"'Between the City and the Forest': Towards a Posthuman Reading of the Ancient Werewolf."

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STATEMENT OF ORIGINALITY

I hereby certify that the work embodied in the thesis is my own work, conducted under normal supervision. The thesis contains no material which has been accepted, or is being examined, for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made. I give consent to the final version of my thesis being made available worldwide when deposited in the University's Digital Repository, subject to the provisions of the Copyright Act 1968 and any approved embargo.

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Abstract

This thesis intends to approach the conceptual structure of the figure of the werewolf, from antiquity to its modern conceptions, through several theoretical lenses that build the canonical basis for critical posthumanism to propose the werewolf as the site at which the human/animal binary can be deconstructed. The werewolf is one of the most recognisable monsters of the 21st century and has proven its historical staying power since its first iterations in the ancient Greco-Roman material. I argue that, owing to the traditional binary structure of the figure that combines human and animal elements – the 'man and wolf' dichotomy – which has been expressed as hybrid and shapeshifter, the werewolf provides a framework through which the works of philosophers and theorists such as Jacques Derrida, Gilles Deleuze, Donna Haraway, and Rosi Braidotti can be read, which consequently impacts upon contemporary adaptations of werewolves in literature, film, and television shows.

For this thesis, I employ four distinct thematic narratives that describe parallel aspects of developing humanist traditions: race/species, morality, identity, magic/technology. These four traditions form the basis of each chapter, which highlight examples from the ancient material to establish the relation to the specific tradition before the theoretical framework is introduced, and the ancient material is viewed through a critical lens that contributes to a posthuman reading. I then turn to modern iterations of the werewolf to establish a continuation of the traditions within the context of the werewolf figure and propose a posthuman reading in relation to the contemporary philosophy and theory.

I posit that, through these analyses and the connection to the underlying humanist traditions, the werewolf is credited as the ultimate antithesis to the historical conceptions of the masculinised, Eurocentric man as 'human'. As a figure with a binary past, it offers a clear manner of deconstructing the human/animal separation in our posthumanist future.

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Human and Body

οὐδὲν γὰρ πώποτε ζῷον γεγένηται τοιοῦτον ὅ τὸ μὲν εἶδος ἔσχεν ἑτέρου ζῴου

There never was an animal with the form of one kind and the mental character of another.

Aristotle, *Physiognomics*, 805a10.

What is most intriguing about the state of unsettled animality that they incarnate is its irreducible hybridity, its ethical complexity, and its indispersive instability, pro-animal yet posthuman.

Jeffrey J. Cohen, "The Werewolf's Indifference," 353.

The texts that we have inherited from ancient Greece are complex, dialogical assemblages welding together a variety of linguistic, stylistic, aesthetic and ideological layers. Might our core disciplinary practices – philology and close reading – be harnessed to read those texts against the grain, highlighting contrapuntal worldviews that were obscured through their later receptions, and thus offer a useful contribution to contemporary conversations?

Marianne Hopman, "Odysseus, the Boar and the Anthropogenic Machine," *Classical Literature and Posthumanism*, 61.

This thesis stands firmly against the concept of binaries. In fact, many of the philosophers from whom this study draws are explicitly anti-binary in the development of their ideas and the execution of their explorations. This does not negate the fact that this thesis focuses on one of the more significant binary figures in historical examples of literature: the werewolf. The versatility of the character, due in no small part to the contributions of the historical literary tradition that adapts and interprets it for a wide range of contexts, positions the werewolf perfectly at the nexus of fantasy, folklore, and science fiction: a product of the past, with much to offer the future. The process of building this character into its contemporary form has facilitated a dualistic, dialogic flow of information, as the werewolf is impacted by foundational humanist theories, and impacts them in return. As a figure with such a wide range of cultural influence, the werewolf has become representative of man, animal, monster, and machine. When explored as a complex, multiplistic, dynamic figure in its own right, the werewolf is an inherently anti-binary figure.

