Novel', in *Frontier Gothic*, ed. by Mogen, Sanders, and Kapinski, pp. 28-41 (p. 29).

the people and the place – as suggested in the figure of Morris – then the wilderness was

a part of each individual American. In *Wilderness and the American Mind* (1965), one of

the formative texts about the concept of 'wilderness' within the USA, Roderick Nash

explains how the fear and hatred of the wilderness that was felt by the Puritans

developed into a Romantic ideal, and that the depiction of the wilderness is part of the

American national identity.[8] This chapter will consider both the fear of and desire for the

wilderness, and the possibility of transformation. It will show how despite the seemingly

positive movement from the wilderness as a source of fear to wilderness as a source of

wonder, the representation and understanding of the word and place 'wilderness'

continues to be ambivalent in much of American culture, centring around the fear of

transformation and hybridity. By the twentieth century, the figure of the werewolf, a

hybrid creature, re-emerges in American literature and popular culture as a way of

understanding the ambivalent relationship between humans and the idea of the

wilderness. The positive potential of hybridity will be considered in the next chapter.

However, in this chapter, I will consider the fear of hybridity and how transforming into a

wolf or wolf-like creature is a terrifying prospect because it breaks the boundaries

between wilderness and civilization, human and animal. The werewolf is monstrous

because its ability to transform is a continuous state, one which is traditionally released

through death.

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[8] Roderick Nash, *Wilderness and the American Mind* (London: Yale University Press, 1982), pp. 8-83.

The Foundations of Fear: Puritans, the Woody Wilderness and Wolves

The early settlers to the New World, specifically the Puritans of New England, used religious imagery drawn from Christianity to present the wilderness as a hellish space replete with dangerous predators, such as wolves. Early Puritan writers described the areas surrounding their settlements in the New World as wooded wildernesses filled with dangerous savages and savage animals. These early literary constructions utilised certain tropes that would influence fictional descriptions of the wilderness as a Gothic space, and its relationship to the werewolf in American culture. It is possible to hear a version of this fear echoed in Gerard's descriptions of the Romanian villages beset with wolves, which was discussed in the introduction to chapter one. One example, which encapsulates these tropes, is William Bradford's (c. 1590-1657) description of the area around the Puritans' Plymouth settlement. He calls it a 'hidious and desolate wilderness, full of wild beasts and wild men [. . .] the whole countrie, full of woods & thickets, represented a wild & savage heiw'.[9] The language depicts the wilderness as aesthetically unappealing: a place that evokes a sense of disgust, fear, and hatred in the civilised settler. Furthermore, this excerpt includes some core ideas regarding the conceptualisation of the wilderness. Firstly, the wilderness is wooded. Secondly, the wilderness includes savage men and animals – an idea that Folsom identified as being part of Frontier Gothic, using the example of Ford's *The Stagecoach*. The re-emergence of this trope in twentieth-century film demonstrates the long-lasting influence of Puritan ideas regarding the wilderness.

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[9] William Bradford, *Of Plymouth Plantation* (Boston: Wright & Potter Printing, 1898), p. 95. Bradford wrote this work between 1630 and 1651. It describes the experience of Pilgrims from 1608 until 1647, a period of time which covers their arrival in New England in 1620.

The spontaneous generation of the Native Americans from the landscape, described by

Folsom, is influenced by early depictions of the wilderness, such as Bradford's, in which

wild men and animals emerge from the woods. They are seemingly hybrids as they are 'of

the woods' – conceived as being part of the wilderness and, inversely, the wilderness as

part of them. This notion of hybridity relates to the final wilderness trope in Bradford's

quotation. In equating 'wild men' with 'wild beasts', Bradford shows the possibility that

the two categories can become interchangeable. Living in the wilderness can cause

humans to transform into 'wild beasts'.

I will explore the notions of wilderness in Puritan texts in relation to woods,

wolves, and transformation to show how these influence later lycanthropic works. The

malevolent potential of the wilderness and the creatures that lived therein will be of

central concern. During the settlement of the New World there were two parallel

narratives regarding the wilderness that emerged. The first of these was the traditionally

Puritan idea that the wilderness was dangerous and full of beasts, and the other, that

America was a New Eden full of promise – a sanctuary from the degenerate Old World.[10]

The New World had the potential to be the Promised Land which could fulfil the pastoral

ideal of Britain in a limitless landscape.[11] This narrative could be used to attract more

Europeans to the New World by making it at once familiar to potential investors, through

the use of Biblical narratives, but also enticingly exotic.[12] It could also be used to explain

why, despite the hardships, European settlers chose to stay in America and not return to

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[10] Slotkin, pp. 117-118.
[11] Slotkin, p. 30.
[12] Rowland Hughes, *19th Century American Literature* (London: York Press and Pearson Education, 2011), pp. 241-43.

their home countries. Though this narrative is important and has an impact on idealistic

versions of the wilderness, as I will explore later in this chapter, it is the Puritan concepts

with which I aim to engage at this point. I will argue that the construction of the

wilderness through Puritan language goes on to have a more defining impact on the

construct of the werewolf in American culture.

Puritan language allowed the wilderness to manifest as a powerful symbolic

notion. In his writing, Bradford depicts the wilderness as a metaphor for damnation. This

landscape was configured by Puritans as a hellish and fearful place equated with the

absence of God.[13] Puritans believed that in travelling to the New World they would create

a utopian society in the wilderness they encountered, according to the laws of God, and

thereby set an example to the rest of Europe.[14] The Puritan narrative of their experience is

characterised by Biblical imagery of the wilderness. Arguably then 'if New England had

been a paradise, these Puritans would have called it a wilderness, for their conception of

their errand, their imaginative sense of who they were, overpowered external

considerations and shaped their perception of the new land'.[15] The settlers in the New

World were invested in representing the wilderness as the Other, in order to defend its

destruction, much as Dracula is represented as a monstrous animal-Other by Van Helsing.

Their experience and understanding of what constituted a wilderness were influenced by

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[13] Nash, *Wilderness and the American Mind*, pp. 8-22; and, William Cronon, 'The Trouble with Wilderness; or, Getting Back to the Wrong Nature', in *Uncommon Ground: Rethinking the Human Place in Nature*, ed. by William Cronon (London: W. W. Norton, 1996), pp. 69-90 (pp. 70-71).
[14] Perry Miller, *Errand into the Wilderness, An Address* (Williamsburg: The William and Mary Quarterly for The Associates of the John Carter Brown Library, 1953); and, Charles Berryman, *From Wilderness to Wasteland: The Trial of the Puritan God in the American Imagination* (London: National University Publications, 1979).
[15] David R. Williams, *Wilderness Lost: The Religious Origins of the American Mind* (London: Associated University Press, 1987), p. 46.

their English heritage. When the Mayflower sailed from Plymouth in 1620, the English and

Welsh wolves had been exterminated and there was little 'wilderness' in England. This led

to an attitude that the English countryside was relatively benevolent and controlled,

whereas other countries were constantly engaged in a battle with the wilderness.[16] The

role of a good Puritan was to engage in this battle by creating a civilised space in the

wilderness.

In order to remove the wilderness it was important to define what is wilderness,

not just in a symbolic sense, but also as a physical manifestation. Bradford's writing

clarifies what constitutes wilderness: it is somewhere with many 'woods & thickets'. This

description is re-affirmed by Samuel Danforth (1626-1674) who called the wilderness 'a

woody, retired and solitary place'.[17] Describing the wilderness as 'woody' seems to be

peculiarly rooted in European and American ideas of wilderness. Forests and woods figure

heavily in European folktales and were long associated with the idea of somewhere in

which to hide or disappear.[18] By defining the wilderness as a forested area, Danforth and

Bradford engage with particular cultural and historical symbolism regarding the forest and

its inhabitants. Just as European fairy tales helped to consolidate the figure of the Big, Bad

Wolf, Puritanical descriptions of the New World helped to create the idea of the Big, Bad

Wilderness, which would go on to reverberate in American culture. By writing their

histories and portraying the wilderness as a fearful place, the Puritans were able to

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[16] Melanie Perrault, 'American Wilderness and First Contact', in *American Wilderness: A New History*, ed. by Michael Lewis (Oxford: Oxford University Press, 2007), pp. 15-33 (p. 21).

[17] Samuel Danforth, *A Brief Recognition of New Englands Errand into the Wilderness* (Cambridge: S. G. And M. J., 1671), p. 1.

[18] Sara Maitland, *Gossip from the Forest* (London: Granta Books, 2012), pp. 16-17.

construct a particular imagery. They made explicit the relationship between wolves and woods as part of the wilderness. The Puritans used the power of language, especially in their use of metaphor, to manifest a specific relationship between man and the wilderness. The voices in the wilderness, those of the wild beasts and wild men, were not vocalised in Puritan literature, just as the voice of Dracula was deadened in Stoker's novel. Even as the wilderness and the wolf are redeemed throughout the nineteenth and twentieth century, by authors such as Henry David Thoreau (1817-1862) and John Muir (1838-1914) who will be explored later in this chapter, the relationship between wolves, woods and wilderness re-emerges as a powerful symbol.

The symbolism surrounding wolves and the wilderness is found in Roger Williams's (c.1603-1683) description of the wilderness as 'a cleere resemblance of the world, where greedie and furious men persecute and devoure the harmless and innocent as the wilde beasts pursue and devoure the Hinds and Roes'.[19] He portrays the landscape of the New World as a metaphor for the corruption of human society. Deer are 'harmless and innocent' and are preyed on by 'wilde beasts' – an image which correlates with medieval Christian symbolism, explored in my introduction, which used the relationship between shepherds, sheep and wolves as a metaphor for God, Christians and heretics. The metaphoric comparison between humans and animals suggests that man can be transformed, at least in his actions, into a 'wilde beast', much as Bradford suggests the wilderness can exert a transformative effect on humanity. Williams goes on to explore the idea of 'wilde beasts'; he describes the wolf as 'an Embleme of a fierce, bloodsucking

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[19] Roger Williams, *A Key into the Language of America* (London: Gregory Dexter, 1643), p. 105. Roger Williams was the founder of Rhode Island.

persecutor'.[20] By using the language of emblems, Williams creates a layered interpretation of the wolf in which it is both a beast devoid of human concepts of morality, but also a symbolic embodiment of the potential for evil in humanity. Though the symbolism is drawn from the natural world, the metaphoric description of the wolf makes it excessive; it is preternatural. The wolf is lower than humanity through its implied immorality but also aggrandised as an emblem. The living creature is subsumed in a linguistic structure. The use of animals as emblems informs the early taxonomies of the wolf written by Linnaeus and Buffon, which, as I argued in the previous chapter, were influenced by heraldic symbolism. Though the natural histories of Buffon and Linnaeus are published after Williams was writing, the parallel between them illustrates the difficulties of disentangling the wolf from its malign reputation. The portrayal of the wolf as emblematic of mankind's potential cruelty, and the risk of transformation from man to beast, re-emerges in the figure of the werewolf in American culture.

Williams's application of medieval, European Christian imagery to describe the wolves in the New World show how ideas regarding the wilderness were transferred to the New World by the English settlers where they 'would survive the gradual extinction of their original purposes'.[21] The relationship between the wilderness and transformation did not simply mean men becoming like 'wild beasts'. Rather it also suggested that the wilderness could, and more importantly should, be made into a pastoral haven. Having come from a nation which was perceived as having controlled and ordered nature, the

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[20] Williams, *A Key*, p. 174. Though Williams uses the word 'bloodsucking', he does not appear to be making a direct reference to werewolf or vampire folklore; rather, this word is used to show the cruelty of the wolf.
[21] Mark Stoll, 'Religion "Irradiates" the Wilderness', in *American Wilderness*, ed. by Lewis, pp. 35-55 (p. 35).

Puritans were eager to cultivate and civilise the wilderness they perceived in the New World. This paralleled the fight of the individual against the temptations of the wilderness –the struggle to contain their own bestial behaviour in order to remain civilised.[22] The Puritans felt that their time in the wilderness of New England would lead to the Promised Land as long as they were able to civilise this wild space.[23] In the introduction to Cotton Mather's (1663-1728) *Magnalia Christi Americana* (1702), it is written 'that within a few Years a Wilderness was subdued before them [the Puritan settlers], and so many Colonies Planted, Towns Erected, and Churches Settled'.[24] The wilderness can only be useful once it has been transformed from untouched wilderness into a place suitable for human habitation. The physical act of cultivating the landscape replicated the spiritual and religious welfare of an individual as they became closer to God. Transforming the wilderness prevented the wilderness from transforming the individual. Any living creatures, such as predatory wolves, that prevented the wilderness becoming a useful pastoral settlement were negatively portrayed. Wolves, as well as other large predators, were depicted as violent entities as seen in Bradford's and Williams's previous descriptions.

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[22] Carolyn Merchant, *Ecological Revolutions* (Chapel Hill: The University of North Carolina Press, 1989), pp. 39-40. Carolyn Merchant uses the example of the witch trials in New England and Europe as a way of expressing concerns regarding the separation between humans and animals, civilization and the wilderness. She argues that whilst classical myths considered hybrid human-animals to be more acceptable, witches in Medieval Europe were considered to be 'unnatural' due to their affinity with animal, such as their relationship with their familiars and their return to nature rather than science and reason. It is intriguing to note that Merchant does not consider the Werewolf Trials, which seem a more striking example of this. Either she is unaware of their occurrence or she wished to make a clear parallel between the New World and Europe.
[23] Nash, *Wilderness and the American Mind*, pp. 23-43.
[24] Anonymous, 'An Attestation to this Church History of New England', in Cotton Mather's *Magnalia Christi Americana, Or, the Ecclesiastical History of New England, from its First Planting in the Year 1620 unto the Year of Our Lord 1698* (London: Thomas Parkhurst, 1702), p. 1.

In this way the relationship between the Big, Bad Wolf and the American wilderness was shaped by Puritan ideas regarding the cultivation of the landscape. European attitudes, which depicted the wolves that threatened livestock as heretics, became prevalent in the New World, and were combined with a hatred of the Native Americans. Bradford's quotation makes it clear that the two were indistinguishable, whilst Mather described the Puritans as a 'little Flock of Kids, while there were many Nations of Indians left still as Kennels of Wolves in every Corner of the County'.[25] This comparison draws on the medieval Christian symbolism regarding wolves which sees them as evil, demonic creatures, and engages in racist rhetoric that makes those of other races seem like animals. Mather's language suggests that the death of Native Americans is as defensible as the death of wolves and vice-versa. It is similar language that is used by Van Helsing to defend the death of Dracula as (were)wolf. The legal requisite to kill wolves was introduced in Puritan New England: in 1642 the Plymouth Colony required that wolf traps were baited and checked every day under penalty should they neglect to do so.[26] These ideas became engrained in the American culture so that by the 1800s, following American's independence, killing wolves became formally state-sanctioned action, and wolf bounty laws were introduced towards the end of the nineteenth century in order to protect domestic animals.[27]

The Puritan language that had been used to describe the wolves is adapted and re-appropriated in the following centuries to defend the destruction of these animals. In *A*

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[25] Mather, *Magnalia Christi Americana*, p. 9.
[26] Merchant, *Ecological Revolutions*, p. 65.
[27] Lopez, pp. 182-83.

Guide in the Wilderness (1810)*, the American author William Cooper (1754-1809) writes that wolves are 'noxious animals and so considered by our laws, which give rewards for their destruction'.[28] Cooper re-affirms the view of the Puritans that the wolves were of the wilderness and antithetical to the creation of civilised settlement. By evoking the power of the law, Cooper personifies the wolves as outlaws who threatened farms so that it was imperative to destroy the perceived threat of the wolves, in order to claim the wilderness for cultivation. Cooper exhorts the benefits of 'reclaiming from its rude state the barren wilderness, and scattering the smiling habitations of civilized man in those dreary wastes'.[29] He is described as 'having cut down two million trees'.[30] Writing almost 150 years after the Puritans settled in America, Cooper's hatred of wolves, wilderness, and woods shows the influence of the Puritans' ideas in informing the relationship between humans and the environment in the New World.

These early historical attitudes regarding wolves, woods, and the transformative powers of the wilderness are reflected in the earliest American fiction, and not simply practical guides such as Cooper's. The belief that the wilderness could have a psychological effect on those who lived on the edge of civilisation, including European settlers, can be found in Hector St. John de Crevecoeur's (1735-1813) *Letters from an American Farmer* (1782). He describes those who live on the frontier near the woods as 'men [who] appear to be no better than carnivorous animals of a superior rank, living on

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[28] William Cooper, *A Guide in the Wilderness; or the History of the First Settlement in the Western Counties of New York* (Dublin: Gilbert & Hodges, 1810), p. 23.
[29] Cooper, p. 2.
[30] Cooper, p. 2.

the flesh of wild animals'.[31] Later he writes that 'there is something in the proximity of the woods, which is very singular [. . .] By living in or near the woods, their [Frontiersmen's] actions are regulated by the wildness of the neighbourhood. The deer often come to eat their grain, the wolves to destroy their sheep'.[32] The image of the wilderness as a vast woods, its impact on the human psyche, and the reiteration of specific animals – 'deer', 'wolves' and 'sheep' – can be found in the early Puritan texts. This description evokes notions of lycanthropy as the frontiersmen become like wolves themselves, as both survive off flesh and live close to the wilderness. The wilderness enacts a form of transformation over those who linger too long within it and remain apart from civilisation. In comparison, Crevecoeur writes of the idealised version of American as 'an immense country filled with decent houses, good roads, orchards, meadows, and bridges, where an hundred years ago all was wild, woody and uncultivated'.[33] This quotation echoes Cotton Mather's assertion that the wilderness has been 'subdued', and recapitulates the idea that transforming the wilderness into a fruitful state is part of civilizing both humanity, and the landscape.

The anti-wilderness sentiments that echo through Crevecoeur's text show the impact of Puritan accounts of their time in the New World, on how future generations related to, and considered the land. Later, Crevecoeur's text undermines its opening bravado by considering the effect of the American Revolutionary War (1775-1783). The

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[31] J. Hector St. John de Crevecoeur, *Letters from an American Farmer*, ed. by Susan Manning (Oxford: Oxford University Press, 1997), p. 47. Though apparently factual, the 'American Farmer' is a character that Crevecoeur invents to be the first-person narrator of these letters.
[32] Crevecoeur, p.51.
[33] Crevecoeur, p.40.

promise of a good life in the New World is threatened by the bloodshed of this war;

Crevecoeur's novel ends with Farmer James, the eponymous 'American Farmer',

considering the woods around him as a salvation, and considering whether it would be

better to live like the Native Americans safe from the cruelty of 'civilised' nations. What is

noticeable here is that Farmer James decides not to seek solace in the Old World, by

returning to Europe, but seeks sanctuary in the American wilderness. This turn in the

novel draws in the parallel narrative of the wilderness that can be found in the early

accounts of the wilderness – the idea of the wilderness as a New Eden. In doing so

Crevecoeur's novel engages with the construction of a post-revolutionary American

identity, which is based on an uneasy truce between wilderness as a threat, which can be

found in Puritan writings, and wilderness as a source of renewal. This ambivalence is

encapsulated in the depiction of the wilderness as a space that can transform the human

subject in American Gothic literature, which is explored in the next section of this chapter.

The Wilderness in American (eco)Gothic

Before considering the redemption and redefinition of the wilderness, I want to consider

the role of the wilderness in American Gothic literature, and how it builds upon the tropes

of the wooded wilderness and the threat of transformation that can be found in Puritan

texts. This will form a foundation for considering how the werewolf is represented in

American popular culture in the late nineteenth and twentieth century. Brockden Brown's

commentary, discussed in the opening paragraphs of this chapter, on the Gothic elements

to be found in the 'Western wilderness', exemplifies the powerful potential of the

American landscape for writers of early Gothic texts in the New World. Allan Lloyd Smith's

exploration of American Gothic states that this genre was heavily influenced by slavery,

sexism and the scenery.[34] Whilst acknowledging the European influence on American

Gothic writers, he also explores the four aspects of America which offered the greatest

influence: the frontier, which we can see described in Crevecoeur's *Letters*; the Puritan

legacy, and their understanding of the wilderness, previously discussed; race; and political

utopianism.[35] The power of the concept of the frontier is found in the notion of Frontier

Gothic as a subgenre of American Gothic literature, and it is this term that is used by

Jeffrey Weinstock to describe Brockden Brown's work.[36]

I would suggest that Brockden Brown's writing draws not only on the idea of the

frontier as a liminal space, but also on the very specific Puritan fears of the wilderness as

woods, in which wild beasts and transformed men reside. In this sense Brockden Brown is

both an exemplar of frontier Gothic and ecoGothic. Weinstock argues that Brockden

Brown was pivotal in creating a haunted American wilderness, as part of the Gothic

literary landscape – an idea which he acknowledges was built upon the sense that 'at the

heart of the haunted psychic space of American identity remains the immemorial forest'.[37]

Weinstock considers the role of the forest as a habitat for supernatural creatures, and the

frontier as a place where self must confront the Other both external and internal.[38] The

idea of the 'immemorial forest' harks back to the 'wooded wilderness' of the Puritan

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[34] Allan Lloyd Smith, 'Nineteenth-Century American Gothic', in *A New Companion to the Gothic*, ed. by David Punter (Chichester: Wiley-Blackwell, 2012), pp. 163-75 (p. 165).
[35] Smith, 'Nineteenth-Century American Gothic', p. 163.
[36] Jeffrey Andrew Weinstock, *Charles Brockden Brown* (Cardiff: University of Wales Press, 2011), p. 22.
[37] Weinstock, *Charles Brockden Brown*, pp. 28-29.
[38] Weinstock, *Charles Brockden Brown*, pp. 30.

imagination, whilst the tension between the conceptualisation of an internal and external 'other' relates to transformation and the wilderness. Though the wilderness was conceived as beyond the boundaries of civilisation and thus external to humanity, the Puritan texts explored the fear that the wilderness could bring about transformation. In this way, the fight against the threat of the wilderness from without could easily be translated to the fight against the beast within. Whilst not overtly referring to werewolves, the transformative quality of the wilderness on the human subject was depicted as having lycanthropic overtones. This tension between the wilderness within and without was seen in my discussion of the transformation of Lucy Westenra in *Dracula*. However, concerning American Gothic literature, the conceptualisation of the wilderness is more complicated because it exists within national borders rather than being foreign, as in the case of the Transylvanian landscape. Thus the portrayal of the danger of the wilderness in American Gothic literature is more ambivalent.

These ideas regarding the wilderness within versus the wilderness without find fruition in Brockden Brown's short story 'Somnambulism' (1805), in which a young man becomes so perturbed about the danger which might befall the woman he loves, as she travels through the woods, that he kills her whilst sleep-walking. The woods are portrayed as a Gothic liminal frontier space between two places of civilisation, which must be crossed. The narrator of the piece, who is the somnambulist of the title, recalls the journey which the object of his affection and her father take as a 'journey into darkness'.[39] The story offers a way of considering the woods as both a concrete space and an

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[39] Charles Brockden Brown, *Somnambulism and Other Stories*, ed. by Alfred Weber (Frankfurt am Main, Bern: Verlag Pater Lang, 1987), p. 7.

extension of the narrator's perturbed psyche. The woods through which they pass are considered to be a place of darkness, and much of the narrator's fear comes from the fact that they are travelling at night – a time traditionally associated with humanity's fear of the supernatural. In actuality, the accidents which the narrator imagines befalling the travellers are far more mundane: 'a tree, or ridge, or stone unobserved might overturn the carriage; that their horse might fail, or be urged, by some accident, to flight'.[40] These accidents are all caused by minor incursions which can spiral into catastrophe for the human actors within the scene. This description speaks of the narrator's perceived lack of control over the natural world around him; he cannot prevent catastrophes from occurring. The landscape is full of threats that cannot be apprehended or predicted until too late. The woods, as wilderness, are full of danger.

The narrator's fears regarding the woods then moves from the physical elements, the unobserved stone, tree or ridge, to the creatures that might lurk therein. The idea of the beast in the woods echoes the Puritan fears about 'wild men' and 'wild beasts'. In Brockden Brown's short story, the two are elided as the narrator considers the threat of the monstrous figure that haunts the woods. This creature, or 'thing' as he is described in the story on repeated occasions, is Nick Handyside.[41] The narrator states that he merited 'the name of monster, if a projecting breast, a mis-shapen head, features horrid and distorted, and a voice that resembled nothing that was ever before heard, could entitle him to that appellation'.[42] In the description of this 'monster', the narrator mentions that

[40] Brockden Brown, *Somnambulism*, p. 8.
[41] Brockden Brown, *Somnambulism*, pp. 17-18.
[42] Brockden Brown, *Somnambulism*, p. 18.

Nick Handyside roams the woods, howling periodically, and living only to eat and sleep. It is hard not to read this as lycanthropic. As with Dracula, Handyside is treated as a 'thing' due to his monstrous physiognomy and animalistic qualities. Equally, the idea of somnambulism returns to lycanthropy as it foreshadows Elphias Levi's depiction of the werewolf, which was explored in the previous chapter, as well as Lucy Westenra's somnambulism within *Dracula*, prior to her transformation into a lycanthropic vampire. It is the narrator's sleep-walking which ultimately leads him to murder the woman he loves. Nick Handyside can be read as the narrator's alter-ego, or transformed self, to use lycanthropic language. However, it is perhaps more interesting to note that Brockden Brown manages, in this short story, to make nature Gothic and then redeem it. As the reader follows the narrator's increasingly anxious description of the woods into which his lover and her father travel, we are drawn into seeing this woody wilderness as threatening. The description of Nick Handyside gives the reader a bestial human-monster onto which to project our fears. Yet, the text ultimately dispels this by making the perpetrator of the crime the outwardly gentleman-like narrator, and not the externally monstrous Nick Handyside who remains innocent. The narrator cannot master his fear of the woods, and the threat of the wilderness, internalising it to such a degree that he becomes the monster.

The notion that the Gothic wilderness is dangerous not just in itself, but also due to the creatures that live within, the 'wild beasts and wild men' of Bradford's New England, recurs in Brockden Brown's novel *Edgar Huntly* (1799). As in the short story, Huntly discovers he is a somnambulist and the novel centres on motifs of doubling and transformation. However, in comparison to the short story, the protagonist saves himself

from the Gothic wilderness in which he becomes lost through acts of violence against the inhabitants of the wilderness. Unlike the protagonist of 'Somnambulism', Huntly is to a certain extent consciously aware of his own transformation in the wilderness. Whilst the fear of the wooded wilderness and the 'monstrous' Nick Handyside causes the short story's protagonist to transform into a murderer, in the novel, Huntly takes on certain elements of a hunter without degenerating into an entirely animalistic state. The pivotal scenes in the novel regarding the control of the landscape and fight against the wilderness centre on the killing of a monstrous animal, in this case a panther. When threatened by the animal, Huntly clubs it to death before consuming some of its meat. Shortly after eating the panther, Huntly discovers a group of Native Americans who had previously stolen his weapon, a rifle. He kills them, recovering his rifle part way through the process; and, on killing the final Native American with his rifle, plants it in the ground. Weinstock calls the planting of the gun an 'evocative symbol of the taming of the wildness through violence [. . .] It marks his [Huntly's] having crossed over into the wilderness, been baptized in blood and violence, and returned'.[43] Violence can be used to transform the wilderness into 'civilisation' but in doing so the hunter is also transformed.

In Janie Hinds' reading of this novel this scene marks Huntly's transformation; one which is 'both physical and spiritual/psychological, [and] involves a change from a self-proclaimed nonviolent soul to a man who can kill both animals and Indians with only a twinge of guilt and, in the case of the panther, with appetite that is not merely physical'.[44]

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[43] Weinstock, *Charles Brockden Brown*, p. 43.
[44] Janie Hinds, 'Deb's Dogs: Animals, Indians, and Postcolonial Desire in Charles Brockden Brown's "Edgar Huntly"', *Early American Literature*, 39.2 (2004), 323-54 (pp. 331-32).

Richard Slotkin's discussion of American masculinity and the American landscape, in the formative *Regeneration through Violence* (1973), acknowledges the notion of becoming like the creature that you hunt in order to tame the wilderness. Brockden Brown's novel enacts the belief that: 'If the woods hold terrors, embrace them as signs of nature's power and God's. Do not flee from them, but master them, and make them your own powers'.[45] Puritan thought suggested that transforming the wilderness would prevent the wilderness from transforming the individual. In Brockden Brown's novel, Huntly must be temporarily transformed by the wilderness in order to control and 'master' this space.

The idea of the power of violence symbolised in the rifle and the transformative power of the hunt can be found in *Dracula,* firstly in the form of Morris, an ancestor of Huntly, who, though a gentleman, in many ways follows this model of masculinity baptised in violence. His Winchester rifle evokes a history of taming the wilderness through killing any living human or non-human animal deemed to be a threat. Secondly, it can be found in Jonathan Harker himself, who at the end of the novel, is described as having hands as 'cold as ice' and is found 'whetting the edge of the great Ghoorka knife which he now always carries with him' (both *Dracula*, 426). Harker has been transformed into a hunter. The coldness of his hands seems to suggest both that he has become like his undead quarry, Dracula, but also that he has learnt to kill without empathy. Yet following the death of their prey, both Huntly and Harker return to their civilised lives. In his work on the American imperial gothic, Johan Höglund writes that the 'imperial gothic allows this transgression into the monstrous to be temporary. After having accomplished the

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[45] Slotkin, p. 267.

missions, the Western champion can often [. . .] change back into his true and civilised identity'.[46] Though they have 'mastered' nature as a Gothic force, and enacted the 'civilising' power imperialism over the creatures that threatened them, neither Huntly nor Harker are entirely transformed into an animalistic state. Some aspect of separation must be maintained between human hunter and animal prey.

This separation comes in the form of language as a system of controlling and understanding the natural world. Dennis Berthold suggests that Huntly killing the panther represents 'a triumph of native nomenclature and technology over gothic terror', as Huntly regains control of his environment.[47] Huntly refers to the animal he kills and consumes not as a panther but as a 'cat-o-mountain', the local name for this creature. In relation to this, Hinds contextualises Brockden Brown's novel as being influenced not only by the physical frontier but by the 'taxonomic frontier'.[48] By this she means the increasing power of taxonomies in controlling animals and universalising the landscape through naming and defining species. Acknowledging the influence of key taxonomists such as Linnaeus and Buffon on Brockden Brown's texts, Hinds argues that scientific, and taxonomic, language was used as a way of differentiating between humans and other animals. Berthold's and Hinds' readings suggest that in naming the creature he killed, Huntly re-asserts his power as a human: a subject who is able to exert the power of naming over the natural world. He resists the ultimate pull of transformation to animality,

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[46] Johan Höglund, *The American Imperial Gothic: Popular Culture, Empire, Violence* (Aldershot, Hampshire: Ashgate, 2014), p. 113.

[47] Dennis Berthold, 'Desacrilizing the American Gothic: An Iconographic Approach to Edgar Huntly', *Studies in American Fiction*, 14.2 (Autumn 1986), 127-38 (p. 131).

[48] Hinds, 323-54 (p. 326).

loss of reason and, therefore, language. He also combines his identity as learned

gentleman, who would be familiar with taxonomic texts, with local terminology for the

panther. This resonates with my reading of Van Helsing's use of taxonomic language in

helping to understand and hunt for Count Dracula. Van Helsing's power over Dracula

comes from his ability to combine folkloric, or local, knowledge with scientific method to

create the taxonomy of the lycanthropic vampire. Dracula is killed by combining Van

Helsing's academic prowess with human-made hunting tools such as the Ghoorka knife.

Huntly and Harker retain the power of language which allows them to reject a full

transformation so that they remain human subjects who can return to civilisation.

By transposing the Puritan fear of the wooded wilderness, wild beasts, and

transformation into fictional texts, the American Gothic lays bare the dark heart of

ecophobia in the creation of the American national identity. Though this offers a

possibility of critiquing the hatred towards nature, it can also re-affirm this aggression by

depicting the natural world as a Gothic Other. Yet, with the invocation of 'baptism' and

masculinity, there is an ambivalent sense that the wilderness can have positive

transformative effects on the human. In relying on the natural landscape as a source of

Gothic fear, the writers of early American Gothic fiction used the wilderness and the

monsters imagined within for inspiration. The use of ecoGothic within American Gothic

texts expands and illustrates the ambivalent relationship between the potential for

regeneration in the wilderness versus the possibility of the loss of human subjectivity.

Despite the possibility of positive transformation, such as Huntly's mastery of the panther

and the indigenous population, early American Gothic narratives maintained the need for

any transformation to be temporary. Permanent transformation suggested that the

wilderness had overcome the human subject, whereas temporary transformation

suggested the human retained control over the wilderness and the wild beasts it

harboured. A permanent transformation suggested that the individual had moved from

subject to object, or a 'thing', seen in the portrayal of Dracula and Nick Handyside. To

become a fully hybrid creature combining human and animal qualities, such as a

werewolf, was reviled.

The Redemption of the Wilderness

In incorporating earlier tropes of the wooded wilderness, wild beasts and the

transformative power of the space beyond civilisation, early American Gothic writers in

the late eighteenth century helped to cement the depiction of nature as Gothic. Though

the writers celebrated the potential of the landscape to inspire Gothic narratives, this

portrayal of the natural world relied on the tension between the wilderness as a

threatening space, and humanity as a civilising force. Violence was represented as a

consequence of human interactions with the wilderness, and as the means of mastering

the landscape. However, as I have argued, these narratives also suggested the possibility

that the human protagonists were required to undergo a temporary transformation in

order to be victorious in their engagement with Gothic nature. As this transitory

transformation was needed to kill the monstrous animal, it was in some sense beneficial,

and allowed the power of the human subject over the natural world to be renewed. The

conceptualisation of the wilderness as a force of potentially positive renewal and a way of

defining the American individual becomes more prevalent during the nineteenth and

early twentieth century. In this section, I want to explore how the idea of wilderness as a place of renewal was depicted during this period, and how this allowed the wilderness to be conceived as a space to be protected. In doing so, I will argue that the fear of the wilderness, woods, and wolves found in early writings on the American landscape are still present in these more sympathetic descriptions of the wilderness. The fear of the human subject being transformed by the wilderness remains despite the pro-wilderness sentiment, leading to a continued need to re-inscribe the boundaries between wilderness and civilisation, human and animal. The retention of these boundaries, and the fear they may be ruptured, goes on to have an impact on the figure of the werewolf in the late twentieth and twenty-first centuries, as I will discuss in the following chapters.

In 1949, a hundred and fifty years after Edgar Huntly clubbed and ate a mountain lion, *A Sand Country Almanac* by Aldo Leopold (1887-1948) was published posthumously. Leopold, an early conservationist and environmentalist, had a Damascene conversion after shooting a wolf. He had been employed in New Mexico to hunt predators believing that 'fewer wolves meant more deer, that no wolves would mean hunters' paradise'.[49] In the use of the word 'paradise', there appears the two narratives of the New World during its settlement by Europeans. Firstly it is possible to detect remnants of the Puritan ideas about a useful, cultivated nature that was fruitful, and secondly there is the concept of America as a New Eden. Both readings offer intriguing ideas about the relationship between humans and the natural landscape. The first suggests that humans have a duty to tame and subdue the wilderness, in this case by killing wolves to prevent their

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[49] Aldo Leopold, *A Sand Country Almanac and Sketches Here and There* (New York: Oxford University Press, 1949), p. 130.

predation on deer. The second reading offers a counter-narrative in which humans should limit their effect on the natural world and work in harmony with the landscape. It is the second attitude that Leopold comes to adopt. Having shot a wolf playing with her cubs, Leopold watched 'fierce green fire dying in her eyes' and came to realise the complicated relationship between the wolves, deer, and the landscape.[50]

Whilst Leopold came to have a negative attitude towards killing wolves, there are certain tropes seen in early Puritan and Gothic texts which re-emerge in his description of this incident. He writes about the effect of destroying the wolf population: 'I have watched the face of many a newly wolfless mountain, and seen the south-facing slopes wrinkle with a maze of new deer trails. I have seen every edible bush and seedling browsed, first to anaemic desuetude, and then to death'.[51] This passage affirms that there is a relationship between wolves and woods. The death of the wolves causes the death of the woods. This is an inversion of the relationship between wilderness, woods, and wolves seen in the Puritan texts. In those earlier descriptions, the wilderness was represented as wooded and wolves emerged from these forests. The wolves were of the woods. Here, the trees are reliant on the wolves for existence. This symbiotic relationship described by Leopold depicts the woods as the natural homes of wolves, and suggests that both woods and wolves should receive no misguided engagement from men.

Leopold's evocative language seems to be a non-fiction account of the 'waste of desolation' (*Dracula*, 460) that Jonathan and Mina find in Transylvania, following Count Dracula's death. In both cases there is an ambivalence between wanting to kill the wolf, in

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[50] Leopold, p. 130.
[51] Leopold, p. 130.

order to settle the land, and recognising the loss of the wolf from the forests. Just as there

was a growing awareness in the British Empire that aggressive hunting practises were

spoiling the "fairy land of sport", Leopold's statement was written following an increasing

awareness of the fragility of the wilderness which can be found early in the 1800s.[52] The

wilderness came to be considered a place to rediscover American cultural identity and

imagination.[53] Yet, as the analysis of Leopold's conversion shows, the idealisation of the

wilderness and its lupine inhabitants was still invested in previous concepts of wilderness.

His writing is an example of the intersection between natural history and the complexities

of representing the wilderness, which can also be seen in the previous chapter in my

discussion of the taxonomy of the wolf, and its relationship to earlier symbolic uses of this

animal. The language he uses relies on symbolic descriptions of the wilderness such as the

tropes of the wooded wilderness seen in Puritan texts. By considering examples of how

the American landscape was redeemed, this section will show how the frontier between

wilderness and civilisation, humans and animals became more ideologically explicit, and

how the notion of transformation continues to make the wilderness an ambivalent space.

The redemption of the landscape is shown in the emergence of the sublime in the

depiction of the American wilderness.

The use of the sublime with regard to the American wilderness becomes prevalent

in American landscape art in the century prior to the publication of Leopold's work.

During the nineteenth century, nature became a major aspect of aesthetic concern for

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[52] Steven Stoll, 'Farm Against Forest', in *American Wilderness*, ed. by Lewis, pp. 55-72; and,
Merchant, *Ecological Revolutions*, pp. 227-31.
[53] Cronon, 'The Trouble with Wilderness', in *Uncommon Ground*, ed. by Cronon, pp. 69-90 (pp. 71-71).

American painters, the Romantic sublime finding fruition in the American West.[54] Much

like early American Gothic literature, American Romanticism at first borrowed heavily

from European traditions, becoming 'hybridized' as American painters used the American

landscape as inspiration.[55] However, despite this celebration of their native natural world,

American landscape art during the 1800s maintained the separation of wilderness from

civilisation. Though the representation of the American natural world was more positive

than Puritan descriptions of the 'wilderness', the sublime artistic landscape relied on the

removal of humans from the natural world. Painters literally framed nature in a manner

that reflected human notions of order, beauty and morality. Moreover, the ambivalent

aspects of Gothic were removed from the sublime in American landscape art. As

discussed in the previous chapter, Edmund Burke positions the sublime alongside terror

and awe, both of which were evoked in Gothic texts. However, these connotations were

superseded with an alternative moral viewpoint in the American tradition, which negated

the Gothic element. Within American landscape art, the notion of the 'sublime' was to be

transformed so that '"Sublimity" now had heavy overtones of Christian moral sentiment

but little of the overwhelming Gothick "awe" it had suggested earlier'.[56] To present the

landscape as romantic sublime meant disregarding the bloodshed in the wilderness

against Native Americans and animals, which had been expressed in earlier American

Gothic literature. During the nineteenth century, American landscape artists looked west

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[54] Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience* (Oxford: Oxford University Press, 2007), p. 32; and, Nash, *Wilderness and the American Mind*, pp. 74-75.
[55] Novak, pp. 45-72.
[56] Novak, p. 78.

and saw not a barren wilderness full of wild beasts and wild men, but an untouched

landscape. By the 1850s and 1860s, Eastern Americans were flocking to see

representations of the wilderness hanging in a gallery.[57] This idealisation would have an

impact on American tourists who wished to 'experience' the wilderness that they viewed

in landscape art; the wilderness they visited would need to live up to these artistic

representations.

As the American landscape was being depicted as a source of romantic sublime in

art, there was an increasing sense that experiencing wilderness on an expedition was a

tonic to a progressively more urban lifestyle.[58] Yet this relationship was framed and

controlled in the same way as the landscapes in American nineteenth-century art. The

need to control the interaction between the human subject and the wilderness was

informed by previous fears of the transformative potential of wild spaces. This notion of

going into the wilderness or, to quote A. F. Crosse enjoying a '"try back" into barbarism',

parallels the description of wilderness tourism that can be seen in the writings of Gerard

and her contemporaries as well as the descriptions of Transylvania in *Dracula*. However,

the relationship between the tourist and exotic wilderness was complicated within

American culture because the wilderness was native to the country. Whereas Gerard and

Crosse needed to leave their country of origin to 'try back' into the wilderness, the

American public could access a wilderness in their own land. Alongside the portrayal of

the romantic sublime in American landscape art, writers such as Henry Thoreau

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[57] Angela Miller, 'The Fate of Wilderness in American Landscape Art', in *American Wilderness,* ed. by Lewis, pp. 91-112 (p. 92).
[58] Bradley P. Dean, 'Natural History, Romanticism, and Thoreau', in *American Wilderness,* ed. by Lewis, pp. 73-89 (pp. 75-76).

celebrated 'wildness' as a primal force of creation, one which can be found in the

'wilderness'.[59] In his key text *Walden; of, Life in the Woods* (1854), Thoreau wrote of the

'indescribable innocence and beneficence of Nature-of sun and wind and rain, of summer

and winter-such health, such cheer, they afford forever'.[60] This is a marked contrast to

Huntly or the fearful protagonist of 'Somnambulism' who find themselves beset by the

Gothic wilderness. Rather than a space to be mastered, Thoreau makes the 'wilderness'

benevolent and innocent.

Despite appearing to move away from an understanding of nature as a Gothic

space, Thoreau's language betrays a fear regarding the vulnerability between civilisation

and the wilderness, animals and humans. It is at these points that the Puritan and Gothic

idea of the wilderness as a transformative space, with the potential to threaten the

civilised human subject, re-emerges. Though the title of Thoreau's text suggests an

immersion in the woods, in reality the conduct he promotes in his book is a 'frontier'

lifestyle in which he does not live in the forest, but by it. Interestingly, Thoreau describes

being transformed by the 'wilderness' himself stating: 'Once or twice [. . .] I found myself

ranging the woods, like a half-starved hound, with a strange abandonment, seeking some

kind of venison which I might devour, and no morsel could have been too savage for me'.[61]

He goes on to explain that within himself he has both a higher, moral consciousness as

well as a primitive and savage instinct. The savage instinct he relates to being bestial. By

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[59] Dean, 'Natural History', in *American Wilderness*, ed. by Lewis, pp. 73-89 (p. 83).
[60] Henry David Thoreau, *Walden and Civil Disobedience* (Middlesex, England: Penguin Books, 1983), p. 183.
A key transcendentalist text, Thoreau wrote *Walden* about his experience of living off the land. He spent two
years, two months and two days living in the woodland owned by his friend and mentor Henry Waldo
Emerson, who was also a key thinker in Transcendentalism.
[61] Thoreau, p. 257.

using animal imagery to describe these 'savage' instincts, Thoreau reiterates the idea that

animals are subordinate to human consciousness. Within his description of his dual self

and himself roving the woods as a 'half-starved hound', there is a sense of lycanthropy

and the notion of 'the beast within', discussed in my introduction. It is also possible to

hear echoes of the deformed human-monster in Brockden Brown's 'Somnambulism', and

the animalistic frontiers men described by Crevecoeur. Even the defenders of the

wilderness, such as Thoreau, suggest that it can have a long-lasting effect on the human

psyche. The wilderness is somewhere to visit or 'try back' but not to stay. This sense of a

temporary immersion in the wilderness is similar to the relationship between the adverse

effects of nature and Gothic literature discussed in the previous chapter. In American

literature, then, nature is also made Gothic.

Even in more positive portrayals of the wilderness, there was a continued sense

that the 'civilised' human subject and the wilderness needed to remain separate. This

suggested that 'wilderness' was somewhere without human habitation. The notion of the

wilderness existed within a specific linguistic framework in which it was in opposition to

civilisation. In his writings on Yosemite, John Muir, who admired Thoreau, evokes both the

importance of preserving beauty in nature for human consumption, and also the need to

separate humans and areas of wilderness. He describes his first arrival to Yosemite,

noticing that 'no mark of man is visible upon it', and seeing the valley as 'like an immense

hall or temple lighted from above'.[62] His descriptions entwine Christian imagery with the

language of nature so that Yosemite is depicted as a naturally occurring cathedral

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[62] John Muir, *The Yosemite* (Corelo, California: A Yolla Bolly Press Book, 1989), p. 34.

designed for humans to commune with the landscape. Muir's writings and advocacy

would help lead to Yosemite becoming a national park in 1864.[63] His work puts forth the

notion that Yosemite was once a 'natural' park, which was untouched by human

habitation.[64] Unfortunately, Muir and his compatriots overlooked that much of what

made Yosemite park-like were the activities of Native Americans in clearing the

landscape.[65] The tribes of the Yosemite were removed and sent to reservations in order to

clear the way for it to become a 'wilderness' to the new American people. Yosemite and

other spaces of 'wilderness' were framed, much like the landscape paintings, within

cultural definitions of 'wilderness'. The wilderness had to appear as though it had not

been transformed by human hands, but at the same time it needed to be controlled, so

that it could not exert a transformative power. Rather than being a nebulous space

beyond the frontier, the wilderness now existed in specified areas.

The 'wilderness', then, was not natural but a manmade conception; as Benjamin

Johnson suggests, 'in an important sense wilderness [in the twentieth century] did not

exist until they [wilderness activists] invented it'.[66] As I previously argued, the idea of

American wilderness was intrinsically linked to nationalism, and the creation of the

American self, in a way that complicated the boundaries between the state of wilderness

and that of civilisation. Kenneth Olwig expands on this by suggesting that during the

1800s the idea of the 'wilderness' swung from being entirely "other" to being a reflection

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[63] Nash, *Wilderness and the American Mind*, pp. 105-07, and pp. 125-26.
[64] Kenneth R. Olwig, 'Reinventing Common Nature: Yosemite and Mount Rushmore – A Meandering Tale of a Double Nature', in *Uncommon Ground*, ed. by Cronon, pp. 379-408 (p. 381).
[65] Olwig, 'Reinventing Common Ground', in *Uncommon Ground*, ed. by Cronon, pp. 379-408 (p. 396); and Benjamin Johnson, 'Wilderness Parks and their Discontents', in *American Wilderness*, ed. by Lewis, pp. 113-30 (p. 117).
[66] Johnson, 'Wilderness Parks', in *American Wilderness*, ed. by Lewis, pp. 113-30 (p. 115).

of the American ideal of rugged individualism and thus wholly "Us"'.[67] To use the language

of Gothic nature, this is the difference between the fear of human subject being

destroyed by nature and the human subject being enlightened by the natural sublime. The

1964 Wilderness Act defined 'wilderness' as: 'an area where the earth and its community

of life are untrammeled [sic] by man, where man himself is a visitor who does not

remain'.[68] This definition of 'wilderness' re-asserts the separation of humans and the

wilderness without acknowledging the history of the landscape prior to Western

settlement.[69] This assumes that the natural world is static and unchanging giving it a

timeless quality, and confirms that humans should visit only briefly. In hiding the origins of

the concept of 'wilderness', and naturalising it as a separation between humans and

nature, the creation of areas of 'designated wilderness' reintroduced a Gothic element to

the natural world. This can be seen when comparing the framing techniques of early

Gothic texts with the language of the American wilderness.