In the Introduction to *Classical Literature and Posthumanism*, Giulia Chesi and Francesca Spiegel "[invite] us to appraise the animal, monstrous and machinic otherness within the human: we need animals, monsters, objects and machines in order to define a space for the human."[1] While the subject of the human has dominated academic inquiry

[1] Giulia Maria Chesi and Francesca Spiegel, eds., *Classical Literature and Posthumanism* (London, New York: Bloomsbury Academic Publishing, 2020), 2-3.

throughout the anthropocentric age, the rise of the posthuman has provided an approach that has shifted and broadened the human's place in our critical prioritisations in the Humanities. Posthumanism remains concerned with the human subject, but in deference to, as Chesi and Spiegel propose, 'the animal, monstrous, and machinic otherness' that exists in the same spaces. Posthumanism in the Greco-Roman cultural and literary corpus is an even newer area of investigation,[2] one that drives the overarching approach of this thesis. One of the overt aims of posthumanism is the destruction of the human/animal binary.[3] This thesis takes up this challenge through an in-depth and extensive analysis of the werewolf, beginning in antiquity, following the cultural threads through the ages, and finding thematic similarities in the contemporary era.

For the purpose of this thesis, the ancient werewolf narratives function as a blueprint which identifies important thematic contributions that remain influential into the contemporary era. Notably, the ancient material enables comparative parameters to be established around the posthuman analyses that incorporate the werewolf narratives of modernity with antiquity. The structure of the thesis, which organises werewolf

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[2] Giulia Chesi and Francesca Spiegel identify the text, *Classical Literature and Posthumanism* as "the first comprehensive Posthuman reference collection in Classical literature, and the first to bring together studies on animals, monsters, machines and objects in Classical literature" (2).

[3] While this is a consistent tenet of this thesis, chapter 3 deals explicitly with Jacques Derrida's work in this area.

narratives into socio-cultural categories, as explored through four thematically driven arguments, demonstrates the connection between antiquity and modernity in regard to the werewolf paradigm as a socio-cultural signifier, and enables an articulation of key messaging in the corresponding narratives of modernity. This thesis provides the first comprehensive analysis of the classical werewolf figure through the formative aspects of contemporary critical posthumanism. I aim to prove that the parallel development of human and posthuman, interspersed with the nonhuman, is the foundation of western culture's obsession with the werewolf.

Numerous theories have been proposed to explain why the wolf has enjoyed such widespread and ongoing attention. Certainly, it has become the metaphor of choice for metamorphosis. Matthew Beresford believes the key to the connection lies in the prehistoric relationship that wolves shared with early humans, who revered them as the superior predator and model of the anti-human.[4] By drawing on twentieth- and twenty-first-century critical theory and the history of ideas specific to the werewolf tradition, the complex relationship between the human and the wolf will be shown to be founded on a web of similarities and differences.

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[4] Matthew Beresford, *The White Devil: The Werewolf in European Culture* (London: Reaktion Books Ltd, 2013), 19-20.

We might ask the question: why transformation? Broadly speaking, transformation mythology, the categorical mythic origins of the werewolf, is considered a precursor to posthumanism.[5] Greco-Roman mythological sources are populated with stories of metamorphosis, both physical and otherwise. Classical transformation transcended the established boundaries of human and nonhuman, consequently highlighting the points of difference that occur between the form and the transformed. Embedded in these stories were the foundational understandings of anthropocentric philosophy; they identified the characteristics that humanity employed to define themselves. For instance, the marked ability of man to use logic and reason, which the ancient philosopher Aristotle believed to be the central mechanism of what we would come to refer to as the 'soul', is the point of difference of mankind before his transformation, and his lack of rationality afterward is the formal indication that metamorphosis is complete. Specifically, the cultural understanding of man-to-wolf transformation is designed to explore the minute differences between men and the animals with which they share their domain. The process is designed to highlight the first of the problematic binaries associated with the shapeshifter: the reason and logic of the human cast against the wild and untameable wolf.

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[5] Bruce Clarke, *Posthuman Metamorphosis: Narrative and Systems* (New York: Fordham University Press, 2008), 1. https://ebookcentral-proquest-com.ezproxy.newcastle.edu.au/lib/newcastle/reader.action?docID=3239718.

Literature Review

Academic interest in the werewolf is vast but often heavily specialised and confined to particular disciplines. In these instances, interaction with the ancient material is limited to the influence an ancient author had on another literary work and the cultural interpretations of a particular topic, theme, or cultural tenet. Proof of such influences is often difficult to establish due to the lack of extant evidence. Furthermore, authors who engage with the ancient material tend to approach the sources in one of several ways, depending on their disciplinary focus: for example, scholars working on witchcraft, or historical/folkloric material, or traditional literary topics approach the topic with different aims, methodologies, and theories, to varying degrees. This thesis aims to cross interdisciplinary boundaries, combining a multitude of approaches to fully explore the werewolf. In the following review of the extant work on the ancient werewolf, I first explore the impact of the Middle Ages as a transformative period for belief in werewolf legends, and following this period, I have taken texts that engage directly with the ancient Greco-Roman sources to provide an overarching view of the ways in which the ancient werewolf has been approached in academic and popular academic historical contexts.

Medieval and Early Modern sources

Examples of werewolves from the Middle Ages present an altogether different construction of both the werewolf, and how the werewolf must be treated in scholarly contexts. This is a consequence of the two distinct traditions at work on the werewolf itself: one of literary influence,[6] which involves the romanticisation of the werewolf exemplified in Marie de France's twelfth-century poem *Bisclavret*;[7] and one of folkloric influence, which led the werewolf to become a sublimated outcome of cultural attitudes to witchcraft, shifting it into the realm of demonology,[8] as in Reginald Scot's *A Discoverie of Witchcraft*.[9] There is an undeniable intermingling of these two influential traditions,

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[6] On this topic, see: Caroline Walker Bynum, *Metamorphosis and Identity* (Brooklyn: Zone Books, 2001), 170-171; Hannah Priest, "The Witch and the Werewolf: Rebirth and Subjectivity in Medieval Verse," *Hosting the Monster* (Leiden: Brill, 2008), 81-100; Lucas Wood, "The Werewolf as Möbius Strip, or Becoming Bisclavret," *Romanic Review* 102 no. 1-2 (2011): 3-25; Susan Small, "The Medieval Werewolf Model of Reading Skin," in *Reading Skin in Medieval Literature and Culture* (New York: Palgrave Macmillian, 2013), 81-97.

[7] Marie de France, "Bisclavret," *The Lays of Marie de France,* translated by David R. Slavitt. (Alberta: AU Press, 2013), 47-54.

[8] For scholarly work on the werewolf in demonology, see: Stefan Donecker, "The Werewolves of Livonia: Lycanthropy and Shape-Changing in Scholarly Texts, 1550-1720," *Preternature: Critical and Historical Studies on the Preternatural* 1, no. 2 (2012): 289-322; Jane P. Davidson, *Early Modern Supernatural: The Dark Side of European Culture, 1400-1700* (California: ABC-CLIO, 2012), 157-72.

[9] Reginald Scot, *The Discoverie of Witchcraft* (London: Elliot Stock, 1584).

and at their core, the texts produced promote thinking of the werewolf as affected by forces beyond itself; the romantic werewolf is betrayed and trapped by the unfaithful wife; the folkloric werewolf is forcibly transformed by the will of the witch. Each of these inevitably contributes to a viewing of the werewolf as two pieces of a whole, which I define here as the Cartesian werewolf.[10]

Medieval romance texts undercut the ancient conceptualisation of the werewolf as deserving of punishment in the form of restructuring the narrative. It is often at the behest of a traitorous wife that the werewolf character, living peacefully with his transformation prior to the story, will become trapped in his animalistic form. In two medieval examples, *Bisclavret* and *Melion*[11] (an anonymously written French *lai* from the late-eleventh or early-twelfth century), the werewolf protagonists are high-born men who are tricked into wolf form and held hostage by their wives. The poems are similarly structured, likely from the same source, and promote a dualistic view of the werewolf that is augmented by the retention of the human mind beneath the bestial skin: Marie de France in particular distinguishes her Bisclavret from the other, more violent, and dangerous werewolves that roam the woods.[12] This more sympathetic

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[10] See page 131.

[11] Amanda Hopkins, "Melion," *French Arthurian Literature IV: Eleven Old French Narrative Lays,* edited by Glyn S. Burgess and Leslie C. Brook. (Cambridge: D. S. Brewer, 2007), 413-466.