Early Gothic novels often masqueraded as 'found' or 'discovered' manuscripts that

pre-dated the actual publication date.[70] In appearing to be far earlier texts, Gothic novels

performed a historicity which they lacked: they were not as ancient or authentic as they

may first appear. In the same way, 'designated wilderness' acts as a timeless area outside

of human notions of progression. These areas perform a similar function to Transylvania in

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[67] Olwig, 'Reinventing Common Ground', in *Uncommon Ground*, ed. by Cronon, pp. 379-408 (p. 402).
[68] 'Frequently Asked Questions', *Wilderness: Gateway to National Park Service Wilderness,* National Park Service website <http://wilderness.nps.gov/faqnew.cfm> [accessed 29 June 2015].
[69] Greg Garrard, *Ecocriticism* (Abingdon, Oxon: Routledge, 2004), p. 71.
[70] Horace Walpole's *The Castle of Otranto* (1764) is considered to be the first Gothic novel. On its original publication, it was purported to be a translation of a text printed in Italy during the 1500s. Similarly William Beckford's *Vathek* (1786) masqueraded as a 'found' text based on an original Arabian story. This convention can still be seen in contemporary Gothic texts with the rise of 'found footage' horror films, epitomised by the release of the original *The Blair Witch Project* (1999).

Gerard's *The Land Beyond the Forest.* One of the reasons listed for saving the wilderness

on *The Wilderness Society*'s website gives pause for thought regarding the 'otherness' of

the wilderness.[71] Their slogans state that "Wilderness Belongs to You" and that "It's an

American Legacy".[72] Here the language conceives of the wilderness as a defining feature

of the American subject. Much like the Gothic fear of the Other, there is a tension

between the interior/exterior divide. The wilderness is at once entirely Other in

opposition to, or outside of, human civilisation, and yet intrinsic to the creation of the

human identity. To understand the wilderness as exterior to the human makes it a

potential threat to the human subject. In this sense, civilising the landscape parallels

attempts to civilise the human – to tame nature is to tame 'the beast within'. Yet in being

the opposite of the civilisation, the wilderness becomes a way of defining the parameters

of civilisation. Destroying it would destroy how humanity understands itself, as seen in the

death of Dracula and the Harkers' despondent return to Transylvania. Wilderness, and the

wild beasts it encompasses, are therefore a part of human identity. Maintaining the

boundaries between humans and animals, wilderness and civilisation, is a process: one

which continually re-inscribes and negotiates the borders of these terms. Though the

Wilderness Act was created to protect nature from humans, there is a sense that it is also

to protect humans from nature. Designated areas of wilderness offer the reassurance that

a visitor can leave the wilderness behind without being negatively influenced. Instead the

negative aspects of transformation related to Gothic Nature emerge in key American

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[71] The Wilderness Society was founded in 1935. Its aim was to help protect areas of wilderness in America and its work was influential in getting the 1964 Wilderness Act passed by congress.
[72] 'Why Wilderness', *The Wilderness Society* website <http://wilderness.nps.gov/faqnew.cfm> [accessed 30 June 2015].

werewolf texts, to which I now turn.

The Transforming Werewolf

Early representations of the American werewolf reflect ideas explored in this chapter

regarding 'wilderness' and anticipate changing attitudes to this quasi-mystical,

threatening space. Looking at specific American werewolf texts from a variety of genres, I

will argue that, as with the representation of Dracula, the werewolf is portrayed as a

creature produced by the Gothic, threatening elements of nature. In addition, from the

twentieth century onwards, American werewolf texts also drew heavily on British Gothic

texts, showing the overlap in popular culture between American and British werewolves.

In the texts that I explore, the tropes of the wooded wilderness, the fear of wild beasts,

and the transformative power of the natural world are present, as well as the need to

control the werewolf through the use of superstition and science. In many ways the

werewolf seems to be the ideal (super)natural vehicle to embody many of these concerns.

Henry Beaugrand's 'The Werwolves' (1898), an early North American werewolf story,

covers each wilderness trope outlined above. Though the text is about Canada rather than

the USA, the correlation between Puritan fears about the wilderness in the New World

and this narrative are extensive. The story opens with a group of 'Coureurs des bois from

the Western country, scouts, hunters, trappers, militiamen, and habitants from the

surrounding settlements, Indian warriors from the neighbouring tribe of friendly

Abenakis' meeting at Fort Richelieu, Quebec for the Christmas period.[73] Surrounded by forests, the fort acts a point of civilisation for these frontiersmen. Beaugrand introduces a threat in the form of the warlike Iroquois tribe who are destroying local settlements. This location evokes the Puritan fears of the wooded wilderness, full of wild beasts and wild men that surrounded their towns. The story goes on to collapse the 'wild beasts' and 'wild men' into one hybrid monster: Beaugrand's werewolves are Native Americans.

Though the New World lacked the extensive lycanthropic folklore of Europe, man-into-wolf transformations were to be found in Native American beliefs.[74] However, Beaugrand does not acknowledge the indigenous man-into-wolf mythology; rather he uses French-Canadian folklore regarding the 'loups-garous'. Beaugrand's description follows: 'those who have remained seven years without performing their Easter duties are liable to be changed into wolves, condemned to prowl about at night until they are delivered by some Christian drawing blood from them by inflicting a wound on their forehead in the form of a cross'.[75] Whilst 'White loup-garous' can be redeemed, Native Americans are 'the worst loups-garous that one can meet' because they have not accepted the Christian faith.[76] Therefore, though both white Europeans and Native Americans can be transformed into werewolves who feed on human flesh, Christian morality, an aspect of European notions of civilisation, can only return the 'White loup-garous' to their previous state. The text infers that the transformation of Native Americans

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[73] Henry Beaugrand, 'The Werwolves', *Century Magazine*, 56.6 (October 1898), 814-23 (p. 814). This setting is also used in the final film in the Ginger Snaps trilogy, *Ginger Snaps Back: The Beginning* (2004), which is another Canadian werewolf text. Set in the nineteenth century, two sisters find themselves in an isolated fort in the middle of frozen forest surrounded by werewolves.
[74] Lopez, pp. 77-134.
[75] Beaugrand, 814-23 (p. 817).
[76] Beaugrand, 814-23 (p. 817).

into werewolves is simply an extension of their uncivilised state. 'The Werwolves' applies

European folklore and Christian morality to Native Americans in order to confirm

preconceptions regarding the racial 'other' and animals, such as the wolf. Beaugrand's

story was published a year after *Dracula*, in which Stoker appropriated Romanian folklore

through a British viewpoint to similar effect. In both cases, the wolf's association with the

supernatural re-inscribes its association with heresy and the threat it poses to society. This

story elides the death of (were)wolves and Native Americans as a way of cleansing the

wilderness. Beaugrand's story builds upon the Puritan and early American Gothic tropes

regarding the wilderness, Native Americans, and 'wild beasts', which considers both the

indigenous population and predatory animals to be equally threatening forms of Gothic

nature. Beaugrand's text echoes previous attitudes towards the two. Following the death

of Native Americans, Cotton Mather stated that 'the Woods were almost cleared of those

pernicious Creatures, to make Room for a better Growth', whilst Huntly kills both

panthers and Native Americans with an equal lack of remorse.[77]

In comparison to Beaugrand's overtly anti-wilderness text, Ambrose Bierce's early

were-creature tale, 'The Eyes of the Panther' (1891), manages to combine a sense of fear

at Gothic nature, and an awareness of the violence committed against the natural world

by earlier settlers. A 'woodman pioneer', described as being the type of man who 'for

more than a hundred years [. . .] pushed ever westward, generation after generation, with

rifle and ax, reclaiming from Nature and her savage children here and there an isolated

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[77] Mather, *Magnalia Christi Americana*, p. 7.

acreage for the plow', lives in the wilderness with his young wife and child.[78] He is a man

who rules the landscape with his rifle, similar to both Brockden Brown's Edgar Huntly and

Stoker's Quincey Morris. One evening when out hunting, his wife sees a panther entering

through the open window. She is overcome with fear and whilst staring into its eyes, she

smothers her baby. Three months later she dies whilst giving birth to a daughter, who

then becomes a were-panther. Once a young woman, the were-panther is shot by her

lover and in her death finds '[p]eace and reparation' now that she no longer has to bear

the curse of her birth.[79]

That the panther first enters through an open window, ignoring the locked door,

suggests that nature has a way of overcoming manmade boundaries. As Andrea

Gutenberg argues, the panther's eyes bear witness to the excessive hunting of the

husband and his punishment is handed down to his child.[80] The story suggests that the

were-panther represents the unjust treatment of the wilderness and the Gothic past

returning. This points forward to the increasing sense that the violence committed by man

towards natural world was immoral, an attitude which returns in Leopold's comments on

the death of the wolf and will be expanded upon in the next chapter. The text mourns the

loss of a relationship between man and the wilderness which may never be regained,

whilst suggesting that this aggression will be avenged by the natural world, which had

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[78] Ambrose Bierce, 'The Eyes of the Panther', in *Ambrose Bierce: The Devil's Dictionary, Tales, & Memoirs* (New York: The Library of America, 2011), pp. 200-209 (p. 202).
[79] Bierce, p. 209.
[80] Andrea Gutenberg, 'Shape-shifters from the Wilderness: Werewolves Roaming the Twentieth Century', in *The Abject of Desire: The Aestheticization of the Unaesthetic in Contemporary Literature and Culture*, ed. by Konstanze Kutzbach and Monika Mueller (Amsterdam: Rodopi, 2007), pp. 149-80 (pp. 158-59).

previously been considered solely a backdrop to the struggle of mankind.[81] The were-panther carries the burden of her father's heritage as a 'woodman pioneer'. As a pioneer, the woodman transforms the woods into farmland. In doing so, he both limits the physical space in which nature can exist but also closes the gap between wilderness and civilisation. Existing on the liminal frontier, the transformative power he enacts over the woods is returned onto his daughter. Bierce's were-creature is an American ecoGothic 'monster'. Despite the more sympathetic awareness of the destruction of the landscape, the were-panther must still be killed due to its monstrous nature. Though it is a consequence of transgression, the violence committed by humans towards the natural world, the were-panther is itself transgressive, breaking the boundary between humans and animals. Its very existence suggests that the boundary between humans and other species is not unconditional. The death of the were-panther is a way to re-affirm this boundary ensuring that divide between human and animal, wilderness and civilisation can function as an absolute.

The importance of separating animal from human, and wilderness from civilisation, recurs in the werewolves of pulp fiction. Brian Frost argues that the pulp magazines of the early twentieth century were to invigorate the werewolf literature by making the tales more plot-driven and absorbing them into the growing field of fantasy literature.[82] Whilst Du Coudray echoes these sentiments, stating that the element of fantasy celebrated a closer union between man and nature, in my readings I want to

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[81] Kevin Corstorphine, '"The Blank Darkness Outside": Ambrose Bierce and wilderness Gothic at the end of the frontier', in *EcoGothic*, ed. by Smith and Hughes, pp. 120-33.
[82] Brian Frost, *The Essential Guide to Werewolf Literature* (Wisconsin: The University of Wisconsin Press, 2003), pp. 106-08.

consider the fate of the werewolf in these texts.[83] These werewolf stories end with a kill

or cure scenario, so that ultimately the transgressive state of being between human and

animal is resolved. This can be seen in Algernon Blackwood's (1869-1951) lycanthropic

short stories, 'The Camp of the Dog' (1908), 'The Wolves of God' (1921), and 'Running

Wolf' (1920).[84] 'The Camp of the Dog' is part of his John Silence series. Silence was an

occultist detective, and his role in the narrative is to discover and explain the appearance

of a werewolf on a camping trip. The werewolf is exposed as being a young man who 'has

in him an admixture of savage blood —of Red Indian ancestry'.[85] The werewolf is 'nothing

but the savage, and possibly sanguinary, instincts of a passionate man scouring the world

in his fluidic body'.[86] In the story, the werewolf is released due to the proximity of the

wilderness when camping. Silence notes that the werewolf rarely appears as mankind has

become tamed and more civilised.

     Blackwood's representation of the werewolf suggests that Native Americans are

less civilised than Euro-Americans and more easily influenced by the wilderness, echoing

the early depiction of Native Americans as degenerate, due to their existence in the

wilderness. Much like Beaugrand's loups-garous, indigenous people are depicted as

innately linked to Gothic nature. The werewolf in this short story is made 'other' through

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[83] Chantal Bourgault Du Coudray, 'The Cycle of the Werewolf: Romantic Ecologies of Selfhood in Popular Fantasy', *Australian Feminist Studies*, 18.40 (2003), 57-72 (p. 58).

[84] Although not American, Algernon Blackwood spent much of his early life in Canada and America. 'The Camp of the Dog' was first published in 1908 as part of his collection *John Silence: Physician Extraordinary*. 'Running Wolf' was first published in *Century Magazine*, 100.4 (1920). It was then reprinted in 1921 as part of a collected volume, *The Wolves of God and Other Fey Stories*, which, as the title suggests, also included the publication of 'The Wolves of God'.

[85] Algernon Blackwood, 'The Camp of the Dog', in *The Tales of Algernon Blackwood* (London: The Richards Press, 1938), pp. 549-621 (p. 602).

[86] Blackwood, 'The Camp of the Dog', p. 601. It should be noted that this description is copied almost verbatim from Elphias Levi's *Transcendental Magic* (1856), previously discussed in chapter one.

his ethnic heritage. Once transformed, human language is replaced with howling, whimpering, and 'the cry of the Red Indian', in comparison to Silence's educated and scientific voice. The animalistic and wild trait of the racial 'other' is symbolised with the wolf. The wolf is represented as an emblematic creature who is the product of excessive passions and desire. Silence is a Van Helsing-esque character who, as a product of Western reason and logic, can remove the threat of the werewolf. Moreover, whilst the short story celebrates the simple life to be found camping in the wild, it also acknowledges the dangers of being overcome by the wilderness. This ambivalence re-asserts the idea seen in Crevecoeur and Brockden Brown's novels that areas of 'designated wilderness' should not be long-term abodes for humans.

The Western wilderness tourist returns again in Blackwood's 'Running Wolf'. In this narrative the werewolf is the restless spirit of a Native American which takes the form of a wolf, and is put to rest when a member of another race – in this case a white man – reburies his bones. The story is set in 'the immense world of forests that stretched for hundreds of miles, known to deer, bear, moose, and wolf, but strange to any echo of human tread, a deserted and primeval wilderness'.[87] The setting is an example of American Gothic and the wilderness as a fantastical space. Like Muir's Yosemite, there is no acknowledgement of the existence of Native Americans and the human history of the wilderness is entirely erased. The white protagonist, Malcom Hyde, is a Jonathan Harker-type: unafraid of the warnings he receives about the presence of the wolf in the thicket, or in this case the werewolf in the thicket. Unlike Harker, however, Hyde is not scared of

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[87] Algernon Blackwood, 'Running Wolf', in *The Wolves of God and Other Fey Stories* (New York: E. P. Duttong, 1921), pp. 52-73 (p. 53).

the wolf due to familiarity with the wilderness, as opposed to the inexperience of Harker.

He states that wolves 'were harmless in the summer and autumn, and even when

"packed" in the winter, they would attack a man only when suffering desperate hunger'.[88]

This understanding of wolves as not harmful to humans supports the notion that by the

twentieth century the danger wolves posed was mainly to domestic animals rather than

humans. These are wolves who are behaving in a way that can be understood and

predicted by humanity. Hyde's knowledge of natural history evokes characters such as

Huntly and Morris who are familiar with the creatures of the wilderness. Indeed, Hyde is

only made uncomfortable by the wolf when it behaves like a man, blurring the lines

between human and animal in a way which is 'unusual, it was strange'.[89] The wolf is not

'natural' and it is only when this becomes apparent that Hyde becomes unsettled. His

prosaic knowledge defines the space between wilderness and civilisation, animal and

human and, whilst he is happy to visit the wilderness, if it does not behave as he expects,

he becomes uncomfortable. Hyde, then, is the archetypal wilderness visitor – full of

knowledge about what he expects to see and uncomfortable if these presumptions are

challenged by a Gothic element in nature.

The differentiation between natural and unnatural animals is also an aspect of the

'Wolves of God'. These are supernatural entities who kill wrong-doers for a Native

American tribe, ripping their victims apart but not eating them as 'natural' wolves would

do to their prey. This short story is more notably Gothic with the protagonist, Jim Peace,

being chased by the Wolves of God from the forests of Canada to the rocky outcrops of

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[88] Blackwood, 'Running Wolf', p. 61.
[89] Blackwood, 'Running Wolf', p. 61.

the Orkneys. Having spent his time in Canada logging, Peace is peculiarly happy to get away from forests: 'thirty years in the woods, it seemed, oppressed his mind; the forests, the countless multitudes of trees, had wearied him'.[90] The wilderness has affected him mentally and is shown to be a Gothic space that can haunt an individual; Peace, ironically named, has stayed too long in the wilderness and, like Creveceour's frontiersman, has become transformed. On his return to Scotland, he is chased by the Wolves of God and killed for an unspecified sin he commits in the wilderness. The relationship between these wolves and the Native Americans suggests that Peace may have killed or wronged an indigenous person. In the story, a character states: 'The woods heal some men and make others sick'.[91] Peace has been transformed into a creature of violence during his time in the wilderness. In comparison, the Wolves of God are symbols of justice in this story, albeit a brutal and savage justice. Rather than the wilderness and the Native Americans being savage, it is the European outsider who brings savagery into the wilderness. This wooded wilderness oscillates between being a space of renewal for the human subject, as imagined through the lens of the sublime, and a place that can transform the human subject into an immoral and savage creature.

Though Blackwood's stories are varied, his lycanthropic creatures return to Native American beliefs and tropes as a way of giving historical depth to his werewolf tales. He complains that Hyde in 'Running Wolf' had 'neither imagination nor tradition, he called upon no store of racial visions'.[92] As a Canadian whose roots are not indigenous, Hyde

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[90] Blackwood, 'The Wolves of God', p. 2.
[91] Blackwood, 'The Wolves of God', p. 14.
[92] Blackwood, 'Running Wolf', p. 61.

lacks the proper folklore to allow him to understand the supernatural. This comment

echoes the early American Gothic novelists' concern that there was not enough history, in

the form of castles and ruins, to maintain a Gothic facade. Blackwood, like these authors,

uses the natural landscape as a place of terror but historicises it by appropriating Native

American tropes. Other weird writers were to use bastardised versions of European

folklore to historicise their werewolves, much like Stoker 'othered' Dracula by displacing

him into a Romanian wilderness; indeed some of these writers are clearly influenced by

Stoker's novel. In Seabury Quinn's 'The Man Who Cast No Shadow' (1927), the monster is

Count Czerny, a Hungarian Count who was accused of being a 'loup-garou', has hairy

palms, drinks blood, and is killed by Grandin with a stake through the heart. Joseph

McCord's 'The Girdle' (1927) contains a werewolf who is created through a satanic girdle

made of human skin – a method of becoming a werewolf that is described by Baring-

Gould in *The Book of Werewolves*. These examples show the enduring power of Stoker's

text as a blueprint for subsequent werewolf tales.[93]

In pulp fiction werewolf stories, the figure of Van Helsing is replaced with the

figure of the occult detective, as seen in Blackwood's 'The Camp of the Dog'. Similarly,

Quinn's 'The Man Who Cast No Shadow' and 'The Blood-Flower' (1927) and Manly Wade

Wellman's 'The Hairy Ones Shall Dance' (1938) feature occult detectives tracking down

werewolves in order to kill or cure them.[94] Du Coudray proposes that the overlap between

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[93] Seabury Quinn, 'The Man Who Cast No Shadow', *Weird Tales Magazine*, 9.2 (February 1927), 149-62 and 278-81; and, Joseph McCord, 'The Girdle', *Weird Tales Magazine*, 9.2 (February 1927), 255-58.
[94] Seabury Quinn's (1889-1969) two lycanthropic tales feature occult detective, Jules de Grandin. In 'The Blood-Flower', Grandin saves a young woman from her uncle who is trying to transform her into a werewolf using an exotic flower. She is saved through a pseudo-exorcism. In 'The Hairy Ones Shall Dance' by Manly Wade Wellman (1903-1986), his occult investigator deduces that werewolves are caused by ectoplasm. See:

the detective narrative and werewolf stories shows the need to locate the abhorrent or monstrous element of society.[95] This overlooks, however, the figure of the detective in the British Gothic novel which was prevalent in Victorian texts such as Conan Doyle's Sherlock Holmes stories (1887-1927) and Wilkie Collins's *The Moonstone* (1868), often regarded as the first detective novel. I would argue that the presence of the occult detective, and the adaptations to the figure of the werewolf-hunter, looks towards the evolution of the hunting-persona in later twentieth- and twenty-first century werewolf texts, which will be considered in forthcoming chapters in this thesis. The recurrence of the detective-figure returns to the notion of understanding and creating a werewolf-taxonomy – the function performed by Van Helsing in *Dracula.* Both the detective and Van Helsing locate the cause and identity of the werewolf using taxonomic power of language in defining unnatural or Gothic nature. The detective also combines with the role of the hunter as he tracks the werewolf invoking the trope of taming or controlling elements of the wilderness through violence. Knowledge and weapons were the way to subdue a werewolf.

Though pulp magazines kept the werewolf alive in the popular imagination, it was when the werewolf moved from the page to the silver screen that the stereotypical werewolf became popular. The work undertaken by Van Helsing in *Dracula* to define the lycanthrope was, in many ways, completed by the release of *The Wolf Man* in 1941.[96] Key

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Quinn, 'The Man Who Cast Not Shadow'; Seabury Quinn, 'The Blood-Flower', *Weird Tales Magazine*, 9.3 (March 1927), 317-30 and 423-24; Manly Wade Wellman, 'The Hairy Ones Shall Dance – Part 1', *Weird Tales Magazine*, 31.1 (January 1938), 53-70; Wellman, 'The Hairy Ones Shall Dance – Part 2', *Weird Tales Magazine*, 31.2 (February 1938), 212-226; and, Wellman, 'The Hairy Ones Shall Dance – Part 3', *Weird Tales Magazine*, 31.3 (March 1938), 339-53.

[95] Du Coudray, *Curse of the Werewolf*, pp. 42-43.

[96] The film *Werewolf of London* came out in 1935. In this film the werewolf was also bitten, changed at full moon, and was 'cursed'. However, he could be cured with a rare plant or killed with a normal bullet. Though

features of the werewolf were to be consolidated in this film: the idea of the 'curse';

transmission through bite; transformation through the full moon; the adverse effect of

silver; and the death of the werewolf at the climax. There is also the inclusion of faux-

folklore. Running throughout the film is the recurrence of the poem: 'Even a man who is

pure in heart|and says his prayers by night|may become a wolf when the wolfbane

blooms|and the autumn moon is bright'. This rhyme has become synonymous with

werewolves in popular culture. It is often quoted as folklore although it was in fact

invented for the film. The Gothic trappings of the movie create an authenticity for its

werewolf lore. The performance of historicity in order to naturalise a specific supernatural

entity can be seen in the example of Stoker's *Dracula* and his appropriation of Romanian

folklore in order to create a British monster. It offers a way of knowing the supernatural

world by creating understandable parameters, specifically through historical sources, for

the werewolf as a monster to be destroyed. It is now familiar to a twenty-first-century

consumer of werewolf texts that there will be the inevitable scene where we are given the

rules of this particular werewolf, either through an arcane source or, increasingly, through

an online search engine.[97] The creation of faux-folklore has a similar impact to the trope

of the early Gothic 'found' texts and the hidden history of American national parks:

authenticity is created through the invocation of a fake past.

Produced by Universal Pictures, *The Wolf Man* gave a Gothic quality to the myth of

the werewolf by having the protagonist Larry Talbot, an American, return to his family

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many of the elements regarding *The Wolf Man* are also true of *Werewolf of London*, the later film proved to be both more popular and more influential. *The Wolf Man* was re-made as *The Wolfman* which was released in 2010. This thesis will refer solely to the original from 1941.

[97] Du Coudray, *Curse of the Werewolf*, p. 11 and pp. 77-76.

seat in Wales. In order to gain historical authenticity the New World character is transposed to the Old World.[98] Talbot is bitten by a gypsy, played by Bela Lugosi, whilst in the misty, antediluvian forests outside his ancestral home.[99] Both the attacker and location are important in an ecoGothic reading of this movie. The inclusion of Lugosi as a Romany gypsy gave the viewer a visual connection to Tod Browning's *Dracula* (1931), and invoked the sense of ancient, non-Western wilderness. The civilised space of the town, in which Talbot's home resides, acts as an island within the wilderness of the surrounding forest. This image of the island in the sea of wilderness echoes both the portrayal of the British Isles in *Dracula* as an island of civilisation, and the Puritan settlements in the woody wilderness of New England. However, *The Wolf Man* is more complicated in its engagement with cultural identity and superstition. As an American in Wales, the presence of Talbot and his tourist's gaze makes Britain a space of Gothic nature. As the New World has progressed westward, clearing the wilderness, Britain itself has become 'Gothicised' as an historical space in which the wilderness, and its monsters, can still be located. In portraying the bite as the cause of transmission, *The Wolf Man* also challenges the 'othering' of the werewolf. The earlier werewolf tales, including the pulp short stories, described the werewolf as a patient or type who, though a threat, is not infectious. The protagonist was not the werewolf themselves, but the person hunting or being hunted by the werewolf, following the model of *Dracula* in which the reader follows the Crew of

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[98] Sue Harper argues that the Old World, including the British Isles, became a stock Gothic setting in Hollywood movies during the 1930s and 1940s. See: Harper, 'The Scent of Distant Blood: Hammer Films and History', in *Screening the Past: Film and the Representation of History*, ed. by Tony Barta (London: Praeger, 1998), pp. 109-25 (pp. 110-11).
[99] The next American Werewolf in the United Kingdom would be bitten on the moors of Yorkshire before returning to London in John Landis's *An American Werewolf in London* (1981).

Light as they attempt to destroy the Count. These earlier werewolf (or monster) narratives

anticipated that the empathy was between the reader and the werewolf hunter. By

making Talbot the protagonist of the piece an empathetic response is elicited from the

viewer as we follow his misadventure.

Thus, the inclusion of the bite means that the werewolf is as much victim as

victimiser, and the narrative of the werewolf moves from a story about transgression and

re-ordering of the body via death – such as the death of Lucy and Dracula at the end of

the novel - into the twentieth century pathologising of the werewolf as victim.[100] This

(pseudo)medical framework suggests the possibility of a 'cure' for lycanthropy located in

science. Equally, it also offers another point at which nature, in the form of bacteria and

viruses, can become Gothic nature. Lycanthropy as transmitted by a bite is a supernatural

disease, and is possibly beyond the ken of scientists and doctors who may not recognise

the disease until too late. In making the werewolf a patient and allowing us to share their

transformation, there is a sense that we can also become the werewolf – we can be

transformed. This parallels the earlier American anxiety that proximity to the wilderness

would cause both the individual and the society to degenerate. It also reconnects to the

sense of the danger in Gothic nature, which like Gothic literature, can make the human

subject, to use Gerard's language', 'succumb' to its influences. The change in point of view

in this film allows the horror to become 'us', the viewer. The sympathy can develop into

disgust at the possibility of being implicated ourselves, and the pressure to destroy or cure

the werewolf is increasingly imperative. Just as in *Dracula*, where the boundaries of

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[100] Gutenberg, 'Shapeshifters from the Wilderness', in *The Abject of Desire*, ed. by Kutzbach and Mueller, pp. 149-80 (p. 155).

Britain needed to be reaffirmed to maintain its veneer of civilisation, the human body too can fall to degradation and become the victim of not only the werewolf's bite, but the werewolf's disease. By existing within the category of human, we are strengthened by our unified sense of subjecthood and self, but also need continuously to reaffirm that identity by destroying anything which threatens to rupture the boundaries of the human subject.

As an American lycanthropic text, *The Wolf Man* engages with hundreds of years of fear regarding the wilderness and its potential to transform humanity. Drawing on the earliest Puritan portrayals of the wilderness, the space where Talbot is transformed is wooded and home to creatures of Gothic nature, such as the werewolf, which can violently break the boundaries between human and wolf through a bite. The attack of savage monster haunting the woods encompasses initial fears regarding the wooded wilderness, envisaged by the Puritan imagination, and the earliest American Gothic texts, such as Brockden Brown's *Edgar Huntly* and 'Somnambulism'. Talbot's naivety and, more importantly, inability to achieve a temporary transformation into the role of the hunter is shown in stark contrast to his predecessors such as Huntly, Harker and Morris. He dismisses local folklore and blunders into the woods unprepared. By ignoring this linguistic transmission of knowledge, Talbot falls prey to the werewolf and is permanently transformed into a voiceless monster. Despite the empathy the audience feels for the bestial Talbot, his death becomes an inevitability; he cannot be allowed to cause further transformations. The boundaries between human and animal, wilderness and civilisation must be re-affirmed.

The destruction of Talbot parallels the demarcation of areas of 'designated wilderness', devoid of human habitation, despite the increasingly sympathetic portrayal of

wild spaces in American culture. The ambivalence of the wilderness as a potential source of both renewal and destruction for the human subject is re-imagined as monstrous in the form of Talbot's lycanthropy. The werewolf is an emblem of this monstrosity evoking the worst fears of the wilderness as a transformative Gothic space. Within *The Wolf Man*, the portrayal of Britain as a space of Gothic nature, evoking the Gothic past of the Old World, functions in the same way as Transylvania in Stoker's *Dracula.* It re-iterates the idea that civilisation is a process that is defined through continuous negotiation of the borders, protecting against wilderness. By defining, locating, and eliminating elements of Gothic nature such as werewolves, the human subject can be protected from being transformed by elements of the wilderness which transgress these borders. As an archetypal werewolf text, *The Wolf Man* re-inscribes key tropes of the wilderness as a Gothic space. Later in the twentieth century, as ecological concerns became more prominent, the werewolf, like the wilderness, would be redeemed. The following chapter considers Whitley Strieber's *The Wolfen* (1978) and *The Wild* (1991) as lycanthropic literature which challenges the fear of the wilderness. Using the figure of the werewolf, and a more positive sense of hybridity, these texts offer lycanthropy as a means of considering the wolf as potentially a subject in its own right, rather than a beast to be killed.

Chapter 3

Whitley Strieber's Hybrid Monsters: *The Wolfen* (1978) and *The Wild* (1991)

The previous chapter considered the ambivalent relationship between humanity and the

wilderness in an American context. By looking at social contexts for the changing

relationship with the wilderness, I argued that certain tropes regarding the wilderness

were cemented in works of fiction and non-fiction as a reflection of the wider trends

regarding the wilderness in human culture. I identified three distinct tropes: the

wilderness as wooded, the presence of wild beasts within the wilderness, and the

wilderness as enacting a transformative power. These suggested that the wilderness was

in opposition to civilisation, just as the concept of animality challenged notions of

humanity. This separation was reified by the Wilderness Act (1964) which seemingly

ensured not only the sanctity of wild spaces from human intervention, but also the

human subject from extended interaction with the wilderness. In doing so it re-affirmed

the notion that the wilderness could enact a transformative effect on the human subject

causing them to become more animalistic and wild. Concepts such as 'wilderness' and

'civilisation' were imposed upon the American landscape. The ideas surrounding these

concepts were cemented in American Gothic texts where their influence can be seen in

the depiction of the werewolf in American popular culture, from the werewolf in

American fiction to Hollywood film. These texts also drew on *Dracula* and its narrative of

killing the werewolf in order to re-affirm the boundaries between wilderness and

civilisation, human and animal. The previous chapter looked at the changing perception of

the wilderness in America. This chapter will consider how the reputation of the wolf has evolved in light of this and how this has affected the representation of the werewolf. It will argue that environmentalism and ecology cause a shift in the conceptualisation of the werewolf as solely monstrous.

Whitley Strieber's lycanthropic novels, *The Wolfen* (1978) and *The Wild* (1991), use the notion of hybridity to challenge clear-cut boundaries between wilderness and civilisation. The hybrid qualities of Strieber's werewolves are reflected in the locations used in the texts which centre on urban spaces. The novels show that a clear demarcation between wild and civilised places is problematic. The werewolf, caught between human and wolf identity, embodies the possibility of hybridity in challenging the boundaries between wilderness and civilisation, human and animal. Though Strieber's texts acknowledge earlier fears regarding the wilderness's effect on the human subject and reflect the ongoing friction between man and wolf, his portrayal of lycanthropy challenges society's anthropocentrism and draws attention to its ethical obligations towards the natural world. In the later chapters of *The Wild*, there is a discussion between Cindy, the wife of the werewolf, Bob, and Joe Running Fox, a Native American, which centres on the question of what constitutes 'wilderness'. As they follow Cindy's husband, Bob, on his journey towards Canada, Cindy states: '"I intend to go out there into that wilderness and find him"'.[1] This statement draws on the role of the hunter in both earlier American Gothic and werewolf narratives. She imagines herself striding into a vast wilderness, fraught with danger, in order to save her husband and return him to 'civilisation'. There are echoes of

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[1] Whitley Strieber, *The Wild* (London: Macdonald, 1991), p. 230. All further references to Strieber's *The Wild* will be cited in the main body of the chapter with the page number(s) in parentheses.

the character of Huntly and the Crew of Light in her language. Yet her perception of herself is challenged when Joe replies, '"A northeastern second growth forest is hardly wilderness"' (230). Here the notion of a clear divide between what is considered wilderness and what is not is criticised. The idea of wilderness is subjective and the boundary between 'wilderness' and 'civilisation' is demarcated by the individual enacting the journey into the wilderness. The boundaries are maintained by social pressures. Cindy's desire to bring her husband back to civilisation and to his human shape, though understandable, speaks of the fear of the perceived transformative powers of the wilderness. If Bob remains in the wilderness he may never become human, and by extension 'civilised', again. Only the civilising powers of humanity can return him to his previous status as human subject. To Cindy, the woods are wilderness, regardless of their age, and they threaten to take her husband's identity as a human subject away from him forever.

The importance of the imagination and fictional representations of the wolf is encapsulated in the figure of the werewolf. In breaking the boundaries between wolf and human, the werewolf threatens the demarcation of zones of wilderness and civilisation, as well as the unity of the human subject. This can be seen in Strieber's engagement with lycanthropy, as I will demonstrate throughout this chapter. The werewolf also points to the super- or preternatural quality of the wilderness as a Gothic space capable of transforming the human subject, which I discussed in the previous chapter. In relation to this, William Cronon offers a supernatural dimension to the wilderness in his discussion of the movement from Puritan ecophobia to environmental preservation. In order to justify preserving it, the wilderness needed to be seen as continuously under threat: always just

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about to be discovered or destroyed. According to Cronon, viewing the wilderness as fragile often meant that it was also idealised as sacred: a place where the human and nonhuman mingled, at once natural, preternatural and supernatural.[2] In his use of the term 'supernatural', Cronon's language reflects the Gothic possibilities of the natural world: it can be viewed as a liminal space that does not conform to the strictures of human society, as well as being a potential threat to human society. Cronon's comments also pertain to the sense of loss at the end of *Dracula* which I discussed in the first chapter. Cindy's statement, which opened this chapter, clarifies one narrative of the wilderness as a space from which to rescue the human subject. Joe's retaliation draws attention to Cindy's false perception of the wilderness, one which has been shaped through the Gothicising of the natural world explored in the previous chapters.

Strieber's work reflects the changing attitudes towards the natural world in the latter half of the twentieth century. The Wilderness Act was, as the previous chapter explored, a reaction to the redemption of the wilderness. It was also influenced by the growing awareness of ecology. The term 'ecology' was first used in Ernst Haeckel's *Naturliche Schopfungsgeschichte (The History of Creation)* (1876) regarding the field of natural history. It was meant to refer to a system of ordering the visible aspects of nature.[3] However, over time the term ecology quickly became increasingly complex and nebulous, with debates emerging regarding how best to understand and engage with it as a

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[2] Cronon, 'The Trouble with Wilderness', in *Uncommon Ground*, ed. by Cronon, pp. 69-90 (pp. 72-73).
[3] Astrid Schwarz and Kurt Jax, 'Etymology and Original Sources of the Term "Ecology"', in *Ecology Revisited: Reflecting on Concepts, Advancing Science*, ed. by Astrid Schwarz and Kurt Jax (London: Springer, 2011), pp. 145-48 (pp. 145-47).

concept.[4] The term became increasingly politicised, especially regarding humanity's duty

to the natural world. The 1960s was a key period of time in the changing ideas

surrounding the importance of ecology as academics and activists gained an increasing

awareness of manmade destruction of the landscape.[5] The idea of ecology came to

symbolise a new way in which to understand the natural world and humanity's place

within it. For example, 'deep' ecologists wanted to critique humanity's anthropocentric

and utilitarian relationship with the natural world. Alternately, less radical

conservationists considered their role as investing in the future of mankind, by protecting

nature for new generations of humans.[6] Fundamentally, ecology was meant to be a new

way of seeing the world, specifically the natural world, and re-considering the place of

humanity within nature. Though ecology may have emerged from science and scientific

rhetoric, from the 1960s onwards, the ideals it proposed became part of popular

consciousness, in part through the publication of texts which were not solely for the

academic market.

The dissemination of ecological thought in the form of literature had a profound

effect on society's understanding of these ideas. One example of this was Rachel Carson's

Silent Spring (1962), a non-fiction work exploring the effects of using pesticides on the

[4] Andrew Jamison, 'Ecology and the Environmental Movement', in *Ecology Revisited*, ed. by Schwarz and Jax, pp. 195-204 (pp. 195-200).
[5] Roderick Nash, *The Rights of Nature: A History of Environmental Ethics* (Madison, Wisconsin: The University of Wisconsin Press, 1989), pp. 161-98; Merchant, *Ecological Revolutions*, pp. 265-77; and, Lawrence Buell, *The Environmental Imagination* (London: The Belknap Press of Harvard University Press, 1995), pp. 2-3.
[6] Nash, *The Rights of Nature,* pp. 8-9. Equally, buzzwords such as 'ecology', 'recycling' and 'eco-friendly' have also been used by businesses to promote their own work in a cynical way. See: Jennifer Daryl Slack, 'Environment/ Ecology', in *New Keywords: A Revised Vocabulary of Culture and Society*, ed. by Tony Bennett, Lawrence Grossberg, and Meaghan Morris (Malden, MA: Blackwell Publishing, 2005), pp. 106-09 (p. 109).

environment, especially the bird population: the deadening of their song is to what the

title of the book refers. Though her work centred on environmental science, it was widely

read by the American public and caused an outcry. Following the publication of *Silent*

Spring, the American government came under increasing pressure to limit the use of

pesticides, especially DDT. The fight against DDT and the impact of pesticides on the

environment was a sign of public awareness of ecology.[7] Carson bridged the gap between

science and popular culture; in evoking a world without bird song, *Silent Spring* described

a dystopian future brought on by humanity's disregard for the natural world. Andrew

Jamison suggests that 'the most appropriate approach for environmentalists to follow in

the future is to try to forge a new kind of hybrid identity'.[8] Though he is talking about

combining deep ecology with more pragmatic approaches, his use of the term 'hybrid'

acknowledges the impact of work such as Carson's, which though she does not use the

term herself, can be considered as 'hybrid', as it combines a philosophical or ideological

approach with a scientific basis. A 'hybrid identity' implies an equal relationship between

multiple forms without denigrating the individual forms themselves. Potentially a 'hybrid

identity', Jamison suggests, could be more successful in helping humans engage with

environmentalism than a singular, unified identity. Though Jamison is discussing an

environmental identity, the term 'hybrid', which will be explored later in this chapter, can

be used as a way of theorising werewolves, as hybrids of humans and wolves, and the

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[7] Joni Mitchell's track 'Big Yellow Taxi' (1970) includes the line 'Hey farmer, farmer, put away that DDT now' and is acknowledged to be a plea for environmental awareness. Her specific use of DDT is a sign of the impact of Carson's work.

[8] Jamison, 'Ecology and the Environmental Movement', in *Ecology Revisited*, ed. by Schwarz and Jax, pp. 195-204 (p. 200).

ability of fiction to allow the reader insight into the experience of being the non-human Other.[9] In relation to the Gothic, hybridity relates to the potential breaking of boundaries that Gothic literature entails.[10] This breaking of boundaries can be a source of horror, seen in the disgust that the lycanthropic Dracula elicits, or, as I will show in Strieber's texts, a way of critiquing the binary categories. Moreover, Hurley describes post-Romantic Gothic as a 'hybridized genre' drawing on elements of horror and science fiction, which can be seen in Van Helsing's use of science that would go on to influence, among other texts, pulp fiction werewolf narratives.[11] Hybridity evokes both a positive future and the fear of dissolving clear binaries.

The power of literature in affecting the status of the non-human 'other' can be seen in wolf novels of the late twentieth century. As explored in the previous chapter, early conservationists such as Aldo Leopold suggested a new role for the wolf in the natural world as a marker of 'natural' landscapes. As the view of the wolf changed from an ecological view point, literature started to reflect its changing reputation. Telling new stories about the wolf in fiction was a way of depicting a new version of the wolf in society – a wolf which was benign and part of a healthy natural world. David Mech's description of the relationship between man, wolf, the natural world, and fiction exemplifies this changing ideal:

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[9] I am conscious that the idea of hybridity is used in postcolonial discourse such as Homi K. Bhaba's *The Location of Culture* (1994). Though there is arguably an overlap between these ideas of hybridity and the ones I am discussing in relation to purity, I am keeping my study within the realms of monstrosity and Gothic nature due to the implication of zoomorphism and potential racist overtones.

[10] Fred Botting, *Gothic* (Abingdon, Oxon: Routledge, 2014), pp. 9-10.

[11] Kelly Hurley, 'British Gothic Fiction, 1885-1930', in *The Cambridge Companion to Gothic Fiction*, ed. by Jerrold W. Hogle (Cambridge: Cambridge University Press, 2002), pp. 189-208 (p. 193).

Whenever 'modern' man has populated new regions in the Northern

Hemisphere, one of his first actions has been to wipe out the wolf. In

place of the real animal, man has substituted myths, tales, and legends.

These might help him rationalize his actions, but they also symbolize the

artificiality of his own life as opposed to the naturalness of the original

life in the area. Thus the persistence of the wolf in certain regions today

is a sensitive indicator of the naturalness of those areas.[12]

Mech's use of the idea of 'natural' versus 'unnatural' is notable. The demonisation of the

wolf is depicted as 'unnatural', and a sign that humanity is unable to live in balance with

the rest of the natural world. The desire to kill wolves is symbolic of humanity's attempts

to tame and 'civilise' the wilderness. Mech draws attention to the 'myths, tales and

legends' that sustain a hatred of wolves. These include fairy tales such as 'Little Red Riding

Hood', the emblematic natural histories of Buffon, Linnaeus' taxonomic system, and the

symbolic use of the term wolf as representing the worst of human behaviour. In order to

reclaim the wolf, more sympathetic portrayals needed to come to light. Building on

Leopold's work, new myths regarding the wolf came into being from the 1960s onwards

within Western culture.[13] Novels such Farley Mowat's *Never Cry Wolf* (1963) and Jean

Craighead George's *Julie of the Wolves* (1972) helped to change attitudes. As Karen Jones

argues, these novels showed wolves to be attractive, social creatures who represented

the positive forms of wilderness that were being discussed as part of the burgeoning

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[12] David Mech, *The Wolf: The Ecology and Behavior of an Endangered Species* (Garden City, New York: The American Museum of Natural History, 1970), pp. 334-35.
[13] Marvin, pp. 145-71.

ecological movement.[14]

The novels mentioned above, like the literature of the wilderness discussed in the previous chapter, show the importance of fictional representations in adapting and re-appropriating myths and symbols regarding the human and animal relations, and the division between wilderness and civilisation.[15] Fictional representations of wolves diversified scientific models of this animal helping to close the difference between man and wolf; Paul Williams states that in *Never Cry Wolf*, 'Mowat perhaps did more to challenge negative images of the wolf than the many scientists whose books on the topics stick to factual observations'.[16] They gave the wolves they described personalities, families and, emotions, allowing the reader to empathise with the wolf-characters. These wolves were not voiceless antagonists but protagonists who were the subjects of the text and, to a certain extent, were given a voice themselves. The novels illustrated the cruelty of mankind towards animals such as wolves.

Strieber's non-lycanthropic novels deal with similar themes and depict the impact of humanity on the natural world. His co-authored novel, *Nature's End* (1987), presented the reader with a world where overpopulation meant that humanity was undertaking voluntary euthanasia; whilst his novel, *The Global Superstorm* (1999), predicted a massive

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[14] Karen Jones, 'Writing the Wolf: Canine Tales and North American Environmental-Literary Tradition,' *Environment and History*, 17.2 (February 2011), 201-28.

[15] Gavin Van Horn, 'The Making of a Wilderness Icon: Green Fire, Charismatic Species, and the Changing Status of Wolves in the United States', in *Animals and the Human Imagination: A Companion to Animal Studies*, ed. by Aaron Gross and Anne Vallely (New York and Chichester, West Sussex: Columbia University Press, 2012), pp. 203-237; and, Fritts, Stephenson, Hayes, and Boitani, 'Wolves and Humans', in *Wolves*, ed. by Mech and Boitani, pp. 289-316 (p. 294).

[16] Williams, *Howls of Imagination*, p. 15.

change in the weather systems caused by global warming.[17] More pertinently his novel

Wolf of Shadows (1987), which was published between *The Wolfen* and *The Wild*, follows

a pack of wolves led by the Wolf of Shadows, and a mother and daughter as they try to

survive a nuclear winter. The two species learn to rely on one another, and the humans

come to realise that the wolves are less dangerous than their fellow man. In the

postscript, Strieber writes that: 'The bond that develops between the wolves and the

human beings in the story is meant to suggest that we can find new ways of thinking

about, and relating to, animals'.[18] This statement indicates Strieber's positive attitude

towards wolves, and he goes on to state that he has read about, and had some personal

experience with, these creatures. Whilst Stoker's novel demonstrated how wolves could

be maligned in Gothic literature, *Wolf of Shadows* reflected a more sympathetic version of

this creature.

Given Strieber's apparent sympathy for wolves and his broader environmental

concerns, it may seem strange that he chose to write two novels about werewolves, due

to their association with more negative Gothic depictions of wolves and the wilderness.

His first lycanthropic novel, *The Wolfen*, follows two New York detectives, Becky Neff and

George Wilson, as they try to track down the perpetrators of a series of murders. The

perpetrators turn out to be the Wolfen, an undiscovered species that can be located

somewhere between human and wolf. They are described as the 'wolf-being with its long

finger-like paws, the werewolf, the other intelligent species that shared this planet'.[19] The

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[17] This novel was adapted into the blockbuster movie *The Day After Tomorrow* (2004).

[18] Whitley Strieber, *Wolf of Shadows* (London: Hodder and Stoughton: 1985), p. 126.