[12] Bynum, *Metamorphosis and Identity*, 171.

werewolf character also appears in localised folk belief and lineage – the narrative told by Gerald of Wales in 1188 tells of a male werewolf who begs a local priest to administer last rites on his dying female partner, and peels back her wolf skin to reveal an elderly woman beneath.[13]

Conversely, there are several authors from the 1400s onwards who write on demonological topics, referring to the ancient sources on werewolves in order to provide a background to the type of witchcraft associated with transforming men into animals. These texts weave in between established belief and the belief in Christian doctrine, which taught that the capacity for transformation is an ability only afforded to God[14] – it is this divide that prompts early diagnoses of lycanthropy as hysteria or melancholy. In 1584, Scot interacted with ancient material in a limited manner to establish a background on transformation. He includes two ancient sources on transformation: Homer's *Odyssey* and Ovid's *Metamorphoses,* for their exploration of the character of Circe, the ancient Greek witch.[15] Scot ignores the examples that include man-to-wolf transformation, regardless of his focus on the origins of lycanthropy.

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[13] Cambrensis Giraldus, *The History and Topography of Ireland by Gerald of Wales,* translated by John J. O'Meara (New York: Penguin Books, 1982).

[14] Saint Augustine, *The City of God, Books XVII-XXII,* translated by Gerald G. Walsh and Daniel Honan. (Washington: The Catholic University of America Press, 1954), 107.

[15] Scot, *The Discoverie of Witchcraft,* 81.

Instead, he makes a case against the existence of magic that transforms men into wolves and, as a skeptic, argues for a delusional diagnosis for men who make such claims.[16]

The Discoverie of Witchcraft indicates that Scot was familiar with ancient sources, but his use of them is illustrative of the changing influences on the interpretation of the werewolf narrative post-antiquity. The following rise in witchcraft belief, flagged by the publication of major texts in the identification of witchcraft – namely, the *Malleus Maleficarum*[17] and the *Compendium Maleficarum*[18] – reoriented the context surrounding the werewolf. As in Scot's work, the ancient examples of the werewolf were relegated to pagan belief, no longer operating as ultimate authority, and the scholarship surrounding it reflected this shift. It takes a changing of perspective on a historical scale, from the Early Modern period to the Renaissance (the period that marks the resurgence of the Greco-Roman material), for scholarship to correspondingly adjust.

Historic/folkloric texts

Historical/folkloric scholars create approaches that integrate all aspects of the werewolf throughout extant literature, with a focus on the changing iconography of the werewolf,

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[16] Scot, *The Discoverie of Witchcraft*, 81.

[17] Henricus Institoris and Jacobus Sprenger, *Malleus Maleficarum*, translated by Christopher S. Mackay (Cambridge: Cambridge University Press, 2006).

[18] Francesco Maria Guazzaro, *Compendium Maleficarum*, translated by E. A. Ashwin (London: Muller, 1970).

either in folklore and fairy tale, or in historical sources. The texts are anthologies, cataloguing the appearances of the werewolf in mythology, folklore, and in a variety of historical cases. Smaller texts, such as chapters or articles, which use historical or folkloric approaches usually analyse the source material, as they often focus on a single literary example for close analysis.

Contemporary historical scholarship on ancient werewolves started with Reverend Sabine Baring-Gould, in 1865, with his work, *The Book of Werewolves.* Baring-Gould's research traces the werewolf figure from antiquity, through to the trial of the Maréchal de Retz, who was accused of a spate of murders and sentenced to death by hanging in 1440.[19] His approach falls into the category of historical scholarship, although his background as a folklorist[20] proves useful as he recounts the mythological and folkloric origins of the werewolf. His knowledge of the topic is extensive, prompted by his firsthand interaction with the werewolf beliefs. The introduction is written as a first-person description of an encounter with the belief in werewolves, experienced by the author himself during a stroll through the French countryside. Several characters, including a priest and a politician, express their fear at the existence of the *loup-garou*.

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[19] Sabine Baring-Gould, *The Book of Werewolves* (New York: Cosimo Classics, 1865).

[20] Baring-Gould published a great number of texts concerning folklore and folk song, most notably: Sabine Baring Gould and H. Fleetwood Sheppard, *Songs of the West: Folksongs of Devon and Cornwall* (London: Methuen and Co., 1905).