[19] Whitley Strieber, *The Wolfen* (New York: William Morrow, 1979), p. 143. All further references to

Wolfen and humans in the novel have an antagonistic relationship. Alternately, *The Wild*,

written thirteen years later, and after Strieber's exploration of the connection between

man and wolf in *Wolf of Shadows*, follows Bob and his family as they come to terms with

Bob's transformation into a wolf. Bob lives in Manhattan and enjoys an urban lifestyle. He

is transformed whilst visiting the zoo, after looking into the eyes of a captive wolf, and

decides to run north towards Canada in order to protect himself. The novel centres on

whether it will be possible for him to return to human form and the term 'werewolf' is

mentioned only briefly. Strieber's werewolves both confirm and challenge previous

representations of lycanthropes. He acknowledges the monstrous elements of the

(were)wolf and its reputation in the USA but, as I will show, these are then contested as

his werewolves are shown to be complex creatures, and not simply monsters to be

eliminated. It is this tension that allows his texts to present a more complex

understanding of wolves and their relationship with humans. Before I discuss Strieber's

novels, however, I will first consider in more detail the changing face of the werewolf in

the twentieth century. This will show both the conflicted ideas surrounding the wolf that

still remain today and, more significantly, how the notions of hybridity and 'unnaturalness'

have affected the ways in which wolves are seen. I then want to consider Strieber's use of

place – particularly the urban setting and zoos – to critique previous ideas about the

wilderness as a space that is entirely separate from civilisation. In my close reading of the

text, I will argue that Strieber challenges human notions of language and, in doing so,

questions the supremacy of human language. These elements show how Strieber's novels

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Strieber's *The Wolfen* will be cited in the main body of the chapter with the page number(s) in parentheses.

construct a more sympathetic werewolf: a werewolf who is not monstrous but has

something to teach humanity about its relationship with nature, and challenges

anthropocentric ideals.

W(h)erewolves and the Ecological Revolution

Strieber's werewolves draw attention to the wolf in their creation. Bob's transformation in

The Wild comes from direct contact with a wolf, whereas in *The Wolfen*, one of the

characters recognises that 'the innocent timber wolf with his loud howling and once

conspicuous presence was not the enemy' (143). In this statement Strieber acknowledges

the presence and fear of the wolf in the construction of his werewolves. I will discuss the

importance of these ideas later in the chapter but, first, I want to briefly consider the

disappearance of the wolf in other werewolf texts of the twentieth century. In the

previous chapter I looked at the effect of the Wilderness Act on the representation and

understanding of the wilderness as a place of renewal and wonder, rather than an

ominous Gothic space. However, I argued that behind the redeemed wilderness remained

the previous fears of it as a transformative space that could have potentially negative

effects on the human subject. In this chapter, I turn to the wolf in the wilderness and how

its disappearance, and reappearance, in America and Europe is reflected in lycanthropic

texts.

The ideal of the wilderness as designated, protected and, ultimately, manmade

can be seen in the treatment of the wolves in relation to the national parks. Despite the

growing leniency towards the landscape of the wilderness during the 1800s, the wolf –

the animal of the wilderness – continued to be couched in terms that echoed Puritan language about the wilderness. President Theodore Roosevelt (1858-1919) referred to the wolf as 'the beast of waste and desolation' and portrayed the wolf as a threat to progress.[20] His emblematic language harks back to Williams's descriptions of the animal: the wolf symbolises all that threatens humanity. Whilst areas of 'wilderness' were being protected, the wolf was not. Yellowstone was designated as a national park in 1872, yet it was not intended to be a wilderness for all animals, and wolves were systematically destroyed by government employees until the final wolf in Yellowstone was killed in 1925 or 1926.[21] Much like Native Americans, wolves threatened an idealised version of the 'wilderness' in which the American population could be at one with nature without being threatened by it. Killing the wolves tamed nature 'just enough'. It meant that the wilderness could not seep out and threaten the livelihood of humans. Wolves, like most animals, do not recognise park boundaries and were a threat to domestic animals. By killing the wolves, the government and park officials were able to justify 'designated wildernesses' as being solely of use to mankind without any negative effects.

Wolves, then, were representative of what made the wilderness dangerous and untamed; they needed to be destroyed removing them from the human presence. My exploration of lycanthropy in *The Wolf Man*, and the pathologising of the werewolf, showed how the purpose of the werewolf texts became isolating the newly transformed victim of the curse in order to destroy them. The release of *The Wolf Man* also had

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[20] Theodore Roosevelt, *The Works of Theodore Roosevelt*, ed. by Herman Hagedorn, 2 vols (New York: Charles Scribner's Sons, 1927), p. 305.
[21] Marvin, p. 175.

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another effect on the werewolf: the wolf aspect of the werewolf became less pronounced and was subsumed by the human, or 'were', element. The werewolf, like the wolf before him, became symbolic and was used to convey another fear regarding the unified human subject: that the beast was always within, and the purpose of civilisation was to keep the monster from bursting through – something which it failed to do in werewolf narratives. As previously argued, the inclusion of the bite meant that it was possible for the viewer to be implicated as a potential victim of the werewolf's bite, and as an aggressor by becoming a werewolf themselves. In this case the bite was both a source of infection, and a catalyst for the human to degenerate into an animal-like state. The beast was both externalised and internalised. By concentrating on the innate beastliness of the human, the wolfish element was limited to the sound of howling. Boria Sax argues that the release of *The Wolf Man* meant that the 'werewolf in popular culture is no longer a person who is transformed into another species, but a hairy man with a lupine face'.[22] Rather than being a creature that moves from being a man to a wolf, the werewolf of *The Wolf Man* undergoes minimal transformation. Indeed the lupine qualities are almost entirely removed, much as the wolf was being removed from the landscape in America. It is a creature that is an emblem of human evil, just as the wolf was once used symbolically within Puritan writing.

Throughout my previous chapters I have shown, as Mech suggests, that the wolf has been used emblematically or symbolically. This has divorced the 'real' wolf from the wolf that exists in the literary imagination. Whilst the positive aspects of the wolf were

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[22] Boria Sax, *Imaginary Animals: The Monstrous, the Wondrous and the Human* (London: Reaktion Books, 2013), p. 234.

being celebrated, as previously stated, in the literature from the 1960s onwards, the

werewolf in many ways remained indicative of the fear of the creature itself. Additionally,

the horror of the 'real' wolf is subsumed by the werewolf, as Sax suggests. The wolf

disappears in preference of the werewolf as representing abnormal or aggressive human

nature. This, then, is the 'symbolic wolf' mentioned in my introduction: a creature who

does not pertain to any real-world counterpart but is entirely an invention of humanity.

The 'hairy man with a lupine face' may take the wolf's name but does not reflect the

animal itself, only the human construct. As explained in the introduction, it is now

commonplace to read the werewolf as symbolising 'the beast within' the human;

something which was always there but hidden behind the facade of civilisation.

The reading of the werewolf as 'the beast within' has been facilitated by

psychoanalytical readings of the text which concentrate on the human subject.

Williamson's *Darker Than You Think*, previously mentioned in the introduction, epitomises

the change in the werewolf from the beast without to the beast within. The novel

combines the Jungian 'shadow self' with genetics, evolution, and the universal

werewolf.[23] The novel removes the bite aspect, instead concentrating solely on the

internal impetus to become a werewolf. Will Barbee is genetically predisposed to become

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[23] Carl Jung describes the 'shadow self' as the unconscious side of the ego which remains hidden from the conscious self. Jung considers this aspect to have been lost by many people in civilised society. See: Carl Jung, *Analytical Psychology* (Abingdon, Oxon: Routledge, 2014), pp. 52-56; and, Stypczynski, p. 18. In *Darker Than You Think*, the Jungian concept of the 'shadow self' is expressed as repressed desires, in this case desires that are violent and sexual. Du Coudray acknowledges that Jung's ideas about the shadow self of humanity are not necessarily negative. Rather the shadow could also be an individual's repressed animal side. If this can be acknowledged there is the possibility that the elements of human and animal, society and instinct can work together to create a balanced individual. See: Du Coudray, *Curse of the Werewolf*, p. 93.

a werewolf as he is descended from *Homo lycanthropus*.[24] This genetic trait emerges

throughout the history of civilisation in the form of humanity's bloodiest acts. The catalyst

for Barbee to become wolf is the influence of a fellow shape-shifter who teaches him to

release his innate abilities. His transformation is not forced on him; rather it is a latent

characteristic. Barbee is the kin of the medicalised werewolves that were becoming

popular in the twentieth century. The novel suggests that all the incidences of man-into-

werewolf transformations are part of the narrative which has hidden the existence of

Homo lycanthropus. Williamson's werewolves are not a reflection of the uncomfortable

relationship between man and wolf. Ultimately, Barbee gives in to his desires and accepts

his inner beast in order to enact the enslavement of *Homo sapiens*.

Darker Than You Think is a pessimistic representation of the human psyche as

innately cruel and easily overcome by temptation. Moreover, in depicting and reading the

werewolf as a metaphor for human psychology, the wolf is lost; an idea that is shown in

the changing portrayals of the werewolf in their transformed state. In previous werewolf

texts there was, as I have shown, a tension between the wilderness without versus the

wilderness within. Novels such as *Dracula* present the wolf aspect of the werewolf as the

animal Other invading from the wilderness. In Williamson's novel the transformation of

the human subject into the werewolf is entirely driven from within. Will Barbee is an

example of what I deem to be an 'anthropocentric werewolf'. The anthropocentric

werewolf is used to signify, and is read as representing, that the human subject is

maintained only through civilisation, and critiques the cruelty of mankind to itself. This

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[24] Jack Williamson, *Darker Than You Think* (London: Gollancz, 2003), p. 219.

does not lead to a redemption of the 'wolf', rather the symbolic wolf is removed from the figure of the werewolf, as the wolf was removed from areas of wilderness.

The adapting figure of the werewolf as 'the beast within' captured the imagination of viewers and readers. Though, as I have shown, many early American werewolves were intrinsically linked to the wilderness, the trope of the 'anthropocentric werewolf', and usually anthropoid werewolf, was to become increasingly popular. By the time Michael Jackson released the music video to *Thriller* (1983), the werewolf had been given a nostalgic 1950s feel as the couple go to the movies and then into the woods beyond the cinema.[25] The audience needs only the darkened woods and the full moon to predict the lycanthropic transformation. The director, John Landis, felt only an outline of the stereotypical werewolf was needed; these tropes had become ubiquitous.[26] However, whilst the anthropocentric werewolf remained a popular form of the lycanthrope, the advent of the ecological movement offered an opportunity for returning the werewolf to both wolf and human. As greater consideration was given to how humanity engaged with nature, creatures which broke the illusion of clear boundaries between human and animal offered a challenge to dichotomous constructions of these categories. During the rise of ecology during the 1960s and 1970s, second-wave feminists were advocating feminism as an alternative way of co-existing with nature. Eco-feminism was put forward as a philosophy which promoted a return to the natural world in part to escape the limits of

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[25] The early Eighties featured several werewolf movies: *The Howling* (1981); the adaptation of Strieber's *The Wolfen*, called *Wolfen* (1981); and, most importantly, *An American Werewolf in London* (1981).
[26] Landis was also the director of *An American Werewolf in London* (1981) so he may have supposed that his audience would be familiar with his work.

patriarchy.[27] Werewolves appeared in feminist texts as a way of subverting masculine

control of both women and the natural world. This includes Suzy McKee Charnas' 'Boobs'

(1989) in which menstruation is replaced with lycanthropy;[28] and Angela Carter's

werewolves in *The Bloody Chamber* (1979), in which the wolfishness of werewolves and

their 'natural' existence gives Carter a space to explode gender stereotypes, and revel in

the pleasures of a body uncontrolled by the tenets of civilisation.[29] These texts will be

discussed in more detail in the next chapter regarding teen wolves; here, I will look at the

environmental overtones of other key ecofeminist writers.

The possibility of werewolves not being creatures of horror but of freedom is

explored in Tanith Lee's work, which is more overtly concerned with environmentalism. In

her werewolf novels, these 'monsters' offer another way of living which is in communion

with the natural world, and the humans are shown to be monstrous and unnatural.[30] In

her novel *Lycanthia* (1981), the human mob who attack the werewolves are described as

'a formless entity, some atrocious jelly-like excrescence gliding mindlessly in on the house

to devour it all'.[31] This group of people lose their individuality as they conform to societal

pressures. There is an irony, then, that the more the mob desperately tries to maintain the

premise of civilisation, the less human they become. Their attempts to protect the

boundaries between human and animal, and the sanctity of the human subject makes

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[27] Garrard, pp. 23-27.

[28] Despite the limited numbers of female werewolves, the connection between women, lycanthropy and the monthly cycles of menstruation have been previously explored. See: Du Coudray, *Curse of the Werewolf*, pp. 119-25.

[29] Wisker, 'At Home all was Blood and Feathers', in *Creepers*, ed. by Bloom, pp. 161-75.

[30] Lillian M. Heldreth, 'Tanith Lee's Werewolves Within: Reversals of Gothic Tradition', *Journal of the Fantastic in the Arts*, 2.1 (Spring 1989), 15-23.

[31] Tanith Lee, *Lycanthia* (London: Gollancz, 2013). Gollancz ebook.

them monstrous. Similarly, Ursula Le Guin uses werewolves to highlight the cruelty of humanity in 'The Wife's Story' (1982), which inverts the trope of lycanthropy.[32] Here the monster is a wolf who becomes human and the 'wife' of the tale is his mate. The narrative is told in the first-person and it is only at the end that the reader becomes aware that they are seeing through a wolf's eyes. The story ends with the male wolf being killed by the pack when he threatens to club his cubs to death once fully transformed into a human. Le Guin suggests that the wolf has more to fear from humans than the other way round. 'The Wife's Story' allows the animal to be the protagonist, the subject, of the narrative; it is the voice of the wolf which the reader experiences. Both Lee and Le Guin return the wolf to the werewolf; however, despite the sympathetic representations of the wolf, the (were)wolf and the human are still unable to live peacefully.

Written in the 1970s and 1980s, these 'feminist' werewolves emerge a little after Strieber's *The Wolfen,* and certainly after the growing awareness of ecology and environmentalism had had, as previously argued, an effect on popular culture. Concerning wolves, the seemingly positive redemption of the wilderness was complicated by the deep rooted emotional responses to the figure of the wolf. In 1973 wolves became the first officially endangered species under the USA's Endangered Species Act and were reintroduced to Yellowstone Park in 1995.[33] The re-introduction of the wolves to Yellowstone marked a new phase in Leopold's comments regarding the relationship between wolves, woods, and the wilderness, discussed in the previous chapter, which

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[32] The first werewolf story to invert lycanthropy so that a wolf becomes human is Manly Bannister's 'Eena' (1947) published in *Weird Tales Magazine*.
[33] Marvin, p. 175.

culminated in the statement that 'Wolves Change Rivers'.[34] This concept argues that top

predators such as wolves affect the grazing habits of herbivores allowing renewed growth

of vegetation which ultimately affects the movement of rivers.[35] Wolves, then, were

intimately connected with the notion of wilderness and the proliferation of trees. This

triangular relationship mimicked the tropes regarding the wilderness set out by the

Puritans, albeit more positively. Indeed, it is possible to hear Gothic echoes in the

language used to describe the relationship between wolves and their prey. This

relationship is referred to as the 'Ecology of Fear' and the environment created with the

re-introduction of wolves as 'Landscapes of Fear'.[36] The term 'landscapes of fear'

reverberates with earlier concerns regarding the wilderness as a liminal frontier filled with

'wild beasts'. Though the prey is no longer considered to be human, wolves are still

creatures which incite fear. Even the epithet 'top predator' suggests that they could

potentially threaten the place of humanity as the apex predator should their populations

not be controlled.

Though the re-introduction of wolves in the USA and mainland Europe has been

lauded as an attempt to redress previous wrongs committed by mankind towards wolves,

there are ethical concerns. 'Wolves, once fenced out of domestic spaces as undesirables,

are currently fenced in [. . .] which raises serious questions for some people about

whether ideologies are truly changing or if wolf management is merely a more benign

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[34] George Monbiot, 'For More Wonder Re-Wild the World', *TED Talks*
<https://www.youtube.com/watch?v=8rZzHkpyPkc> [accessed 29 January 2016].
[35] William J. Ripple and Robert L. Bechta, 'Wolves and the Ecology of Fear', *BioScience*, 54.8 (August 2004), 755-66.
[36] Ripple and Bechta, 'Wolves and the Ecology of Fear', 755-66; and, Adrian D. Mannin, Iain J. Gordon, and William J. Ripple, 'Restoring landscapes of fear with wolves in the Scottish Highlands', *Biological Conservation*, 142 (2009), 2314-21 (p. 2135).

alternative to a long-standing theme of human dominion'.[37] This quotation considers who

benefits most from environmentalism – human or animals, the wilderness or civilisation.

The opposition between being 'fenced out' and 'fenced in' echoes earlier concerns

regarding the wilderness, as well as the tension between the wilderness without versus

the wilderness within, and the transformation of the human subject into a werewolf.

'Fenced out' suggests the Puritan notion of the wilderness as a vast space threatening to

engulf pockets of human habitation, whilst 'fenced in' relates to the wilderness as

definable and controllable zones. The reintroduction of the wolf within the wilderness and

the understanding of what is a wilderness locates this creature as 'over there', away from

humanity portraying it as the animal Other, an idea I will return to in my final chapter.

Combined with the previous language regarding 'landscapes of fear', the wolf remains

symbolic of the wilderness and remains separated from humanity. It has been noted that

'the social representation of the wolf is inextricably tied to the idea of wilderness.

Whenever wolves approached human communities, this seemed to be interpreted as a

transgression of the symbolic boundary between the wild and the socialized'.[38] This

boundary between the wild and socialised, though 'symbolic', is a powerful means of

dividing humans from wolves. Animals that threaten it are considered dangerous. Wolves,

then, create a 'landscape of fear' where ever they (re)populate. Despite the growing

sympathy for wolves and calls for their reintroduction, the wolf remains caught in social

and cultural symbolism. The mythologising of the wolf is part of the creation of a

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[37] Van Horn, 'The Making of a Wilderness Icon', in *Animals and the Human Imagination*, ed. by Gross and Vallely, p. 223.
[38] Helene Figari and Ketil Skogen, 'Social representations of the wolf', *Acta Sociologica*, 54.4 (2011), 1-16 (p. 8).

'symbolic wolf'.

It is here that werewolf narratives are able to negotiate some of the difficulties of fearing and admiring the wolf. Literary texts are able to create alternative narratives that counter the negative portrayals of the wolf and, concomitantly, the werewolf. As Andrea Gutenberg argues, 'against the contemporary cultural background of revised notions of the body and the subject, namely as permeable, instable, and performative, the werewolf assumes special significance as a destabilizer of fixed identities'.[39] The werewolf can be re-imagined to explore and analyse the relationship between wolves and humans, continually transforming to reflect the changing attitudes of humanity to its lupine kin. It can also challenge the structures upon which this relationship is formed such as the binary opposition between human and animal, wilderness and civilisation. Its hybrid qualities allow it to morph and subvert the stability of the human subject. As a supernatural creature, the werewolf can exemplify how the image of the wolf has been informed by the human imagination. The horror of regressing or transforming into an animal-like state is exemplified in the fear and horror of Puritans towards the wilderness, and the possibility of the 'wild beasts and wild men' who they imagined existed in that space. The destruction of the wolves described in the previous two chapters could arguably be considered a natural response to the horror they invoke. The relationship between wolves and humans is a constantly changing process mediated by the 'symbolic wolf' that each society conjures. Though the figure of the werewolf can be both a reflection of our fear of wolves, and fuel our hatred of them, it can also help humanity

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[39] Gutenberg, 'Shapeshifters from the Wilderness', in *The Abject of Desire*, ed. by Kutzbach and Mueller, pp. 149-80 (p. 178).

understand the ambivalent relationship between humans and predatory animals.

The 'symbolic wolf' stands in for what we want to wolf to represent; it is a cultural construct maintained and disseminated through languages and images. *The Wild* acknowledges the weight of the cultural construct of the wolf. Within the novel, Bob refers to how humans view the wolf as 'the traditional monster' (165), 'the wolf of desolation' (221), and the 'beast of apocalypse' (188). The 'symbolic wolf' can be translated and transformed to meet the needs of society, whilst the emotional response is born by its real world counterpart. Wolves are hunted, protected, fenced in, and fenced out. The animal is rejected in preference to the human subject, wilderness in preference to civilisation. The wolf is recreated through language as a symbol of what is not human or, at least, what is not compatible with the idealised human subject. Strieber's novels negotiate the ways of viewing and engaging with the wilderness and wolves to suggest a complex and hybrid experience of being human in the natural world. The novel moves away from the horror of the early werewolves, the anthropocentric werewolf, and the notion of 'the beast within'. Instead it is more akin to revisionist accounts of werewolves, such as the previously mentioned feminist werewolves, and the changing ecological face of the werewolf. Strieber's use of the werewolf acknowledges its potential to rupture boundaries between species and challenge the opposition between man and wolf. As the opening quotation of this chapter showed, *The Wild* subverts the expectations of the reader by acknowledging one aspect of the wilderness and then undermining it through another point of view. In this way, the text allows multiple interpretations of the wilderness to be explored. The novel allows the reader insight into the experience of being the wolf as we gain insight into Bob's state of mind after transformation. The texts

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enacts hybridity itself. By exploring hybridity and how it challenges binary systems of understanding and taxonomic categories, I will argue that Strieber's novels express the beneficial possibilities of hybrid monsters such as the werewolf.

Strieber's Hybrid Monsters

Whilst my previous chapters considered the werewolf and the power of transformation, I want to turn now to hybridity and the threat of werewolves. Configured as monsters, werewolves threaten the notion of stable identities and fixed taxonomic categories such as *Homo sapiens* and *Canis lupus*, the reasoned human subject and the uncontrollable, unknowable wolf or animal Other. As a monstrous entity the animal Other has the potential to break boundaries, in particular when they refuse clear categorisation. Hurley suggests that werewolves are a site where human and animal collapses into one.[40] Concomitantly, the differentiation between wolf and human is shown to be unstable. My previous engagement with the work of natural history and science in relation to the (were)wolf suggests that one aim of these discourses is to define the animal and make it at least conceptually manageable, even if it remains an aggressive entity. Alternately as Hurley suggests, 'natural history provides a mechanism for producing monsters'.[41] Taxonomies draw attention to the limits of scientific knowledge by creating discrete species and, thus, the boundaries that can be collapsed by creatures that defy definition. Stephen Asma expresses the monstrous potential of the animal within scientific and

[40] Kelly Hurley, 'Abject and Grotesque', in *The Routledge Companion to Gothic*, ed. by Spooner and McEvoy, pp. 137-46 (p. 139).
[41] Hurley, 'British Gothic Fiction', in *The Cambridge Companion to Gothic Fiction*, ed. by Hogle, pp. 189-208 (p. 205).

cultural narratives: 'Animals are [. . .] conceptualized on a continuum of strangeness: first, non-native species, then familiar beasts with unfamiliar sizes or modified body parts, then hybrids of surprising combination, and finally, at the further margins, shape-shifters and indescribable creatures'.[42] This 'continuum of strangeness' locates shape-shifters further towards monstrosity than hybrids. The difference being that hybrids, such as griffins or centaurs, are stable forms of mixed identities whereas shape-shifters, such as selkies or the Greek god Zeus' animal transformations, move between differing states making them difficult to categorise definitively.

The terms hybrid and shape-shifter are not entirely separate either. The werewolf, in its myriad of guises, can manifest as hybrid and/or shape-shifter. It can move back and forth from a human form to a lupine form with no overlap between states: the human retains none of the memories of what they did in wolf-form and there is absolute distinction between the wolf and human mind. Alternatively, it can shift between states whilst retaining elements of each: accordingly the human retains certain preternatural qualities such as strength, superb hearing, or sight. As hybrids, werewolves disturb the notion of taxonomies and scientific explanation by combining two species. Elaine Graham argues that modernity is 'premised on the basis of clear taxonomic boundaries, but the very same imperative to make absolute distinctions and impermeable boundaries results also in the proliferation of "hybrids"'.[43] Hybrids are a result of attempts to categorise and collectivise the natural world. The occurrence of hybrids can be dealt with either through

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[42] Stephen T. Asma, *On Monsters: An Unnatural History of our Worst Fears* (Oxford: Oxford University Press, 2009), p. 26.
[43] Elaine L. Graham, *Representations of the post/human: Monsters, Aliens and Others in Popular Culture* (Manchester: Manchester University Press, 2002), p. 34.

their destruction, as seen in many early werewolf texts, or the creation of a new taxonomic category to contain them, or these two imperatives can work alongside one another as in the example of Van Helsing's taxonomy of the lycanthropic vampire. The threat of the werewolf and other transgressive hybrid monsters can only be contained with constant vigilance and maintenance of the boundaries.[44] Taxonomies allowed species to be classified and contained.

The notion of hybridity, or combining multiple species, is indicative of the Gothic element of nature as an excessive, uncontrollable force. This returns to the sense of the 'more than' element of the wolf which Gerard describes, and the preternaturally rapacious quality of both wolf and werewolf. In her discussion of how the monster explores the vulnerability of self, Margrit Shildrick argues that though the monster 'remains excessive of any category, it always claims us, always touches us and implicates us in its own becoming'.[45] We are shown our 'vulnerable self' in front of the monster. The monster shows the vulnerability of the borders of ourselves as it cannot be entirely pushed away as 'other'. As a hybrid monster, the werewolf threatens the human subject in multiple ways: by destruction of the somatic self (it will rip us apart); the threat of infection through its bite so that the victim becomes hybrid; and finally, in the transformation of self, the human subject is made vulnerable as the wolf bursts out of their skin. The werewolf, then, potentially threatens the human subject on multiple levels.

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[44] Botting, p. 10. Botting argues that when 'it comes to making monsters and identifying others, the dangers of blurring lines of demarcation, of losing distinction and separation, of dissolving values, meanings and identities require vigilant and vigorous attention' (*Gothic,* p. 10). The disgust and fear that monsters invoke confirms the need to maintain boundaries between species and identities.
[45] Margrit Shildrick, *Embodying the Monster: Encounters with the Vulnerable Self* (London: Sage Publications, 2002), p. 6.

My previous discussion of tropes of werewolf texts suggests that the human protagonists'

attempts to understand, control, and, if necessary destroy the werewolf, reveal the

ideology of mankind's dominion over the natural world. The werewolf as an animal Other

is objectified and then destroyed; its subjectivity is denied, its voice lost in the narrative.

Graham puts forth the idea that the monster must be spectacle as the word shares its

roots with the word 'demonstrate': it must function within the visible realm so that it can

effectively challenge the notions of the human subject.[46] Whilst the idea of the monster

critiquing boundaries suggests an element of active engagement, the notion of the

monster as spectacle returns it to being an object to be viewed by the human spectators.

Like the discovery of a new animal, the werewolf is viewed as a spectacle before being

categorised, and in many cases destroyed.[47]

Strieber's werewolves partially conform to being spectacles and objectified by the

human protagonists. However, they enact their hybridity in very different forms. The

Wolfen are more traditional creatures of horror. During her investigation of the murder of

two cops, Becky, one of the human protagonists, feels that this case 'with its overtones of

horror, was going to be unusually hard on her' (30). There is an element of the unknown

and the unnatural about the murder. The bodies of the two cops, victims of the Wolfen

discovered at the beginning of the novel, are described as sources of 'violence and horror'

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[46] Graham, p. 39.

[47] In my previous chapter, I argued that Stoker's Dracula was an early example of the need to categorise and destroy the werewolf. Other examples can be seen in: Algernon Blackwood's 'The Camp of the Dog' (1908), W. James Wintle's 'The Voice in the Night' (1921), Alan Sullivan's 'The Eyes of Sebastien' (1926), Seabury Quinn's 'The Man Who Cast No Shadow' (1927) and 'The Blood-Flowers' (1927), Manly Wade Wellman's 'The Horror Undying' (1936) and 'The Hairy Ones Shall Dance' (1938), Basil Copper's 'Cry Wolf' (1974), The Beast Must Die (1974), Gary Brandner's *The Howling* (1977) and its film adaptation *The Howling* (1981), *An American Werewolf in London* (1981), Stephen King's *Cycle of the Werewolf* (1983) and its film adaptation *Silver Bullet* (1985), and *Dog Soldiers* (2002).

(34). The Wolfen threaten the somatic integrity of the human subject by laying bare and ripping open the flesh. The presentation of the broken body breaks the boundary of the skin showing the susceptibility of the human subject as a whole.[48] In this way the Wolfen makes the reader recognise, to use Shildrick's term, the 'vulnerability of the self'. Following the first attack, it is supposed that trained dogs have attacked them. Yet the animal specialists inform the detectives that dogs do not gut their prey, and that the paw prints found at the scene belong to a 'monster' (26). Later, Becky decides that the attackers are not wolves because: 'Wolves, she knew, have never been implicated in a human killing' (70). In using animal biology and popular knowledge, Becky and her partner are able to conclude that this cannot be the work of either 'natural' dogs or wolves. This denies the Wolfen identity as either a domestic or wild animal.

The definition of the Wolfen as not-dog and not-wolf gives an insight into how humans classify animality. Dogs are domestic animals and, as my previous discussion of dogs in *Dracula* shows, they are symbolic of mankind's power over animals. Dogs represent how humanity can tame and train animals, proving their dominion over the natural world. Dogs as domestic animals stand in opposition to wolves as symbolic of 'pure' wilderness. These are the two models of canine behaviour that the detectives rely on in the novel; they frame how the humans in the novel understand their relationship with the Wolfen. In turn they reflect the binary conceptualisation of these terms which has been explored in the previous chapters. Wolf-hybrids, which can be read to include werewolves, challenge 'the boundaries between the wild and humanized – between

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[48] Xavier Aldana Reyes, *Body Gothic* (Cardiff: University of Wales Press, 2014), p. 17.

wildlife and domestic animals – [and] it is likely that the mere existence of wolf hybrids creates confusion, reminding us of the socially constructed nature of the concept of "species"'.[49] They rupture taxonomic categories, uncovering the fallacy of scientific power in controlling and ordering the world. In cases where wolves and domestic dogs interbreed, both environmentalists and anti-wolf groups agree that the offspring must be destroyed.[50] The view on both sides it that wolf-hybrids destroy the purity of wolves. The reputation of dogs as 'man's best friend' and wolves as 'pure wilderness', and 'the enemy of mankind', means that hybrids of the two are particularly hated. The Wolfen's hybrid nature means that they do not sit within any definition of animal behaviour.

The behaviour of the Wolfen confirms their identity as, at this point in the novel, unnatural creatures neither dog, wolf, nor human. At the beginning of the novel, the Wolfen cannot be easily contained within a recognised taxonomic category. They are not entirely wolf nor dog and have features such as 'long finger-like paws' (143). They are also not human; their 'faces were not even a little human but they were clearly intelligent' (125). Doctor Ferguson, who specialises in natural history, comments that 'whatever made these pawprints is outside of science' (105). Being 'outside science' in this case means being outside rationality, as well as judicial and moral structures of behaviour. They are outside the control of the language of science and are supernatural creatures that cannot be understood, defying categorisation. They are described as creatures 'from a nightmare' (149), indicative that they are unreal and come from the human imagination. Yet Ferguson

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[49] Figari and Skogen, 1-16 (pp. 8-9).
[50] Figari and Skogen, 1-16 (p. 8); and, Ketil Skogen, Isabelle Mauz, and Olve Krange, 'Cry Wolf! Narratives of Wolf Recovery in France and Norway', *Rural Sociology*, 73.1 (2008), 105-33 (p. 15).

also calls them a 'monstrous animal', suggesting that they are a product of nature, albeit a Gothic version of natural selection. As the novel moves on, it becomes clear that these creatures are preternatural rather than supernatural, and they are allocated a taxonomic category by Ferguson, an idea which I will explore later in this chapter. The Wolfen are hybrids rather than shapeshifters, as they cannot transform from one state to another nor 'create' other werewolves from humans through bite.

As the Wolfen's bite does not cause lycanthropy, they do not threaten the physical purity of the human subject, but their hybridity undermines the superiority of human power over the natural world. The Wolfen embody the fear of wolves by being hyper-intelligent and violent. Though they cannot entirely understand human language they 'knew certain words that had been handed down from generation to generation', and when they attack it is with intent, 'ripping full of rage' (180), and their faces betray 'the sheer voraciousness of the creature' (149). In my discussion of *Dracula,* I explored how Emily Gerard's ferocious 'flesh and blood wolf' stands behind the Romanian werewolf of superstition as a means of understanding the Romanian peasants' preternatural fear of the wolf. The Romanian wolves are considered to be so rapacious that their violence can only be explained through the supernatural or unnatural addition of human intellect. Gerard's description of the Romanian wolves is not dissimilar from the descriptions of wolves in Puritan texts or early taxonomies. Similarly, during the settlement of the United States in the nineteenth century, individual wolves would earn the reputation of 'possessing almost supernatural qualities allowing them to outwit even the best

trappers'.[51] Excessive intelligence was a marker of the supernatural or the Gothic quality

of wolves. As argued in my previous chapters, intelligence or cunning in animals suggested

that the mental capacity of the creature was approaching that of human intellect. This

threatened the superiority of man as a rational creature and suggested that an animal, in

this case the wolf, was beyond rational and scientific understanding. According to Gerard,

the pathological fear of the wolf bred the belief in werewolves in Romania. Strieber

reverses this relationship by suggesting that the Wolfen help to explain the enmity

between man and wolves. Ferguson realises 'the innocent timber wolf [. . .] was not the

enemy. Lurking back there in the shadows, perhaps along the path to the well, was the

real enemy – unnoticed, patient, lethal beyond imagining' (143). Strieber's werewolf-

creatures are the cause of the hatred between man and wolf, and not a Gothic reflection

of it. The Wolfen are the embodiment of the ferocious, rapacious, and cunning 'symbolic

wolf' of nightmares, and the real wolves are the victim of the fear they invoked. Ferguson

suggests that humanity 'killed off the innocent timber wolf' (143) in a futile reaction to

the threat from the Wolfen. Strieber's narrative enacts my previous argument that the

wolf disappears in preference to the werewolf which functions as the 'symbolic wolf'. The

real wolf was killed but its alter-ego, the creature from human nightmare, survived

unnoticed. Furthermore, this explanation for the hatred of mankind towards wolves

shows the impact of negative portrayals of the wolf as a monstrous animal Other.

In comparison to the hybrid and horrifying Wolfen, Bob the werewolf, once

transformed from man into a wolf, is not a threat to humanity. His physical change makes

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[51] Mech, *The Wolf*, p. 327.

him appear 'a wolf, a perfect wolf [. . .]. There was nothing at all human about him' (216). The transformation occurs after he interacts with a wolf in the zoo. Bob notes the wolf stares at him with 'almost supernatural concentration' (9). The use of the term 'supernatural' places his transformation outside the realms of rational thought. As a child, Bob fantasised that 'he was a magic wolf, and could run through the night sky' (5). Bob has previously idealised transformation, seeing it as a source of wonder and not horror, as it was for early American settlers who encountered the wilderness. The description of his transformation suggests that the wolf whom he encounters in the zoo calls upon him to transform. As he fights his urge to transform he realises that 'he *wanted to*, his body *wanted to*, it had wanted to all day, to just burst its old skin and become the new, magical self that belonged to the wild' (90). This transformation scene, like previous werewolf transformation scenes, returns to the fragility of the human skin to maintain the integrity of the human subject as a physical entity. Whilst the Wolfen show the vulnerability of the self to attack, Bob's transformation shows the susceptibility of the human subject to internal changes. He is becoming the animal Other and, more importantly, he wants to transform. The balance between the outside influence – the wolf's stare – and the internal desire to transform reflects the tensions between inner and outer wilderness. However, Bob's transformation culminates from a hybrid of inner and outer forces. His body's desire to transform suggests that the individual human subject is more fluid than science, and society, suggests, and would want it to be. Instead, it is potentially transgressive breaking apart the idea of the stable human subject.

The explanation for Bob's transformation in the novel is given by Joe, the Native American character. He explains: 'Each human soul contains a little dust from some other

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species' (182). That species can then call on the human to change. This explanation is, to use Ferguson's words, 'outside of science' and falls beyond the remit of rational explanation. Bob already contained an aspect of wolf and this allowed him to transform. He was already predisposed to transformation; his identity as a human subject already contained an aspect of the animal Other. In the same way, and as explored in my analysis of *Dracula*, Lucy's somnambulism and femininity made her easy prey for Dracula and facilitated her transformation. Lucy's transformation due to her inherent animality and her subsequent destruction reflects the nineteenth century as a period of time with 'increasingly tightly defined notions of civilisation and civility: with explicit expressions of denial that there was room for animality in humanity'.[52] Lucy must be killed, as must Count Dracula, because they threaten the boundary between human and animal. Rather than ending in the destruction of the wolf-human hybrid, *The Wild* offers a more sympathetic view of hybridity. Bob's transformation is not a sign of his inherent weakness, uniquely, as all humans have this 'dust' within them. Though preternatural, Bob's lycanthropy is not unnatural. His transformation is a sign that the 'spirit of man' was 'finally returning to the wild from which it had come [. . .] bringing the gift of intellect with it' (315). This line suggests that humanity's attempts to separate itself from the wild, such as the repression and control of the wilderness, are futile as mankind is of the wild itself. Bob is the future of both mankind and wolfkind combining the senses and intellect of both. Where the Wolfen are more obviously a creature of horror, Bob's hybridity is positive.

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[52] Rob Boddice (ed.), 'Introduction', in *Anthropocentrism: Humans, Animals, Environments* (Leiden: Koninklijke Brill NV, 2011), pp. 1-18 (p. 9).

Bob's transformation is not entirely without horror, however. At first Bob is frightened by the change of his body. This fear is centred upon the loss of language which he relates to his identity as a human subject. His change of shape means that he cannot speak, instead he can smell: 'the few odours he could verbally identify expanded by a thousandfold into a non-verbal catalogue' (140). The stress on the term 'verbal' shows Bob's requirement that language be something that can be voiced. He states that he 'was a man, and verbal' (140), and that due to the transformation he 'had been reduced to a rude state indeed, given this minor voice, capable of no formed words' (243). Bob conforms to the belief that verbal language allows him to be a human subject. Without words he is 'voiceless' both in the sense that he cannot express himself but also in the sense that he is denied subjecthood, an idea which I will explore further in my final chapter. However, as the objectification of Dracula discussed in the first chapter shows, being able to verbalise yourself as an 'I' does not prevent you from being objectified as a beast. The parameters of what constitutes language, subjecthood, and the boundary between human and animal are mutable. They are predicated on the binary opposition between terms such as wilderness and civilisation, animal and human, object and subject. By seeing his subjectivity as being linked to a verbal language, Bob denies his new hybrid identity. The narrative follows Bob coming to terms with this hybridity. He realises by the end of the novel that wolves 'had a language, he could see, hear and smell that' (280). He is able to be 'a man, and feel he was a man, but he was also a *wolf*, every inch of him' (280). His sense of subjecthood multiplies to allow for both identities and he discovers that the language of both is valid. Bob's hybridity celebrates being both wolf and man.

Bob's positive hybridity benefits both wolves and humans suggesting that the

absolutism of species can be damaging to both. Whilst my discussion of hybridity in this

section has considered how the werewolf challenges the sanctity of the human subject

and the inviolable superiority of the human species, the wolf has also been

conceptualised as 'pure'. As my discussion of wolf-dogs, hybrid wolves, and the Wolfen

showed, the need to maintain boundaries between species can lead to violence towards

those animals that cannot be categorised. Following on from this, I want to show the

relationship between hybridity and physical spaces within the novels. In my previous

chapter, I explored the relationship between wolves and the wilderness. Wolves, as a

symbolic creature, are seen as an 'icon of wilderness', and wolf-dogs are much hated

because they challenge the demarcation between wild and domestic.[53] Wolves are

described as 'wild and pure';[54] and 'powerful symbols of the wilderness'.[55] Though these

descriptions are not negative per se they create the parameters for monitoring what is

'natural' or 'unnatural' behaviour in wolves. The purity of wolves is a slippery concept.

Whilst for environmentalists the wolf is signifier of the wilderness returned, undamaged

and undaunted, this is arguably an idealised form of the wilderness that exists only in the

imagination of these campaigners. Alternatively those who have antagonistic feelings

towards the wolf may claim that the wolves in their area are 'unnatural', and

consequently not deserving of protection. For example, though biologists argue that

scavenging for food near human habitation is 'natural' wolf behaviour, people have an

image of wolves 'as we see them on television: as living in – and presumably preferring –

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[53] Van Horn, 'The Making of a Wilderness Icon', in *Animals and the Human Imagination*, ed. by Gross and Vallely p. 206.
[54] Figari and Skogen, 1-16 (p. 6).
[55] Skogen, Mauz, and Krange, 105-33 (p. 126).

remote wilderness areas. Compared to this image, urbanite wolves may seem unnatural and frightening'.[56] Wolves who approach areas that have been cultivated by humans are considered not to be 'real wolves'; instead they must be 'hybrids' in some way, tainted by their association with humans so that they lose their 'pure' status.[57] 'Natural' wolves should show fear of humanity. This ensures that they respect the boundaries between wilderness and civilisation, and confirms the position of humanity at the apex of living creatures. By transgressing these boundaries a wolf shows itself to be unnatural and, accordingly, it is justifiable that humans want to destroy it. The physical space a wolf or werewolf inhabits relates to the notion of hybridity. The wolf must remain in the wilderness, and mankind in or near civilisation.

Werewolves in the City: Zoos, Taxonomies, and Science

In both Strieber's novels, attention is drawn to the location of the werewolves and how they interact with this space. Once transformed, Bob starts travelling away from the city 'putting as much distance as he could between himself and the human world' (221). He acknowledges that his presence in the city means that 'seven million lethal human creatures were stifled with fear' because '[a]ncient terrors were invoked' (188), with a wolf loose in the city. The human population sees only the threatening incarnation of the symbolic wolf, the 'beast of apocalypse' (188). Comparatively, the presence of the Wolfen in the city, as 'urbanite' wolves, is as threatening as their hybrid wolf-human qualities. The

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[56] Skogen, Mauz, and Krange, 105-33 (p. 112).
[57] Figari and Skogen, 1-16 (p. 12).

Wolfen exhibit hybrid behaviour eschewing what is deemed to be the 'natural' habitat for wild animals, and failing to show the proper fear of humanity. Later in the novel, it is explicitly stated that 'wolves were wild and never accompanied the packs [of Wolfen] into the cities' (180). The novel is complicit in depicting wolves as 'wild' and uninterested in travelling into areas populated by humans. The Wolfen are horrifying because they are not entirely 'wild' nor entirely 'civilised', rather they are hybrid, and this hybridity is expressed in their transgression into urban spaces. Both novels suggest that real wolves should exist in areas where there are few humans. However, the novels present attempts to separate humans from wild beasts and the wilderness as complex and rarely successful.

In *The Wild,* Bob is not the only hybrid creature. Bob comes across coy-dogs living in Central Park, New York City. The symbolism of Central Park, as an engineered zone of semi-wilderness, is complimented with the coy-dogs as symbols of hybridity. These animals are described as 'the legendary coydogs of New England, a strong cross between the coyote and the dog, among the smartest animals nature has ever produced' (172). This description reveals them not as unnatural but a product of evolution. They are 'strong' and 'smart', suggesting that they are superior to either the dog or the coyote. As hybrids they contain the best of both creatures and are able to live in the heart of the city undetected, much like the Wolfen. However, they are also 'notorious dog murderers' and 'wiry little monsters' (172). Despite their superiority their hybrid nature still makes them monstrous; indeed, that they are stronger and smarter can be seen as a reflection of their monstrosity. Like the Wolfen, who also exhibit excessive intelligence and strength, they threaten human security, which is manifested in their attacks on dogs as symbols of domesticity and humanity's control of animals. The threat to dogs from wolves and wolf-

like humans is a trope that I explored in *Dracula*. Coy-dogs, like wolf-dogs and the Wolfen,

challenge taxonomic categories, scientific notions of species, and physically threaten

humans.

The location of the coy-dogs in Central Park functions as a further reflection of

hybridity within the novels. In the centre of the heavily populated Manhattan, Central

Park functions as a green zone. It is a small, controlled space that simulates the wilderness

for the urban population as an uplifting space. Though the park is clearly manmade, Bob

discovers 'there were smells that seemed to penetrate instantly to the core of his soul,

smells that he remembered from some childhood, perhaps his own, perhaps that of the

wolf' (170). Bob's hybrid response to Central Park, as both wolf and human, suggests that

it succeeds in being a hybrid space itself. Despite the landscaping and management

enacted by human hands, it is still a space of 'nature'. This seems to suggest that the

presence of mankind does not preclude the possibility of an area being 'natural', or

'wilderness'. As argued in the previous chapter, the concept of wilderness as a space

devoid of human influence forms part of American ideas about wilderness spaces and

national parks. Bob's experience of Central Park suggests that humans and the wilderness

are not diametrically opposed. Rather they can co-exist just as Bob comes to accept being

a wolf. The possibility of wildness existing in Central Park recurs in *The Wolfen.* When a

journalist comes across the Wolfen's temporary den it is described as a 'savage, inhuman

place' (227). Though this description is more horrific than Bob's experience of Central

Park, the presence of the Wolfen's den, like the coy-dogs, suggests that it is not entirely

possible to remove the wilderness from the city. Like the animal-dust within Bob that

causes him to transform, there is no clear demarcation between wilderness and

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civilisation or human and animal. They are intrinsic to one another.

The presence of the Wolfen in Central Park and the horror this causes in the human observer suggests that humans fear the wilderness' return to the city. Moreover, this sense of horror is also caused by the possibility that civilisation and wilderness are not separate and 'pure', but interconnected and hybrid. Robert Mighall uses Strieber's novel as an example of the Gothic city in which 'mutant terrors [the Wolfen] lurk within and beneath the decaying infrastructure of the rational, grid-like New York City, and prey on the world that has swept that out of sight'.[58] Mighall's description suggests that the Wolfen show the weakness of civilisation which has grown complacent to danger and threats from within and without. In the novel, the Wolfen describe cities as places that 'kept herds of men closely gathered so that hunting was easy' (181). This language infers that humans are cattle and, therefore, prey. They, like Harker, have become complacent about the safety of the cities. They are also domesticated prey suggesting that humanity has become passive rather than an active hunter. As Becky states: 'Man had always confronted nature by beating it down' (193), something which is evident in early American Gothic texts such as *Edgar Huntly.* Unlike Huntly, the human population of the city in *The Wolfen* has not been 'baptised in blood' in order to allow them to acknowledge the dangers of the wilderness and the need to protect the boundaries between wilderness and civilisation. The Wolfen disturb this boundary and, through their hybrid qualities, threaten both the human subject and human civilisation.

This failure of humanity to control the natural world opens *The Wild.* Bob's

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[58] Robert Mighall, 'Gothic Cities', in *The Routledge Companion to Gothic*, ed. by Spooner and McEvoy, pp. 54-62 (p. 57).

transformation is brought about by a 'North American timber wolf', an 'animal [that] was part of the past [. . .] in the middle of a zoo in the middle of a city' (12). The mention of the past suggests that the wolf is a Gothic remnant, symbolic of a time before mankind controlled North America. Its location in the zoo represents the attempts of civilisation to control the wilderness and wild animals. As Tora Holmberg suggests, through the use of natural history, the labelling of the animal with its taxonomic designation, and the cages themselves, zoos attempt to bring order to the perceived disorder of the natural world.[59] Donna Haraway draws attention to the root of the word 'species' which has overtones of 'to look' and 'to behold' – activities undertaken at zoos.[60] Not only is the animal framed by the cage and labelled, it is also potentially objectified by the onlookers. Zoos attempt to pacify the wildness of the animal and contain its behaviour. Yet in constructing these boundaries, zoos also draw attention to the wildness hidden beneath the taxonomy, and the fact that any 'imagined state of purity and fixity is a fiction'.[61] It is notable that wolves appear in zoos in both *The Wild* and *Dracula,* texts which deal with lycanthropy. Both are inner city zoos which have, according to Ritvo, historically represented the idea of imperialism and colonisation of the natural world. However, in both cases, the zoo fails to keep the animal and the human apart. In *Dracula*, Bersicker escapes from London Zoo, proving that the bars are unable to keep the wolf caged, whereas in *The Wild*, the moment that the wolf stares into Bob's eyes causes his transformation. Despite the attempts to pacify the wolf, both narratives show the animal successfully outmanoeuvring

[59] Tora Holmberg, *Urban Animals: Crowding in Zoocities* (Abingdon, Oxon: Routledge, 2015), p. 3.
[60] Donna Haraway, *When Species Meet* (London: University of Minnesota Press, 2008), p. 17.
[61] Graham, p. 36.

the human. Strieber's narrative is perhaps more evocative; by allowing the wolf to look

back at the human, it opens the possibility of the animal as a subject. This look between

human and animal can have immense power, an idea which I will return to in my next

chapter. In this scenario, the physical barriers of the zoo, and concomitant separation

through the language of natural history, are unable to maintain the difference between

man and animal. Instead, Bob becomes a hybrid creature who embodies both wolf and

man, despite society's attempts to destroy the wolf and keep the wilderness separate

from civilisation.

The demarcation between wild and domestic, and the importance of killing wolves

to maintain this boundary, is found in the treatment of urban wolves in *The Wild.*

Following his transformation, Bob is taken to the pound after a neighbour reports that his

wife, Cindy, is keeping a wolf. Despite her protestations that he is a large dog, the owners

of the pound decide that Bob is a wolf and must be put down. Stephen Bostock suggests

that the word 'wild' 'still carries suggestions of being 'uncontrolled, dangerous, and unlike

properly domesticated animals'.[62] An animal that is perceived as being wild, such as the

wolf, cannot be kept as a pet and must be confined in a zoo if it is to remain within an

urban setting, such as Manhattan. Bob's presence as an uncaged wolf threatens the clear

delineation between civilised city and threatening wilderness and, as a consequence, like

any monster, he must be destroyed.[63] Bob's attempts to speak and explain he is a man

whilst at the pound confuse and upset the workers at the pound and they comment that:

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[62] Stephen St C. Bostock, *Zoos and Animal Right: The Ethics of Keeping Animals* (London: Routledge, 1993), pp. 51-53.
[63] Holmberg, p. 7.

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'"there ain't no wolf that screams like a man. Ain't no wolf"' (142). His behaviour marks

him out as 'not wolf', like the Wolfen, because he is aping human behaviour. The pound-

workers decide that he 'is a highly unusual breed of wolf, perhaps Russian or Chinese in

origin, possibly imported to serve a ritual purpose within the voodoo community' (144),

and refer to him as a 'Voodoo Wolf' (142). The supernatural is used as an explanation for

his 'unusual' behaviour. As Bob's time in the pound is brief, these ideas are only briefly

touched on, and little information is given about the 'voodoo community' in New York.

However, the notion that he has been artificially bred returns to the idea of taxonomic

purity: he is not fully wolf nor is he a native breed, and has disturbing qualities which

invoke horror in the human onlookers. The vet at the pound wants to dissect him in order

to discover what allows him to vocalise like a human. The unnatural or hybrid element of

Bob is explained first through the supernatural aspect of voodoo, and then demystified

through scientific dissection. Though the workers at the pound are frightened by the

presence of Bob, the power of science is used to tame the Gothic, unexplainable elements

of nature. Yet he must still be killed to ensure that the threat of the monstrous beast is

removed. As the opening chapter argued, the only good werewolf is a dead werewolf, and

the language of science can be invoked to control this supernatural, hybrid creature.

The failure of science, in the words of Van Helsing, 'to explain all' is expressed by

Bob. He is 'furious at science for giving him no hint at all that this could happen. He had

grown up in the illusion that there is something fundamentally stable about the universe'

(121). This comment elucidates how scientific language has at once created and

maintained the absolute differences between animal and human. Bob's son explains,

'"One of the greatest achievements of civilization might well be that it has contained the

mind and shorn it of its ability to project into physical reality"' (130). Science and

civilisation are not only means of containing the non-human natural world, but have also

shaped and informed the human experience. Civilisation has become the means of

stabilising the human mind and their experience of the world in order to maintain the

boundaries of the human subject as discrete and inviolable. As Graham argues, science

has become 'the sole mediator – the representative – of nature'.[64] The reliance on science

to explain the existence of werewolves can be seen in *Dracula*, especially in the function

of Van Helsing, and earlier werewolf texts. This use of science conforms to Graham's

comments on 'ontological hygiene' by which she means attempts to separate the human

from the non-human animal, wilderness from civilisation, nature from culture.[65] As I

previously explored, hybrid creatures such as werewolves and wolf-dogs challenge the

'ontological hygiene' of species and taxonomic categories. Hybridity shows the

demarcation between living creatures and spaces to be nebulous. In Strieber's novels, the

Wolfen can live in the heart of New York, coy-dogs exist in Central Park, and humans

contain the 'dust' from other species allowing them to transform into other creatures.

In order to create a unified sense of human society and the human subject,

expressions of 'otherness' have been limited. Jeffrey J. Cohen's comments on collective

identity are relevant here regarding the function of science, identity, and monstrosity.

Though talking about culture, he writes that collective 'identity is [. . .] the culmination of

energetic processes of remembering, of anchoring an uncertain present in a fantastically

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[64] Graham, p. 34.
[65] Graham, p. 35.

stable past'.[66] This 'fantastically stable past' could refer to wilderness spaces and national

parks as Gothic nature which I explored in the previous chapter. Alternatively, it suggests

that the 'dust' of other species has to be, if not entirely rejected, at least hidden and

replaced with a 'stable past'. The cohesion of human identity into a stable form through

the forces of civilisation belies the complexity of human relationships with wolves and the

wilderness. Bob's transformation forces him to face the complex and contradictory

relationship that he has with the possibility of a hybrid identity. Strieber describes that in

human form, pre-transformation, a '[l]ove of trees, of animals, of the whole intricate,

savage reality of the wild had always sustained Bob' (5). Yet on being transformed, Bob

realises that the 'wild was not freedom at all; the wild was a terrible bondage. Man was

free' (190), and, by the end of the novel, he confirms that the 'wild was in him, the very

wild, the unchained, the innocent, the terrible wild' (207). These extreme fluctuations in

emotions, like his fear at the loss of verbal language, express the intricacy of the human

relationship with the wilderness and wolves. They show the instability of identity,

reviewing the idea of the existence of stable boundaries between human and animal. The

wild and the natural world is idealised from a distance, threatening in proximity, and then

finally coalesced through long term experience. Bob's transformation forces him to

acknowledge the power of hybridity in breaking the boundaries between species and

identities. His 'change had been a matter of the wall against this kind of belief breaking

down in him' (247). The term 'wall' relates to the separation between wolves and

humans, wilderness and civilisation, which has been constructed and maintained by

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[66] Jeffrey J. Cohen, *Hybridity, Identity, and Monstrosity in Medieval Britain: On Difficult Middles* (New York and Basingstoke: Palgrave Macmillan, 2006), p. 81.

society – a wall that the hybrid qualities of the werewolf disintegrate.

Ultimately the discoveries of science are rejected in *The Wild* in preference of a more symbiotic experience of the natural world which eschews simple scientific explanation. In comparison, science and taxonomy play a far greater role in exploring the existence of the hybrid Wolfen. The role of Doctor Ferguson mirrors that of Van Helsing in *Dracula*. He creates the taxonomic category *Canis lupus sapien* which encompasses the hybrid nature of the Wolfen inside a discrete category.[67] As a man of science, Ferguson takes on the role of mediating the Wolfen for society. By giving them a taxonomic name, he creates a clear representation of them which demarcates the boundaries of what they are. They are no longer simply not-dog or not-wolf, they are *Canis lupus sapien.* Whilst the two detectives locate the Wolfen, expressing the function of detectives in earlier pulp fiction narratives, Ferguson labels them. He configures the Wolfen as scientific discoveries. Despite being described as 'a completely separate species of intelligent creature', Ferguson calls them 'a frightening discovery, but [. . .] one of awesome wonder' (140). The words 'frightening' and 'awesome' return to Burke's discussions of the sublime. The Wolfen, then, are creatures of the Gothic in a way that supersedes Burke's account of the Gothic potential of wolves. Yet Ferguson perceives the Wolfen as something to be 'discovered' like a scientific find. This assumes that Ferguson and the detectives take the active role, that of the subject, in discovering the Wolfen. The Wolfen, although they are

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[67] In Williamson's *Darker Than You Think*, previously discussed, the werewolves are called Homo lycanthropus. In *The Wolfen*, they are dubbed Canis lupus sapiens. More recently, werewolves were classified in J. K. Rowling's *Fantastic Beasts and Where to Find Them* (2001) as XXXXX, the most dangerous classification, suggesting they pose a serious threat to humans. They are, also, both a Being and Beast. They are classified as Beings whilst in human form and Beasts in their transformed state. See: J. K. Rowling, *Fantastic Beasts and Where to Find Them* (London: Bloomsbury, 2001), p. 41.

as intelligent as humans, are depicted as objects to be discovered. From the human position, they are passive. The name chosen by Ferguson ultimately betrays his inability to fully represent and mediate the Wolfen as aspects of the natural world. Ferguson's decision to eschew the binomial format of taxonomic classification suggests that the Wolfen are excessive. The addition of *sapien* to *Canis lupus* is slightly clumsy. The Wolfen break the rules of naming with their hybrid excess; they are unable to be confined within two terms. Like other hybrid monsters they are at once 'fanciful [. . .] but also real [. . .], and the scientific demystification happens only slowly and laboriously'.[68] Despite Ferguson's efforts to objectify and comprehend the Wolfen through taxonomy, they remain unquantifiable to a certain extent. The Wolfen's nebulous identity serves as a reminder that they are symbolic of Gothic nature. They are creatures of nature and, yet, their existence subverts notions of scientific classification.

Moreover, the Wolfen's existence challenges perceptions of animal rights and the notion of language. According to Mary Midgley, the idea of extending rights to animals has been questioned because they do not have language or 'a voice'.[69] This debate is expressed in *The Wild* through Bob's fear that he has lost his verbal language and is, therefore, no longer a human subject. Bob comes to accept that his understanding of language is based on a human understanding of the need to vocalise words. In comparison, during the course of *The Wolfen*, it is shown that the Wolfen have a 'language of movements, growls and gestures that communicated so much without the

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[68] Asma, p. 125.
[69] Mary Midgley, *Animals and Why They Matter* (Athens, Georgia: The University of Georgia Press, 1983), pp. 54-55.

need for articulated words' (224). Ferguson discovers that they once communicated with humans who hunted alongside them. He hopes to learn this language in order to allow 'richer communication between this extraordinary species and modern science' (143). The Wolfen's intelligence, hybridity, and communication skills leads to the realisation that 'they weren't animals at all, were they? [. . .] Although they were intelligent they couldn't be called humans. Or could they? Did they have civil rights, duties, obligations?' (196). These statements are predicated on the idea that humans and animals stand in opposition, failing to recognise that humans are also animals. Rights then are a human privilege that can only be extended to those of intelligence – an intelligence based on the presence of verbal language. The Wolfen, in their hybridity, challenge the idea that there is a clear binary distinction between the categories of 'animal' and 'human'. They also challenge the uniqueness of the human as the only creature capable of being a 'subject'. The Wolfen stand, to use the term coined by Hinds in her discussion of *Edgar Huntly,* at a 'taxonomic frontier', one which Ferguson is unable to conquer. Unlike Van Helsing, his taxonomy of the werewolf does not entirely subdue them and indeed they ultimately kill him. The novel ends with neither humans nor Wolfen victorious so that the future between the two species remains at an impasse. As the Wolfen are shown to have language and are, as a result, extended subjectivity, the death of the werewolf cannot end the novel. The novel allows the reader to inhabit both the space of the human and Wolfen protagonists. Hybridity, in the form of the Wolfen, forces humanity to question its presumed superiority.

The Wild also depicts hybridity as open-ended. Bob is not killed but escapes New York City. On his journey north, he meets a pack of wolves who have crossed the border

into the state of New York in order to scavenge food. He joins the pack and his family transform in order to stay with him; rather than Cindy saving Bob and returning him to 'civilisation', she decides to join him. He acknowledges that humans are threatening to wolves because they were 'eager to kill the evil thing of the forest' (258), and that it is safer for the pack away from humans. Bob encourages them to return north 'into the freedom and safety of the wild' (315). Bob's transformation suggests that it is possible to relinquish clear-cut boundaries between species. He moves from recognising only the human as a subject with a voice, to acknowledging the wolf's voice and subjectivity. Intelligence in wolves is not seen as a threatening or supernatural quality, as with Gerard's description of the Romanian werewolves or the Wolfen. The 'spirit of man' combines with that of the wolf in order to ensure the survival of the wolf pack. Hybridity is celebrated as a hopeful future for man and wolf, and lycanthropy is the means by which the human subject can recognise the wolf subject. Like the end of *The Wolfen* there is a sense of ambivalence or impasse. Once transformed, Bob and his family disappear into the wilderness. Though they are not killed, and the reader is led to believe they will survive, the werewolf is still removed from the arena of man – the city. This ending is neither kill nor cure, but it does suggest that the place for werewolves is in the wilderness 'over there'.

These novels, then, suggest the power of the idea of hybridity without it being fully realised. Strieber's human-wolf hybrids challenge the discrete notions of humans and animals, wilderness and civilisation, but also offer the possibility that human society can survive the destruction of these categories. They suggest that it is not only humans that can be considered subjects and that there is a space for the wolf's voice. By conflating and

combining the two, Strieber's hybrid werewolves remove the distance between the

human subject and what is perceived as the animal 'other'. They exceed and burst

through the taxonomic categories of wolf, human and werewolf. The novels' use of space

and place allows the werewolves not only to question the boundaries of wolf and human

but also the concomitant concepts of wilderness and civilisation. Whilst Strieber's

portrayal of Central Park and the zoo acknowledges the fear of allowing the wilderness

and civilisation to merge, his descriptions suggest that the systems used to create order

over the natural world will ultimately fail because they try to maintain an impossible

division. In both *The Wild* and *The Wolfen*, hybridity is shown to be a powerful concept in

questioning the narratives that are used to separate the human and the animal, and

which have created the 'symbolic wolf'. However, despite the potential of Strieber's

werewolves, not all literary lycanthropes are able to cross the threshold between object

and subject, instead they remain trapped within metaphoric structures. The next chapter

looks at the effect of reading lycanthropy as adolescence and its limitations on the voice

of the werewolf.

Chapter 4

The Werewolf in the Woods: Young Adult Gothic and Metaphoric

Lycanthropy

The werewolf has become an increasingly familiar figure in the world of young adult

literature and popular culture as a means of expressing puberty and the sense of isolation

that is felt by many teenagers.[1] The tension between human and animal in children's

literature is not a new phenomenon, particularly in regard to the presence of the wolf.[2]

Animal characters in fairy tales often symbolise the aggressive, uncontrolled wilderness. In

these tales, the purpose of the human protagonist is to escape from the state of animality

or to destroy the animal Other whose presence is a threat to humanity and civilisation.[3]

As Hurley suggests regarding Gothic literature, the presence of hybrid animal-human

monsters challenges human systems of ordering the natural world threatening to bring

chaos into the realms of human civilisation.[4] As I have argued in the previous chapters,

the animal Other stands in conflict to the human subject, and hybrid or species-shifting

creatures are, according to this dualistic structure, monstrous because they threaten the

stability of these categories. Alternatively, by breaking these boundaries, werewolves

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[1] For other examples of teenage werewolves, see *Teen Wolf*, dir. by Rod Daniel (Atlantic Releasing Corporation, 1985); the character of Oz in *Buffy the Vampire Slayer* (The WB. 1997-2001 and UPN. 2001-2003); *Teen Wolf* (MTV. 2011-.); Andrea Cremer, *Nightshade* (London: Atom, 2010); Jacob Black in Stephanie Meyer's *Twilight* series (2005-2008); Cassandra Clare's series *The Mortal Instruments* (2007-2014); and *Red Riding Hood*, dir. by Catherine Hardwicke (Warner Bros., 2011).

[2] For further information on the wolf in children's literature, see: Mitts-Smith, *Picturing the Wolf*.

[3] Susan Z. Swan argues that in traditional fairy tales, the animal is presented as the Other and the 'happy ending' can only be achieved with its removal from the text. See Swan, 'Gothic Drama in Disney's *Beauty and the Beast*: Subverting Traditional Romance by Transcending the Animal-Human Paradox', *Critical Studies In Mass Communication*, 16.3 (1999), 350-69 (p. 354).

[4] Hurley, *The Gothic Body*, pp. 24-25.

offer the possibility of freedom from the binary structure of human versus animal. Being a

teenage werewolf, with the added volatility of puberty, is potentially something to

celebrate and condemn. My analysis of Maggie Stiefvater's *The Wolves of Mercy Falls*

series (2009-2011), will enable me to argue that the liminality of adolescence is aligned

with the liminality of the werewolf, as opposed to their hybrid potential.[5] This metaphoric

relationship allows for a denial of the animal Other, confirming the importance of

removing the wolf from proximity with the human, and returning it to the wooded

wilderness. Where previously the figure of the wolf has been used symbolically,

lycanthropy itself is now the key metaphor and the power of hybridity discussed in the

previous chapter is undermined. The theme of language as an indication of human

subjectivity is used to limit the role of the wolf in these novels, despite more sympathetic

lupine characterisation.

Stiefvater's novels are twenty-first-century texts and aimed at a Young Adult (YA)

audience. They move away from the fictional werewolves I have previously discussed both

in time (they are significantly more recent) and genre. However, as Catherine Spooner

argues, Gothic fiction has always had a strong connection with adolescence.[6] Spooner

states that Radcliffe's Emily St Aubert, from *The Mysteries of Udolpho* (1794), 'occupies a

liminal zone between the Rousseau-esque innocence of childhood and the sexual

maturity of marriage'.[7] The notion of liminality is one which relates to the descriptions of

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[5] *The Wolves of Mercy Falls* comprises of *Shiver* (2009), *Linger* (2010), and *Forever* (2011). There is a follow-up novel *Sinner* (2014), which follows one of the secondary characters from the trilogy, Cole St. Clair. However, for this chapter I will be considering the first three novels.
[6] Catherine Spooner, *Contemporary Gothic* (London: Reaktion Books, 2006), pp. 88-91.
[7] Spooner, *Contemporary Gothic*, pp. 88-89.

Lucy Westenra in my discussion of *Dracula*. Lucy is, like Radcliffe's heroine, unmarried and

consequently, has not reached the state of full maturation into an adult subject. As I

suggested, she is intrinsically vulnerable to the attack of the lycanthropic Dracula. Lucy's

status as not quite an adult subject relates to her transformation into a liminal creature

who is neither animal and human, living and dead. YA Gothic literature and its depictions

of adolescence are reflected in the figure of the werewolf, an idea to which I will return.

Furthermore, the YA werewolf is also important to this study as YA Gothic fiction has been

part of the increasingly sympathetic portrayal of the monster, and the possibility of

reclaiming the Gothic Other.

The movement towards sympathetic representations of the monster coheres with

my exploration of the relationship between humans, wolves, and werewolves. Whilst *The

Wolf Man* portrayed lycanthropy as a curse inflicted on the werewolf, Strieber's

werewolves transition from creatures of horror in *The Wolfen* to the freedom of *The Wild.*

In part this is due to the influence of Anne Rice's *Interview with the Vampire* (1976). This

seminal novel offered the possibility of seeing the Gothic monster, in this case the

vampire, as not simply the Other but 'portrayed with an empathy that would have been

unthinkable in earlier decades'.[8] It also allowed the vampire to have a voice and to

become a creature that, as Dracula stated, "can love". The vampire has become, at least

partially, a creature of paranormal romance rather than horror or Gothic terror to be

empathised with, rather than destroyed.[9] In Young Adult literature, the popularity of

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[8] Joan Gordon and Veronica Hollinger (eds), 'Introduction', in *Blood Read: The Vampire as Metaphor in Contemporary Culture* (Philadelphia: University of Pennsylvania Press, 1997), pp. 1-7 (p. 2).
[9] The definition of paranormal romance is nebulous and as with any emerging genre it can be hard to

paranormal romance and desiring the monster reached its zenith in the publication of

Stephenie Meyer's *Twilight Saga* (2005-2008). This series featured a young female

protagonist torn between her love for a vampire and a werewolf cum shapeshifter. The

success of Meyer's novels showed that the once monstrous vampire had, as Spooner

suggests, 'learned to sparkle'.[10] In portraying the monstrous Other as sympathetic, YA

Gothic novels potentially offer a way of exorcising the fear of the wolf, and the loss of

human subjectivity.

Yet the function of the werewolf within Young Adult texts is typically framed as

metaphoric.[11] The metaphor of the teenage werewolf for puberty replicates systems of

understanding humanity's relationship with the animal Other, and how language

constructs and maintains this distance. Jodi Richards Bodart explains:

> Teens are struggling with controlling themselves, as they learn to cope
>
> with the new sexual and emotional drives that are coming alive inside
>
> them. Their brains have not matured enough to allow them rational,
>
> logical decision making, and are instead controlled by a more primitive
>
> part, the amygdale [. . .]. The "inner beast" breaks out to overcome the

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definitively explain. However, typically these are novels that feature a supernatural creature falling for or having a sexual relationship with a human protagonist. This model has been particularly successful in Young Adult literature leading to a series of franchises. For further debates, see: Lucinda Dyer, 'P is for Paranormal – Still', *Publishers Weekly* < http://www.publishersweekly.com/pw/by-topic/new-titles/adult-announcements/article/43272-p-is-for-paranormal-still.html> [accessed 3 June 2016]; and, Leigh M. McLennon, 'Defining Urban Fantasy and Paranormal Romance: Crossing Boundaries of Genre, Media, Self and Other in New Supernatural Worlds', *Refractory: a Journal of Entertainment Media* <http://refractory.unimelb.edu.au/2014/06/26/uf-mclennon/> [accessed 26 June 2016].

[10] Catherine Spooner, 'Gothic Charm School; or, how vampires learned to sparkle', in *Open Graves, Open Minds: Representations of Vampires and the Undead from the Enlightenment to the Present Day*, ed. by Sam George and Bill Hughes (Manchester: Manchester University Press, 2013), pp. 146-64 (p. 146).

[11] Kimberley McMahon-Coleman and Roslyn Weaver, *Werewolves and Other Shapeshifters in Popular Culture* (Jefferson, North Carolina: McFarland, 2012), p. 16.

"human side" of the individual. It is all too easy for teens to respond as

"beasts" with high levels of emotion triggered by the amygdala, even

when they don't actually feel all that emotional [. . .] The werewolf,

snarling at danger, may also feel an emotional disconnect between its

animal and human sides.[12]

This explanation depicts the werewolf, and by extension the teenager, as aggressive and

uncontrollable which is shown in the contrast between the human and the animal. The

mention of the amygdala gives the metaphor a visceral corporeality. Though Bodart talks

about emotional drives, her direct reference to the bodily changes of puberty relates the

physical experience of transforming from a child into adult to lycanthropy. The human or

adult side is more highly evolved and represents control, whilst the wolf or child side is

instinctive and violent. The teenager vacillates between the two. As with the discussion of

Darwin, evolution, and Dracula's "child-brain", this infers that the adolescent progresses

from a primitive, animal state to a civilised, human subject. Alison Waller argues more

broadly about teenage animal transformations that there 'is a clear correspondence

between metamorphosis and the physical changes at puberty'.[13] She goes on to suggest

that animal transformations in YA novels can be 'natural' or 'unnatural'.[14] 'Natural'

transformations allow the adolescent to use their metamorphic powers to successfully

navigate becoming a human adult; 'unnatural' transformations see the teenage

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[12] Joni Richards Bodart, *They Suck, They Bite, They Eat, They Kill: The Psychological Meaning of Supernatural Monsters in Young Adult Fiction* (Plymouth: The Scarecrow Press, 2012), pp. 83-84.
[13] Alison Waller, *Constructing Adolescence in Fantastic Realism* (New York and London: Routledge, 2009), p. 44.
[14] Waller, p. 49.

protagonist reject 'development as a human', in preference for the animal state.[15]

Waller notes that there is an overlap between the figure of the shape-shifter and the genre of adolescent literature. Both could be described as being liminal: the shape-shifter is between two categories just as YA literature is neither children's nor adults' literature.[16] Waller's use of the word 'liminal' expresses a lack of identity rather than the inclusiveness of hybridity. Where I discussed the power of hybridity to encompass multiple identities in the previous chapter, Waller's phrasing returns the teenage werewolf to the outskirts of subjectivity. It suggests that the werewolf as a metaphor for adolescence reinforces its liminality rather than celebrating its hybrid potential. Adolescence, and, therefore, the werewolf, is shown to be unstable, as the character is between states. My next chapter will argue further that it is possible to create positive hybrid, werewolf narratives that are inclusive of both 'were' and 'wolf'.

It is worth noting here, however, that it is possible to engage with the werewolf in YA literature as not simply metaphor. In a discussion of MTV's series *Teen Wolf* (2011-), Anastassiya Andrianova argues that the series challenges the anthropocentric werewolf by 'blurring the human-animal boundary'.[17] The protagonist, Scott McCall, is turned into a werewolf but rather than rejecting lycanthropy, he accepts his new identity. Thus the series suggests the possibility of the teen werewolf as including a hybrid sense of self. I read the structuring of lycanthropy as solely synonymous with adolescence as a failure in Stiefvater's novels, as it returns to re-asserting the boundary between human and animal.

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[15] Waller, p. 49.
[16] Waller, p. 33.
[17] Anastassiya Andrianova, 'Teen Drama with a Bite: Human Animality in Teen Wolf', *Supernatural Studies*, 3.1 (Spring 2016), 65-84 (p. 77).

Bodart's invocation of the animal as instinctive and Waller's discussion of metamorphosis relate to the idea of the teen werewolf as symbolising 'the beast within'. The figure of the teenage werewolf is used metaphorically to discuss human experiences. This is an example of what I termed the anthropocentric werewolf: the 'wolf' aspect of the werewolf remains solely symbolic. The werewolf is split between 'the wolf [who] represents nature and the animal within, whereas the clean and proper body of the human represents culture, rationality and reason'.[18] The animal Other, in this case symbolised by the wolf, stands in direct conflict to the emergence of the proper human subject. In order to become a fully realised, stable adult subject, the teenage werewolf must gain control over or reject their inner wolf.

In relation to the rejection of the wolf, Barbara Creed suggests that 'the human subject sees nature and the animal world as abject – dirty, diseased, mute. Yet, the human subject is drawn to myth and legends, fairy tales and literary narratives, painting and sculpture, film and media which continue to explore the fragile boundary between human and animal'.[19] In structuring the werewolf as a metaphor for the human, the real wolf is replaced by a symbolic structure of 'wolfishness' that serves only to highlight what befits a proper human. The wolf is, to use Julia Kristeva's term, abjected; it is pushed away, literally and linguistically. Creed suggests, as Mech does in the introduction to the previous chapter, that the human subject is drawn to fictional representations of the wolf such as 'Little Red Riding Hood'. Elements of this fairy tale recur in *Dracula*. I now want to

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[18] Laura Wilson, 'Dans ma peau: shape-shifting and subjectivity', in *She-Wolf*, ed. by Priest, pp. 196-209 (p. 200).
[19] Barbara Creed, 'Ginger Snaps: the monstrous feminine as femme animale', in *She-Wolf*, ed. by Priest, pp. 180-95 (p. 188).

show how this story informs the representation of the predatory wolf and the pubescent child, in order to explore the transition from child to adult. The sexuality of the teenage werewolf resonates with imagery from Perrault's fairy tale. Both Jack Zipes and Bruno Bettelheim acknowledge the latent sexuality within 'Little Red Riding Hood'.[20] Sexuality is gendered as the virginal female versus rapacious masculinity. The negligence of Red Riding Hood in straying from the path leads to her falling prey to the wolf. In Bettelheim's reading of 'Little Red Riding Hood' he proposes that the wolf represents 'the selfish, asocial, violent, potentially destructive tendencies of the id', drawing on negative portrayals of this animal, and confirming Creed's comments about the animal as abject.[21] This description suggests that the anthropocentric Big, Bad Wolf symbolising the malign aspects of humanity is, like the anthropocentric werewolf, an embodiment of 'the beast within'. In the fairy tale, the wolf is an externalised symbol of the 'beast', whereas for the teenage werewolf this is embodied in their own lycanthropic physicality.

Retellings of 'Little Red Riding Hood' acknowledge the danger of gender stereotypes in assuming females are passive and males are aggressive whilst accepting the notion of the wolf as symbolising violent animality. Two texts, part of revisionist feminist texts explored in the previous chapter, explicate these stereotypes. Angela Carter's retelling of this fairy tale, 'The Company of Wolves', shows Red Riding Hood as the wolf's equal who, rather than being threatened by his attempts to eat her, laughs as 'she knew

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[20] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (London: Thomas and Hudson, 1976), pp. 168-71; and, Zipes, *The Trials and Tribulations of Little Red Riding Hood*.
[21] Bettelheim, p. 172.

she was nobody's meat'.[22] Carter refers to the wolf as 'carnivore incarnate'[23] and it is only

after he has been 'tamed' by Red Riding Hood that he becomes the 'the tender wolf'.[24]

The wolf conforms to being a vicious creature who must be overcome by the human

protagonist. In Suzy McKee Charnas's 'Boobs', the young girl and the wolf are combined in

the figure of the werewolf, and Charnas draws on the relationship between menstruation,

puberty, werewolves, and female sexuality. In this short story, a pubescent girl transforms

into a werewolf each month rather than menstruating.[25] The unnamed female protagonist

is depicted as equally as aggressive as her male counterparts, consuming the young men

who mock the sudden onset of her 'boobs'. Whilst this short story celebrates the

expression of active femininity and critiques gender stereotypes regarding the passivity of

women, it does so at the expense of the wolf. Lycanthropy is still connected with the

unleashing of 'the beast within'.

The connection between puberty and the emergence of lycanthropy recurs in male

teenage werewolves. The premise of *Teen Wolf*, the film from 1985 and, to a lesser extent,

the television series, is that 'PUBERTY IS WEREWOLFISM' as exhibited in the parallels

between the increase in body hair, speed, and physical prowess that come with both

puberty in young men and turning into a werewolf.[26] Like 'Boobs' and 'The Company of

Wolves', the acceptance and, concomitantly, control of your inner wolf is the key to

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[22] Angela Carter, 'The Company of Wolves', in *Burning your Boats: Collected Short Stories* (London: Vintage, 1996), pp. 212-20 (p. 219).
[23] Carter, 'The Company of Wolves', p. 217.
[24] Carter, 'The Company of Wolves', p. 220.
[25] Suzy McKee Charnas, 'Boobs', in *Children of the Night: Stories of Ghosts, Vampires, and 'Lost Children'*, ed. by Martin H. Greenberg (Nashville: Cumberland House, 1999), pp. 11-35.
[26] Julius Koetsier and Charles Forceville, 'Embodied Identity in Werewolf Films of the 1980s', *Image & Narrative*, 15.1 (2014), 44-55 (pp. 50-51).

navigating the dangerous terrain of puberty and lycanthropy. Puberty may 'unleash the beast within' but the beast cannot be allowed to take over. Whilst there are potential benefits of being a wolf, these must be tamed and domesticated by the human aspect of the werewolf. The contrast between being at once physically superior, but psychologically unstable due to lycanthropy and puberty, is portrayed in the character of Jacob Black in the *Twilight Saga*. His transformation is symbolised by sudden growth spurts and changes to his temperature; Bella comments: 'His skin was burning hot [. . .] He looked *huge*'.[27] His lycanthropy forces him to undergo a fast-forwarded version of puberty, and the novel repeatedly compares his physical changes from man-to-wolf to his increased musculature. The stress on the word 'huge' and body heat correlates to the relationship between wolves, werewolves, and monstrosity. Jacob's size is a potential threat and his heightened temperature is in stark contrast to the cool, elegant physique of his love rival, the vampire Edward Cullen.[28] In his transformed state, Jacob is a 'gigantic black monster' but also 'just an animal'.[29] As a large wolf, and a large man, Jacob's size is potentially monstrous because of the possible threat to the safety of Bella. In this way, his ability to shape shift suggests he is greater or more powerful than a human. However, as a wolf, he is also less than human and associated with violence and lack of control, following Bettelheim's model. Within the novels this is shown when Sam Uley, the Alpha of the pack, accidentally

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[27] Stephenie Meyer, *New Moon* (London: Atom, 2007), p. 281.

[28] Commentators on the Twilight Saga have commented on the imperialist and racist overtones of the text. As a Native American, Jacob Black's connection to animality has been critiqued as racially insensitive. See: Natalie Wilson, 'It's a Wolf Thing: The Quileute Werewolf/ Shape-Shifter Hybrid as Noble Savage', in *Theorizing Twilight: Critical Essays on What's at Stake in a Post-Vampire World*, ed. by Maggie Parke and Natalie Wilson (London: McFarland, 2011), pp. 194-208; and, Judith Leggatt and Kristin Burnett, 'Biting Bella: Treaty Negotiation, Quileute History, and Why "Team Jacob" Is Doomed to Lose', in *Twilight & History*, ed. by Nancy R. Reagan (Hoboken, New Jersey: John Wiley, 2010), pp. 26-46.

[29] Meyer, *New Moon*, p. 242 and p. 243.

transforms and attacks the woman he loves whilst in a heightened emotional state. Despite the more sympathetic depiction of shape-shifting in Meyer's series, ultimately, unless the beast is controlled by the human, the werewolf is always potentially a threat to the human subject.

Recent studies on the differences between female and male lycanthropes have acknowledged the varying portrayals of the two, and how these reflect gender stereotypes in human society.[30] Using an animal to explore the creation of human identity during puberty is informed by an assumption of human superiority. Cohen describes the werewolf as 'not an identity-robbing degradation of the human, nor the yielding to a submerged and interior animality, but the staging of a conversation in which the human always triumphs'.[31] His description suggests there is the potential for incorporating both the wolf and the human equally in the figure of the werewolf, seen in my discussion of the term 'hybridity' in the previous chapter. The word 'conversation' suggests that this is based on the concept of communication. However, ultimately, Cohen concludes that this equal engagement is undercut by the hierarchy of the human subject over the animal Other. The power of human language in the experience of the teenage werewolf is central to Stiefvater's lycanthropic series. These novels explore the relationship between lycanthropy and puberty but critique certain ideas regarding the human subject and the animal Other.

The Wolves of Mercy Falls series is a Young Adult romance featuring werewolves

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[30] Sibielski, 'Gendering the monster within', in *Monster Culture*, ed. by Levina and Bui, pp. 115 -29; and, Du Coudray, *Curse of the Werewolf*, pp. 91-129.
[31] Jeffrey J. Cohen, 'The Werewolf's Indifference', *Studies in the Age of Chaucer*, 34 (2012), 351-56 (p. 352).

and humans. The first novel *Shiver* was published in 2009, followed by *Linger* (2010), and

Forever (2011). The novels centre on Grace and Sam and their romantic relationship,

though in the later novels other characters are introduced, including the self-centred

Isabel, antagonistic werewolf Shelby, egocentric rock star Cole St. Clair, and quiet Olivia.

Whilst the series introduces Sam as a werewolf and Grace as a human, this dualism is

complicated throughout the novel as they both move from being human to (were)wolf,

and desperately search for a way to remain human so they can be together 'forever'. The

teenage characters come to terms with their identity, sexuality, and notions of self

through these many transformations. The cause of lycanthropy in these novels is a

disease, thus being a werewolf is pathologised. If left untreated, the werewolf will stop

transforming and stay as a wolf. The werewolves must settle into one state: either wolf or

human. Stiefvater's werewolves are less hybrid than those described in Strieber's novels:

Sam explains that the two forms, wolf and human, are entirely separated and throughout

the novels he is unable to reconcile his two forms. Like in *Dracula* and *The Wolfen,* science

is used to discover the cure for lycanthropy, continuing the use of taxonomy and scientific

language to define the werewolf. Ultimately the ability to transform between states is

rejected in the novels in preference of curing the disease. In foregrounding the idea of

illness as an explanation for becoming a werewolf, the novels continue to present

lycanthropy as a curse.

Sam describes being transformed by the 'good old horror movie technique.

Biting'.[32] His language suggests that he sees himself as a creature of horror much like

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[32] Maggie Stiefvater, *Forever* (London: Scholastic Children's Books, 2011), p. 289. All further references to

previous werewolves. Sam carries the physical scars of the attack on him, making him a

victim of lycanthropy, and he is the character who most fervently rejects his status as a

werewolf. The scars of lycanthropy suggest that this is a traumatic transformation that

involuntarily happens to you rather than something you choose to become.[33] Like Larry

Talbot in *The Wolf Man,* lycanthropy makes Sam a victim as a well as a potential aggressor.

However, unlike Talbot, at the end of the first novel in Stiefvater's series a cure is

discovered. Sam is able to reject the disease which ruptures his unified sense of self.

Though the cure for werewolfism is giving yourself a high enough temperature that the

infection is killed (in the novel by injecting yourself with bacterial meningitis), and may

result in death, Sam believes that this is a risk worth taking to become himself again.

Given that Stiefvater's werewolves are not hereditary, I will compare her representation of

lycanthropy with Annette Curtis Klause's *Blood and Chocolate* (1997). This is another YA

romance which centres on the love affair between Vivian, a werewolf, and Aiden, a

human. Vivian's lycanthropy is hereditary and, unlike Sam's experience of being a wolf, the

novel is focalised through her eyes regardless of her physical form. By comparing two very

different accounts of YA werewolfism, I will show how language continues to maintain the

boundary between human and wolf.

In order to consider how the novels explore language, and the separation of the

wolf and human, I will first consider how the novels engage with the narrative of 'Little

Red Riding Hood' and its relationship to lycanthropy as a metaphor for puberty. This will

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Stiefvater's *Forever* will be cited in the main body of the chapter with the page number(s) in parentheses.
[33] Monica Germana, 'Being Human? Twenty-First-Century Monsters', in *The Gothic in Contemporary Literature and Popular Culture*, ed. by Justin Edwards and Agnieszka Soltysik Monnet (Abingdon, Oxon: Routledge, 2012), pp. 57-70 (p. 60).

suggest the limitations that such readings have for allowing the wolf to 'speak' within the text, and how domestic and wilderness spaces are delineated. To consider what effect language has on creating the human subject and denying the wolf subjectivity, Sam's relationship with lycanthropy and his understanding of what it is to be human will be analysed. This will continue the exploration of how humanity has separated man from wolf, and how the werewolf problematises this boundary, building upon the previous chapters' discussion of the voice of the werewolf. The novels' apparent rejection of the hybrid lycanthropic voice undercuts the potential of this creature to explode these binary structures. The final section will suggest how Stiefvater re-uses tropes of the American Gothic regarding the figure of the hunter and the wilderness but inverts them to question the aggression towards wolves. Having acknowledged the ecological imperatives of the novel, I will explore the slippages in language and identify the moments in which the wolf is reclaimed, and where the possibility of the wolf as subject is finally promised.

Following Little Red through the Forest

Both texts acknowledge the influence of 'Little Red Riding Hood' in their expression of the wolfish Other, puberty, and sexuality. 'Little Red Riding Hood' is used to explore the proximity between human and animal, and the possible transgression this implies in the opening sequence of *Shiver*. Moreover, the description of the natural world in the first chapters of the series returns to the idea of the woods as a dangerous Gothic space. The novel opens with Sam's pack attacking Grace as a child whilst she plays in her back yard. This immediately engages with the fear of the dark woods and the predatory wolf. The

narrative of the malignant wolf has a historical precedent which can be seen in the taxonomies of Linnaeus and Buffon, discussed in the first chapter, both of which describe the wolf as attacking humans, especially children. The scene is narrated from Grace's point of view; she remembers 'lying in the snow, a small red spot of warm going cold, surrounded by wolves'.[34] The use of the colour 'red' connects to the colour of Red Riding Hood's cloak, and the location of the attack, Grace's backyard, connects with the narrative of straying off the path. Grace's house is located at the boundary of Mercy Falls and her garden bleeds into the aptly named Border Woods. This name upholds the separation between the wooded spaces and the human town; an image which echoes the idea of the Puritan settlements in the wilderness and links back to the construction of wilderness spaces in *Dracula, The Wolf Man* and Strieber's novels. The novel portrays an image of the Gothic space beyond the borders of Mercy Falls. Much like the narrative of the fairy tale, the violent attack on a child by the wolves seems to be a direct consequence of crossing boundaries and straying from a human zone, such as the path. This dividing line, or lack of clear divide, between Grace's garden and Boundary Woods is also a frontier space. The frontier is a key trope of American Gothic literature as an ambivalent zone between the wilderness and civilisation.[35] Mercy Falls is described as being 'quaint, in its way' (*Forever*, 250) and having 'Charm, plus proximity to the beautiful Boundary Waters, [which] brought tourists' (*Forever*, 250). The town is a place for visitors to experience a 'quaint' way of living which connects to the past, as well as visiting the beautiful wilderness, before

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[34] Maggie Stiefvater, *Shiver* (London: Scholastic Children's Books, 2009), p. 1. All further references to Stiefvater's *Shiver* will be cited in the main body of the chapter with the page number(s) in parentheses.
[35] Mogen, Sanders, and Kapinski (eds), 'Introduction', in *Frontier Gothic*, pp. 13-27.

returning to the civilisation of Mercy Falls. This invokes the idea of wilderness tourism

explored in comparison to the American wilderness, and in Transylvania, as a space of

both fear and pleasure, in which the human should remain only temporarily.

This ambivalence regarding the proximity of woods is shown in the title of the first

novel, *Shiver*. The verb 'to shiver' means an involuntary response to stimulus – one that

can be good or bad; we shiver from temperature changes, fear and pleasure. Shivering,

then, is a very Gothic reaction to the world around us or the fictional world of a novel. It

encapsulates the notion of Gothic nature as caught between the fear of the Puritans, the

delight of the transcendentalists, and the confusion of nature reserves as Gothic spaces to

be provisionally enjoyed. The use of Gothic tropes within the novel and the lack of

delineation between desire and fear is one which I will later explore in the final section of

this chapter. In the opening sequence, however, this lack of clear demarcation between

the human habitation and domesticated garden allows the wolves to get close to Grace

and threaten her. This is the wolf of Gothic nature, threatening human society, as seen

through the allusion to fairy tale and the transgression of boundaries, in this case the

boundary between domestic and the wild. This scene parallels previous representations of

wolves and the wilderness explored in my previous chapters. The 'symbolic wolf' in this

scene is reminiscent of Gerard's description of the wolves who preyed on Romanian

peasants, as well as the Puritan fears of the wild beasts who lived in the forests. The first

pages of *Shiver* merge European fairy tales with the trope of the wilderness in American

Gothic literature. Stiefvater's use of the imagery from 'Little Red Riding Hood', and her

opposition between the wolfish woods and human homes, connects the text with the

various negative discourses that have dogged the wolf, and informed the figure of the

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werewolf.

The idea of urban domestic spaces versus wolfish wilderness was discussed in the previous chapter regarding Strieber's lycanthropes and their ambivalent hybridity. This breaking of geographical boundaries and the imposition of the wild into the domestic recurs in Stiefvater's novel. In his discussion of monstrous animals, Weinstock suggests that animals become more monstrous the closer they come to humans 'sometimes because of the animal's lack of humanity, but even at times because the animals represent amplifications of "human" characteristics. The metaphorical relation to being human is often a site where the literal boundary between human and animal is transgressed through scientific or metaphysical means'.[36] Weinstock's comments open the multiple ways in which the werewolf's relationship with the human can be considered in the context of the recurrence of the 'Little Red Riding Hood' narrative in YA Gothic novels. First the wolf aspect of the werewolf, as a monstrous animal Other, lacks the civilisation associated with humanity. The wolf is 'just an animal' as Bella refers to Jacob in wolf form; it is less than human. Alternatively, the wolf stands in for malign human characteristics as suggested by Bettelheim's reading of 'Little Red Riding Hood', and the symbolism of the werewolf as 'the beast within'. Finally, though the proximity of humans to wolves can also relate to, Weinstock suggests, physical transgression such as the werewolf. In *The Wild*, Bob comes to accept his proximity to the wilderness through his hybrid experience of being wolf and man; however, in *The Wolves of Mercy Falls* novels, the 'metaphorical relation' of adolescence with lycanthropy predicates the denial of the wolf. The allusions

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[36] Weinstock, *The Ashgate Encyclopaedia of Literary and Cinematic Monsters*, p. 14.

to Perrault's fairy tale re-affirm, to a certain extent, the danger of proximity between the wolf and the human, the wilderness and civilisation.

Thus in *Blood and Chocolate*, Vivian is concerned that humans will see her lycanthropy because she finds herself living amongst them when she attends school. Though Vivian celebrates her identity as a werewolf, referring to herself as 'a beautiful *loup-garou*', she is aware that this alienates her from her peers.[37] She questions whether, despite not knowing what she is, other teenagers can 'see the forest in her eyes, the shadow of her pelt? Were her teeth too sharp?' (12). Here lycanthropy functions as a metaphor for puberty by expressing the isolation that can come with changing identities. Vivian's question about her teeth and her pelt echoes the questions posed by Red Riding Hood to the Wolf: Vivian wonders whether the other students will notice what big teeth she has. Just as the Wolf is unable to hide his true nature from Red Riding Hood, Vivian believes that she is unable to hide her animality from her peers. Her physical attributes betray her as 'other'. This returns in her romantic interactions with a human boy, Aiden. Their first kiss is precipitated by the following exchange:

> "What red lips you have," he said in her ear.
>
> Did she dare say it? "All the better to kiss you with, my dear," she replied.
>
> And then their lips met.
>
> He was gentle. She hadn't expected that. (51)

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[37] Annette Curtis Klause, *Blood and Chocolate* (New York: Random House Children's Book, 1997), p. 12. All further references to Klause's *Blood and Chocolate* will be cited in the main body of the chapter with the page number(s) in parentheses.

Aiden appears to be tacitly aware of her animal-otherness predicting their eventual separation. His language echoes Vivian's questions from earlier in the novel and the fairy tale of 'Little Red Riding Hood'. With the addition of teenage characters, this interaction also draws on the latent sexuality in the fairy tale. However, the gender of the characters is inverted, so that it is the human boy who is 'gentle', undermining Vivian's expectations. This reinforces the idea that it is the werewolf, with the addition of the wolf element, who is related to aggressive sexuality, regardless of the gender of the character themselves. Additionally, returning to Weinstock's comments about monstrous animals, Vivian's interactions with other humans show that her belief that she can form a healthy relationship with Aiden is naïve. The proximity of the animal to human contained within her lycanthropy is apparent to fully human subjects. She is prevented from being accepted because she is partially animal Other. Here the metaphor of lycanthropy for the isolation felt during puberty disintegrates. Pubescent isolation will pass once healthy adulthood is achieved. Vivian will never be able to stop being a werewolf and become a stable human subject. Thus she must reject and be rejected from human society.

In comparison, during the attack on Grace as a child, it is Sam who singles himself out as not wolf by rejecting his pack. Sam is differentiated from the Big, Bad Wolf. Immediately after Grace's description of this scene is Sam's experience whilst in wolf form. Unlike the rest of his wolf family he prevents the attack: 'The pack fell back from me, wary. They growled at me, no longer one of them, and they snarled over their prey. [. . .] And I stopped it' (*Shiver*, 5). No longer one of 'them', he becomes one of us: a human being capable of self-control. In doing so Sam proves that he has the potential to be more than wolf through his actions in protecting Grace. Here, the term 'more than' wolf refers,

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not to Gerard's fearfully anthropomorphised, preternaturally intelligent Romanian wolves, or the hybrid Wolfen, but to Sam's potential to act on human instincts. In aligning himself with a human, he also opens the possibility that he will be able to overcome his lycanthropy so that, unlike Vivian, he can have a romantic relationship with Grace. Stiefvater's naturalistic representation of the wolves highlights the difference between Sam and the rest of the pack. Rather than killing with vicious intent, as is insinuated regarding Gerard's Romanian wolves, Strieber's Wolfen, or the Big, Bad Wolf, Sam's pack are acting only out of hunger. The attack occurs in winter when the wolves are running out of food. Sam recounts that '[o]ne of us had been shot trying to steal trash off someone's back step, so the rest of the pack stayed in the woods and slowly starved' (*Shiver*, 3). The first instance of aggression is from a human who will not share its space with a starving wolf. It is a human reacting to their fear of the wolf and the need to keep it away from domestic spaces that forces the wolves into attacking a child. The attack on Grace is out of an instinct to survive; the wolves are simply animals and cannot be blamed for their actions. Notably then, despite having once been human, Stiefvater's werewolves are not anthropomorphised whilst in animal form; they, unlike the Big, Bad Wolf, are not vindictive in their nature. This problematises the opening sequence. Whilst there are allusions to previous manifestations of the wolf as evil or diabolical, these are undercut with the knowledge that the wolves are acting on starvation rather than blood lust.

Yet despite the more sympathetic portrayal of the wolves, their instinctual appetite exaggerates Sam's difference from the rest of the pack. Sam is singled out as better than the other wolves as he prevents the werewolves from killing Grace, despite his own hunger. Punter's discussion of 'the Law' suggests that the distinguishing sign of Sam's

civilised humanity in opposition to the bestial, animalistic side that his outward

appearance embodies, is his ability to control appetite in all its forms.[38] Monstrous

werewolves are defined by their desire to consume human flesh which has connotations

of cannibalism and savagery.[39] This can also be seen in the descriptions from my previous

chapters of wolves as ravenous and consuming beyond satiety. Though the wolves

attacking Grace do not seem to be aware that they were once humans, and are behaving

like starving, wild animals, their attack on her still raises the issue of cannibalism and

lycanthropy. Later in the novel Sam, now in human form, clarifies that he is 'an equal-

opportunity bunny-eater' (*Shiver*, 101) and would never harm a human. He is not the

man-eating tiger that the lycanthropic Count Dracula is described as being, nor is he the

child-eating wolf of Gothic nightmares. Sam is singled out as a humane wolf who would

not make a human into the ultimate prey. Stiefvater challenges the notion that

werewolves in general are truly cannibalistic, by showing the behaviour of the rest of the

pack to be fuelled by hunger, but Sam is still held above the pack as a reaction to the

dangerous, predatory werewolves of previous representations. Thus, the opening of

Shiver may make it clear that Sam's pack are reacting to natural lupine instincts, but it

reaffirms the potential threat of wolves to the humans who live alongside them.

Sam's ability to control his desires towards Grace is shown to be related to sexual

desire as well as hunger. This opening section engages with Grace's desire towards the

wild animal that is Sam. Grace is intrigued and attracted by wolf-Sam and the opening of

[38] Punter, *Gothic Pathologies*, p. 49.
[39] Germana, 'Being Human?', in *The Gothic in Contemporary Literature and Popular Culture*, ed. by Edwards and Monnet, pp. 57-70 (p. 65).

the text juxtaposes her fear with her desire towards both wolf and woods. She states that:

'I was never afraid of him. He was large enough to tear me from my swing, strong enough to knock me down and drag me into the woods' (*Shiver*, 6). This line echoes the potential for sexual violence that underlies the story of 'Little Red Riding Hood'.[40] Not only does Sam not drag her into the woods but he continues to control his appetite in all forms. The idea of animality, sexuality, and Sam's rejection of the wolf surfaces later in the novel as Grace and Sam discuss having sex. Grace asks Sam why he is 'so careful' with her to which he replies, 'I – it's – I'm not an animal' (*Shiver*, 326). Sam correlates the wolf with aggressive sexuality and violence which he rejects. In comparison, the word 'shiver' is used by Carter to mean sexuality in her revisioning of Perrault's fairy tale. Red Riding Hood's virginity means that 'she does not know how to shiver'.[41] Physical pleasure and sexual desire is promised in the embrace of the wolf. However, Sam frames this relationship negatively. Like in *Blood and Chocolate*, the male partner eschews the role of sexual aggressor but in this case because he wants to appear human not because he is human. His struggle to express himself leads him to swap between 'I', the human subject, and 'its' suggesting he refers to the wolf side of his nature as 'it' – an animal object that is not part of him, echoing the use of the term 'thing' to describe Dracula. Sam demarcates between the 'animal' and the 'human', and is unable to accept that, like all humans, he is an animal. Rather he can only define being human metaphorically by being 'not animal'. Sam cannot reconcile the two sides of his personality, wolf and man. Grace, despite

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[40] Bettelheim, pp. 168-72. Bettelheim suggests that Perrault's version of 'Little Red Riding Hood' makes the metaphor of sexual violence more obvious, whilst the Brothers Grimm version more subtly invokes Little Red's desire for sensual pleasure, shown in her decision to stop and pick flowers.
[41] Carter, 'The Company of Wolves', p. 215.

knowing he transforms into a wolf, is not afraid of him. Rather than rejecting the wolves,

Grace's encounter leads her to become infatuated with Sam. The first transgression of the

boundary between human and animal, woods and domesticity, opens the possibility of

breaking that boundary again. Yet, this only occurs once Grace has reached puberty and is

herself in a liminal zone between child and adult. Grace's presence as a teenager re-

iterates the relationship between sexuality, 'Little Red Riding Hood', and the werewolf. In

doing so this maintains the idea that lycanthropy in this novel is a metaphor for puberty.

In using lycanthropy as a metaphor, both texts assume prior knowledge regarding

the nature of werewolves and wolves. The decision to invoke 'Little Red Riding Hood'

suggests that the authors assume readers have a certain amount of familiarity with

wolves, werewolves, and the tropes attached to the animal and its monstrous

counterpart. In his discussion of metaphor, Max Black uses the phrase 'Man is a wolf to

man' to explore how metaphor functions. He argues that this metaphor can only work if

there is a universal concept of the wolf. Thus a 'speaker who says "wolf" is normally taken

to be implying in some sense of that word that he is referring to something fierce,

carnivorous, treacherous, and so on'.[42] It is noticeable that Black, like Bettelheim's reading

of the wolf, accepts that this particular animal is considered to be an embodiment of

aggression. The wolf is used, as I have previously discussed, symbolically and the 'real'

wolf is disregarded. In reaction to this saying Serge Bouchard comments: 'Man is a wolf to

man, which you will agree, is not very kind to the wolf'.[43] Though there is a flippancy in

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[42] Max Black, *Models and Metaphors: Studies in Language and Philosophy* (Ithaca, New York: Cornell University Press, 1962), p. 40.
[43] Serge Bouchard, *Quinze lieux communs les armes* (Montreal: Boreal editions, 1993), p. 177.

this comment, that suggests that human behaviour is crueller than anything a wolf can manage, there is also an acknowledgement of how humans use the animal Other, and the symbolic wolf, as a means of distinguishing and creating the human subject. Thus as Creed suggested, the animal is abjected in order to maintain the purity of the human. The threat of the werewolf in these YA novels is that their presence will prevent the 'natural' progression to adulthood. The werewolf's proximity is deemed to be threatening to the boundaries between human and animal. Lycanthropy for the teenage werewolf, like the symbolic wolf, functions metaphorically. Werewolfism is perceived as only being a temporary stage which must be moved through in order for human subjectivity to be achieved. Within the werewolf as metaphor, the wolf is a denigrated figure which must be rejected, controlled, and/or removed from the human sphere. Notably Creed describes the animal as 'dirty, diseased, mute'.[44] Her use of the word 'mute' in relation to the animal as the abject suggests the importance of language in creating the human subject. It is this idea that I turn to concerning the problematic voice of the werewolf within these texts.

Being Sam: The Heartbreak of the Voiceless Werewolf

Though the use of teenage werewolf as a metaphor seems to deny the subjectivity of the lycanthrope, by allowing their werewolves to be protagonists as in Strieber's texts, both novels offer the possibility for the wolves to speak. Yet Sam's aim in *Shiver* is to find a cure for his werewolfism so that he can stay human and reject the wolf. By exploring the challenges that lycanthropy poses to the human and werewolf couples, I want to consider

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[44] Creed, 'Ginger Snaps', in *She-Wolf*, ed. by Priest, pp. 180-95 (p. 188).

how the reliance on language to express subjectivity affirms the difference between humans and wolves, and the fear of the werewolf. In doing so, the novels react to the idea that werewolves, and by extension wolves, can only be objects of observation and not the narrator themselves, as they lack the self-reflexive consciousness needed to relate their existence.[45] Both texts acknowledge the difficulty of expressing the wolf as successfully as the human within the werewolf. Language and the lack of language within the novels removes the possibility of a meaningful relationship between humans and werewolves. Indeed, the texts seem to suggest that the human obsession with language causes more problems than it solves. The following lines from Rilke, quoted in *Shiver*, encapsulate how language becomes an impossible boundary in the novels:

> and even the noticing beasts are aware
>
> that we don't feel very securely at home
>
> in this interpreted world.[46]

It is Sam who translates this poem. He is the character who finds the tension of being wolf and being human the most difficult to accept.

As I have argued above, hybrid creatures, such as werewolves, are seen as threats to the border between human and animal. The language of science and the hunt are invoked to authorise the destruction of the werewolf as an unnatural monster. Though Sam states that being a werewolf 'doesn't make you a monster. It just takes away your inhibitions' (*Shiver*, 143), he believes that becoming a werewolf still makes you less than

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[45] Gutenberg, 'Shape-shifters from the Wilderness', in *The Abject of Desire*, ed. by Kutzbach and Mueller, pp. 149-80 (p. 172).
[46] Rainer Maria Rilke, 'The First Elegy', in *Selected Poems* (Harmondsworth, Middlesex: Penguin Books, 1964), pp. 60-65 (p. 60).

human. Just as the Boundary Woods demarcate the appropriate spaces for wolves and humans, the transformation into wolf makes the werewolf not human, and thus not bound by human morality. Rather than being something to celebrate, from Sam's point of view this is deeply problematic. Becoming a wolf makes Sam disappear: he is unable to be Sam, human and wolf at the same time.[47] Beck, who is referred to as the Alpha of the pack, suggests that Sam is the best because he is 'the most human' (*Shiver*, 130). This comment continues the previous depiction of Sam, in the opening sequence of the novels, in which he prevents the other wolves from attacking Grace. Sam, as the best of humanity, fears becoming wolf. Beck says: 'I made a personal hell for him. He *needs* that sort of self-awareness to feel alive, and when he loses that and becomes a wolf . . . it's hell' (*Shiver*, 398). The notion of self-awareness is attached to being human and, thus, to inhabiting the human 'I' inscribed by language. Giorgio Agamben argues that the term *homo sapien*, as used by Linnaeus, depicts humans as an animal that knows itself only by knowing it is not another animal.[48] Furthermore, Agamben states 'the passage from animal to man [. . .] was produced by subtracting an element that had nothing to do with either one, and that instead was presupposed as the identifying characteristic of the human: language'.[49] Sam inhabits this philosophical position. He knows he is Sam because he knows he is not a wolf and because he has language; without his human form and ability to speak, he is not Sam.

Though Stiefvater's werewolves avoid the traditional horror trappings – the

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[47] In their analysis of *The Wolves of Mercy Falls* series, 'The True Self: Animal or Human?', McMahon-Coleman and Weaver start to explore the implications of Sam's inability to recognise the wolf as part of his identity. They acknowledge the control of his appetite(s) as part of this. See: MacMahon-Coleman and Weaver, *Werewolves and Other Shapeshifters,* pp. 31-36.

[48] Giorgio Agamben, *The Open: Man and Animal*, trans. by Kevin Attell (Stanford, CA: Stanford University Press, 2004), pp. 23-27.

[49] Agamben, pp. 34-35.

transformation with the full moon, silver bullets, and the anthropoid form – it is in their voicelessness that Sam finds a source of horror. In the novels, it is Sam who first mediates Grace's, and thus the readers', knowledge of being a werewolf in this series. Sam's love of literature and language comes to symbolise his desire to remain human. He refers to the way in which the werewolves communicate through sharing images as a 'wordless, futile language' (*Shiver*, 60), and is frustrated by its limitations. Though Sam enjoys translated poetry, he cannot translate his wolfish experience into human words. By having no voice the werewolves are threatened with losing their subjectivity, becoming objects which lack the completeness of humanity. Their lack of verbal language is translated into voicelessness in the sense of not being a subject, or 'I'. The novel's attempts at a naturalistic representation of the wolves, seen in the opening scene with regards to their hunger, place humanness at the apex of existence. This is shown through the characters' fear of losing themselves when they become wolf. Sam's major concern throughout the novel is that by becoming wolf he will lose his sense of self. When he feels the change coming he chants: '*Sam*, I told myself, willing my body to believe. *You're Sam*' (*Shiver*, 88) and says: 'I clung to my humanity [. . .] like a drowning man' (*Shiver*, 90). Sam's investment in being a human, and understanding of himself as a human subject, is based around his love of language. He works in a book shop, reads poetry, and writes lyrics. Words and human language allow Sam to understand and interpret the world around him. He tells Grace: 'I have words. I can say anything I want to you' (*Shiver*, 162). When he feels the changes coming reciting his name is a way of identifying himself as a human subject, with an individual identity. Like Bob in *The Wild*, he cannot accept losing language. Unlike Bob, however, Sam never accepts the possibility that he can remain a subject without human

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language so that he chooses to risk his life to escape being a werewolf. For Sam, there is no acceptance of hybridity or existing in two forms. This is enforced by the novels which, as I will show, prevent the werewolves from having 'self-awareness'. Du Coudray describes the Gothic horror of the werewolf in Western culture as being that of 'voidness' or a loss of subjectivity.[50] What Du Coudray asks for then is a way of looking at the werewolf that does not view the loss of the human-self as horrifying or threatening. Sam's reaction to transforming, and his rejection of the positive aspects of a hybrid human-wolf state, represents a belief that without human language there is no 'I'.

Whilst Sam may not want to be a werewolf, throughout the novel it is shown that unhappy or cruel humans want to become wolves. Shelby, an antagonistic werewolf, is described as: 'Broken Shelby, barely human, even when she wore the face of a girl'.[51] She longs to be a werewolf so that she can escape her wretched human life, and feel as though she belongs to a family, in the form of the wolf pack. Shelby is already 'barely human' and her desire to become a werewolf is an extension of her less than human quality. The character of Sam is juxtaposed with that of Cole St Clair who embraces werewolfism as a means of escaping from his life. Cole is a narcissistic rock star with a drug habit and a penchant for nihilism. Stiefvater continues to use the language of health and medicine in the novel *Sinner*, an offshoot of the *Shiver* trilogy which follows Cole to Los Angeles. Here the deciding factor in Cole becoming 'clean' and reconnecting with his music in a meaningful way is him giving up the wolf. Turning into a wolf is his final drug

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[50] Du Coudray, *Curse of the Werewolf*, p. 148.
[51] Maggie Stiefvater, *Linger* (London: Scholastic Children's Books, 2010), p. 207. All further references to Stiefvater's *Linger* will be cited in the main body of the chapter with the page number(s) in parentheses.

and representative of Cole's self-destructive nature. Whilst this can be read as suggesting that the human subject is potentially flawed and the animal self has more cohesion, I would suggest that in the context of the novel, Waller's comments about 'natural' and 'unnatural' metamorphoses are pertinent. Cole and Shelby's desire to be a wolf speaks of their 'unnatural' rejection of human development, instead, embracing stasis as the passive animal other.[52] Echoing Du Coudray's comments about 'voidness' in Gothic horror, and its relation to subjectivity, Cole intones: 'We fear death; we fear the void; we scrabble to keep our pulses'.[53] Cole's relationship with lycanthropy portrays it as an annihilation of self and his recovery comes with the acceptance of his development as a human. This representation of the werewolf returns to twentieth-century horror texts, exemplified in *The Wolf Man.* Werewolfism, then, becomes a fearful return to the void which ends with the werewolf reclaiming his human form, unaware of what he did in his transformed state. Sam and Cole's experience of lycanthropy seems to accept that the wolf is not-I, and therefore without subjecthood.

In comparison, Vivian, in *Blood and Chocolate*, is the protagonist of the novel and the narrative is focalised through her character, regardless of whether she is in human or wolf form. Yet, like Sam, she feels alienated from the world because of her werewolf status. This alienation is explored in the novel through the issue of language as a means of self-expression. Vivian is first attracted to Aiden when she reads his poem 'Wolf Change' because it seems to successfully express the experience of being wolf. The poem encapsulates the sensations of becoming a wolf to the extent that Vivian believes '*He*

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[52] Waller, pp. 48-49.
[53] Maggie Stiefvater, *Sinner* (London: Scholastic Children's Books, 2014), p. 279.

knows' (16). The lines he writes transcend the boundary between human, wolf, and werewolf, and translate the experience of being a werewolf into human language. This informs Vivian's belief that he would be able to love her, not despite, but because of her lycanthropy. Moreover, throughout the novel, Aiden's behaviour suggests that he rejects mainstream culture and morality, and is interested in exploring the boundaries between the natural and civilised world. He reads witchcrafts books and believes that 'we shouldn't close ourselves to possibilities' (77) regarding the supernatural. In relation to the connection between humans and animals, he rejects the hunting practices of his father, stating that there 'should be more to being with your father than going out and killing something together' (79). This rejection of violence towards animals, and his open-minded attitude towards non-scientific explanations of phenomena, advocate his potential acceptance of lycanthropy. These elements of his personality, as well as his writing abilities, communicate to Vivian that he, unlike other humans, will not reject her and she comes to the decision that she will show him her transformation.

It is at this point that language fails within the novel and Aiden is shown to be unable to accept the proximity of Vivian's wolf-self. As she transforms she senses his fear and tries to speak to him, telling him '"I know. I look odd now but the end is gorgeous." But the words came out in a hollow growl from a mouth not meant to speak' (168). Her wolf form is unable to express itself through verbal language and Aiden fails to understand what is happening. Aiden's experience of the world is entirely tied to his ability to vocalise and express himself through human language. As Vivian cannot speak to him, he can only interpret her transformation within the language of horror movies, and his fear of the monstrous. To return to Rilke's poem, Vivian is an entirely 'noticing beast'

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who can see Aiden's horror as he (mis)interprets her. Though she is non-human, she is still the subject of the scene, and it is Aiden's fear and horror which is made 'other' to the reader. Despite the reader's empathy towards the werewolf protagonist, this scene is pivotal in reinforcing the need to separate human from werewolf. Towards the end of the scene, Vivian tries to behave as a dog, a familiar creature to Aiden, with connotations of being 'man's best friend', in order to help him realise she is not a threat. She uses her body language to communicate her lack of threat: '*Look, I am lovely*, she begged. She whimpered and wagged her tail like a dog. He flung a mug at her head' (169). His aggressive action shows that he has failed to understand her without human language. Instead, he returns to violence in order to control the animal Other, despite his previous rejection of hunting practices.

Ultimately, Aiden is so trapped within his interpreted world as a human subject that he fails to expand his understanding to accept other forms of existence. By attempting to transform in his room, Vivian closes the proximity between the animal Other and the human. Firstly, she brings the wolf into the domestic sphere, and secondly, she shows the fragility of the boundary between animal and human. Aiden, unlike Grace, rejects both these intrusions. By the end of the novel, he convinces himself that the only thing to do is kill Vivian despite having feelings for her. As Vivian realises 'all he saw was a savage beast' (169) which he must destroy. He relies on familiar texts, such as horror films, in order to gain the information he requires to kill a werewolf – by forging a silver bullet and shooting her. In returning to textual versions of the werewolf, rather than communicating with Vivian herself, he betrays his inability to see the fault lines of human language and the possibility that it cannot explain everything that he experiences. These

fictions have previously been sources of comfort and pleasure because they offer, as

Creed suggests, a safe place to be enticed and explore the boundary between human and

animal. As Spooner suggests Gothic texts, such as werewolf horror narratives, offer a

fantastical space to negotiate the 'unknown'.[54]

The potential for werewolf texts was shown in my discussion of hybridity and

Strieber's novels in the previous chapter. However, as I have argued in showing a

taxonomic construction of the werewolf and the means of their destruction, werewolf

texts are also instructive. With the intrusion of the werewolf into Aiden's reality, these

texts only exacerbate his fear by suggesting that the werewolf can only be a threat to the

human. This seems to be a further re-interpretation of Gerard's idea of the relationship

between the Romanian werewolf and the wolf, as well as Strieber's Wolfen, as the cause

of the enmity between man and wolf. Despite being confronted with a 'real' werewolf,

Aiden sees only the symbolic werewolf that he has experienced in horror fiction: a

creature who is not fully human and thus worthy of destruction.

Like the wolves in *Blood and Chocolate,* Stiefvater's werewolves are not able to use

human language once transformed and, as shown, this lack of language is defined as the

greatest obstacle in the relationship between man and (were)wolf, something which both

novels find insurmountable. The moments in which Sam and Grace regard each other

when in different forms is described as representing 'an impossible void' (*Shiver*, 9). John

Berger describes the gaze between human and animal as across 'a narrow abyss of non-

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[54] Spooner, *Contemporary Gothic*, pp. 91-92.

comprehension', one that is echoed by Stiefvater's description of the 'impossible void'.[55]

The term abyss is also used by Jacques Derrida to describe the rupture 'between those

who say "we men," "I, a man," and what this man among men who say "we," what he calls

the animal or animals'.[56] Agamben refers to this as an 'intimate caesura [without which]

the very decision of what is human and what is not would probably not be possible'.[57]

These descriptions acknowledge the absoluteness of the difference between human and

animal, which has been accepted in our abjection of the animal. It is this absolute

difference which causes Sam's fear of transformation and Aiden's rejection of Vivian.

In comparison, in *The Wild*, Bob describes transformation as 'the wall against this

kind of belief breaking down in him' (247). As I argued, Bob's acceptance of his hybrid

status advocates the power of the werewolf as a rejection of the 'impossible void' which

separates man from wolf, and wilderness from civilisation. Aiden and Sam's reaction to

lycanthropy suggests that they cannot accept the notion of hybridity as anything other

than unnatural or horrifying. However, according to Berger, though the abyss cannot be

bridged by language as it can between two humans, the animal's gaze forces the human

to consider themselves as the 'other' – we are the object of the animal's gaze.[58] His

statement can only be true if it is accepted that the animal gazing at us, the human

subject, has an awareness of the differentiation between species, and thus an awareness

of its own identity. To return to *Blood and Chocolate*, the moment in which Aiden watches

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[55] John Berger, 'Why Look at Animals', in *About Looking* (London: Bloomsbury Publishing, 1980), pp. 3-28 (p. 5).
[56] Jacques Derrida, 'The Animal That Therefore I Am (More to Follow)', trans. by David Wills, *Critical Inquiry*, 28.2 (Winter 2002), 369-418 (p. 398).
[57] Agamben, p. 15. Creed uses Derrida and Agamben to support her argument that the animal is abjected in order to create the human subject. See: 'Ginger Snaps', in *She-Wolf*, ed. by Priest, pp. 180-95.
[58] Berger, pp. 5-7.

Vivian transform allows the reader to enter the role of the 'animal' being regarded; the animal which Aiden can only define as being a 'savage beast'. Thus Aiden's reaction is shown to be unnatural and his reliance on the 'interpreted world' a weakness. It is Vivian who realises this in the end. She refers to the word 'wolf' as 'her animal shape with its imperfect name' (249). The word itself, as human language, cannot contain all that she is and the reality of her existence. The use of the werewolf narrative here moves away from being a metaphor for puberty, and acknowledges the abyss between human and animal which forces the werewolf to be monstrous.

By allowing the reader to focalise the scene through Vivian, a werewolf or creature who is both human and animal, the novel highlights the emotional effect of the abyss. The reader is not on the human side any longer but has moved with Vivian to the non-speaking animal side. It is her pain, then, that is explored through the rest of the novel, not Aiden's aggression in his 'hunt' for the werewolf. Aiden's rejection of Vivian and the subsequent emotional upheaval leaves her caught mid-transformation between wolf and human. Unable to accept that she cannot exist in human society, and that humans will always react to her with fear, she remains between states until she is visited by her werewolf suitor Gabriel. He informs her that, like Vivian, as a young werewolf he fell in love with a human woman and transformed in front of her. Her response was terror: 'She screamed and called me a filthy beast' (260). Gabriel's human suitor echoes Creed's comments about the abjected animal as 'dirty, diseased'. Gabriel reacts by hitting her and, as she is much weaker than a werewolf, he kills her. Like Sam Uley and the other werewolves in the Twilight Saga, he is physically stronger than a human but emotionally unpredictable and acting on his aggressive instincts. Though this incident is highly

problematic, and reads as extreme domestic abuse, Vivian understands Gabriel's

behaviour. In doing so, she accepts that humans and werewolves can never have

prolonged contact because werewolves are undomesticated and violent. This realisation

allows her to transform again. The novel permits the reader to experience being werewolf

by focalising the novel through Vivian but never bridges the void. For the reader, neither

Aiden nor Gabriel seem a satisfactory partner for Vivian. Yet it is clear that, as believes

Sam in *The Wolves of Mercy Falls*, (were)wolf and human must be kept separate.

The Treachery of Language and the Promise of the Werewolf

Despite writing from the position of the non-human, *Blood and Chocolate* only draws

attention to the abyss that separates human and animal. Having noted that one of the

great obstacles to animal rights is the belief that, without language, animals cannot be

subjects, Midgley suggests that the human imagination is one way of overcoming this

boundary between animals and humans.[59] Fictional texts that deal with creatures of the

imagination such as the werewolf should, arguably, be able to overcome this boundary. As

noted in the second and third chapter, both fictional and non-fictional texts offered

respite from the negative representations of wolves and the wilderness. The failure of

Blood and Chocolate to allow humans and werewolves to mix, and Sam's repeated

assertions about his identity as a human subject in Stiefvater's novels, seems to

undermine the possibility of the imagination to bridge the chasm between human and

wolf. Yet, this could be in part due to the fact that werewolves, as I have argued, reflect

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[59] Midgley, pp. 54-55.

humanity's fears regarding the wolf and its Gothic potential, and this fear of the wolf is difficult to overcome. Nonetheless, in this section, I want to consider how *The Wolves of Mercy Falls* series positions the horror of werewolves in a Western society, one that has become aware of ecological and environmental concerns. In returning to the use of Gothic nature in the novel, I will argue that Stiefvater allows a more ambiguous depiction of nature as a threatening space, and questions the validity of humanity's aggression towards wolves. Whilst the narrative critiques hunting and anti-wolf sentiments, the language of the text also allows moments in which Sam's assertions regarding the impossible void between human and wolf are questioned. Though Stiefvater's werewolves ultimately remain trapped within a distinct human versus wolf paradigm, these slippages suggest that the imaginative space of the novel contains the potential of the werewolf to bridge this void.

Following on from the opening of *Shiver*, and its engagement with boundaries between the wilderness and domestic spaces, Grace's relationship with the woods and the wolves both re-affirm a Gothic version of nature, but also problematise this construction. Grace's visits to the woods portray them to be at once a welcoming place that she wants to visit, and also an area in which she is stranger because she is not a wolf. As she goes deeper in she realises 'the relative safety of the back yard was far behind me now' (*Shiver*, 43) drawing the reader's attention to the differentiation between human and wild zone. She admonishes herself for being 'idiotic' (*Shiver*, 44) but still wants to go further into the space. Again she re-iterates that despite the attack, 'strangely, I didn't feel afraid' (*Shiver*, 44), rather as she is immersed further into the woods, 'I felt like I was home' (*Shiver,* 45). The engagement with the idea of home and a sense of homeliness

draws direct parallels with the notion of the uncanny regarding *Dracula* and the return of wolf to the British Isles. *Shiver* inverts this structure: rather than the monstrous wolf returning to its once native land, here, a human goes into the wilderness and feels a sense of returning home or belonging. Grace also describes the autumnal splendour of the woods: 'leaves were dying gorgeously in red and orange' (*Shiver*, 44). Her description contains elements of the sublime in nature found in early British Gothic texts, such as Ann Radcliffe's works, and in American landscape writing. The sublime as a notion relates to the terror versus desire dichotomy previously discussed in connection to the verb 'to shiver'. It returns in Grace's experience of going into the woods as she vacillates from apprehension to appeasement. Grace's experience of the woods relays a positive sense of her identity concerning her relationship with the woods and the wolves – one born out of physical contact through the placement of her house on the edge of the Border Woods. From the Gothic nature in 'Little Red Riding Hood', Grace reclaims a space where the woods are not a threat but another home, away from her human home.

Grace's love of the woods and the wolves who live there leads to her being accused of being filled with 'Greenpeace wolf-love' (*Shiver*, 53). After it is presumed a high school student, Jack Culpeper, has been killed by the wolves, the people of Grace's community begin discussing the need for a cull. Whilst Officer Koenig points out that 'There's no point in vilifying wild animals for a random incident' (*Shiver*, 34), Jack's father, Tom Culpeper, organises an illegal cull of the wolves who live in Boundary Woods. These two positions dominate the discussion of wolf behaviour in the novel: that wolves are wild animals that are generally peaceable, unless the human and animal world overlap, versus the idea that wolves are vermin, and those who think otherwise are naïve. This tension

returns us to the representation of the wolves who attack Grace at the beginning of the novel. Though their behaviour, due to imminent starvation, may be understandable, they are still a threat to humans. Yet, throughout the novel Stiefvater frames the hunters as unethical and fear of the wolves as irrational. Her novel is clearly influenced by the previously discussed ecological movements of the 1960s and 70s, and the increasing attempts to protect both the wolves and the wilderness within the USA. Stiefvater acknowledges the heritage of hunting in the American identity by engaging the language of American Gothic, through the character of Tom Culpeper. However, she inverts the role of the hunter in werewolf texts by suggesting that it is the hunters who are indicative of a Gothic past haunting the American landscape, rather than the wilderness itself. Grace's relationship with the woods suggests the potential for freedom in Gothic nature whereas Tom Culpeper becomes a symbol of aggression – more dangerous than the wolves or the wilderness.

Contrasting with the depiction of nature as Gothic in the woods, the description of the Culpeper house is that of the haunted Gothic house. Tom Culpeper is an avid hunter and a driving force behind the movement to hunt the wolves of Mercy Falls. Partly this is because of the disappearance of his son Jack, but the novel makes it clear that his desire to kill pre-dates this. The house is described as 'a massive structure out of an old folk tale' (*Shiver*, 131), with 'a massive, dark staircase that looked like a murder scene out of a gothic horror movie' (*Linger*, 92). On his visit to the Culpepers', Sam finds a room filled with stuffed animals. To Sam it 'had the feel of a museum exhibit: Animals of North America, or some sort of shrine to death' (*Shiver*, 132), and contains 'enough animals to populate Noah's Ark' (*Shiver*, 132). Later Cole describes it as 'the Museum of Natural

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Minnesota History' (*Linger*, 316). The Culpepers' house is described in the language of Gothic superstition. The house is situated in the centre of Boundary Woods suggesting that at the heart of the violence of and against Gothic nature, is not the wolf, but the human. The Culpepers' house represents the dark core of the relationship between humans and wolves. The reference to the natural history museum and Noah's Ark refer to examples of human's dominion over nature. Noah's Ark is a Christian tale of benign paternalism. The Ark functioned as a zoo or conservation space, much like the Gothic nature reserves, in which the animals did not have an intrinsic right to life and reproduction, but needed to be protected and controlled by human intervention. This paternal attitude is validated in the language of taxonomy in which animals are named and 'understood' by natural historians such as the aforementioned Linnaeus and Buffon. The naming of animals also returns the Biblical account of creation in which Adam is charged with naming the animals.[60] These narratives of control and knowledge link with the idea of 'civilising' the wilderness and removing the threat of Gothic nature.

Stiefvater's use of American Gothic highlights the violence, in this case against the animal population through hunting with guns, which formed the foundation of the American identity and the process of claiming the American wilderness. Grace comments that: 'It seemed like my only memories of these woods were of violence' (*Shiver*, 142). She does not allude to the attack on herself when she was a child, rather the recent attempts to hunt wolves, and the growing tension between the human and lupine populations. Unlike Brockden Brown's *Edgar Huntly* these novels offer less celebration of

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[60] Genesis 2.20, The Bible <http://www.kingjamesbibleonline.org/Genesis-2-20/> [accessed 16 September 2016].

the death of the wolf. The blood-soaked, Gothic history of the country is depicted as a malign force within American society. Yet despite this, the solution to the hunters and the tension between humans and wolves shown in the novel is pessimistic – they are transferred to a more liminal space further from humans. This movement of wild animals, away from civilization and into zones of wilderness, replicates the creation of nature reserves in which the wilderness remains a Gothic 'other' that can be visited. Whilst ostensibly for the good of the animal, it maintains an opposition between wilderness and civilization using the wolf as symbolic of the wilderness. By representing the relationship between humans and wolves as solely fractious, even with the inclusion of the supernatural, the novels naturalise this opposition as necessary for both groups.

Tom Culpeper's hunting also introduces notions of animal rights, concerning wolves, and returns to the issue of language. Cole wonders: 'Weren't there extinction laws in Minnesota?' (*Linger*, 316). His comment draws attention to the rights of wolves which were protected under the Endangered Species Act in 1973. By the end of the novels, this protection has been over ruled due to the death of another human who is presumed to have been killed by the wolves. Tom Culpeper leads a group of hunters to take part in an aerial hunt in order to 'kill all of them' (*Linger*, 72).[61] The way in which human language is used to defend this action re-iterates the tension in the novels regarding the difference between wolves and humans. Sam explains the events in a simple narrative format:

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[61] Mech explains that aerial hunting 'was used in Minnesota's northern wilderness areas in the late 1940s, and one hunter killed thirty-eight wolves during his first winter' (*The Wolf*, p. 328). Stiefvater's decision to bring in aerial hunting appears to refer to this particular aspect of the history of hunting wolves in Minnesota.

'Once upon a time, a girl [Grace] had been attacked by the wolves of

Mercy Falls. The coverage then had been brief and speculative. The

word then was *accident*. Now it was ten years later and a different girl

was dead and the coverage was never-ending. The word now was

exterminate.' (*Forever*, 92-93)

In his construction of what is happening, Sam uses fairy tale language, echoing the

opening of the trilogy and the invocation of 'Little Red Riding Hood'. However, the self-

referencing acknowledgement of the power of the 'word' shows how news reports

function as pseudo-fairy tales. The 'coverage' of the two attacks promotes an image of the

wolf as the Big, Bad Wolf of fairy tales who must be destroyed. Like Strieber's *The Wild*,

media is shown to disseminate the 'symbolic' image of the wolf. In the opening of *Shiver*

Stiefvater undermines the references to 'Little Red Riding Hood' by showing the

(were)wolves to be acting through hunger. However, the 'never-ending' news coverage

simply re-articulates the narrative of the original fairy tale for a modern audience. The

wolf remains the embodiment of 'selfish, asocial, violent, potentially destructive

tendencies', and the hunter as representing the protector of humanity.[62] These portrayals

of the wolf versus the hunter can be found rooted in the American psychology which saw

the destruction of the wolf as synonymous with the cultivation of the wilderness.

   To understand how wolves can move from being hunted to being protected in the

real world, the novel draws our attention to notions of the subject and the value of

human language. Sam says of wolves and humans: 'We wolves did many things: change,

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[62] Bettelheim, p. 172.

hide, sing underneath a pale, lonely moon – but we never disappeared entirely. Humans

disappeared. Humans made monsters out of us' (*Shiver*, 279). Here, Sam explains how

humans and animals differ as subjects and objects. The wolves cannot disappear thus

they are objects to be discovered, similar to Doctor Ferguson's relationship with the

Wolfen. Humans, as subjects, are free to roam where they choose and also to disappear

when they do not want to be seen, something which is not extended to wild animals. The

wolves are allowed to exist in designated areas such as Boundary Woods and nature

reserves but, as my discussion of nature reserves as Gothic spaces shows, these can be

used as a means of controlling animal movement. Sam re-iterates the idea that wolves are

represented as part of Gothic nature, in order to justify their destruction, by suggesting

that humans make them into monsters. In describing the wolves as 'monsters', Sam's

comments make a connection between the Gothic and wolves, previously explored in

Burke's comments about the sublime nature of wolves, but also suggest that the wolves

are not truly real. As my introductory argument regarding the 'symbolic wolf' suggested,

in many ways, the wolves are not 'real', rather they are symbolic constructs based on

historical relationships between wolves and humans. Humans can make 'monsters' out of

wolves because they have been denied subjectivity and their voice has not been

recognised. By being placed in Gothic spaces like Boundary Woods or nature reserves, the

wolves exist on the margins of our experience and imagination. They are liminal animals

who are not entirely free to become subjects in their own right instead becoming

creatures of the imagination.

Sam's use of the term 'we' regarding his lupine identity is also telling. In order to

create a sense of sympathy for the wolves, and despite having refuted the possibility that

wolves can be an 'I' or 'we' in the same way as human subjects, he briefly bridges the gap between human and animal. Though 'the impossible void' is maintained more firmly in *Shiver*, the distance between Sam and Grace whilst in different forms, human and wolf, changes throughout the series. The texts contain multiple slippages which show the impossibility of maintaining such a distinct separation between wolf and human if you are a werewolf. The novels are written in first-person: in the first novel this is split so that each chapter is narrated by either Sam, a werewolf, or Grace, a human (at this point), but by the final novel, *Forever*, the chapters themselves are divided between four voices – a former werewolf, a werewolf, a former human, and a human. This fracturing of the identities, viewpoints and voices that are heard suggests that notions of a unified narrative, or a unified identity, are more complicated than may first appear. Equally, in the first novel, Sam explains to Grace that wolves can communicate through shared images but that 'time and names and complicated emotions are all out of the question' (*Shiver*, 103). Despite his protestations and hatred of becoming a werewolf, these statements jar with the fact that Sam whilst in wolf form is able to refrain from eating Grace. Furthermore, Sam's account of his pack's attack on Grace is from the point of view of a wolf suggesting that there is an overlap in memory. Throughout the texts there are moments when the narrative slips into the wolves' minds briefly and, though fragmented, there are aspects of self-awareness that come through.

Whilst in wolf form, Sam 'watched her, like I'd always watched her' (*Shiver*, 431), and Grace, once transformed, explains 'I watched him' (*Forever*, 67). Both quotations use 'I' as the subject of the sentence which suggests that even in wolf-form, Grace and Sam maintain an identity. Nonetheless, the rejection of their human names in these sections

suggests that it is a sense of identity that is not understood within human notions of the subject. This importance of names as a way of invoking human subjectivity is shown when Grace transforms from wolf to human. With the return of Sam's name to her human memory comes 'a thousand other things' (*Forever*, 9) which define her human identity. In contrast, throughout the text the wolves are described mainly through the colour of their pelts, their human names being used only when they are in human form. At the end of the series Grace is forced to make a decision between being human and being werewolf which leads to her killing her inner wolf, despite her transformation being the means by which she can become an adult.[63] Once lycanthropy has served its purpose in supporting her movement into adulthood, it is no longer needed.

Yet, like *Blood and Chocolate*, Stiefvater's novels are never entirely able to deaden the voice of the wolf. It is only Sam's repeated conjectures regarding the importance of human language and the negation of lupine subjectivity within the narrative which denies this. By the end of series, Sam realises that the distinction between the human and wolf mind is 'getting less true every day [. . .] like finding out that gravity no longer worked on Mondays' (*Forever*, 289). This moment betrays how much Sam's 'interpreted world' is becoming unfamiliar from his real world. His reliance on the distinct categories between humans and wolves, which he believes to be based on language, are dissolving. By comparing the changing rules describing werewolves to gravity, the narrative draws attention to scientific language and terminology that controls humanity's engagement with the world. The novels cannot quite settle on a clear distinction between human and

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[63] Priest, 'I was a teenage she-wolf: boobs, blood and sacrifice', in *She-Wolf*, ed. by Priest, pp. 129-47 (p. 143).

animal, which makes the re-iteration that being human is superior less believable. Thus the use of 'I' when Grace and Sam watch one another in wolf form is potentially a hybrid 'I', one that is part-wolf and part-human. It is this 'I', the one that views the human that may, as Berger suggests, contain the possibility of bridging the 'abyss of non-comprehension' by making the human subject acknowledge its own 'otherness'.

Within the text the character of Olivia challenges both the dichotomy that only 'troubled' humans want to be werewolves and that there is no slippage between wolf and human. Introduced as one of Grace's friends who is as equally interested in wolves as Grace, Olivia is bitten by Jack Culpeper and becomes a werewolf. Notably Olivia is not given a first-person voice in the narrative. She is bitten in the first book and offered the 'cure' at the end. Unlike Jack and Sam, she chooses to transform into a wolf telling Grace, 'I can't say that I'd rather die than be this way' (*Shiver*, 408). When the cold weather arrives and it is time for her to become a wolf, she admits that 'I'm actually looking forward to it' (*Shiver*, 422). Olivia notices that the other wolves in the pack are waiting for her to transform and welcome her new form. By the end of the first novel, even her human form is transformed as Grace describes her pre-transformation as 'a strange, light creature that I didn't recognise' (*Shiver*, 423), who becomes 'a light, light wolf, joyful and leaping' (*Shiver*, 423). The echo between the language used to describe the girl and the wolf proposes a continuity between the human and animal form, making Olivia enact the hybridity which Sam rejects. In Olivia the void between the two states of lycanthropy is at least partially bridged.

Moreover, unlike the other wolves Olivia has no pain in transformation. This suggests that Sam's pain and discomfort at transforming into a werewolf is not a

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necessary part of lycanthropy. Rather it is a symptom of his hatred at losing his human identity. Olivia's acceptance of the wolf allows her to overcome the pain. Her empathy across species boundaries had opened her to a psychological lycanthropy in which she could already imagine being wolf. Yet, Olivia is killed in the third book before she is able to become a protagonist of the novel and she is never given a first-person narrative. This exemption suggests that Olivia is a werewolf for which neither the reader nor the world of the novel is ready. Her pleasure in transforming is not founded on a desire to be lost in the 'void' but rather in accepting her dual nature. Her acceptance of being werewolf prevents it from being a curse and she offers the potential for accepting a hybrid nature. The repeated slippages between wolf and human as subject offer moments of respite from a unified concept of the human subject within the novel. Yet, as they are not acknowledged or celebrated, they are ultimately negated behind the importance of the human voice within the text.

The problematic quality of the *Shiver* trilogy is encapsulated in the denial of Olivia's voice against the repeated celebration of the human subject as a creature of language. Whilst the text does present the killing of wolves as ideologically unsound, it does not criticise the notion of the subject as solely human or based upon language. When talking about being given the cure Sam tells Grace: 'It doesn't seem like you could kill the wolf while you *were* the wolf' (*Shiver*, 375). He sees the wolf as a separate entity to himself, something which must be killed returning to the traditional werewolf narrative of killing the beast. The wolf is an infectious, foreign 'other' which has invaded the inviolable island of the human subject. Furthermore, the fluidity and potential of hybridity is taken from these novels as the werewolves are unable to continue to transition

indefinitely. The transition of the titles of the novels, *Shiver*, *Linger* and *Forever*, follows this movement from one state to another. From the involuntary 'shiver', to the indecisive 'linger', the novels end in the eternal and never-changing state of 'forever'; Sam and Grace's happy ending comes with the destruction of their inner wolf. Just as Sam refrained from killing Grace and controls his sexual desire for her, he represents his idealisation of the civilised human subject as rejecting the animal. There is no longer to be any movement between wolf and human. Thus Stiefvater's work fits within the wider representation of werewolf narratives that end with the death of the 'monster'. Though in many ways *The Wolves of Mercy Falls* series uses the werewolf metaphorically to explore the teenage experience, it is possible to find ways of reclaiming the animal experience within these novels. Despite the ending reinforcing the need for separate existences, as I have shown, there are moments that truly blur the division between human and wolf despite the lack of common language. What this reading suggests is that it is not human language which fails to communicate the werewolf experience but that, in considering the werewolf as only metaphor, we fail to recognise the power of the werewolf to bridge the 'narrow abyss of non-comprehension'.

The limitations of using of the werewolf as a metaphor for puberty in YA Gothic novels are related to the problems of using the wolf symbolically and the anthropomorphic werewolf or 'the beast within' readings. The novels show that negative portrayals of the werewolf are increasingly unsustainable in a more ecologically aware society. This can be seen in the use of 'Little Red Riding Hood'. As in *Dracula*, the allusions to 'Little Red Riding Hood' within these YA werewolf novels draw on negative portrayals of the wolf as a child-killer and threat to the human; however, unlike Stoker's narrative, this

threat is never realised within the novel. Both *Shiver* and *Blood and Chocolate* open up

the possibility of a connection between the human and the werewolf. Yet, they end with

the retreat of the wolf into the woods and away from the human. What is clear in these

novels is that Western civilisation's relationship with the wolf and the wilderness remains

ambivalent. The destruction of the (were)wolf is not entirely condoned but rather shown

to be an inevitable consequence of fictional representations of the werewolf, such as

Aiden's reliance on horror films, and Sam's account of humans making wolves into

'monsters'. In critiquing the use of lycanthropy as a metaphor for puberty and considering

the voice of the (were)wolf in the novel, it is possible to find moments of subversion

where the hybrid voice can be heard. Like Strieber's novels, however, the retreat of the

werewolf into the wilderness and away from humanity is predicated on the idea that

there are still clearly defined areas of Gothic nature. In the next chapter I will consider

how werewolf narratives can successfully critique the notions of wilderness and

civilisation, human and animal, through the use of the hybrid, or lycanthropic, voice.

Chapter 5

The Return of the Werewolf: The Monstrous Voice at the Animal/ Human Boundary

Throughout the previous chapters of this thesis, I have shown that the werewolf is not simply representative of 'the beast within'. Instead, whilst it can be used as a metaphor for human behaviour and psychology, the figure of the werewolf reflects the complex relationship between humans and wolves, as well as civilisation and wilderness. The tension between these categories has led to the portrayal of nature as a Gothic entity. This conceptualisation of the natural world, as explored throughout my chapters, depicts nature as at once excessive to and yet less than human culture. Gothic nature is threatening as it can potentially rupture the systems of categorisation, such as taxonomies, that humans use to control the world they perceive. This can be seen in the notion of hybridity as a threat, which is embodied in the figure of the werewolf. Alternatively, by using the werewolf as a metaphor for the human psyche, the beast or wolf aspect of this creature is shown to be less evolved and civilised than the healthy human subject. The wolf must be killed or the human cured in order for the werewolf to be redeemed. The treatment of the werewolf is, therefore, indicative of the violence that has been committed towards the wolf, throughout history, as a symbol of what is dangerous in nature. In particular, as my readings have shown, the threat of transformation to the human subject and the loss of the singular 'I' is rendered as monstrous. However, there is an ambivalence connected to the Gothic quality of nature and the werewolf. The wilderness and the wolf are both feared, but also revered as a

necessary Other which acts in opposition to civilisation and the human subject. My readings of Strieber and Stiefvater's novels show the figure of the werewolf has 'transformed' to allow for the growing awareness of ecology. Yet, in many ways, the werewolf remains caught between the binary oppositions from which it emerged: wolf versus human, and wilderness versus civilisation. In this chapter, I will consider how Glen Duncan's *The Last Werewolf* trilogy (2011-2014) rescues the lost voice of the werewolf and celebrates the power of positive hybridity.

Duncan's trilogy consists of *The Last Werewolf* (2011), *Talulla Rising* (2012), and *By Blood We Live* (2014). They are complex novels which engage with multiple themes including the threat of the werewolf, the question of what is nature, and how animals are treated as less than human. *The Last Werewolf* follows the eponymous Jacob Marlowe as he comes to terms with his inevitable death at the hands of the World Organisation for the Control of Occult Phenomenon (WOCOP). As with the introduction of wolf bounties in the USA and the state enforced destruction of the wolf population in Britain, WOCOP believe, to paraphrase the quotation from Leopold in chapter two, that fewer werewolves would mean safer humans, and that no werewolves would be humanity's paradise. The death of the werewolf, as has been suggested throughout this thesis, links to the idea of controlling the natural world. It will exorcise the Gothic element from nature preventing it from threatening human civilisation. The novels open with the re-iteration that it is important to kill the beast as a symbol of Gothic nature. Grainer, WOCOP's finest huntsman, chooses to kill werewolves by cutting off their head as though they were a trophy animal. This parallels how Dracula was killed as a (were)wolf: Grainer 'prized the

wulf not the *wer*'.[1] Despite the werewolf being both man and wolf, Grainer, like the other

werewolf hunters described in my previous chapters, sees only a rapacious animal that

needs to be destroyed. On hearing of his imminent fate, Jacob accepts that having been

located by the group he will die, and is surprised to find that a faction of this organisation

does not want him dead. The reason is simple: the existence of the hunters is connected

to the continued survival of werewolves. His ennui is further challenged when he

discovers a rare female werewolf, Talulla Demetriou, with whom he falls in love. Believing

that the werewolf infection is dying out – killing its 'victims' rather than transforming

them – Jacob and Talulla discover that they have been cured. Rather than changing them

from a werewolf back to being fully human again, the cure allows them to reproduce both

through the bite and also biologically. The first novel ends with the death of Jacob

following the couple's realisation that Talulla is pregnant.

In *Talulla Rising*, Talulla gives birth to twins – both full werewolves – one of whom

is immediately stolen from her by WOCOP. The novel follows her attempts to find them.

This becomes increasingly difficult as Talulla discovers that as well as WOCOP, which itself

is splitting into multiple factions, a group of vampires also want her children in order

enact the prophecy of the world's oldest vampire, Remshi.[2] They hope that by killing a

werewolf and ingesting its blood, they will be able to make vampires sunlight-proof.

During the second novel, Talulla is also able to finish Jacob's attempts to discover Quinn's

Book, 'the journal of Alexander Quinn, a nineteenth-century archaeologist who had, in

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[1] Glen Duncan, *The Last Werewolf* (Edinburgh: Canongate Books, 2011), p. 13. All further references to Duncan's *The Last Werewolf* will be cited in the main body of the chapter with the page number(s) in parentheses. The title will be noted as *TLW*.
[2] Remshi is around 20,000 years old.

Mesopotamia in 1863, allegedly stumbled on the story of the authentic origin of werewolves' (*TLW*, 53). By the final novel, the existence of werewolves is public knowledge: 'Transformations were all over YouTube [. . .]. Governments had taken the line of lumping us [werewolves] in with crop circles and the Loch Ness Monster'.[3] Werewolves become not creatures of folklore or horror but of conspiracy theory. This catalyses the rise of a human religious militia, the *Militi Christi*. Though Talulla has saved her twins, Zoe and Lorcan, she is still haunted by her brief meeting with Remshi in the second novel, and threatened by the *Militi Christi.* Drawn together, Remshi and Talulla are able to discover how vampires can overcome their susceptibility to sunlight, and how werewolves can become immune to silver. As this brief outline suggests, the novels can be read in multiple ways. The novels themselves are highly intertextual drawing on multiple sources. However, I want to consider how Duncan engages with werewolf stereotypes as constructs and challenges the narratives that maintain the binary opposition of the wolf and the human, wilderness and civilisation. The novels force the reader to acknowledge the monstrous aspect of Gothic nature and face our fear of the animal Other; to do so the reader must engage with the hybrid 'I' that the werewolf promises.

This chapter will show how this hybridity is represented and in what ways it works against the previous werewolf narratives. The novels explore the power of storytelling in constructing ideologies about the wolf, the werewolf and Gothic nature. I will return to, and build upon, the themes which have been explored in the previous chapters. The first

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[3] Glen Duncan, *By Blood We Live* (Edinburgh: Canongate Books, 2014), p. 85. All further references to Duncan's *By Blood We Live* will be cited in the main body of the chapter with the page number(s) in parentheses. The title will be notes as *BBWL*.

section will look at the idea of Gothic nature and how it has been controlled. Drawing on my previous analysis of *Dracula,* the American wilderness, and the motif of the zoo, I will show how Duncan's novels engage with earlier spaces of Gothic nature, such as the frontier, but ultimately show them to be no longer relevant. The idea of Gothic nature as something which threatens from without is critiqued by suggesting that the wilderness can no longer be found in specific locations. The next section continues to look at how the beast can be controlled using science and taxonomy. It starts with the relationship between the hunter and the hunted suggesting that this is more fluid than has been depicted in previous werewolf narratives. Duncan allows the torture of Talulla by WOCOP to be read not as either an attack on animal cruelty or a metaphor of the cruelty of humans to humans, but both. What these sections will show is how Duncan explores, and then explodes, the narratives that have maintained the stereotype of the werewolf as evil and the belief that the only good werewolf is a dead werewolf. In conclusion, I argue that these novels maintain the importance of creating new narratives which give the monster a voice without denying its monstrosity. Instead the werewolf remains a complex subject rather than a metaphor for 'the beast within'. In this way, the novels react to and challenge the anthropocentric werewolf.

In order to introduce the novels, I want to consider key aspects of the narratives that pertain to my previous arguments regarding the stereotypical werewolf. Firstly, the novels unite an Old World werewolf, Jacob, and a New World werewolf, Talulla. These characters draw together the elements of my first chapter on *Dracula* and my proceeding chapters on the American wilderness and the werewolf. Jacob is a Victorian werewolf and his account of being transformed, as I will discuss, draws on many elements regarding the

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representation of Gothic nature. Talulla is described by Jacob as a '*bone fide* American Girl, fluent in brand names and armed with education, health insurance, political opinions, orthodontic work, earning power' (*TLW*, 190). Thus these novels highlight the cultural stereotypes, and clichés, expressed through language, that create national identity as well as the cultural identity of the monster, in this case the werewolf. The idea of national stereotypes is related to the figure of the werewolf. Duncan's werewolves are similarly shaped by clichés. At the beginning of the novel, Jacob lays out the laws of lycanthropy which he describes as 'the Curse' (*TLW*, 4): werewolves are transformed through bite ('Werewolves don't reproduce sexually' [*TLW*, 31]); they can only be killed with silver bullets; they transform once a month on the full moon; and, they must kill and eat one human each transformation or they will suffer physical and emotional torment. They cannot get around the requirement to kill: preying on animals or choosing victims who are evil such as murderers or rapists will not satisfy their hunger. The novels do not hide the fact that 'Jake Marlowe is a monster' (*TLW*, 4). As with the vampire's aversion to sunlight, Duncan draws on the representation of werewolves from popular culture, which I have previously discussed particularly concerning films such as *The Wolf Man*.

The novels engage with the classic tropes of the werewolf and Duncan embeds lycanthropic clichés into his narrative early on. However, by doing so he analyses them from the inside. Thus, Jacob's contention that werewolves cannot reproduce sexually is shown to be incorrect by the end of the first novel. This is similar to my discussion, in the previous chapter, of Sam's realisation that the separation between human and wolf mind is not as clear as he believed. Both examples suggest that the models of behaviour which we apply to werewolves, and their animal counterparts, inhibit the ability to see these

creatures as anything other than reflections of our worst fears. However, unlike

Stiefvater's novels, Duncan engages with werewolf stereotypes in a more overtly self-

aware manner. As the rules controlling Duncan's werewolves show, his books are

intertextual. This intertextuality, combined with the self-awareness, suggests Duncan's

novels are more postmodern than Stiefvater's.[4] An analysis of Duncan's werewolves as

postmodern monsters is beyond the scope of this thesis, however, his use of cultural

images of the werewolf pertains to my wider argument regarding the symbolic use of the

(were)wolf. In *Shiver*, the full 'moon and silver stuff is just myth' (*Shiver*, 298), and these

trappings are replaced with a more naturalistic description of the werewolf. In

comparison, by engaging more fully with the stereotypical model of the werewolf,

Duncan's novels acknowledge the emptiness of these structures such as the symbolic

(were)wolf. Thus, for example, concerning male and female werewolves, the first novel

acknowledges the representation of female werewolves as rare in popular culture.[5] Jacob

explains that infection rates in females are low, and that for 'the longest time the

romantic explanation for low rates of female infection endured: possession of a womb, it

was supposed, conferred a gentleness which simply could not bear the viciousness of a

lycanthropic heart' (*TLW*, 31). Female werewolves were believed to be more likely to kill

themselves than live with being killer. However, Jacob argues that given the growing

evidence that women can be as aggressive as men, 'if women don't catch the werewolf

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[4] Graham Allen argues that in the twenty-first century, any discussion about intertextuality is inevitably linked to Postmodernism. Allen's discussion of the relationship between intertextuality and Postmodernism covers both the problematic elements, such as the collapse of meaning caused through repeated empty repetition of ideas and symbols, and the benefits, acknowledging and engaging with pervasive cultural images, as well as breaking down the barriers between high and low forms of culture. See: Graham Allen, *Intertextuality* (London: Routledge, 2000), pp. 176-93.
[5] Priest (ed.), 'Introduction', in *She-Wolf*, pp. 1-23 (p. 3).

bug, it's certainly not because they're sugar and spice and all things nice' (*TLW*, 31).

Stereotypes relating to violence, lycanthropy, and the masculinised 'beast within' are

acknowledged and then shown to be false. By the end of the novels, men and women are

changing into werewolves equally, and this essentialised aspect of the werewolf regarding

gender is demonstrated to be fallacious.

The strength, then, of Duncan's novels, and the werewolf-characters he creates, is

that he acknowledges and explores the previous stereotypes that have characterised

lycanthropes. In the opening novel Jacob is told by his captor, Jaqueline, a French woman

with a penchant for the esoteric and for supernatural creatures: '"Werewolves are not a

subject for *academe*"' (*TLW*, 140). This statement seems ironic in light of this thesis. Her

reasoning is based on the two limited readings of the werewolf, which I have shown to be

indicative of the problematic relationship between humans and wolves. They are firstly

that '"the beast is redundant. It's been us [humans] all along"' (*TLW*, 140), and, secondly

that it is due to '"the absence of language, naturally"' (*TLW*, 141). These explanations

reiterate the two key concepts which have limited the werewolf: the idea that the

werewolf symbolises 'the beast within' and functions as a metaphor for human evil, and

that the werewolf is voiceless and thus not a subject. The idea of the werewolf as

metaphor for human concerns both sublimates the wolf so that is becomes only symbol,

and removes the real-life wolf from the figure of the werewolf, a phenomenon noted by

Boria Sax, and which I discussed in relation to the 'anthropocentric werewolf' in the third

chapter. This reinforces the belief that the wolf itself should be destroyed as the real-

world animal is conceived only through the symbolism of the beast. Thus violence is

enacted towards the animal on two levels: first removing it from the text, and then

removing it from the wild. The werewolf as voiceless maintains the idea that the animal

Other can only be object and not subject. Objectifying the werewolf removes it from the

protection afforded by the right to life that has been extended to the human. As I will

explore, Duncan critiques Jaqueline's contentions concerning the werewolf in order to

show how they have limited the werewolf. In doing so, he draws attention to how these

stereotypes reflect badly on the animal at the centre of the werewolf: the wolf, both the

symbolic wolf and its real-world counterpart.

The rejection of the werewolf from the academy in relation to its status as beast

and its voicelessness seems to suggest that the werewolf is, as a hybrid animal-human

creature, unintelligent. As Jacob states, the common belief is that 'whereas the vampire is

elevated by his transformation the werewolf is diminished by his' (*TLW*, 18), much as Bob

sees himself as being 'reduced to a rude state' (*The Wild*, 243) without verbal language.

These novels depart from the depiction of Dracula, as a lycanthropic vampire, separating

the werewolf and vampire into two distinct beings. The werewolf is related to the bestial,

the unintelligent, and to nature. The vampire, on the other hand, receives the nobility and

pedigree of the Count and, according the vampires in the novel, they 'constitute a

civilisation: they have art, culture' (*TLW*, 141). This furthers the notion that humans and

their civilisation are superior to animals, which is in part due to their ability to express

themselves in verbal language. Jaqueline's statement regarding the lack of intellectual

prowess amongst werewolves formalises the fear of hybridity and shape-shifting that they

embody. Their fluid existence, slipping between two forms, has, as previously discussed,

the potential to break boundaries and it is this which makes them monstrous. In relation

to this, Cohen argues that 'the monster is best understood as an embodiment of

difference, a breaker of category, and a resistant Other known only through process and movement, never through dissection-table analysis'.[6] Yet, the treatment of the werewolf counteracts Cohen's contention regarding the monster on the 'dissection-table'. Whilst the werewolf has not been welcomed into "*academe*", as this thesis has argued, the dissection-table and science in general has become the common means of controlling and combating the threat of the werewolf within popular culture. Rather than being a cultural subject associated with higher learning, the werewolf is treated as an object of Gothic nature – an animal or brute to be classified and labelled. From Van Helsing's taxonomy of the lycanthropic vampire to the dissecting table of the dog pound for Bob, and from Doctor Ferguson's taxonomic classification of the Wolfen to Sam and Grace's search for the cure for lycanthropy, the werewolf has been subject to the language of science.

During the course of the narrative, Duncan's werewolves are led to the dissecting table by the scientists at WOCOP. The novels enact the narrative of werewolves mapped throughout this thesis. Within the novels, werewolves move from being portrayed as creatures of superstition to representing Gothic nature. They then become subject to medicalisation, which parallels the pathologising of the werewolf and the creation of the werewolf taxonomy.[7] When Jacob is first bitten in 1842, he looks to his mother's library for information; she is a 'consumer of Gothic novels', and Jacob is familiar with the 'fiendishly illustrated *Bestiary of Myth and Folklore*' where he discovers the word '*WEREWULF*' (*TLW*, 62). The Germanic spelling of the word speaks of its roots in European

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[6] Jeffrey J. Cohen (ed.), 'Preface: In a Time of Monsters', in *Monster Theory: Reading Culture* (Minneapolis and London: University of Minnesota Press, 1996), pp. vii-xii (p. x).
[7] This idea is also explored by Du Coudray. See: Du Coudray, *Curse of the Werewolf*, pp. 11-43.

superstition.[8] Having been transformed in the early-Victorian period, it is Gothic novels to which Jacob turns. However, both in the world of the novels and within popular culture, by the twenty-first century, lycanthropy is an 'infection' and accordingly the name of the people who hunt werewolves has changed from 'the Servants of Light' (*TLW*, 40) to WOCOP. This change of name follows the shift in the depiction of the werewolf from a creature of Gothic superstition, that must be fought by Western, Christian morality, to a carrier of infectious diseases that must be destroyed in a controlled manner. The medicalisation of lycanthropy, as previously discussed, potentially makes Jacob and Talulla more sympathetic as they are depicted as victims of the curse. However, whilst testing on the werewolves is condemned, Duncan does not shy away from making his werewolves monstrous and allowing them to be threats to human safety.

This can clearly be seen in the decision to allow these werewolves to prey on humans. Thus the fear of the werewolf is not hidden nor removed from the text. Like Strieber's Wolfen, these werewolves view humans as potential prey and, similarly, this questions both the 'natural' superiority of humankind and also their treatment of other animals. One reviewer noted of the second novel, and its engagement with werewolf pregnancy, that: 'If killing, violence and cruelty precluded a species from being able to reproduce, then there'd be no species left. And we do worse to cows and battery hens than werewolves would do to us'.[9] Despite being monsters, the novels suggest that Jacob

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[8] This is why Jacob refers to his transformed state as 'wulf' throughout the novel and not the anglicised 'wolf'.

[9] Scarlett Thomas, 'Talulla Rising by Glen Duncan – review', *The Guardian*, 5 April 2012, <https://www.theguardian.com/books/2012/apr/05/talulla-rising-glen-duncan-review> [accessed 20 June 2016].

and Talulla should be allowed to procreate. Where Bob and Sam retain a clear sense of their human identity and are not man-eaters, Duncan's werewolves are not redeemed from monstrosity. Duncan suggests that being potentially monstrous should not disqualify you from having subjectivity, as is the case with Stoker's Count Dracula and, to a certain extent, Stiefvater's werewolves. Duncan's werewolves are a complex representation of good and evil which further challenges dualistic models of understanding the world. This prevents Duncan's werewolves from following the model of symbolic wolf from representing pure evil to, as mentioned in chapters two and three, becoming benign symbols of ecological renewal. Rather than making these werewolves more humane, the novels allow them to be remain 'other', or rather to bridge the gap between the two, an idea I will return to in the final section of this chapter.

Thus, despite being turned by the bite and the use of the term 'the Curse', Talulla and Jacob are not portrayed as solely victims. As I suggested at the end of chapter two, the depiction of lycanthropy as a medical disorder inflicted on a patient or victim may have made the werewolf more sympathetic but still ended with the werewolf being removed from the text, either through death or a cure for lycanthropy. Duncan's werewolves accept the change in their identity, including the need to kill and eat humans. Rather than seeing this as unnatural, it becomes part of their nature. As with Strieber's Wolfen, by describing the werewolf as both hunter and hunted, Duncan's novels reject anthropocentrism. Yet unlike in the key texts discussed in this thesis, Duncan's werewolves are anthropoid: they walk on two legs and do not fully transform into a wolf. Arguably this could be seen as continuing the trend for the wolf aspect of the werewolf to be replaced by, as Sax argues, a 'hairy man with a lupine face', cohering to the idea of the

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'anthropocentric werewolf'.[10] However, I would argue that Duncan's desire to make his werewolves anthropoid is part of his decision to remain within the confines of stereotypical representations of the werewolf in order to explode them from the inside out. In its use of the archetypal werewolf the narrative draws attention to the anthropocentrism that has informed werewolf fictions. As Boddice argues, a text 'may convincingly be constructed against an anthropocentr*ist* world view, but its starting point will be no less based in the anthropocentr*ic'.*[11] In this way, then, Duncan's use of lycanthropic stereotypes is a deliberate starting point which acknowledges the previous anthropocentric assumptions made about the werewolf, before reacting to them. Moreover, as Du Coudray argues, by being in anthropoid form, the werewolf is both wolf and man and yet neither, embodying the lycanthrope's hybrid power.[12] This suggests that the werewolf is not liminal, as Dracula is portrayed to be, in that it is not haunting the margins of these categories. Rather in expressing hybridity the werewolf can be brought to the centre of the narrative as a subject in its own right which is shown in Duncan's use of the werewolf's voice.

Contravening what Jaqueline suggests about werewolves, Jacob and Talulla are the narrators of the novels, which are written in first person. They are the werewolf 'I' of the text. This differs from the other novels this thesis explores. As I argued, Dracula's voice is disregarded by the text so that he can become a 'thing' to objectify, hunt down, and kill. Though Dracula states '"I too can love"' (*Dracula*, 183), his capacity as a feeling subject is

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[10] Sax, p. 234.
[11] Boddice (ed.)*,* 'Introduction', in *Anthropocentrism*, pp. 1-18 (p. 13).
[12] Du Coudray, *Curse of the Werewolf*, p. 63.

ignored in light of his threat to the boundary between human and wolf, wilderness and civilisation. The werewolf texts discussed in the second chapter show the werewolf being made a scientific object, as the Curse becomes a disease, whilst remaining a monster to be hunted. Strieber's novels are more varied: *The Wild* is mainly focalised through Bob but still in third person, and he has no means of expressing himself to his family once transformed, whilst the Wolfen are given a voice, but one that can never be understood by the human protagonists. Stiefvater's novels suggest a move forward as they are in first person. However, the subjectivity of the werewolf is lost once the human has transformed into a wolf and the human identity is privileged. Sam's greatest fear from the transformation is not the pain but '[f]orgetting Sam' (*Shiver*, 126). He cannot remain an 'I' once he has transformed. In *The Last Werewolf* trilogy, it is the voice of the werewolf that forms the narrative. To return to my opening chapter, Duncan's novels invert the structure of Stoker's work. Whereas the narrative of *Dracula* consists of the journals of the Crew of Light, it is Jacob and Talulla, the werewolves, who are writing their journals in Duncan's trilogy. Thus the complex history and structures of the werewolf as a symbol of Gothic nature are explored from the hybrid creature's point of view.

Yet despite being the voice of the text, the expression of Jacob and Talulla's subjectivity is ambiguous. Though they can write about the experience of being in a transformed state they are unable to speak once in wolf-form. Thus, they can experience being an 'I' once transformed and express this in a written form, but they cannot speak it out loud. This follows the model of the stereotype of the 'voiceless werewolf'. Despite being able to speak in human form and write about being a werewolf, werewolves are depicted as dumb, as in being unable to speak, and they are also considered to be 'dumb',

in the sense of being unintelligent. Jaqueline's comments makes this explicit as she

correlates these aspects of lycanthropy. As I argue in the final section of this chapter, the

novel navigates the difficulties of being voiceless, in the sense of physically being unable

to speak, and being voiceless, meaning that you are not or cannot be a subject. The novels

draw on previous representations of werewolves as voiceless but then subverts them by

making the werewolf the 'I' of the text. Moreover, this challenges assumptions about the

requirement of verbal language as that which identifies you as a subject. In this way

Duncan's novels react to Cohen's discussion of the myth of Lycaon. Cohen writes:

> The power of the narrative [the myth of Lycaon] peaks in the lingering
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> descriptions of the monstrously composite Lycaon, at that median
>
> where he is both man and beast, dual natures in a helpless tumult of
>
> assertion. The fable concludes when Lycaon can no longer speak, only
>
> signify.[13]

Here hybridity traps Lycaon between two states as a liminal object to be viewed through

the lens of monstrosity, becoming, as Shildrick suggests, mere spectacle. He is that which

cannot have a voice, and thus is no longer a subject. Jacob and Talulla eschew this model.

Behind the stereotypes there is a complex and hybrid identity, which acknowledges the

difficulties of navigating terms such as 'man' and 'beast'. These novels open the potential

of the werewolf to be a creature that is not human but with whom the reader can

empathise. It is the reclamation of the werewolf's voice which allows this to happen.

Throughout this chapter, I want to consider the ambivalence in the portrayal of the

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[13] Cohen, 'Monster Culture (Seven Theses)', in *Monster Theory*, ed. by Jeffrey J. Cohen, pp. 3-25 (p. 13).

werewolf in particular in relation to the monstrous subject. By moving away from the trope of the 'voiceless werewolf' and 'the beast within', Duncan's werewolves are not limited to signifying the threat of transformation and Gothic nature. Indeed, the idea of Gothic nature is exploded in Duncan's novels.

Hunting the myth of Gothic nature

Gothic nature, as I have demonstrated, is a way of understanding nature as threatening: something which can disrupt the boundaries between wilderness and civilisation, human and animal. The influence of Gothic nature also has the potential to change both the human subject and human society into the Other as well. The werewolf can be read as embodying these fears as it can quite literally transform you, so that the wolf bursts through the human shell. Yet within the invocation of the term Gothic there is also the sense of nature as potentially sublime and edifying. In viewing the animal and the wilderness as the Other, human subjectivity is reasserted as that which is not animal, and civilisation is that which is not wilderness. Yet this use of Gothic nature as the Other is ambivalent. It is the wilderness and the wolf safely separated from humanity and civilisation, and it is also the sense of the wilderness encroaching on urban spaces and the fear of the wolf returning to the city. In order to control this potential ambivalence there has been a tendency to view nature as either threatening and monstrous, or as a beautiful and redemptive space.

My previous chapters have looked at how these different ideas surrounding the wilderness are embedded in lycanthropic literature. In *Dracula* the figure of the wolf

vacillates between wraith in the wilderness of Transylvania, and pacified object of viewing pleasure in London Zoo. Count Dracula stands at the threshold of the two as an embodiment of the liminal quality of Gothic nature. He transitions from man to wolf, and threatens to transform both Britons and Britain to a state of monstrous animality. The Crew of Light's attempts to classify, hunt, and kill Dracula show the fear of, to use Arata's term, 'reverse colonization'. However, this is not the return of an oppressed people but of Gothic nature itself which at once seduces and terrorises the senses. This fear of the wilderness and the wolves is evidenced in the settlement and creation of America. Unlike Britain, however, the wilderness and the wolves are not located across the Channel and in a far corner of mainland Europe. Instead, as American Gothic literature shows, the wilderness is part of the heritage and identity of the newly emerging American population. Thus the ambivalence between fearing and celebrating the wilderness and its lupine inhabitants is more complexly expressed. Rather than entirely exorcising the wilderness from the Americas, a feat which would have been difficult given the geography of the space, the wilderness was contained within designated spaces away from human civilisation, and designed to be visited only briefly. As I argued in chapters one and two, the wilderness is treated as a Gothic object much like the Gothic novel itself. Firstly both the wilderness and the Gothic novel allowed the visitor and the reader to enact Gothic tourism safely; and, secondly, both wilderness areas and Gothic novels perform an antiquated authenticity. They are presented as objects from history. In *The Wild*, Bob notes that the wolf in the zoo feels like 'part of the past' (*The Wild*, 12) suggesting that this animal symbolises a time before North America had been civilised through the actions of hunting wolves and controlling the wilderness.

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In this way, then, Strieber's novels contain many of the same fears seen in Stoker's

novel. The Wolfen represent a similar sense of reverse colonization despite the temporal

and geographical difference between these twentieth-century, American werewolves and

their Victorian predecessor. They are the return of the (were)wolf of nightmares to the

cities, as intelligent as a human and as bloodthirsty as the most heinous stereotypes of

the wolf. In comparison Bob's transformation suggests that the zoo is no longer able to

maintain the boundary between man and animal. This threat to the purity of the human

subject returns in *The Wolves of Mercy Falls* series, although the power of hybridity to

mediate the threat of Gothic nature is undercut by the use of lycanthropy as metaphor for

adolescence. Despite the potential for the wolf's voice within the werewolf, Stiefvater's

novels maintain certain ideas about the wilderness and its relationship to wolves. The

wilderness needs to remain 'over there' away from human habitation. The idea of nature

being represented as 'over there' is used by Timothy Morton to discuss the problematic

ways in which humanity has conceptualised nature.[14] He states that by 'setting up nature

as an object "over there" – a pristine wilderness beyond all traces of human contact – it

re-establishes the very separation it seeks to abolish'.[15] His arguments re-iterate my

previous argument that the creation of wilderness spaces continues a sense that nature is

Gothic. I will return to Morton's work later in this discussion, however, here I want to

consider the effect of believing nature should be 'over there'. This construction of nature

returns to the idea of nature as 'other'. Moreover, it elicits the tension between the Other

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[14] Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics* (London: Harvard University Press, 2007), pp. 77-78.
[15] Morton, p. 125.

as something by which human can positively define themselves, and the threat of the Other should it engulf, or transform, the (human) self, destabilising the notion of the human subject. Wolves invoke the fear of Gothic nature as the Other by failing to remain within designated spaces of wilderness. Regarding 'Little Red Riding Hood', Red Riding Hood may stray from the path but it is the wolf who breaks from the wooded wilderness into grandma's house – a space of human habitation. In doing so the Big, Bad Wolf symbolises the fear of Gothic nature to break boundaries.

The idea of Gothic nature and the spaces it should inhabit are represented in Duncan's novels. Indeed he actively engages with certain stereotypes. I now turn to exploring how the narratives invest in and criticise stereotypes of the wilderness and Gothic nature. In particular, I will be considering the depictions of Alaska, Wales and the frontier in the USA. Within the first chapters of *The Last Werewolf*, Alaska is recognised as a potential idyll for werewolves. In discussing the death of the second-to-last werewolf, Jacob writes: 'He'd had a near miss in the Black Forest two years ago, fled to the States and gone off-radar in Alaska. If he'd stayed in the wilderness he might be alive. (The thought, 'wilderness', stirred the ghost animal . . .)' (*TLW*, 8). It is to Alaska, and this idea of a remaining 'wilderness', that Talulla runs for protection in order to give birth to her children. And it is in Alaska that she encounters wild wolves. Alaska in the novel is set up as an American wilderness space, removed from human civilisation, and a space of safety for both wolves and werewolves. Jacob's language is evocative in representing Alaska as a space of hope. The Old World and the forests of Germany, the Black Forest, are depicted as unsafe for werewolves, and thus wolves. Europe is no longer indicative of Gothic nature as it was in first-wave Gothic novels such as Radcliffe's, nor do its outer limits, such as

Transylvania, threaten to invade Britain. Instead the surviving European werewolves chase the wilderness across the Atlantic Ocean to the New World. The movement of the werewolf within these novels corresponds to how the fear of the wooded wilderness and wild beasts travelled with the Puritan settlers, from Europe to New England. Thus the werewolf, as a symbol of Gothic nature and of the embodiment of the wolf as monster, re-enacts the fear of the animal itself. Here the relationship between the fear of the werewolf and the fear of the wolf echoes, once more, Gerard's correlation between Romanian werewolf and their real-life counterparts, as well as the realisation, in Strieber's texts, that the Wolfen are the cause of the enmity between man and wolf. Duncan's novels, however, problematise the relationship between the landscape, the idea of 'wilderness', and the fear of the (were)wolf by disavowing the existence of spaces of Gothic nature. This is elucidated in Jacob's use of 'wilderness'.

On first reading it appears that, for Jacob, a werewolf, 'wilderness' indicates a space of sublime Gothic nature where he can escape the torments of human society – a place he can 'try back' to a simpler, safer life, much like Transylvania functions for Gerard and Stoker. Yet, the use of inverted commas suggest that the text is also acknowledging that this is an idealised and fantastical version of nature. It is a 'wilderness' which is 'over there', separated from human civilisation, and untouched by the modern world. This 'wilderness' speaks to the 'ghost animal' invoking the sense of the Gothic animal Other, akin to the wraith-like wolves in *Dracula*, or the liminal wolves who haunt Boundary Woods in Stiefvater's novels. In Stoker's and Stiefvater's work, this sense of wilderness is only maintained through repeated re-constructing the boundaries between spaces of wilderness. The (were)wolves are distanced from the human through the construction of

the wilderness as 'over there'. In many ways, then, in Duncan's novels, the representation

of Alaska and its promise for (were)wolves appears to conform to the model of Bob and

his adopted pack in *The Wild*, and the (were)wolves of Mercy Falls who all attempt to

escape mankind by heading north to areas that they believe will be free from the threat of

hunters. These novels end without clarifying whether this hope can be realised. In

comparison, Duncan's multiple invocations of space shows the complexity of trying to

discover an 'authentic' sense of the wilderness.

As such, Jacob's transformation story takes place, not in the vast American

wilderness of Alaska, but whilst on a walking holiday in Wales. Duncan's representation of

Wales coheres to key points from the first and second chapter of this thesis. Jacob

describes how he was transformed on a walking holiday in Snowdonia with a friend. He

calls them '"wealthy, educated gentlemen"' who went about their trip with '"an air of

good-humoured entitlement"' (*TLW*, 35 and 36). The camp where Jacob is bitten by a

werewolf is '"is a forest clearing [. . .]. Pine and silver birch, a stream glimmering in the

moonlight. A full moon, naturally"' (*TLW*, 36). Jacob's transformation tale draws attention

to key tropes. Firstly, he is a Victorian werewolf and is thus drawing on the tradition of

Victorian Gothic texts, which is expressed in the description of the moonlit forest glade.

His entitled air and wealth speaks of a sense of imperialism that can be seen in Stoker's

novel. Prior to his visit to Wales, Jacob has also undertaken 'a European tour' (*TLW*, 36).

He is the archetypal British wilderness tourist who has viewed the sites and sights of

interest in mainland Europe which, as I suggested in the first chapter, was not entirely free

from the threat of marauding wolves and Gothic nature, and was often the setting for

early Romantic Gothic texts.

The location of Wales fits within the tradition of the Gothic, Victorian werewolf. Firstly, Wales was considered to be an area of comparative wilderness in Britain during the Victorian period and the Welsh were portrayed as 'other'.[16] Moreover, and as previously noted, the subjugation of Wales under Edgar the Peaceful was in part managed through the slaughter of its wolf population, drawing on the relationship between the subjugation of people, land and wolves. The connection between Wales as a Gothic setting and (were)wolves was cemented through its use in *The Wolf Man*. As discussed in my second chapter, the use of Wales here is as a space of Gothic nature perceived to be steeped in superstition and history. It is this that is invoked in the film-like description of the 'forest clearing' in Duncan's novel. The full moon becomes part of this lycanthropic stereotype, masquerading as folklore. By the time Jacob tells his tale, it seems 'natural' that there should be a full moon as this has become part of werewolf lore, despite the fact that the full moon, as part of lycanthropy, is anachronistic in a Victorian setting. Furthermore, regarding the Welsh location, Jacob, like Talbot and Jonathan Harker, is the cultural outsider coming into a space of Gothic nature. He is a tourist who is planning to immerse himself only temporally in the wilderness. However, he is irredeemably transformed by his time in Wales. The catalyst for this is the werewolf: the creature of Gothic nature, a hybrid which breaks the boundaries between man and wolf allowing the tourist to be subsumed (and possibly consumed) by the wilderness. Jacob's transformation story at once conforms to the stereotype of the werewolf as a creature of Gothic nature. Yet, the

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[16] Bloom, *Gothic Histories,* pp. 13-14; Jarlath Killeen, 'Victorian Gothic Pulp Fiction', in *The Victorian Gothic*, ed. by Andrew Smith and William Hughes (Edinburgh: Edinburgh University Press, 2012), p. 47; and, Cohen, *Hybridity, Identity, and Monstrosity*, pp. 92-93.

narrative also draws the reader's attention to the cultural stereotypes that have informed

the figure of the werewolf, through the use of Wales and the Victorian setting. As with

Jacob's references to his mother's Gothic library, post-transformation, the novels

acknowledge the Gothic framework which constructs the wilderness and the werewolf as

fearful.

The acknowledgement of cultural ideas regarding Gothic nature returns in the

descriptions of the American wilderness, more broadly, and the frontier as dividing line

between wilderness and civilisation. In order to outrun WOCOP, Talulla and Jacob

undertake an American road-trip, driving across 'Iowa. Nebraska. Wyoming. Utah. Those

unritzy states of seared openness' (*TLW*, 227) and through 'Nevada's share of the

mountains [. . .] into California' (*TLW*, 243). This route follows westward expansion and, it

is also a tourist's dream: the idea of following the history of the frontier across the USA. In

some ways it can be read as a search for the wilderness; a search which ends with Jacob

and Talulla reaching the Pacific Ocean without finding somewhere they can settle and

where they will be safe from being hunted. With no frontier, and therefore no clear

boundary between wilderness and civilisation, the narrative suggests that there can be no

wilderness in which to hide.[17] Instead the couple return to Europe and fly to Greece. This

return to the Old World serves two purposes. Firstly, and as Talulla and Jacob

acknowledge, this is a return to the myth of Lycaon.[18] As Cohen's description suggests,

this myth can be read in relation to the trope of the voiceless werewolf. This suggests that

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[17] According to Frederick Jackson Turner's Frontier Thesis (1893), the frontier had been closed with the Census Bureau's declaration that US settlements now reached all the way to the Pacific Coast. Turner stated that this mean that the wilderness had been overcome. See: Höglund, p. 37.
[18] As Talulla's surname Demetriou suggests this is also a return to the birthplace of her family.

Jacob and Talulla are searching for an explanation or a way of understanding their

monstrous, hybrid existence, beyond understanding themselves as creatures of the

wilderness, or Gothic nature. However, both werewolves acknowledge that the myth is

flawed and that the idea of being able to return to human shape if they manage 'not to

eat human flesh for eight years' (*TLW*, 265), as suggested in the myth, is untenable. Rather

than finding a solution to living as a lycanthrope, the return to Greece seems to be a way

of acknowledging their growing realisation that they cannot 'solve' their existence. This

leads to my second point that, by returning in a circular fashion to the Old World and the

birth place of Western Civilisation, the narrative draws attention to the impossibility of

maintaining the belief that there remains any spaces of wilderness. Or, more specifically,

maintaining an idea of wilderness as entirely untouched and removed from human

interaction – a wilderness that is, to use Morton's term, 'over there'.

The idea of 'wilderness' that opens the first novel and to which the 'ghost animal'

in Jacob longs to return is dissolved. Indeed, throughout the novels, each space of Gothic

nature is undercut by danger towards the werewolves. Talulla's son is taken from her

immediately after she gives birth despite her apparent isolation in the Alaskan wilderness.

This irony is furthered by the fact that she has rented a 'converted hunting lodge' in which

to hide herself.[19] The hunting lodge symbolises the threat humans pose to the wolves

paralleling how Talulla and her children are hunted down as animals. Unlike Strieber's Bob

and Stiefvater's werewolves, the hope of this northern wilderness does not remain in

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[19] Glen Duncan, *Talulla Rising* (Edinburgh: Canongate Books, 2012), p. 14. All further references to
Duncan's *Talulla Rising* will be cited in the main body of the chapter with the page number(s) in
parentheses. The title will be noted as *TR*.

Duncan's novels. Equally, the spot where Jacob is transformed is also the place where he dies. In particular, the place where he is both transformed and killed is revealed to be Beddgelert. According to legend, Beddgelert is the resting place of a faithful hound, Gelert, who was killed by his master believing that Gelert had attacked his son. Too late his master discovers that the attacker was actually a wolf that Gelert had killed. This myth re-iterates the fear of wolves as child-killers. The decision, then, to kill Jacob at Beddgelert pertains to this fear of the wolf and plays into WOCOP's self-justification that they are honourable killers destroying a savage wolf. Perhaps most tellingly the idea of 'wilderness' as a space separated from human civilisation is truly undermined once Talulla and Jacob have arrived in Greece, as this is where Talulla is taken into captivity. It is at the end of the first novel we discover that from the moment she was turned she had been tagged. Any freedom that Jacob and Talulla perceived they had was not real; WOCOP had been waiting to take her at any moment. They appear to be the last remnants of Gothic nature which is being chased down and destroyed, much as Count Dracula is driven back into Transylvania in order to be killed by the Crew of Light.

By setting up spaces of Gothic nature, only to dissect their validity, the novels question what wilderness is and whether it could be considered to exist anymore. Duncan's descriptions of Gothic nature invoke the dual qualities of it as both a threatening and an idealised space. It is a space that is located in the past and, as with the frontier, it can no longer be found. For the werewolves, Talulla and Jacob, this suggests that there is nowhere to be free. Pertaining to the natural world this could be seen to concur with Bill McKibben's statement that humanity's impact on the world means that we have made

'every spot on earth man-made and artificial'.[20] To McKibben this means that humans

have reached the end of nature by depriving nature of its independence: 'Nature's

independence *is* its meaning; without it there is nothing but us'.[21] It is in this sense of

independence from humanity that the hope of Alaska exists for Jacob and Talulla as a

wilderness to which they could retreat in safety – a wilderness space that is ultimately

shown to be non-existent, still touched by human hunting practices. McKibben argues

that, whilst there still may be sunshine and wind, we have *'ended the thing that has, at*

least in modern times, defined nature for us – its separation from human society'.[22]

Nature, accordingly, is the Other to human society and its existence relies on its

exemption from the human spheres, such as culture and civilisation.

In many ways this suggests that, despite McKibben's insistence on the

independence of nature, it is in fact entirely dependent on humans. Furthermore, this

concept of nature is demarcated by, and in relation to, what it is to be human and part of

human society. Though his intent is benign, McKibben's definition of nature still attempts

to definitively locate and define nature. His concentration on the independence of nature

as its key tenet depicts the natural world as existing 'over there', beyond the frontier, and

in absolute opposition to humanity. In doing so, his methodology replicates, to a certain

extent, the narrative arc of hunting down and creating a taxonomy for the werewolf in

order to maintain the boundary between animal and human society. Yet Duncan's novels

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[20] Bill McKibben, *The End of Nature* (London: Viking, 1990), p. 54. Carolyn Merchant's text *The Death of Nature* (1980) also contains the sense of being mechanised and controlled. However, it explores the ideologies that have led to the control of the natural world rather than considering the physical death of nature due to humanity's behaviour.

21 McKibben, p. 54.

22 McKibben, p. 60. Italics in original.

seem to show that McKibben's understanding of nature is Gothic: it is nebulous space

until defined by humans, existing only in the society's imagination. Despite the

acknowledgement that 'wilderness' does not exist in the texts, werewolves certainly do

and, for the main part, they live in a variety of spaces and places including major cities

and other spaces of human civilisation. What this suggests is that, undermining the title of

the first book, werewolves are not simply remnants of a time when nature was seen as

Gothic but rather they can be the means of showing us that what humanity understands

as nature is continually evolving. Nature is not a place that can be located on the outskirts

of human civilisation and as the Other: that is a fantasy of nature.

The contention that nature is something entirely independent of humans and that

there is a clear boundary between wilderness and civilisation, human and animal, is

something which I discussed in chapter two regarding the American wilderness and the

creation of wilderness parks. It is ironic, therefore, that McKibben chooses to use Muir's

'discovery' of Yosemite as evidence that in 1870, there were still areas of 'untouched

wilderness'.[23] Yosemite was not untouched by man rather it had been maintained by

Native Americans. The creation of the Yosemite National Park involved removing any

evidence of human habitation creating an alternative narrative for the land. Yosemite

became a symbol of pure, untainted wilderness which rejects the possibility of

hybridisation between human society and wilderness spaces. In this way it maintained, as

Cohen suggested and as I discussed in chapter three, unity in the emerging American

identity through the creation of a 'fantastically stable past'. Uncritically using Muir and

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[23] McKibben, p. 61.

Yosemite as a defence of nature as 'over there' and separate from human society

demonstrates that this idealisation of nature is a human invention. Both the reverence for

and fear of nature posit it as potentially Gothic, at once threatening and fragile, and

something which must be controlled and defined.

Alternatively, Morton argues that nature has been theorised as 'a

transcendentalist, unified, independent category'.[24] He draws attention to the idea of

'nature' as independent suggesting that this is a fallacy. Moreover, it is a fallacy that

ultimately offers nature as a metaphor, much like the (were)wolf becomes metaphor for

the fear of nature as a rapacious force, threatening the human subject on multiple

levels.[25] In using 'nature' in inverted commas, as Jacob describes 'wilderness', nature is

represented as idea rather than reality. Whilst this is not to say that there is not

something concrete which constitutes nature, it does mean that the pervasive power of

'nature' as something 'over there', and separate from the human world, actually prevents

humanity from having a relationship with the natural world. Nature and wilderness have

become synonymous conforming to the idea that '[n]ature remains a reified object'.[26] This

can have serious impact as that which is not deemed 'natural' is not worth protecting. To

apply this to wolves, those that do not conform to 'natural' behaviour are unprotected. As

discussed in chapter three, 'natural' behaviour denotes what is proper or acceptable in

these animals. As wolves have come to represent 'pure' creatures of the wilderness any

deviation leads to accusations of hybridity. Wolves who stray too close to human

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[24] Morton, p. 13.
[25] Morton, p. 14.
[26] Morton, p. 119.

habitations are accused of being 'unnatural' hybrids which need to be destroyed. Werewolves, which embody the fears of hybridity, are defined through taxonomic language as 'unnatural' or 'supernatural' and then killed. The categorisation of nature and the wilderness as in opposition to humanity and civilisation prevents the continued existence of hybrid creatures and undermines the promise of hybridity that the werewolf embodies.

Regarding how nature is made Gothic, Morton argues that: '*Nature* wavers in between the divine and the material. Far from being something "natural", nature hovers over things like a ghost'.[27] This statement echoes the previous discussion of William Cronon's ideas about supernatural nature which I explored in the introduction to chapter three. Cronon believes that for nature to be protected it needed to be seen as fragile and sacred. Yet despite this sense of fragility and relationship to the 'divine', when nature is given a material space and physical manifestation it becomes a source of threat. 'Pure' nature is allowed to exist as material in the form of wilderness parks and zones of human exclusion, but only when these borders are controlled and maintained by humanity. These boundaries are used to contain the transformative power of the wilderness over the human subject. Nature is at once idealised as a concept and contained as a material object. 'Nature' hovers 'like a ghost' as a liminal entity, something which is already dead but returns to haunt us. It cannot survive as an idealised concept nor a physical space that is separated absolutely from human society. I use the term 'liminal' here purposefully rather than hybrid because this suggests exclusion rather than inclusion; liminality refers

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[27] Morton, p. 14.

to being between two states, rejected by both.[28] In comparison hybridity, as I showed in

regard to Strieber's werewolves, encompasses multiple subjectivities.

The idea of nature as a ghost parallels the liminal aspect of the 'ghost animal', to

which Jacob refers regarding the allure of idealised 'wilderness' in Alaska. The 'ghost

animal' is something which exists at the borders of human society as a Gothic animal

other; it is an extension of Gerard's conceptualisation of the werewolf as the 'spectre

brother' to the 'flesh and blood' wolf. The idea of the wolf, the 'symbolic wolf',

disseminated through folktales, fairy tales and natural histories, overcomes the real life

creature, and transforming into a monstrous entity that threatens the human subject.

Previous werewolf texts push the monster to the outskirts of subjectivity so that it

becomes an object to be contained and destroyed. This directly counters the hybridity of

Duncan's werewolves. As I argued in the introduction to this chapter, his werewolves are

not liminal because they are both man and wolf, without conforming to either category

entirely. Through their empowered hybridity they remain subjects and not passive

objects. A hybrid notion of nature would acknowledge that it can be a concept and

material, a source of fear and pleasure. The Gothic can be used to question the

boundaries which maintain binary oppositions rather than qualify the need to keep them

separate. Lycanthropy is a powerful form of hybridity when conceptualised as a being that

encompasses both human and wolf. This rejects the fear of the void that has been

portrayed as a side-effect of becoming the animal Other. Instead both animal and human

can come together as equal subjects. In Duncan's novels, the werewolf, as a threatening

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[28] Peter Messent, 'American Gothic', *Journal of American & Comparative Cultures,* 23.4 (2000), 23-35 (p. 23).

hybrid creature, does not need to be killed but gains a voice and a sense of subjectivity in order to survive.

Hybridity offers hope. As Donna Haraway argues, by the late twentieth century, 'the boundary between human and animal is thoroughly breached'.[29] Rather than seeing this as a negative thing, as McKibben does, Haraway demonstrates this as evidence that the belief in human exceptionalism is faulty. In the same way, as *The Last Werewolf* trilogy shows, the boundary between wilderness and civilisation is also 'thoroughly breached' and perhaps the idea of 'nature' no longer holds. Rather than being a source of pessimism, Duncan's novels celebrate the future of the relationship between humans and the natural world. The werewolf's hybridity is a vehicle which challenges the separation of civilisation from wilderness, and human from animal. Though the continued existence of areas of Gothic nature and wilderness spaces in this trilogy are undermined, I would suggest that this does not follow McKibben's sense of nostalgia for a previous time when mankind had not 'ended' nature. Rather, continuing the use of hybridity in Strieber's novels, Duncan's werewolves move forward to find a way to live within this hybrid world. Jacob and Talulla's stories show a way of challenging previous fantasies of the wilderness. In part this is enabled by Duncan's decision to reinstate the monstrous aspect of the werewolf. Whilst monstrosity may seem to be a negative portrayal of hybridity shown in chapter three, and has been used to defend the death of the werewolf, it is also a way of allowing the hybrid creature to fight back. I now turn to considering how the novels

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[29] Donna Haraway, 'A Cyborg Manifesto: Science, technology and socialist-feminism in the late twentieth century', in *The Cybercultures Reader*, ed. by David Bell and Barbara M. Kennedy (London: Routledge, 2000), pp. 291-324 (p. 293).

challenge the anthropocentrism of the werewolf as metaphor for human evil by celebrating these qualities. To do so, I will consider how Duncan maintains the hybridity of his werewolves by preventing them from being read as either human or wolf. As previously mentioned, the novels acknowledge the stereotypes of the werewolf. This, like his dissection of Gothic nature, further draws attention to the myths and stories that have maintained the separation of wilderness and civilisation, human and wolf.

Becoming the Monster: Bringing the fear back to the Werewolf

In his critique of how wilderness is conceived in the USA, Anthony Lioi asks 'us to do something terrifying: to become the monster under the bed, the thing we dare not touch, the evil bent upon the destruction of civilization'.[30] He argues that rather than celebrating what is considered to be the untouched West and its wilderness spaces, humanity should consider the hybrid forms of the natural world that exist in and close to urban spaces.[31] This notion of becoming the monster speaks to Duncan's use of the werewolf and challenge to the conception of Gothic nature. Within the novels, we are forced to acknowledge what it is to be monstrous and to take the position of the creature that kills and eats humans. Lioi, and Duncan's narratives, asks that we find a way of celebrating the natural world even if it is not an untouched wilderness. Rather than reaffirming idealised forms of nature, the wilderness and the wolf, these novels create ambivalence. They

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[30] Anthony Lioi, 'Mud, Megalopolis, and a Future for Ecocriticism', in *Coming Into Contact: Explorations in Ecocritical Theory and Practice*, ed. by Anne Merrill Ingram, Ian Marshall, Daniel J. Philippon, and Adam W. Sweeting (London: The University of Georgia Press, 2007), pp. 17-38 (p. 32).
[31] Lioi, 'Mud, Megalopolis, and a Future for Ecocriticism', in *Coming Into Contact*, ed. by Ingram, Marshall, Philippon, and Sweeting, pp. 17-38.

acknowledge the fear which has formed a core part of humanity's relationship with the natural world. This ambivalence allows for a sense of fluidity and hybridity which prevents the werewolf from being limited to a metaphor for human evil, or a symbol for the dangers of the wolf and the wilderness. Regardless of Talulla's capture and the death of Jacob at the end of the first novel, the second opens with the birth of werewolf children. And despite them being captured, Talulla rescues them. And even with the threat of WOCOP and the *Militi Christi*, Talulla and her children survive the final novel creating more werewolves along the way. The hope of finding a 'wilderness' for werewolves is destroyed but the werewolves survive because they are hybrid and monstrous.

The novels follow Haraway's desire for us to write and read 'hybrid stories'.[32] Hybrid stories explore 'the boundary between the affirmation of multiple, monstrous selves and their subsumption under new categories; or between a utopian inclination that remains open to the future and a fanatical utopian belief'.[33] This description of 'hybrid stories' anticipates the difficulty of the werewolf as a positive form of hybridity. The multiple selves involved in the werewolf – human, wolf, anthropoid creature are often disregarded in favour of categorising it so that its voice and hybrid identity can be deadened, both literally and figuratively. Equally the possibility of using the werewolf as positive hybridity can be idealised to such an extent that it falls into the trap of 'fanatical utopian belief'. This fails to acknowledge the ambivalence of hybrid identities and their relationship to the monstrous, as well as the complex and often negative relationship

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[32] Baukje Prins, 'The Ethics of Hybrid Subjects: Feminist Constructivism According to Donna Haraway', *Science, Technology, & Human Values*, 20.3 (1995), 352-67 (p. 359).
[33] Prins, 352-67 (p. 365).

between humans and wolves. Rather, like the deification of the natural world, it assumes

that the werewolf must be saved by pushing it further into the wilderness, 'over there'.

This is often achieved by denying the human aspects which link the werewolf to

civilisation. As seen in *The Wild* and *The Wolves of Mercy Falls*, this can be shown by

denying the possibility of transformation back and forth, and depicting the werewolf as

moving into a position of stasis so that it settles in one form, either human or wolf. In turn

this forces the reader to view the werewolf as either a metaphor for the violence

committed against animals by humans or the violence against subjugated humans,

eliminating the possibility of a hybrid voice.[34] Such a structure ignores that the werewolf

is both wolf and human, and thus is able to connect these two areas which have been

depicted in binary opposition.

Duncan's engagement with the archetype of the werewolf allows him to maintain

the hybrid voice. I noted in my introduction to these novels the obvious stereotypes that

Jacob and Talulla conform to, but there are more subtle aspects of lycanthropy which this

novel picks up on. These confirm the ambivalent representation of monstrosity which the

novels elicit. Firstly, like Dracula and Bob, Jacob and Talulla have a connection to wolves.

In *Dracula*, this is a way of suggesting that the Count is beast-like, the leader of wolves,

and thus, like the wolves themselves, worthy of being hunted by the Crew of Light.

Whereas Bob's relationship with the wolf pack is described as a means of salvation for

himself, as a human in wolf-form, and for the pack itself. *The Wild* novel ends with the

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[34] Lawrence Buell discusses the relationship between animal rights and human rights. He critiques the tendency to use animal suffering as an analogy for human suffering and vice-versa. See: Buell, *Writing for an Endangered World*, pp. 229-30.

hope of wilderness – one which, as I have argued, is not an option for Talulla and Jacob.

The relationship between Jacob, Talulla and wolves is more complex. Jacob explains that

'[a]nything canine succumbs' (*TLW*, 56) to the authority of the werewolves. Whilst in

Alaska, Talulla discovers that a pack of wolves is living close to where she is staying. Having

seen the lead male in the pack, she senses the 'unseen wolf pack' explaining: 'They were

with him, with me, we were part of the same tense unconsciousness' (*TR*, 29). They have

a psychic connection which means that Talulla can control them. This depiction of the

relationship between Talulla and the wolves seems to support the model seen in *Dracula*

as it portrays Jacob and Talulla as leaders of the canid world. As with Dracula, it suggests

that they are animal-like, drawing further attention to their hybridity. Conversely, the

acquiescence of the canine world could also be read as symptomatic of the werewolf's

human side – their humanness ensures that they have dominance over other creatures. In

turn, this maintains the notion that human intelligence is more highly evolved and thus

able to control non-human animals.

The relationship between Jacob, Talulla and the canid family returns to one of

ambivalence complicating the previous depictions of the werewolf. Unlike the wolves in

Dracula, the pack in Alaska are not depicted as wraiths haunting the landscape. They do

not harass Talulla or her human companion, Cloquet. They continue with their lives

alongside the non-wolves. This seems to coincide with the suggestion that wolves are

capable of living near humans without being a threat. This allays the human fear of wolves

as aggressors: a fear that can be seen in 'Little Red Riding Hood' and the taxonomies of

Buffon and Linnaeus, and which has gone on to have an impact on the livelihood of

wolves in areas where they have been reintroduced. Moreover, when Talulla gives birth to

her second child, immediately after her first child has been stolen, she does so 'surrounded by the warmth of wolves' (*TR*, 63) who arrived when Talulla called them to help save her firstborn. Though Talulla calls them, inferring leadership, she is surrounded by them without her control, invoking the power of the pack. Though real-life wolves make only a brief appearance in this novel they parallel the representation of the werewolves. At first their relationship with the werewolves appears to support the anti-wolf stereotypes related to lycanthropy, yet, they are shown not to be the child-killing wraiths haunting the narrative in *Dracula*, nor the subservient servants of the werewolf. Talulla's expression of the connection between her and the wolves, as being 'part of the same tense unconsciousness', offers a more equitable relationship between wolves, humans, and werewolves. This neither makes the wolves appear like slaves nor does it romanticise the relationship. The connection is not portrayed as anthropocentric in that neither wolf nor werewolf is defined by it. Thus Talulla does not remain in the northern wilderness living with the pack of wolves which would parallel the 'hopeful wilderness' endings in *The Wild* and *The Wolves of Mercy Falls* series. Rather she leaves the wilderness, thereby acknowledging that it can be equally dangerous to wolves, humans and werewolves. This prevents the wolves, like the natural world, from being represented as vacillating between threatening and redemptive. Rather they can be both and are allowed a complex relationship with Talulla that does not diminish their subjectivity. Nor does Duncan attempt to speak on behalf of the wolves, rather his werewolves become a conduit to explore the most feared aspects of the symbolic wolf.

As I have suggested, in feeding on humans once a month, Jacob and Talulla conform to the greatest fear about the monstrosity of hybrid creatures: they threaten the

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human population both by feeding on them and possibly transforming them. Jacob and Talulla are also adept at hiding their monstrosity, and their attacks are random and well-planned making them difficult to prevent. The fear of the (were)wolf is realised in these two characters. If Gerard's Romanian werewolves are a reflection of the fear of the Gothic wolf and Strieber's Wolfen are the cause of the enmity between human and wolf, then Jacob and Talulla are the magnification of the werewolf and the symbolic wolf. In Duncan's novels the werewolf embodies the symbolic wolf as rapacious and preying on humans in particular. The Gothic and fearful elements of the werewolf are brought to centre-stage and, to a certain extent, exaggerated. Where the werewolf was made sympathetic at the beginning of the twentieth century, by being depicted as a victim of a Curse having no memory of what they did in animal form, Talulla tells Jacob: '"I'm smarter when I change [. . .] In all the worst ways"' (*TLW*, 233). Both she and Jacob remember what they did when transformed which allows them to write about the experience. Talulla's improved intelligence, along with her lupine senses, mean that she is a superior hunter to humans. She can kill and get away with it. It becomes seemingly impossible to prevent the werewolf from harming humans as it cannot be successfully hunted. Talulla's comments about intelligence return to the fear of animal intelligence, especially in wolves. The fear that wolves elicit a preternatural intelligence can be seen in the discussion of Gerard's 'wolf leader' and the tendency to name specific wolves during wolf hunts in 1800s' America. Rather than becoming 'diminished' by their transformation, Jacob and Talulla represent a Gothic excess which over-reaches the boundaries of human and animal. They remain intelligent, indeed more intelligent than when not transformed. Their monstrous transformation enacts the greatest fears of the (were)wolf.

Additionally, Jacob and Talulla are culpable for their actions. Unlike in *The Wolves of Mercy Falls* series and the character of Larry Talbot, the possibility of being 'lost' in the animal state is denied. Talulla tells Jacob: '"You think some sort of red cloud would come down, some sort of animal blankness to blot everything out and leave just the dumb instinct, but it doesn't"' (*TLW*, 233). In their ability to remember and reflect on their actions, Jacob and Talulla seem more akin to Dracula and the Wolfen, who are perceived to be monstrous by humans. These werewolves not only like killing and eating humans, they '*love* it' (*TLW*, 234) – just as Dracula can love, albeit with darker connotations. However, unlike Dracula their voice cannot be deadened. They write from the position of monstrosity. Talulla's words draw attention to certain perceptions about the werewolf and its transformation from one state to another. There is no 'animal blankness' nor 'dumb instinct'– the word 'dumb', as I stated previously, suggestive of both unintelligence and voicelessness. Her description of the transformation furthers my argument that, despite the loss of her speaking voice, she is not 'voiceless'. The werewolves retain their ability to be a subject even if they cannot speak of this experience at the time. What this suggests is that being an animal does not mean a loss of identity or subjectivity, and that a lack of verbal language is not indicative of being an object. Rather, being a werewolf is the bridge between the impossible void that Sam and Grace cannot overcome.

Duncan's description of Jacob's first transformation acknowledges this gap: 'It was still him and me but we eyed each other knowing everything depended on bridging the gap. Cooperation would come, the two strands would plait so that *we* would become *I*' (*TLW*, 72). Here the language echoes the idea of the impossible void but states that it is not unassailable. The experience of being the 'I' of the novel as a werewolf, and the

hybridity that comes from the 'two strands' overcomes the void. Though *The Last Werewolf* novels do not attempt to replicate what it is to be solely wolf, and the reader is not allowed access into the minds of the aforementioned real-world wolves, the werewolf's hybridity allows for the inclusion of the lupine voice. Hybridity returns in these novels as a way of exploring the werewolf as a subject. Jacob writes of his first transformation: 'He ran. I ran. We ran. All persons, the plural and two singulars justified. They grappled, sheared off, bled into each other, enjoyed moments of unity' (*TLW*, 77). The experience of being a werewolf in the narrative is plural, allowing multiple versions and senses of the Self and the Other. This forces the reader to question the assumption that the depiction of voiceless, objectified werewolves confirms their lack of subjectivity. However, like the other elements of being a werewolf in these novels, this does not mean the process of becoming and being a hybrid creature is entirely monstrous or entirely redemptive. The monstrosity of Duncan's werewolves allows them to retain their otherness so that the reader must confer subjecthood to the Other within the text.

Jacob and Talulla also reject attempts to modify their behaviour in order to appear more human. The sense of an excess related to the werewolf and Gothic nature is embodied by their increased appetites, both for food and sex. Like those accused during the Werewolf Trials, both Jacob and Talulla enjoy the act of killing and consuming humans. They also have high sex drives and the two are often elided. The novels reject the need to control appetite that civilisation demands of the human subject in order to prevent lapsing into a bestial state. Indeed, Duncan asks the reader to acknowledge the taboo of bestiality in relation to these werewolves. In the final novel, Remshi, the oldest vampire in existence, speaks about his sexual relationship with Vali, a werewolf, whilst she is in a

transformed state. He argues that 'the romantic antidote was that it was my beloved on the *inside* – but that wasn't true. I didn't want the woman inside the beast [. . .] I wanted Vali, all of what she was, every point on the scale of nature' (*BBLW*, 196). Though Remshi is ostensibly human in form, he still has sex with the lupine Vali and in doing so he acknowledges both the 'beast' and the woman as a whole. This does not mean that he denies her hybrid and transforming nature; rather, he acknowledge both forms as equally part of the werewolf's identity.

Unlike the representation of Sam in Stiefvater's novels, Duncan's werewolves do not reject this aspect of themselves; rather they embrace it as part of their new identity. In doing so they are prevented from being an idealistic version of the werewolf that stands for a romanticised version of the wolf and ignores the complex and problematic relationship between wolves and humans. Moreover, there is pleasure in being a werewolf in Duncan's novels, not simply a sense of fear and self-hatred. The greatest difficulty of being a werewolf pre- and post- transformation is outward pressures. These are the threat of WOCOP and the social pressure to be ashamed of your desires. Unlike Sam and his loss of self, Talulla and Jacob embrace their identity. Talulla describes her transformation as saying 'goodbye to the moral high ground for ever' whilst discovering that you 'could kill and eat people once a month and *love* it' (*TR,* 5). The reiteration of the term '*love* it', again with the use of italics, stresses the meaning and draws attention to the desire to remove the moral strictures of human society. In being forced to kill people, Talulla and Jacob acknowledge that human society 'forces' us to acquiesce to models of what it is to be human. This effect can only be achieved by returning the monstrous elements of the werewolf to the centre of the narrative, in order to show how we

construct both the symbolic wolf, and the symbolic human as a figure of reason, morality and logic.

Rather than focusing on the horror of becoming a werewolf, Duncan suggests that being a werewolf is liberating, as it allows the individual to step outside the structures that have defined wolf and human behaviour, and their relations. The treatment of the werewolves at the hands of human captors reiterates the violence and danger that humans and human ideals pose to both the human, and the wolf. In particular, WOCOP's medicalised interventions show how delineating who or what is worthy of humane treatment is potentially dangerous for humans and wolves alike. By reading these werewolves as decentring anthropocentrism and maintaining the hybrid 'I', the impact of the violence committed against individual werewolves is indicative of the power of language in authenticating who is allowed to be 'human'. The novels also show how humanity requires the Gothic other in order to maintain its control over the natural world.

The opening of the first novel sets up Jacob as the last werewolf before the novels end with 'from six hundred to ten or twenty thousand monsters roaming the earth' (*BBLW*, 85). Ironically, it is WOCOP who have precipitated this return of the werewolf. As their hunters realise that without prey they are without a job, two WOCOPs emerge: one for controlling werewolves and the other becomes the 'World Organisation for the *Creation* of Occult Phenomena' (*TLW*, 271). Hunter and prey are interdependent and interchangeable: the werewolf relies on the human in order to eat, and the werewolf-hunter cannot exist without the werewolf. WOCOP realise in time what the Crew of Light fail to: that the death of the werewolf is also the death of that which defined them. In part this returns to the impetus to create wilderness spaces, and the protection of wolves

within these spaces, that was explored in chapter two. WOCOP have moved from reviling to idealising the werewolf.

Peter Steeves draws on the correlation between the environmentalism that leads to the protection of the wilderness and the hunter's reliance on the animal. He argues that 'while the whaler causes more damage initially, environmentalism which separates human beings from nature ultimately perpetuates the misguided thinking of development and abuse. Humanity is seen as outside nature, usually quantifying, analyzing, and controlling it'.[35] Seeing humans as separate from nature returns us to controlling it through violence or science: the kill or cure approach to the werewolf. Steeve's comments also critique McKibben's conceptualisation of nature as entirely independent from humans. Denying the werewolf's hybridity, by seeing it as either human or wolf, replicates seeing the natural world as apart from human society. Steeves also draws attention to scientific intrusions in controlling animals through 'quantifying, analyzing'. As I argued in the opening section of this chapter, WOCOP are legitimised hunters who also function as scientists within the novels. The use of science and technology to control werewolves helps to legitimise their efforts despite the fact that for most humans, 'werewolves, are a fairy story' (*BBWL*, 100). Tagging Talulla is a way of proving her existence: the impossibility of the werewolf is disproved by her duplication through technology. Equally Talulla also signals that the werewolf is still surviving and still required. This contradicts Jaqueline's assertion that the werewolf has run its course, as the beast has been humanity all along.

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[35] H. Peter Steeves, 'They Say Animals Can Smell Fear', in *Animal Others: On Ethics, Ontology, and Animal Life*, ed. by H. Peter Steeves (Albany, New York: State University of New York Press, 1999), pp. 133-78 (pp. 151-52).

WOCOP need to create werewolves in order to exist. Indeed, as this thesis has shown

humans have been creating and re-creating werewolves in popular culture since the late

nineteenth century, in a way that parallels their creation of the symbolic wolf.

Science, superstition, fictional narratives, and taxonomic language have been used

to legitimise how the wolf, as a symbol of Gothic nature, and the werewolf are controlled.

This can be seen in the definition of the wilderness through wilderness spaces and also

the control of the wolf in zoos. The notion of creating the animal through physical

containment is also discussed by Steeves who states that: 'Is it not obvious that the prison

creates the zoo animal? Molding, constructing their bodies into docile objects'.[36] Steeves's

comments echo my discussion in chapter three of how the zoo creates order in the

perceived disorder of the natural world. It also gives further weight to the idea of how the

werewolf, as a creature which threatens to rupture the boundary between human and

animal, is contained through taxonomies. Within Duncan's novels the possibility of the

zoos as benign and run from the perspective of environmentalism is stripped away.

Instead Jacob and Talulla are contained in cages for the protection of others and their

breeding programme is, as I have suggested, for the benefit of the continuation of

WOCOP, rather than because werewolves have an intrinsic right to life.

In the first novel Jacob is shipped to Jaqueline's house in a cage. His experience of

being caged elucidates the effect of zoo on the animal contained within. Jacob's

confinement is overlooked by cameras and he is given a human to eat. He describes that

he 'was an animal who'd been caught, caged and observed on camera [. . .] *l'objet d'une*

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[36] Steeves, 'They Say Animals Can Smell Fear', in *Animal Others*, ed. by Steeves, pp. 133-78 (p. 144).

voyeuse. Even the lion knows his debasement, mounting his mate while the bored zoo crowd looks on' (*TLW*, 127). Jacob's shame at being in a cage is represented as the animal's shame. He acknowledges that he is the object of the viewer much like an animal in a zoo. His description of the lion suggests that he experiences this imprisonment as both animal and human, because he is a werewolf. The narrative does not force the reader to settle on reading this caging as solely against the rights of the animal or the human, rather it is cruelty to both. Thus the hybrid experience of the werewolf is not diminished.

Steeves's comments about the zoo creating the animal's body give further insight into the effect of tagging Talulla in order to monitor her movements, and which allows her to be captured whilst she and Jacob are in Greece. WOCOP's actions highlight how the natural world and animals have been controlled for both pernicious and benign reasons. Howard L. Harrod argues that the knowledge gained through the study of endangered species, through the use of tagging, will not, ultimately, benefit the animal itself.[37] Moreover, Charlie Bergman argues that the tagging of animals becomes a 'double disappearance' in which the tagged animal is disembodied and 'signals its own loss'.[38] The beeping collar replaces the animal itself undermining its physical existence, and making it an object that can only be conceived through human technology. Thus, to quote Marian Scholtmeijer, 'what is victimized is an idea rather than an animal'.[39] Throughout this thesis

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[37] Howard L. Harrod, *The Animals Came Dancing: Native American Sacred Ecology and Animal Kinship* (Tucson: The Arizona University Press, 2000), p. 137.
[38] Charlie Bergman, 'Inventing a Beast with No Body: Radio-Telemetry, the Marginalization if Animals, and the Simulation of Ecology', *Worldviews: Environment, Culture and Religion*, 9.2 (2005), 255-70 (p. 257).
[39] Marian Scholtmeijer, *Animal Victims in Modern Fiction: From Sanctity to Sacrifice* (Toronto: University of Toronto Press, 1992), p. 64.

I have argued that the real world wolf has been replaced by the symbolic wolf. Bergman's comments expound the idea that the integrity of the animal as a subject is less important than its function as a symbol. As I have shown, the (were)wolf is related to a Gothic sense of nature. The description of the tagged animal as 'disembodied' echoes the representation of the wolves in *Dracula* who are introduced through the sound of their howls as disembodied entities. In this way, the tagged animals become 'ghost animals' and, like Morton's conceptualisation of nature, they hover between being real and being a sound in the ether. Duncan's novels show that science and technology have not demystified the animal rather the animal remains on the outskirts of imagination. Concerning Talulla, one of WOCOP's agents tells Jacob: 'We thought she must have died like all the others because for the longest time we got nothing. Then, two months back, *beep . . . beep . . . beep*' (*TLW*, 277). This section echoes uncannily Bergman's comments about tagged animals. Talulla becomes a beeping noise not a subject in her own right; 'all the others' who have died are unimportant.

Following her capture, at the end of the first novel, Talulla is treated with kindness and deference because she is pregnant, and her pregnancy is being treated as a miracle of science. It is WOCOP's scientists who have discovered how to wipe out the virus that threatens the lycanthropic infection. Thus she is treated as a precious object, a breeding animal: 'No smoking. No drinking. Ultrasounds. Harrods towels, television, reassurance' (*TLW*, 336). In comparison, once her children have been born she is taken to another medical unit where they are testing the limitations of the werewolf and vampire's bodies. This space is more invasive: 'The lights in the cells stayed on 24/7 and the CCTV never slept' (*TR*, 237). As Jacob suggested, the use of CCTV cameras forces the werewolf into the

position of being viewed. The term CCTV is synonymous with the invasion of privacy in human society. Talulla's imprisonment(s) straddles the boundary between being human and animal, and her experience of it never definitively rests on which form is being abused. Talulla's torture is viscerally described: 'They punctured my lungs and broke two of my ribs [. . .] They pulled out my fingernails' (*TR*, 265). However, the scientists are not described as being cruel, rather they 'were indifferent' (*TR*, 264) to her pain. Their acts of cruelty are to learn more about the werewolf for the betterment of human society. A werewolf is a non-human, so this testing is not 'inhumane'. Just as Dracula becomes a 'thing' to be hunted and killed, and Bob is led to the dissecting table in the pound, Talulla is an object to be viewed and controlled. Both the imprisonment and the testing come from an assumption that creatures which threaten the human-animal divide can be harmed. Such behaviour may seem at odds with WOCOP's desire to save the werewolf, however it is connected. Just as the idea of Gothic nature and the maintenance of wilderness 'over there' helps to clarify the boundary between human society and the natural world, the werewolf is equally needed as a reminder to re-assert these boundaries. Without their threat, there is the potential to slide into the complacency that allowed the reverse colonization of Count Dracula.

Yet reading the werewolf as solely a creature that is controlled by humans and science would also be to pacify the voice of the werewolf in these novels. Whilst Talulla and Jacob find their futures partially controlled by the actions of WOCOP, as well as others, they remain the subject of the novels and do not become docile or Gothic animal objects. In doing so the novels once more return to a sense of ambivalence that befits the hybrid nature of the protagonists. Talulla tells the reader that 'no amount of violence

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you've done to others prepares you for violence done to yourself' (*TR*, 263). Duncan's narrative allows us to take the position of the monster as Lioi suggests it is necessary for us to do. The reader witnesses the worst acts that Jacob and Talulla commit. Yet despite this the use of the hybrid 'I' – reader and werewolf, wolf and human – challenges assumptions about who or what can be considered beyond the extension of rights. Even the most monstrous creatures are redeemed if their subjecthood is acknowledged. By foregrounding the monstrous werewolf, the narrative recognises the evolving figure of the shapeshifting Other, and the function of Gothic nature within human society. It also shows that we are constantly engaging with and recreating these narratives. Jacob and Talulla show the importance of involving the hybrid voice in these narratives in order to understand how they function from the inside out. The importance of narratives and acknowledging both their power and their fallibility returns at the end of the novel. Quinn's journal is discovered and with it the means of returning to human state from being a werewolf. Yet, Talulla and the other werewolves reject the cure. Moreover, Talulla realises that the discovery of the origins of werewolves fails to provide all the answers. Though it may give an 'authentic' story to how werewolves came to be, it does not, to return to my introduction, 'explain away' the werewolf.

As with the many attempts throughout history to universalise the werewolf, Quinn's journal becomes another narrative from the past. For Talulla, her discovery of the origins and cure prove only that there is a 'desire for the whole bloody mess to be something more than a pointless accident, the desire for it to be *for* something' (*BBWL*, 458). The werewolf still exists in these novels and they remain without being killed or cured. Rather their hybrid voices are brought back to the centre of the narrative. The

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novels end with Talulla remembering the advice from a vampire: '*Your species – and ours – is living in the last days of its liminality*' (*BBWL,* 471). The use of the word 'liminality' returns to the idea of nature as a ghost and the portrayal of the werewolf as liminal. Through the use of hybridity and the werewolf 'I', these novels reject the werewolf as a liminal creature haunting the borders between human and animal, civilisation and wilderness. The werewolf is no longer a 'spectre brother' but a subject in its own right and the novels end with their survival.

Duncan's narrative counteracts the belief that the only good werewolf is a dead werewolf – or a cured werewolf, or a werewolf in the wilderness. In critiquing our notions of Gothic nature as existing "over there" caught between threat and redemption, and the werewolf as a voiceless creature, he returns the werewolf to the centre of the narrative. He does this without demonising or idealising the werewolf, and thus the relations between wolves and humans. Instead a sense of ambivalence is returned to the novel which shows the power of the werewolf to challenge the boundaries which have allowed the notion of Gothic nature and the symbolic wolf to exist. His work suggests that the werewolf remains an important way of considering how humans have used language and storytelling to appropriate the voice of the animal Other, and the culture of science as a controlling force. The novels end with the promise of a future for Talulla and her children, one in which hybridity is the means of surviving an increasingly complex understanding of humanity's place in the natural world.

Conclusion

The introduction of this thesis elucidates on the lack of literary criticism regarding the werewolf. At the centre of this is the absence of the wolf in the construction of lycanthropy in literary texts, an absence that this thesis has sought to expose. Instead, anthropocentric models of analysis have been applied to the figure of the werewolf by previous critics. These concentrate on the folkloric history of the werewolf, reading it through human stories rather than through a shared history of mankind and the wolf. Whilst the publication of Du Coudray's *The Curse of the Werewolf*, Priest's *She-Wolf,* and Kimberley McMahon-Coleman and Roslyn Weaver's *Werewolves and Other Shapeshifters in Popular Culture* (2012) has diversified the analysis of the werewolf, my research has employed ecoGothic theories in order to overcome the tendency to anthropomorphise the monster. The clichéd understanding of the werewolf as representing 'the beast within' is indicative of certain uncritical assumptions that have been made about the wolf – assumptions which, alongside historical beliefs and myths, have fed into representations of the 'symbolic wolf'.

Chapter One of my thesis argues that the folklore, fairy tales, and beliefs that have maintained the malignant reputation of the wolf have also informed natural histories. These ideas are reflected in the character of Count Dracula. I drew on Stoker's sources to prove the lycanthropic nature of the Count, questioning his vampire nature. By contextualising the novel in regard to late-Victorian attitudes towards the wilderness, and non-British landscapes, I have shown that the death of Dracula can be read as an attempt to subdue and control the wilderness, embodied in the (were)wolf. The destruction of the

werewolf is achieved through containing the creature using taxonomic knowledge, in order to objectify it, before hunting it down. This precludes the possibility of the werewolf retaining subjectivity, and the stereotype of the werewolf as voiceless and beyond personhood is hereby exemplified. The werewolf is no longer a living being but, to quote Mina Harker, 'some thing', a beast to be destroyed. As a canonical Gothic text, *Dracula* provides a framework for exploring the representation of the werewolf, and its connection to the wilderness, in twentieth- and twenty-first-century literature.

The elements of control and destruction in regard to the wilderness and the wolf find real life counterparts in the New World. Drawing on the importance of Quincey Morris, as an incarnation of American masculinity, Chapter Two exposes the role of hunting in subjugating the landscape and in forming the USA. I argue that the concept of the wilderness in North America is complicated by its relationship to the American identity, and, in this way, differs from Britain. American Gothic texts draw on this complex relationship and, through my analysis of Brockden Brown and frontier Gothic, I uncover the destruction of the wilderness and the wolf population as part of the Gothic history of the New World. American werewolves reflect this history, as well as the need to control and contain the wilderness through clear boundaries, and uphold the opposition between wilderness and civilisation, human and wolf. This separation is challenged by the hybridity of the werewolf. In the third chapter, the fear of the werewolf is shown to be drawn from the fear of hybridity itself. Moreover, this fear of hybridity is in turn reflected onto the real-life wolf. Despite recent sympathetic depictions of the wilderness and the wolf in literature, the werewolf continues to exemplify humanity's worst fears regarding lupine behaviour. Both the fear of the werewolf, and the impact of environmentalism can be

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seen in Strieber's lycanthropic novels. As I argue, these novels show hybridity as the means of reclaiming the power of the werewolf, by challenging the notion that it has neither voice nor subjectivity.

The conception of the werewolf as voiceless is further critiqued in Chapters Four and Five. I focus my attention on the use of werewolves in YA fiction as metaphors for adolescence, as these have become increasingly prevalent due to the growing popularity of paranormal romance. I argue that this use of symbol curtails the possibility of embracing both the were and the wolf simultaneously. Such representations tend to prioritise the human voice. In these more environmentally friendly times, the werewolf is no longer killed, it is now cured or removed to a nebulous wilderness sanctuary, located beyond the world of the text. The difficulty of navigating the use of lycanthropy as a metaphor for adolescence, whilst acknowledging previous problematic depictions of the wolf, is, as I show, demonstrated in Stiefvater's *The Wolves of Mercy Falls* and Curtis Klause's *Blood and Chocolate*. As humanity questions our relationship with nature, clear divides between the animal and the human seem arbitrary, and the werewolf no longer remains the monstrous object within the text. Central to this change is the idea of the hybrid 'I'. The hybrid 'I' is a way of experiencing and representing being a werewolf that acknowledges the presence of the lycanthrope's voice, even if that voice is not human, or expressed in verbal language. Subjectivity is shown to be complex and myriad, allowing for the inclusion of human and non-human animal identities.

Moreover, the hybrid 'I' does not, and perhaps should not, conform to human concepts of morality. The history of the werewolf is one steeped in fear and Gothic horror, and the werewolf has long been thought of as a monster. This reflects the difficult,

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ambivalent, and sometimes cruel relationship between mankind and the wolf. The promise of hybridity that the werewolf offers can be used to challenge how the ideas of 'nature', 'wilderness', and 'wolf' have been constructed and upheld. Thus, as this thesis has revealed, the werewolf is the means by which the ideological motivations of these concepts can be critiqued. In order to achieve this, the voice of the werewolf must be recognised as central to the text.

In Chapter Four, I note the importance of Anne Rice in the creation of the 'sympathetic vampire'. More recently, she has written two novels about the werewolf, *The Wolf Gift* (2012) and *The Wolves of Midwinter* (2013), with a third in the series reputedly being published. The novels are about a young man, Reuben Golding, who becomes a werewolf. He discovers that as well as transforming into an anthropoid werewolf, he is able to smell evil-doers who he then kills using supernatural prowess. Furthermore, he is still able to speak in a recognisably human voice once transformed. In an interview, Rice states: 'I could make the werewolf theme acceptable to myself largely by dealing with a conscious "man wolf," a man that does not lose his self-awareness when he becomes a werewolf. He is aware of who he is, he can speak, he can think'.[1] Despite her ability to redeem the blood-sucking vampire, her comments betray the idea that the werewolf is still indicative of 'the beast within'. Returning to the quotation by Guiley that opened this thesis, there is still a sense that transformation into an animal or animal-like being remains repugnant. More problematically, Rice relates the ability to think to the ability to

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[1] Tina Riddle, 'Anne Rice Started Her Werewolf Series on a Whim', *Phoenix News Times*, 13 November 2013, <http://www.phoenixnewtimes.com/arts/anne-rice-started-her-werewolf-series-on-a-whim-6577867> [accessed 23 July 2016].

speak and, therefore, literally gives her werewolf a voice. Yet, this serves only to suggest

that the werewolf must be made more human in order to be redeemable. The voiceless

werewolf is replaced by the werewolf with a human voice negating the possibility of the

hybrid 'I'. In *The Wolves of Midwinter*, Reuben realises 'that it was not all "either-or". A

magnificent possibility was occurring to him, that disparate things might in some way be

untied in ways we had to come to understand'.[2] "Either-or" suggests the promise of

hybridity embodied by lycanthropy and, yet, Rice's werewolves move simplistically from

monster to superhero.

Thus, in Chapter Five, I concentrate on how the werewolf can retain both

subjectivity and monstrosity. Using Duncan's *The Last Werewolf* series, which depicts

werewolves as man-eaters, I show that redeeming the werewolf does not mean exorcising

it of all the elements that invoke terror in the reader. Banishing the beastliness of the

werewolf disavows the problematic and fractious reality of the relationship between

mankind and wolf – a relationship which is embodied in our fear of lycanthropy. Indeed,

to romanticise the werewolf entirely, extirpating all elements of Gothic horror, is as

potentially damaging as conceptualising the wilderness as idealised space, removed from

human interaction. Transforming the werewolf into a 'good guy' does not redeem the

Other as much as force it to conform to human morality. The werewolf becomes not 'the

beast within', that which must be rejected by the human subject to become civilised, but

an ideal, held above humanity as that to which we must aspire. The 'good werewolf'

ignores the fragmented and hybrid makeup of this creature offering instead an

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[2] Anne Rice, *The Wolves of Midwinter* (London: Chatto and Windus, 2013), p. 30.

unproblematic, unified identity. This fails to acknowledge how the boundaries between wilderness and civilisation, animal and human have been sustained. Neither the entirely 'evil' nor the perfectly 'good' werewolf is able to demonstrate how we create a symbolic version of the wolf.

Despite extensive research into the history of the literary lycanthrope, the confines of the thesis have meant that I have had to be selective, choosing only those texts which reflect a seminal point or shift in our thinking about (were)wolves. As stated in my introduction, I have also gone beyond literary criticism in my analysis of the werewolf, drawing on interdisciplinary methods so that the hybrid nature of my subject matter is reflected in my methodology. Using natural histories, social sciences, and anthropology, this thesis makes clear that the 'symbolic wolf' has impacted greatly on the depiction of the werewolf. Central to my research is Lopez's and Marvin's work on how the 'symbolic wolf' has been created and sustained through folklore, myth, and literature. In their discussion of humanity's hatred of the wolf, and attempts to destroy both animal and habitat, these authors analyse the impact of the werewolf on the treatment of the wolf.[3] By closing the void between the flesh-and-blood wolf and its spectre brother, this thesis has made visible the influence of the wolf on the werewolf. Stories about werewolves continue to be written, engaging with what it means to be a human and non-human subject. These werewolf narratives may include werewolves that bite, infect, and eat humans, but there is also a need for werewolves who communicate, thrive, and celebrate their hybrid identity.

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[3] Lopez, pp. 203-42; and, Marvin, pp. 48-64.

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Appendix – Table of Werewolf Literature

Name of Text	Pub. Date	Setting	Type	Means of Transition	Language/ Humanity	Threat	Reproduction
Ovid's Metamorphoses	Classical	Contemporary	Wolf Cursed	Cursed by Jupiter for the sin of cannibalism; rejected by other other wolves	No; Still mentally a human	None	No
The Lay of the Werewolf Marie de France	Medieval	Contemporary, French	Wolf Folklore	Removal of clothing; transforms for 3 days per week; can only change back by putting on human clothes; betrayed by wife who hides his clothing; King saves him	No; Self-aware	None	In human form
Guillaume de Palarne	Medieval	Contemporary, French	Wolf, Folklore	Benevolent werewolf; bewitched by wicked step-mother who wants her own son on the Spanish throne; the werewolf helps young lovers and becomes Emperor of Rome	No; Self-aware	None	In human form
Duchess of Malfi, John Webster	1614	Contemporary, Malfi	Unclear, Folklore (?)	Ferdinand suffers from lycanthropy; meant to be a symbol of his evil; hairy on the inside; a doctor is sent for - psychological disorder	Yes; Self-aware	N/A	N/A
FRANKENSTEIN, MARY SHELLEY	**1818**						
The Vampire,	1820	Contemporary,	N/A	This story did not have a title but	Yes;	N/A	Yes

E.T.A Hoffman		Prussia		was referred to as the 'vampire'; the diabolic creature is a young woman who eats corpses at night; linked to pregnancy cravings; she seems to have inherited this from her mother.	Self-aware		
The Albigenses, Charles Maturin	1824	1200s, French/ English	Unclear	Only one episode in the novel: the hero encounters a werewolf in a French dungeon; werewolf says he is also hairy on the inside; lives in horrific dwellings	Yes; Self-aware	High	N/A
Norman of the Strong Arm: Tale of the Sanctuary of Westminster, H. Laurence	1827	Medieval	Wolf (?) Superstition	Not clear if Norman is really a werewolf or a product of the monk's superstitions; very anti-Catholic; monks are likened to wolves themselves/ hypocrites	N/A	None	N/A
The Wehr-Wolf: A Legend of the Limousin, Richard Thomson	1828	Medieval , French	Wolf, Superstition	Gaspar appears to become a werewolf from the anger of being betrayed; he attacks the wrong doer; the superstitious doctor is bitten and believes he will transform - unclear if this is the case or his delusions	No; To an extent	Med.	In human form; possible infection though bite
The Man-Wolf, Leitche Ritchie	1831	Medieval,Wolf (?), French	Folklore, Superstition	Tale of a knight who is betrayed by his wife - unclear if he truly becomes a wolf or just believes that he does; covers many aspects of folklore - Satanic element; anti-Catholic motif	No; Unclear	None	No

On Werewolves, Algernon Herbert	1832	Various	Wolf, Folklore, Classical	Letters regarding this appear in a published version of William the Wehr-Wolf. Has quotations from Olaus Magnus regarding noblemen as werewolves, and wolves who are werewolves as they eat only human flesh and leave their pack. Mainly covers myths of antiquity.	No; Unclear	High	No
Lays and Legends of Various Nations: Illustrative of their Traditions, Popular Lit., Manners, Customs, and Superstitions William J. Thomas	1834	France, Middle-Ages	Wolf, Folklore	Includes section on 'The Wehr-Wolf'. Noted as well-known belief esp. In France and throughout the Middle Ages. A suspicious stranger; changes through wearing girdle; eats animals; wounds are transferred.	No; Unclear	High	No
Hugues the Wer-Wolf: A Kentish Tale of the Middle Ages, Sutherland Menzies	1838	Medieval,Wolf (?), British	Folklore, Superstition	Hugues is from a French family and the local people believe his family are werewolves; after the death of his family he finds a wolf outfit and uses it to steal food - by the end it seems he might truly have become a wolf; he loses a hand and his accuser kills himself	No; Self-Aware	None	No - Hugues marries by the end.
The White Wolf of the Hartz Mountain, Captain Frederick Marryat	1839	Late 1700s (?), Hartz Mountain/ India	White Wolf, Folklore	Opens with discussion of whether there can be a 'female' werewolf; father falls in love with the white wolf when she is in female form; his daughter is killed - father ignored the belief in folklore and is punished; the narrator (son) is	No; Self-Aware - pleasure of the kill	High	No

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Ursel, the Water Wolf, Joseph Snowe	1839	Unclear, Germany	Wolf (?)	This is an account of German folklore; not a true werewolf	No; No	High	No
The Story of a Weir-Wolf, Catherine Crowe	1846	Medieval, French	Wolf (?)	Not a true werewolf; rather a girl is a accused by her jealous friend; the townspeople are swept up by superstition and the nobility want the girl dead due to her love affair with a lord; the evidence is based on concurrent wounds	N/A	None	N/A
Wagner the Wehr-Wolf, George W. M. Reynolds	1847	1500s/ 1600s European	Wolf, Satanic	Fernand Wagner makes a pact with the Devil for a year's service and is given long-life and youth but must become a werewolf for one day a month; finally he is cured and ages all at once; the transformation is described. Published in serial format.	Unknown; Self-aware (?)	High	In human form
Lycanthropy in London; or, the Wehr-Wolf of Wilton-Crescent, Dudley Costello	1855	Contemporary, London	Wolf (?)	Not a true werewolf; a young woman suspects her cousin's husband of being a werewolf on account of her obsession with physiognomy and a love of supernatural/ werewolf stories.	N/A	None	N/A
Transcendental Magic: It's Doctrine and Ritual, Elphias Levi	1856	Contemporary	Spirit-Wolf; Spiritual	The werewolf is an astral projection of a sleeping person's cruel and evil psyche; an affliction of the brutal	No; No	High	No

ORIGIN OF SPECIES, CHARLES DARWIN	**1859**						
The Mysterious Stranger, Anonymous	1860	Contemporary (?)	Vampire	This isn't a werewolf tale but a vampire tale that includes a vampire who can control wolves and arises on moonlit nights; considered to be an influence on *Dracula*	N/A	High	Transform through bite
Der Werwolf, Wilhelm Hertz	1862	Contemporary (?)	Folkloric	Mentions overlap between dead werewolves becoming vampires; with no flesh on hands or feet		High	
The Book of Were-Wolves, Sabine Baring-Gould	1865	Various	Various	A non-fiction exploration of the history of werewolves throughout the ages; influential on Stoker; considers psychological causes of lycanthropy	Various	Various	Transform through bite?
The Gray Wolf, George MacDonlad	1871	Scotland, Contemporary	Wolf	Female werewolf; attacked young student who is disgusted and drawn to her; she is a grey wolf; blue eyes in human form; doesn't eat fish; appears to feel guilt having attacked the student.	No; Plans to attack the student	High	N/A
Myth and Myth-Makers, John Fiske	1873	Various	Wolf, Folklore	Fiske tries to explain myths by looking at what may have caused them; falls on a narrative of society becoming more scientific; blames madness; cannibalism; a belief in wolf totems and souls; locates this being fully demonised	N/A	N/A	N/A

with the rise of Christianity.

Title	Year	Setting	Type	Description			
The Man-Wolf, Emile Erckmann and Alexandre Chatrain	1876	Contemporary, Alsace Area: French/ German	Bestial Human	Two 'were-wolf' characters have periods of madness during which they act like a wolf/ wild; forced to re-enact historic wrongs; explores themes of madness/ decaying aristocracy; mentions Hugh the Wolf as historic character; cursed; lots of howling wolves/ dogs are sacred of them	No; None - sleep walking	None	Yes - they are human
The Romance of Photogen and Nycteris, George MacDonald	1882	Non-specific, Fairytale setting	Wolf, Folklore	A witch, Watho, has a wolf living inside her. She performs an experiment in which she brings up two children – one in the light and one in the dark. They come to learn of the existence of each and the alternate state and fall in love. They are dependent on one another because they complement one another. There is Rousseauvian quality to this tale in terms of the idea of the natural state of humans. The witch works herself into a fury and wraps her hair around her to become a monstrous wolf so that she can kill them. Photogen shoots her with an arrow and when the arrow is removed after death, she returns to her human state.	No; Yes	Med.	No
The Were-Wolf of the Grendelwald, F. Scarlett Potter	1882	Contemporary, Switzerland	Wolf, Folklore (?)	Werewolf is a stranger – physically fit; teeth more like a vampire; animalistic quality; looks richer than	No; Yes	High	N/A

the other peasants; kills a young couple after 'casting a spell' on the young woman; narrator kills the werewolf and is accused of murder but is rescued by the superstitious peasants – inversion of early stories; appears to be born wolf

Bound by a Spell; or, The Hunted Witch of the Forest, The Hon. Mrs. Greene	1885	Neo-Gothic, French (?)	Wolf, Folklore, Superstition	An innocent woman is accused of having a pact with a werewolf and being a witch; in fact she is haunted by the wolf - the superstitions of the local people are shown to be erroneous. The werewolf has no tail – folklore	No; Unclear	High	N/A
Olalla, Robert Louis Stevenson	1887	Contemporary, Spain	Bestial human	Not specifically a werewolf tale but instead a human woman bites a soldier; more to do with the degradation of the upper classes; degeneration	Yes; Yes	N/A	N/A
Death and Burial: Vampires and Werewolves, Emily Gerard	1888	Contemporary/ Historic, Eastern Europe	Wolf, Superstition, Folklore	Part of Gerard's book about the superstitions of Eastern Europe; connects proper treatment of corpse with lycanthropy; can be living or undead werewolf; werewolves can become revenants on death; thinks this folklore is influenced by real wolves; calls them prikolitsch; an influence on Stoker	None; Dependent	High	In human form
The Wolf , Guy de Maupassant	1889	Early 1700s, French	Wolf	Not a real werewolf but seems very human in intelligence;	N/A	High	N/A

				it is the passion of the hunt which kills the man; this is a story about single-minded madness- the wolf causes mental illness but not in the form of lycanthropy			
The Mark of the Beast, Rudyard Kipling	1890	Contemporary, India	Bestial Human, Indian mysticism	Cursed by a leper (Silver Man) for desecrating the shrine of Hanuman; starts to crave raw meat; horses are afraid of him; doctor thinks it is rabies; clashing of cultures - the law versus superstition	None; No	High	No
A Pastoral Horror, Arthur Conan Doyle	1890	Contemporary, Switzerland	Bestial Human	Not a true werewolf story; a story of a pastor who is overcome with murderous blood lust due to stress; detective story quality	Yes; Yes	High	N/A
The Eyes of the Panther, Ambrose Bierce	1891	Contemporary, USA	Panther, Family curse	A curse of insanity in the family and a father who appears to be a were-panther – in fact it is his daughter. Lots of looking in windows. No real explanation of how the daughter came to be a panther but a suggestion that it could be caused by a panther scaring her pregnant mother causing her to suffocate her first born. Wound transfer. She is killed by a bullet by her would be husband.	None; Unknown	Med.	In human form
A Ballad of the Werewolf, Rosamund Marriot Watson	1891	Unknown, Scottish	Wolf, Folklore	A poem about a werewolf in Scots dialect; the tale is of a husband who cuts the hand off a great, grey	None; Unknown	High	In human form

				wolf who killed his children to discover on his return home that his wife is missing her hand; the wife's voice is not heard throughout.			
The Other-Side: A Breton Legend, Count Eric Stenbock	1893	Non-specific, French	Wolf, Satanic	Lycanthropy is a curse for sinners; metaphor of the two sides: Satanic and Christian (Catholic); the dreamy Gabriel is tempted to the evil side, complete with quasi-human creatures by the white wolf/ woman; after his encounter he becomes 'wild' 9 days a month.	None; Self-aware, trapped in the body	Depend on point of view	No
Morraha, Joseph Jacobs	1894	Non-specific	Wolf, Folklore	Not a werewolf story; a folkloric tale which features a man being transformed into a wolf who goes on to save a king's child.	None; Yes	No	N/A
The Priest's Tale, Demetrios Bikelas	1894 (trans.)	Greece, Recent past	Wolf, Rabies	Not story of a werewolf but a man who is bitten by a rabid wolf; story told by a priest to highlight the ignorance and fear of peasants; the young man convinces himself that he is ill and is shot; story is mentioned by Summers in *The Werewolf*; relates beastliness to ignorance	N/A	N/A	N/A
An Historical Study of the Werewolf in Literature, Kirby Flower Smith	1894	Non-specific	Various	This work generally looks at tales from antiquity. However, he does suggest a parallel between the vampire and the werewolf esp. regarding the terms used for both.	None; Yes	Various	Bite (?)

				Also, argues that the vampire has become more powerful than the werewolf in Western imagination.			
The Were-Wolf, Clemence Housman	1896	Medieval, Scandinavian	White Wolf, Folklore	A female 'werewolf'; this is a fantastical account; werewolf simply appears and attacks weak victims before seducing Sweyn; his brother Christian must sacrifice himself to save Sweyn; Christian's superstition/ religion leads him to know that White Fell is a werewolf - only the dog Tyr also recognises her	None; Self-aware, pleasure in killing	High	No
Where There Is Nothing, There is God William Butler Yeats	1896	Non-specific, Ireland	Unclear, Wolf (?)	Not clear if this is a werewolf story; is the 'saint' really a wolf; at the beginning they discuss wolves and man-wolves; possibly the 'saint' is a wild-man	N/A	No	N/A
Dracula, Bram Stoker	1897	Contemporary, English, Transylvanian	Wolf, Folklore	Count Dracula can transform into a huge wolf (and fog); dogs scared of him; kills Lucy and her mother in wolf-form controls wolves; description of wolfish mouth crossover, ie, fangs	None; Self-aware, pleasure in killing	High	Through bite
The Werwolves, Henry Beaugrand	1898	Contemporary, North America	Wolf, Satanic, Folklore	Native American werewolves; caused by paganism and rejecting God/ lack of Christian burial; killed by shots; v. racist	None; Unclear	Med.	In human form

The Werewolf: A Romantic Play in One Act Lilian Moubrey and Walter Herries Pollock	1898	1500s, Dutch	Unclear, poss. anthropoid; Folklore	Set during William the Silent's revolt against the Spanish, Catholic King Philip; William is the heroic and decent werewolf fighting for freedom. Has no basis on any real tales about William being wolfish. Anti-Catholic.	Speaks English to warn his soldiers; Self-aware	None	No
The Tomb of Sarah, F. G. Loring	1900	Mid-1800s, English	Asiatic Wolf, Folklore	Transposes werewolf/ vampire folklore to England; not a true werewolf - a witch/ vampire with a wolf familiar; however Sarah appears to travel in the shape of the wolf; Sarah's mouth is similar to wolf/ Dracula mouth; she also becomes fog; dogs are afraid of her; preys on children	None; Self-aware, pleasure in killing	High	Through bite
The Undying Thing, Barry Pain	1901	Late 1800s, England	Unclear	Upper class, landed gentry cursed due to evil past; a child is born who appears to be wolfish; cannot die; caused by pregnant wife being bitten by husband's wolves; 'werewolf' kills final Sir Edric; family is cursed by a wise woman	Howls; Self-aware	High	N/A
A Roman Mystery, Richard Bagot	1902	Contemporary, Scotland/ England/ Italy	Lycanthropy	'Werewolf' is actually a mad man; male protagonist's brother; appears to be suffering from lycanthropy; lots to do with Scottish v. Italian Catholicism; a novel; insanity is a curse	Howls; No	Med.	Yes - madness is inherited

				which affects this noble Italian family			
The Were-Wolf, Fred Whishaw	1902	Contemporary, Russia	Wolf; Folklore	A man is believed to have been transformed into a werewolf by dancing with the wood-spirits; the peasants are superstitious and mix pagan with Christian; werewolf must be killed by bullets blessed by a wise woman; English man is called for to kill it; turns out the man is a thief who pretended to be a wolf and stayed with his aunt; the wise woman does well out of the belief	None; N/A	High (?)	N/A
The White Wolf of Kostopchin, Sir Gilbert Campbell	1904	Contemporary (?), Russia	White Wolf, Folklore	Re-telling of the White Wolf of Hartz Mountain but action moves to Russia - also the sex of the preferred stepchild is switched; in this case the superstitions of the peasants save the son; father pays the penalty	None; Self-aware,	High	No
Father Meuron's Tale, R. H. Benson	1907	1891, French colony	Human, Possession	Not a true werewolf tale; Father Meuron's tale describes a demonic possession and exorcism; the victim howls like a wolf and bites people; the young priest wants to believe this is epilepsy; to do with importance of religion	N/A	N/A	N/A
The Camp of the Dog, Algernon Blackwood	1908	Contemporary, Sweden	Wolf, Transcendental	The werewolf is a Canadian boy with Native American blood; his physical weakness and potent	None; No	High	N/A

				desire become a Double which takes the form of a wolf; the wilderness brings out his innate beast - apparently this becomes rarer as society becomes more civilised; his 'wild' partner returning his love cures him.			
The Origin of the Werewolf Superstition, Caroline Taylor Stewart	1909	Various	Human	An academic text dealing with the occurrence of werewolf myths; draws heavily on Native American tales (Stewart is American); rabies; Christianity as demonising the wolf; looks for social evol. reason; use of animal skins	N/A	N/A	N/A
Gabriel-Ernst, Saki	1909	Contemporary, English	Wolf	Young boy of the forest can transform into wolf at will; discovered by scared gentleman; eats children; ironic text	None; Self-aware	High	No
The Werewolf, Eugene Field	1911	Anglo-Saxon, English	Wolf	A man receives an ancestral curse to become a werewolf; he is killed by the woman who he loves thus breaking the curse; mentions that there are vampires in the night.	None; Unclear	High	N/A
Werwolves, Elliott O'Donnell	1912	Various	Various	An overview of werewolves in Europe. Adds very little as it covers old ground. O'Donnell appears to believe in werewolves. Does mention anthropoid werewolves a great	Various	High	No

deal and describes them in detail. Also, returns to a far more folkloric view of the werewolf.

Title	Year	Setting	Type	Description			
A Werewolf in Campagna, Mrs Hugh Fraser	1912	Contemporary (?), Italian	Wolf, Folkloric	From her book reminiscing about her time as a diplomat's wife; story opens with her seeing a man howling like a wolf before telling a local tale about a man who realises his wife is a werewolf on seeing the wedding ring on the 'paw' that a hunter has cut off from a huge wolf. Includes debate about religion v. superstition.	None; Unclear	High	No
Dracula's Guest, Bram Stoker	1914	Contemporary, Germany	Wolf	It is assumed this was written earlier than the publication date and would have been part of *Dracula;* the narrator uncovers a vampire's lair (female) on Walpurgis night; he is saved by what appears to be a werewolf	None; Self-aware	High (?)	Through bite
The She-wolf, Saki	1914	Contemporary, English	Wolf	This is not a true werewolf tale rather a mocking of those who pretend to have spiritual powers; a woman who wants to be turned into a she-wolf is swapped for one from a private collection whilst she holds an evening for the illusionist who claims to have powers from Russian magic; the wolf is said to be very tame having lived in a zoo	N/A	None	N/A

Title, Author	Year	Setting	Type	Description			
The Thing in the Forest, Bernard Capes	1915	Contemporary (?), Hungary	Wolf, Folklore	Relationship between church and werewolf; a woman feels pity for wolf and feeds it - then feels very guilty; goes to church to absolve herself - the priest is the werewolf; she has never trusted him	No; Self-aware	High	N/A
Human-Animals, Frank Hamel	1915	1500s – 1600s, Various	Wolf (?), Folklore	Two chapters deal with the werewolf: the first is an overview of the werewolf trials in France in 1500s/ 1600s; not clear if the accused actually change; second chapter offers overview of folklore about werewolves – really a review and relies heavily on Kirby and B-G	No; Varies	High	N/A
The Voice in the Night, W. James Wintle	1921	Contemporary, England	Wolf, Folklore	Werewolf is an old gypsy woman who is buried without Christian rites; she sucks the blood in wolf-form (vampire/ werewolf) and can turn into mist; digs her way out of the grave; killed by bullet; returns to humans form; has protruding canines	No; Self-aware	High	N/A
Running Wolf, Algernon Blackwood	1921	Contemporary, USA	Wolf, Native Am.	Werewolf is the cursed spirit of Native American who killed a wolf and is called Running Wolf; body must be re-buried by someone of a different race	No; Self-aware	None	N/A
The Eyes of Sebastien, Alan Sullivan	1926	Contemporary (?), Canada	Wolf, Folklore (?)	Set in French Canada; deals with loup-garou; Sebastien may or	N/A	High	N/A

				may not be the wolf; physically resembles a wolf; loup-garous killed by blessed bullet; priest does not believe in this superstition; Sebastien is an outsider; reader must judge			
The Man Who Cast No Shadow, Seabury Quinn	1927	Contemporary, USA	Human, Folklore (?)	Part of the Jules de Grandin series which is a rip-off of Poirot; in this text the vampire is a version of Sarah from 'The Tomb of Sarah' and she is helped by a Count who bears a striking resemblance to Dracula in being freed; the Count is a nobleman from Hungary with hairy palms who casts no shadow; he is accused of being a loup-garou but could also be a vampire; he is killed by being stabbed through the heart; he must drink virgin's blood to regenerate	Yes; Self-aware	High	N/A
The Girdle, Joseph McCord	1927	WW1 (?), Europe	Human, Folklore (?)	A man becomes a 'werewolf' in behaviour only after he puts on a girdle made of human skin; his father has read about this in old books about folklore; a rather spooky little tale.	No; No	High	N/A
The Blood-Flowers, Seabury Quinn	1927	Contemporary, USA	Anthropoid, Folklore (?)	Another Jules de Grandin tale; a woman is transformed into a werewolf by her incestuous uncle who uses a 'blood-flower' from Hungary to change her; he is	No; Unclear	High	N/A

killed by a shotgun (no need for silver) and she is transformed by a potion made of mainly ash and a pattern including a pentagram which is actually drawn as a Star of David; flower should be worn on a full moon.

Master of the House, Oliver Onions	1929	Contemporary, England	Alsatian, Tantric (?)	The werewolf is a were-Alsatian; creature latches onto an elderly gentleman; caused by Indian mysticism; mentions Kali; killed by fire and gun (?); one of the servants has epilepsy; she appears to see something.	No; Self-aware	Med.	N/A
The Werewolf, Montague Summers	1933	Non-specific	Wolf, Folklore, Religious	Summers believes in werewolves; analyses them from the point of view of theology; relies on Bodin and Boguet; denies pure folklore; sees connection between vamps. and werewolves; concerned with how their existence fits with theology; refutes any claims that werewolves are simply metaphors or explained through anthropology	No; Self-aware	High	No
The Horror Undying, Manly Wade Wellman	1936	Contemporary, USA	Unclear, Folklore	The werewolf is a vrokolak and on death becomes a upir; based in folklore - techniques to kill are traditional; werewolf form is related to cannibalism and Native American fears	Yes; Self-aware	High	N/A

Title, Author	Year	Setting	Type	Description			
The Hairy Ones Shall Dance, Manly Wade Wellman	1938	Contemporary, USA	Anthropoid, Transcendental	Novella fits into a series originally published in the *Weird Tales* mag. Follows the exploits if occult investigator Judge Keith Hilary Pursuivant. The werewolf is a psychic performer who can change his shape due to ectoplasm and psychic powers. He tries to convince a young woman she is the werewolf in order to change her. There are episode of mesmerism and somnambulance. The Judge suggests that there have always been people with this power. Werewolf is shot.	No; Self-aware	High	In human form and people with psychic powers can become lycanthropes.
Were-Wolves, in A Book of Fabulous Beasts, A.M. Smyth	1939	Non-specific, Harz Mountains	Wolf, Folklore	A cruel Baron becomes a wolf; he has eaten his sons; is killed by gun fire and his corpse is staked to prevent it returning; werewolves change form at sunset and sunrise to drink warm blood or eat the corpses of the newly dead; live in Harz Mountains; 'more terrible than men' and braver than wolves; not easily scared like a lone wolf; hint that Baron has epilepsy.	No; Self-aware	High	In human form
Eeena, Manly Banister	1947	Contemporary, USA	Wolf, Genetic	An author spends time in a cabin in the wilds of USA. He gets a bit of cash catching pelts. One day he rescues a white wolf with human eyes and brings her up. She is very strong and the head of her pack. She turns human (pleasurably) at the full moon. Her return to the	No; Yes	Med.	N/A

wolf hurts. She and the author fall in love but a price is put on her head. She kills a man who might be about to rape her. In the end the author mistakenly kills her just as she turns into a human woman. Relatively naturalistic. Shows the financial benefit of killing wolves in the US. She can't seem to speak in human form and the author writes about her as a wolf but struggles to finds the words to explain he loves her. She remembers a friendship between herself and the author in wolf form.

Darker Than You Think, Jack Williamson	1948	Contemporary, USA	Wolf, Transcendental	Will Barbee is seduced into being a wolf by a beautiful white wolf; he is genetically predisposed to being a werewolf because he is descended from a previous species of humans; once his body is killed he becomes a vampire; he can change into a number of forms; the werewolves are being bred to wipe out humanity; he is to breed with the white wolf; they cause death by manipulating the odds of risk; the body is left behind whilst the shape changes; can change into other forms than wolves.	Yes; Self-aware	High	Yes
The Cell, David Case	1969	Contemporary, USA	Unclear, Hereditary (?)	Based around a diary of a man who believes he is a werewolf. He builds a cell in his basement to hold him when he changes. It is never	Unclear; Self-aware (?)	High	Hereditary (?)

				clear whether he really changes or whether he is psychopathic. He is hypocritical and an unreliable narrator. Kills two women who 'deserve' it. His wife goes mad. The man who finds the diary may also be going mad. Dogs don't like either of them. Full-moon change.			
Night Beat, Ramsey Campbell	1973	Contemporary, USA	Anthropoid (?), Lunar influence	The werewolf is a policeman. He can sense violence – he suggests it is reflected in his violence within. The moon makes him change and the final scene is him changing in front of lunar rock in a museum. Violence emanates from the rock.	N/A; No	High	N/A
Cry Wolf, Basil Copper	1974	Switzerland (?), Turn of the century (?)	Wolf, Folklorish	Starts as hunt for a wolf, then becomes hunt for a man. Wound transference is the key to finding the werewolf. A young boy is wrongly accused of being the werewolf and put to death. It is the policeman. Hunting parties. Werewolf is shot.	No; Unclear	High	Bite (?)
The Werewolf, R. Chetwynd-Hayes	1975	Contemporary, England	Anthropoid, Folklore/ Disease	A young boy makes friends with a stranger on the moor who is a werewolf. He is turned by being infected by a visitor on a moonlit night. Werewolf professes to only eat sheep when he is hungry like a wolf. He is mistakenly taken for a wolf and shot.	No; No	Med.	Infection

The Howling, Gary Brandner	1977	Contemporary, USA	Wolf, Folklore	A woman is raped and in order to recover she and her husband go to a rural American community. The community is based upon a town of werewolves between Greece and Bulgaria. The inhabitants descend from the Old Country. They are all werewolves. Can change at will. An ancestor sold their soul to the devil and the curse has become hereditary. They attack humans. Can be killed with fire and silver bullets. Remain conscious of their actions.	No; Yes	High	Bite/ Magic/ Birth
The Wolfen, Whitley Strieber	1978	Contemporary, USA	Wolf-like, New Species	The Wolfen (Canis Lupus Sapiens) are a species of creature which are like wolves that prey on humans. This novel is a mixture of horror and cops. The Wolfen have been referred to as werewolves and humans who hunted by them were vampires/ cannibals. They live in cities as humans flock there and prey on the weak. They try to keep themselves secret. The novel ends with a shoot out in which the two human protagonists survive as do some of the Wolfen though their secret is now discovered.	No; Yes	High	Birth
The Werewolf/ The Company of Wolves/ Wolf Alice, Angela Carter	1979	Non-Specific, European (?)	Wolf/ Anthropoid, Fairytale	Carter retells LRRH and the classic tale of wound transference. There is also a feral child (Wolf Alice) who saves a Count Dracula-like man. Her stories usurp the traditional representation of sex and desire in	No; Unclear	High (?)	N/A

regards to gender.

The Nightwalker, Thomas Tessier	1979	Contemporary, UK	Humanoid, Mental Illness	A Vietnam Vet with PTSD moves to London and realises he is becoming increasingly aggressive. He seems to be suffering from both mental illness and something spiritual. A psychic senses that he is turning into a lycanthrope. He appears to become more hairy and animalistic before an attack. He tries to control these urges but then decides its fine. Obsessed with blood. Kills people.	No; Unclear	High	N/A
Lycanthia, Tanith Lee	1981	Victorian (?), France	Wolf, Hereditary	Christian moves back to his family chateau. He is a pianist who believes that he is dying of TB. At the chateau he sees dogs which turn out to be werewolves. One of his ancestors was a shapeshifter who raped a local girl whilst in wolf form. This created the first werewolf as the rape called to the spirits of the forest. This meant there was a genetic line of werewolves who could be created when a lord rapes a local girl. The werewolves have red nails. They do not kill humans. They are mother and son and incestuous. Christian lives with them during winter and then a mob of villagers fueled by Catholicism come to exorcise the werewolves.	No; Yes	Low	Birth
The Wife's Story, Ursula K. Le Guin	1982	Contemporary, USA	Wolf, Naturalistic	This story appears to be a relatively simple retelling of the werewolf myth. The husband is the werewolf	No; Yes	High	N/A

				though there is no explanation why. However, the reader discovers that it is a wolf becoming man – and the wolves kill the 'werewolf' as he returns with a gun and is a threat to the wolf pack. The presentation of wolf life is very sympathetic.			
The Nighthawk, Dennis Etchinson	1982	Contemporary, USA	Unclear, Unclear	Originally published in slightly different form in *Shadows* (1978). The werewolf is called a 'nighthawk' and is a story told to scare children. Very unclear. Creature attacks a pony. Monster could be the little girl's brother. Mystery about the death of their parents.	Unknown; Unknown	High	N/A
Fevre Dream, George R. R. Martin	1982	1857-1870, USA	None, Hereditary	Set in the Deep South around a charter for a steamboat. Joshua, a vampire/ werewolf, explains that there is little difference between the two. Immortal. Dislike the sun. Born not made. The blood lust comes on them. Not scared of crosses/ no coffins. The desire for blood was cyclical following the moon. Silver and wolfsbane cause no issues. Bite does not transfer curse. Need human blood but can substitute animal blood. Joshua creates an alternative. These creatures fight for control following the Alpha model with the leader called a Blood Master. They have human minions. They moved to the New World away from	N/A; Self-aware	High	Hereditary

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the knowledge and superstition in
Europe.

Cycle of the Werewolf, Stephen King	1983	Contemporary, USA	Anthropoid, Folklore (?)	Werewolf is the reverend; caused by him picking flowers from a cemetery; changes at full moon and is killed a silver bullet shot by a little boy in a wheelchair; moralises his state and refuses to kill himself; flesh transfer is what shows him up to be the werewolf; voice sounds human.	No; No	High	N/A
Twilight at the Towers, Clive Barker	1986	Cold War, Berlin	Monstrous wolf, Experiments	Werewolf is a result of tests done on spies during the Cold War. To do with loss of self and identity. The creatures want to exist and by the end there is a suggestion that an alternative society is being created.	Yes; Self-aware	High	No
Guilty Party, Stephen Laws	1988	Contemporary, England	Wolf, Unclear	A ghost story and werewolf story. The werewolf returns on his birthday to kill his family who killed him. A gypsy tells the family how to undo the curse. The werewolf changed having returned from a visit somewhere.	No; Unclear	High	N/A
Boobs, Suzy McKee Charnas	1989	Contemporary, USA	Wolf, Unclear	Girl becomes a werewolf during her first period. She is teased as school for having large breasts – lots about social exclusion. The change isn't painful and instead she sort if melts and brings it on from within. Finds her wolf form 'gorgeous'. She kills dogs and eats them – no sense of	No; Self--aware	Med.	N/A

Top continuation text:

fear about this desire. Drug rape.
The story breaks down gender clichés.
About the damage done to young
women. She kills and eats her main
bully. Enjoys the hunger.

Title, Author	Year	Setting	Type	Description			
Skin Trade, George R. R. Martin	1989	Contemporary, USA	Wolf, Hereditary	This is a noir detective story in which werewolves are being flayed alive. Hereditary (pure) werewolves are stronger and can become dire wolves. Werewolves can also be made by bite or by putting on the skin of a were. Silver burns werewolves; they can heal whilst changing and normal bullets don't affect them in wolf form. They have an Alpha (who is rich). They are being hunted by a creature called a 'skinner' which can be called by smearing blood on a mirror. It then moves from mirror to mirror until it catches a werewolf and skins it alive. Werewolves can be seduced by the Taste of human flesh. One werewolf makes it clear that they are 'skin-changers'; they remain the same on the inside even if their outside changes.	No; Self-aware	Med.	Bite/ Birth
The Werewolves of London, Brain Stableford	1990	Victorian, Britain/ Egypt	Wolf, Celestial	The story mixes in myth, folklore, science and religion. There is a lot about fallen angels. Werewolves are made by a 'creator' and were wolves but are now humans. Most appear to be in London. Very beautiful. Enjoy the hunt. Want to be fully wolf. See being human as a curse. Based around an evil,	No; Yes	High	Birth

female leader.

The Dream of the Wolf, Scott Bradfield	1990	Contemporary, USA	N/A	Not really a werewolf story but a story about a man losing his mind and dissociating from society. This is shown through his growing obsession with wolves and his dreams about being a wolf. Ends with his wife starting to have the same dream. Mentions Native American beliefs about becoming wolf and what that means.	N/A	N/A	N/A
The Cry of the Wolf, Melvin Burgess	1990	Contemporary, UK	N/A	This is not about werewolves but about a mythic group of wolves who survive the cull of wolves from the British Isles. They live in Surrey and their existence is protected by the local community. The Hunter learns of them and decides to kill them all. He delights in killing the last of any animal. The novel switches from dog to human to wolf points of view.	No; Self-aware	Med.	N/A
Wereman, Les Daniels	1990	Contemporary, USA	Wolf, Full moon (?)	Like Le Guin's text, this is a reverse werewolf who goes from wolf-man during the full moon. He remains wolfish whilst in human skin. There is a play on the idea of fast food as the wolf-man eschews fast food in preference to eating the cashier. He is planning to feed the regurgitated remains to his children.	Yes; Self-aware	High	In wolf form

Title, Author	Year	Setting	Type, Trigger	Description		Popularity	Ending
The Wild, Whitley Strieber	1991	Contemporary, USA	Wolf, Magic (?)	A city dweller who dreams of wolves becomes one after being stared at by a wolf in the zoo. He moves from hating being a wolf to loving it and realising that he has a duty to combine his human intelligence with wolfish instinct to save wolves. Rather eco-friendly. A Native American character explains that as the natural world is dying it is calling to the animal in humans and causing the transformation. At the end of the novel, Bob, also transforms his wife and his son. The wild calls to humans to make them return to it. It's to do with looking.	No; Yes	Low	Unknown
One Paris Night, Karl Edward Wagner	1992	Prussian War, Paris, France	Anthropoid, Full moon	Based during an attack by the Prussian army. The werewolf is the ghoul, Bertrand. He is shot with a silver bullet. Changes with the moon.	No; Unclear	High	Unknown
The Werewolf's Touch, Cheri Scotch	1993			Sequel to 'The Werewolf's Kiss'.			
Only the End of the World Again, Neil Gaiman	1994	Contemporary, USA	Wolf, Full moon	An apocalyptic tale, the setting is Innsmouth – the setting of the text by Lovecraft. The werewolf is called Lawrence Talbot and he is an adjustor. He turns with the moon and can be killed with a knife. He stops the apocalypse of a weird cult of frog people. They seem to recognise him as a werewolf and quote various folklore beliefs to him.	No; No	Med.	Unknown

Title / Author	Year	Setting	Creature	Summary		Class	Notes
Out of the Night, When the Full Moon is Bright, Kim Newman	1994	The future (?)/ The past, Los Angeles	Fox-man, Full moon	This mixes the story of Zorro (makes him a were-fox) with soon-to-be future or a slightly different time line. Zorro is given the 'curse' by an old man who dies after he has passed it on. Zorro kills wrong doers who 'glow'. He then passes on the curse to a young black man. Story is about social justice and police corruption. Appears to be immortal.	No (?); Yes	Med.	In human form and can have sex in animal form.
Anything But Your Kind, Nicholas Royle	1994	Contemporary, British	Werepanther, Animal fur (?)	Based at Manchester Uni, a prof. seduces (is seduced by) his student Catriona. She is a were-panther who wears an animal fur. She's strong. Based on sightings of panthers in England. Hint of the 'Cat People'. The animals prey on livestock.	No; Unclear	Med.	Unknown
Soul of the Wolf, Brian Mooney	1994	Contemporary, USA	Wolf (?), Full Moon, N.A.	Nugent is a hunter who kills a timber wolf. He ignores the Advice of his N.A. Guides and is cursed with becoming a wolf. He changes with the full moon. Doesn't respect the animals he kills and keeps trophies. He kills his partner and this leads to him cutting his own throat.	No; No	High	Unknown
Heart of the Beast, Adrian Cole	1994	Contemporary, USA	Anthropoid, Wolf/ dog, Unclear	A number of men disappear. Doesn't seem to be connected to the moon. The men become quasi-werewolf under the control of a lead werewolf. Werewolves appear to be a	No; Unclear	High	Unknown

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				different species. Killed by burning out their hearts.			
Rain Falls, Michael Marshall Smith	1994	Contemporary, British	Wolf, Full Moon	A man in a pub sees a werewolf. The werewolf gets involved with a pub fight and kills the instigator. Very sparse.	No; Unclear	High	Unknown
Bright of Moon, Jo Fletcher	1994	N/A	Full Moon	A poem about werewolves. Quite mystical. Calls them children of the moon.	No; Unclear	Unclear	Unknown
Essence of the Beast, Roberta Lannes	1994	Contemporary, USA	Anthropoid, Species	A group of werewolves live together and masquerade as humans in order to prey on travelers. They don't seem to have a set gender. Possibly they are cross-dressing. They can change when they want. Seem to be immortal.	Yes; Yes	High	Unknown
Immortal, Mark Morris	1994	Contemporary, British	Variable, Species	The werewolf is a policeman. He is a different species. He has to kill a certain number of people in order to renew his life form. Calls himself a chameleon. Seems to have a split personality. Wants to kill himself but can't. The voice in his head won't let him. Has to be destroyed by fire.	No; Unclear	High	Unknown
Rug, Graham Masterton	1994	Unclear, 1900s?, Germany	Wolf, Unclear	The werewolf needs a skin to wear. Can be killed by silver. As it changes it looks raw. Eats young girls. There is a history of werewolf in the area.	Yes(ish); Yes	High	Unknown

				Apparently, 'we are inside the beast'. Changes with full moon.			
The Whisperers, Hugh B. Cave	1994 (1942)	Contemporary, USA	Beastly human, Madness	Originally published in a slightly different form in *Spicy Mystery Stories*, April 1942. A man turns into a werewolf due to the sound of voices in his house. It is a haunted house with a history – the last owner went mad and killed his wife. The sickness manifests in white patches – like classical werewolves. They then become hairy over time. Madness.	Yes(ish); Yes	High	Unknown
And I Shall Go in the Devil's Name, David Sutton	1994	Contemporary, Scotland	Hare, Witchcraft	Plays on the idea that British witches turned themselves into hares. A woman goes to Scotland with her partner and finds a site of witchcraft. Disappointed in her fat, useless lover she turns into a hare at the end of the story. This appears to be her 'true' form.	No; Self-aware	Low	Unknown
The Foxes of Fascoum, Peter Tremayne	1994	Contemporary, Ireland	Fox, Folklore	A curse based on the history of the English occupation of Ireland. A landowner hunts a pregnant vixen who is saved by a young pregnant woman. The landowner's hounds kill the young woman. Her husband curses the family to be killed by werefoxes. A descendent from the present day is the last one to be killed. No connection to full moon.	No; Yes	High	Unknown

Blood and Chocolate, Annette Curtis Klause	1997	Contemporary, USA	Wolf, Hereditary	Follows the story of a young, female werewolf who falls for a human; her father was the Alpha but was killed because the pack did not remain concealed; she can change at will but must change at the full moon; killing humans is forbidden although pleasurable; this story is awash with teenage sexuality; all the werewolves are hyper-sexual; ultimately she ends up with next Alpha who confesses to having killed his human lover.	No; Self-aware	Med.	Yes
The Night Watch, Sergei Lukyanenko	1998 (trans. 2006)	Contemporary, Russia	Wolf (?), Magic	Originally published in Russian. About magic. There are no werewolf characters they are just mentioned. (There are vampire characters who are more clearly defined). Draw magic from the Twilight. Werewolves, as opposed to shape-shifters appear to only have one shape. Doesn't specify they are wolf but seems likely. They feed off children and are part of the Dark side as opposed to the Light side. They get license to kill the odd human.	Unclear; Self-aware	Med.	Unclear
Sookie Stackhouse Mysteries, Charlaine Harris	2001 - 2013	Contemporary, USA	Varied, Bite/ Hereditary	A world with vampires, witches, weres, shape-shifters and fairies. Much of the series is symbolic of queer struggles and identity politics. Shifters are multi-bodied and can change into their animal of choice. They must change on the full moon. Weres are dual-bodied and can only transform into one other animal. Only the first-born of shifters and weres carry the genetic	No; Self-aware	Med.	Yes

trait and infant mortality is high.
Weres are seen as better than
shifters and werewolves are the
top-dogs of the shifting world. This
world is hierarchical, violent and
often deeply sexual. Bitten weres
can only become the 'monsters' from
horror movies as they are part human
and part-were. They are doubly
outcast.

Bitten, Kelley Armstrong	2001	Contemporary, USA/ Canada	Wolf, Bite/ Hereditary	About Elena, the only female were in existence. Weres can be born but the females rarely survive. Women who have been bitten also rarely survive. There is the pack which has an Alpha who must be obeyed. The pack are rich and live in a house in the woods of New York. There are mutts who feed off humans and are controlled by the Pack should their behaviour draw attention to the existence of weres. The shift is very painful – you can get stuck between both states. You must shift once a week or you'll be forced to Change. Becoming a werewolf is like a horrific disease. Everyone wants a piece of Elena. Weres heart rate is high; they heal quickly; they eat animals in wolf-form; they are highly sexed and relaxed about nudity. Elena has a super controlling partner called Clay – this is partly explained by his troubled childhood: he was disowned having become a were and brought up by the Alpha, Jeremy. Clay is also meant	No; Self-aware	Med.	Birth/ Bite

to be behaving like a wolf would with their mate. Can be killed with normal bullets but difficult to kill. They age slower. Have wolf senses in human form.

Title, Author	Year	Setting	Type	Description	Pack?; Aware?		
Stolen, Kelley Armstrong	2003	Contemporary, USA/ Canada	Wolf, Bite/ Hereditary	See Bitten. Introduces other supernatural creatures. Creates a hierarchy of these creatures. Weres have dropped out of regular communication with the others. They protect themselves. This novel mixes ideas about containment, scientific testing and discovery – with taxonomies. Also the desire to hunt the 'ultimate' predator – werewolves as they are part animal and part human.	No; Self-aware	Med.	Birth/ Bite
Beneath a Rising Moon, Keri Arthur	2003	Contemporary, USA	Wolf, Hereditary	Hereditary wolves. A quasi-alpha hierarchy. More to do with bloodlines. Different families have different morals Orgies around the full moon, which is when Neva meets Duncan. There are rules regarding mating. It can be a free for all or you can promise yourself to one person. This gives them certain powers over you. Werewolves live on reservations and have their own law force. To protect them and humans. There are soulmates and some have psychic connections. This novel is basically about sex. It's bad.	No; Yes	Med.	Birth
Twilight, Stephenie Meyer	2005	Contemporary, USA	Huge Wolf, Hereditary	Not true 'werewolves' (these come from Europe and can only change in the full moon). These are Native	No; Self-aware	Low	Varies

				American shapeshifters who change in order to kill vampires. They hate the smell of vampires and the ability to change is passed on genetically only appearing with vampires. There is only one female 'werewolf' who is unable to reproduce as her periods stop.			
Full Moon Rising, Keri Arthur	2006	Contemporary, Australia	Wolf, Hereditary	Riley Jensen is a vampire/ werewolf hybrid. She works for a government agency which hunts down threatening supes. She is prey to the full moon madness when she must mate. It's a dark romance. She has heightened powers in human form.	No; Self-aware	Med.	Birth
St Lucy's Home for Girls Raised by Wolves, Karen Russell	2006	1950s (?), USA	Feral Child, Hereditary	Short story. Children born of werewolves keep human form. Their parents send them away to be civilised by nuns. The girls must learn to adjust and learn human language. If they cannot, they are 'got rid of'. They must gain clothes and language. Russell presents them as already having wolf language and it is humans who imagine they don't due to their own superiority. They girls ultimately leave their parents. It is unclear whether they are ever truly socialised/ happier in society.	Yes; Self-aware	Low	Birth
New Moon, Stephenie Meyer	2006	Contemporary, USA	Huge Wolf, Hereditary	See Twilight	No; Self-aware	Low	Varies

Eclipse, Stephenie Meyer	2007	Contemporary, USA	Huge Wolf, Hereditary	See Twilight	No; Self-aware	Low	Varies
Lonely Werewolf Girl, Martin Millar	2007`	Contemporary, UK	Anthropoid/ Full Wolf, Hereditary	Young female werewolf with severe mental issues; can change at will but must change at the full moon; all the werewolves appear to be very attractive; head clan is Scottish; tension between modern v. old school lycans; humans can be changed through the bite – only high-born werewolves can change at will; all very political; there are other supernatural creatures; includes male, cross-dressing werewolf	Yes; Self-aware	Med.	Yes
Sharp Teeth, Toby Barlow	2007	Contemporary, USA	Wolf/ Dog, Bite	Told in free verse. Set in LA. Not clear if they are in wolf-form or just big dogs. Linked in to homelessness and wild wolves and rescue dogs. Tends to be loners/ drifters who are turned. People who need something to live. Live in packs – with an alpha though the structure is potentially flexible (?). Only one female in a pack. The female is the source of pack power/ interplay. Change at will. A dog-friendly overtone. Variation in pack style – some have plans and a business veneer and others seem like surfer hippies. Lots to do with language and human/ animal relations.	No; Yes	Med.	Bite
Breaking Dawn, Stephenie Meyer	2008	Contemporary, USA	Huge Wolf, Hereditary	See Twilight. In the final novel Meyer suggests that there are 'true' children	No; Self-aware	Low	Varies

				of the moon but that they turn with the lunar cycle. Carlisle informs the Volturi that Jacob and his pack have a greater number of genes – like vampires themselves.			
Kitty and the Midnight Hour, Carrie Vaughn	2008	Contemporary, USA	Wolf, Bite	Has to change at full moon. Can change at other times. Some control over behaviour once changed. Follows the alpha hierarchy. Subordinate to the alpha – wants to be loved by the alpha. Little individual freedom. Lone wolves always seem to go bad/ mad. Kitty is changed against her will after being raped. She starts a radio show dedicated to werewolf/ vampire problems. Vamps live in families and have an uneasy truce with weres. Suggestion that the government knows something. There is a church who promises to 'cure' people through faith. Part of a series. Kitty falls for a werewolf hunter. She is significantly stronger than him.	No; Yes	Med.	Bite
Cursed (Frostbite), David Wellington	2009	Contemporary, Canada	Direwolf, Bite	Society knows about werewolves. A young woman goes werewolf hunting in rural Canada as revenge on the werewolf who killed her father. She is bitten and turns. You turn every night as the moon rises. It is not painful; rather it is pleasurable and your body becomes mist prior to changing. No memory of what you did. Changing shape saves you from serious wounds. Silver will kill you. Lots of military themes. These wolves	No; No	High	Yes

actively hate humanity. You become an
ancient form of wolf – dire wolf. Clothes
disappear.

Shiver, Maggie Stiefvater	2009	Contemporary, USA	Wolf, Folklorish	Demurs from using the term werewolves. Changes through bite. Change with the season – the cold causes the transformation which is painful. Every year the human changes for longer until they remain a wolf. In wolf form they are like the animal. Turns out that the transformation is pathogen based. You change as a way of surviving. Lycanthropy can be 'cured'.	No; No	Low	Yes
Soulless, Gail Carriger	2009	Victorian Period, UK	Wolf, Hereditary	Werewolves and vampires are transformed through bite. But this can only happen if the human has an excess of soul. Werewolves live in packs. There is an Alpha, etc. Werewolves can breed as well. They do not live forever. Steampunk setting. Werewolves are considered to be less educated and intelligent than vampires. Not many women. Lead alpha is Scottish.	No; Yes	Low	Bite/ Birth
Wolfsangel, M. D. Lachlen	2010	Scandinavian, Viking/ Fantasy	Anthropoid, Religion/ Myth	The werewolf is an embodiment of the god Loki as Fenrisulfr. His role is to eat the human embodiment of Odin in the form of a witch queen. The change is like a berserker's fury and there is a loss of awareness which can be fought against. The two brothers are created when Loki has sex with a human woman. The werewolf's brother is a feral boy who	Yes; No	High	Birth/ Magic

is brought up first by berserkers, then a wolf-man sorcerer, and then by wolves. However he becomes more 'human' throughout the story before being eaten by his brother the werewolf. There is a rune which brings forth the werewolf.

Wolfsbane and Mistletoe, Ed. by Charlaine Harris and Toni L. P. Kelner	2010	Various, Various	Varies, Varies	An edited set of short stories which look at werewolves at Christmas. Some follow the normal format of werewolves whilst others react against them. Some hilarious Biblical interpretations for the existence of werewolf. Proves how they can be transformed for every occasion.	Various	Med.	Various
Changeless, Gail Carriger	2010	Victorian Period, UK	Wolf, Hereditary	See Soulless	No; Yes	Low	Bite/ Birth
Blameless, Gail Carriger	2010	Victorian Period, UK	Wolf, Hereditary	See Soulless	No; Yes	Low	Bite/ Birth
Curse of the Wolf Girl, Martin Millar	2010	Contemporary, UK	Anthropoid, Hereditary	See Lonely Werewolf Girl	Yes; Self-aware	Med.	Bite/ Birth
Claire de Lune, Christine Johnson	2010	Contemporary, USA	Wolf, Hereditary	Sixteen year old girl discovers that she is a 'loup-garou'. Her mother is French. There is a alpha-hierarchy. Only female werewolves. They get pregnant by having sex with men and miscarry if the fetus is male. Lots of talk of the Goddess. They can 'speak' in wolf form through	Yes; Yes	Med.	Birth

				interpreting scent and body language. This only works between weres. They are in control in wolf form. A slow transition from the age of sixteen over three moons. They can also have other skills such as making fire and hearing miles away. They have enhanced functions whilst in human form. They hunt animals – killing humans is forbidden unless in self-protection.			
Linger, Maggie Stiefvater	2010	Contemporary	Wolf, Folklorish	See Shiver.	No; No	Low	Yes
Nightshade, Andrea Cremer	2010	Contemporary, USA	Wolf	Werewolves referred to as Guardians. Created by witches/ warlocks to protect sacred sites. Was a wolf but given human qualities. The wolf and human reside in different universes so you are both at one time. Can 'speak' in wolf form via telepathy. Follow Alpha structure. Are bred/ arranged marriages. Alpha can create new wolves via bite, blood and an incantation. Blood of werewolves heals.	No; Yes	Med	Yes
Sister's Red, Jackson Pearce	2010	Contemporary, USA	Anthropoid, Fairytale	Fairytale quality. Werewolves are the Big, Bad Wolf. They are the seventh son of a seventh son. Need to be found and receive a ceremony to change. Always male? Hunted by females. Attracted to beautiful young women. Enjoy	No (?); Self-aware	High	Yes

killing. Have an Alpha, run in
different packs. Smell bad.

Wolfsbane, Andrea Cremer	2011	Contemporary, USA	Wolf	See Nightshade.	No; Yes	Med	Yes
Fateful, Claudia Gray	2011	Edwardian, UK/ USA	Huge wolf, Bite	Set aboard the Titanic. Gray has also written vampire novels. Werewolves are turned by bite. They must turn every night and cannot control themselves. Once they are initiated into the Brotherhood through the use of a gold-plated silver knife they are able to control the change and themselves in wolf form. Still must change at the full moon when they draw a great deal of power. The Brotherhood are highly influential and try to change powerful people. They hate women. There are rumours of breakaway groups including an all female pack.	No; Varies	Med	Bite
Forever, Maggie Stiefvater	2011	Contemporary, USA	Wolf, Folklorish	See Shiver.	No; No	Low	Yes
The Last Werewolf, Glen Duncan	2011	Contemporary, UK and Global	Anthropoid, Bite	Changed through the bite. Main character is changed in Wales. The werewolves are hunted. They are dying out anyway. Fewer female werewolves. The stereotype is that werewolves just want to kill, fuck and eat. They lack language skills. The main character bemoans this. Finds a female werewolf and gets	No; Self-aware	High	Yes

				her pregnant. What is killing them can be cured.			
Heartless, Gail Carriger	2011	Victorian Period, UK	Wolf, Hereditary	See Soulless	No; Yes	Med.	Yes
Red Riding Hood, Sarah Blakley-Cartwright and David Leslie Johnson	2011	Medieval (?), France/ Europe	Anthropoid, Hereditary/ Bite	Film of the same name is based on this book. Aims to be a Gothic version of the fairytale. Hence nondescript setting. Wolf can talk to its kin. Quite confused rules - both hereditary (hence conversing with kin) but also needs a bite to transform which can only happen during a blood-moon. The werewolf hunter is shown to be as twisted and violent as the werewolf. Suggestion of infection in the bite of the werewolf. Love triangle.	No; Yes	High	Bite (?)
God Save the Queen, Kate Locke	2012	Victorian Period, UK	Anthropoid, Disease	Steampunk setting. Vampires and werewolves are caused by a disease called the 'plague'. Alpha werewolf is Scottish. Werewolves have packs. Silver kills them.	No; Yes	Med.	Birth/ Bite
Daemon Parallel, Roy Gill	2012	Contemporary, UK	Wolf, Hereditary/ Bite	There is a demon and human world. They are split in two creating the Parallel place. Werewolves can live in all the worlds. Normally they inhabit the forests of the demon world where they live like Vikings. Full-blooded werewolves can change at any time in the demon world. In the human world and the Parallel they can only change	No; Yes	Med.	Birth/ Bite

				at full moon. Bitten can only change at full moon regardless. They must learn to control the change so that humans don't find out about them. Alpha hierarchy (slightly matriarchal).			
Timeless, Gail Carriger	2012	Victorian Period, UK	Wolf, Hereditary	See Soulless	No; Yes	Med.	Yes
Talulla Rising, Glen Duncan	2012	Contemporary, Uk and Global	Anthropoid, Bite and Birth	Follows the story of Talulla and her children. See The Last Werewolf.	No; Self-aware	High	Yes
Bloodrose, Andrea Cremer	2012	Contemporary, USA	Wolf, Hereditary	See Nightshade.	No; Self-aware	Low	Birth/ Bite
The Wolf Gift, Anne Rice	2012	Contemporary, USA	Anthropoid, Folklorish	Reuben is transformed by a bite.	Yes; Self-aware	Low	Bite
Hemlock Grove, Brian McGreevy	2012	Contemporary, USA	Wolf, Folklorish/ Bite	Hereditary. But can transform via bite or other folklorish methods. Not entirely self-aware. But not aggressive. Skin comes off and eats the skin. Some connection to Eastern Europe specifically Romania. Something calls the 'true' voice. We only see the turn from the outside but there seems to be some control as the fight between the werewolves suggests. There are good and bad versions of the werewolf.	No: Self-aware (?)	Varied	Yes
Tinder, Sally Gardner	2013	1642, Germany	Wolf, Folklore	Based on the story of 'The Tinder Box' by Andersen. A young soldier falls in love with a noble woman	No; Self-aware	High	No

				whose brothers have become werewolves. Very dark. There is witchcraft and folklore. The locals don't trust strangers in case they are werewolves. Not controlled by the full moon.			
The Silvered, Tanya Huff	2013	Non-specific, Fantasy land	Wolf, Hereditary	Fantasy text. Werewolves are hereditary. They marry mages who they can scent out. There are male and female mages and werewolves but the novel centres around an Alpha werewolf and, his wife, an Alpha mage. The wolves do not entirely lose control when they turn into wolf-form. They can heal by changing between forms. They are driven by scent and easily overcome by desire. The land of the werewolves is threatened by an aggressive and maniacal leader who uses religion against the mages and lupes by referring to them as 'abominations'. He tests on both mages and lupes in a barbaric fashion.	No; Self-aware	Med.	Birth
Red Moon, Benjamin Percy	2013	Contemporary, USA	Anthropoid	Lycanism is caused by the a prion, 'lobos'. It can be passed by bite or like AIDS. It causes people to change specifically at the full moon but they can change at any time. Drugs which include silver are used to control the change. There are attacks on humans. Lycans are registered and have their blood tested to make sure they are using the drugs. Lycans have created a country of their own where they mine	No; Yes (ish)	Med.	Bite/ Birth

				uranium. The book has many political overtones specifically in regard to recent Islamic terrorism. A dense metaphor – high functioning.			
The Wolves of Midwinter, Anne Rice	2013	Contemporary, USA	Anthropoid, Bite	See The Wolf Gift.	Yes; Self-aware	Low	Bite
The Anxiety of Kalix, Martin Millar	2013	Contemporary, UK	Anthropoid, Hereditary	See Lonely Werewolf Girl	Yes; Self-aware	Med.	Bite/ Birth
Werewolf Parallel, Roy Gill	2014	Contemporary, UK	Wolf, Hereditary/ Bite	See Daemon Parallel. In this novel, a turned werewolf finds he can change at will in the human world. In the end the wolf saves the Parallel but it splits from its human side. It goes on to live in the Parallel. The human must give up this gift.	No; Yes	Med.	Bite/ Birth
Sinner, Maggie Stiefvater	2014	Contemporary, USA	Wolf, Folklorish	Follows the story of Cole Sinclair. His werewolfism is like drug addiction. See Shiver trilogy.	No; No	Low	Yes
By Blood We Live, Glen Duncan	2014	Contemporary, UK and Global	Anthropoid, Bite and Birth		No; Self-aware	High	Yes
Werewolf Cop, Andrew Kavalan	2015	Contemporary, USA and Europe	Anthropoid, Bite, Folklorish	Story starts with Peter Stumpp. Curse passes on as a means of saving society. You lose your soul to protect the world. Don't die until you pass the curse on. Must sacrifice the wolf with the cursed dagger to kill the werewolf and end the evil. No sense of self when wolf.	No; No	High	Bite