The structure of Baring-Gould's text, and his cultural focus, set a style standard for future historical werewolf studies, perhaps most famously emulated by Montague Summers in 1933.[21] Beginning with Greek and Roman mythology, Baring-Gould moves through Scandinavian folklore, Europe in the Middle Ages, and several historical case studies that expand the European origins of the werewolf. He includes research on the causes of lycanthropy, which highlights the Ovidian influence on conceptions of morality in his discussion of the circumstances under which men are accused of 'werewolfism'.[22] In the final chapter, Baring-Gould includes a sermon given by Dr Johann Geiler von Keysersperg, a preacher who delivered a series of sermons in 1508.[23] Von Keysersperg discusses the possible reasons for the cannibalistic acts performed by werewolves, the conclusion to which, notes Baring-Gould, is that werewolves suffer from the same desire for human flesh as natural wolves.[24] The impact of Baring-Gould's work is still present in modern scholarship, and is cited in much of the modern historical scholarship on werewolves. Beresford refers to Baring-Gould's text as "one of the classic texts on the werewolf myth,"[25] illustrating his impact on modern scholarship.

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[21] See n.32, below.

[22] Baring-Gould, *The Book of Werewolves*, 74.

[23] Baring-Gould, *The Book of Werewolves*, 146.

[24] Baring-Gould, *The Book of Werewolves*, 149.

[25] Beresford, *The White Devil*, 44.

After Baring-Gould introduces the werewolf motif to the academic community, Kirby F. Smith's article, "An Historical Study of the Werwolf in Literature,"[26] traces the mythological origins of the werewolf figure in several different cultures, including Greco-Roman, Scandinavian, Indian, and Abyssinian.[27] Stylistically, Smith emulates Baring-Gould's work, although Baring-Gould tends more towards an interpretive and analytical approach. It is Smith's intention to approach the historical instances of man-to-wolf transformation and the mechanics behind it. Smith analyses the folkloric content to judge how the transformation occurs. He highlights several common themes in the sources, including nudity, human sacrifice, cannibalism, and magic.[28] These themes provide a basis for comparison, prompting Smith to conclude: "all theories for the origin of the werewolf legend, such as lycanthropy, outlawry, religious festivals or observances, tricks of medicine-men, and the like […] have all had an influence upon it in the course of ages."[29] Smith's approach provides a deeper understanding of the evolution of the mythical figure, and he remains a key source on the werewolf, and as an anthological resource.

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[26] Kirby Flower Smith, "An Historical Study of the Werwolf in Literature," *PMLA* 9, no. 1 (1894): 1-42.

[27] Smith, "An Historical Study of the Werwolf in Literature," 2.

[28] Smith, "An Historical Study of the Werwolf in Literature," 8, 18, 19, and 22 respectively.

[29] Smith, "An Historical Study of the Werwolf in Literature," 40.

In 1912, author Elliot O'Donnell's text, *Werewolves*,[30] approaches the werewolf phenomenon in a highly personal manner, often employing first-person narration to illustrate the author's own views. O'Donnell entertains a personal belief in the existence of werewolves, and his text reads as an identification manual and exploration of possible causes and outcomes. In disciplinary terms, it establishes O'Donnell in the cryptozoology school of thought. He weaves anecdotal evidence throughout his analysis, and his references make it clear that he is well-versed in the historical examples of werewolves in literature. O'Donnell notes the examples of werewolves in European countries from the works of Gervase of Tilbury (published in 1211) onwards. The style of the text, while unusual, especially considering the introduction of fiction-style writing when recounting the anecdotes that act as proof for his theoretical groundings, works to illustrate O'Donnell's intention rather well. Instead of reading the text as a strictly academic analysis, it acts as an anthology of folkloric stories relating to the werewolf, separated by geographical categorisation, and taken as proof of their existence. The text is a valuable resource, and while his work may lie outside the scope of academic inquiry in comparison to other contemporary sources, his contribution to the public perception of the werewolf is important. Brian J. Frost, in *The Essential Guide to the Werewolf in*

[30] Elliot O'Donnell, *Werewolves*. (Hertfordshire: Oracle, 1912).

Literature, refers to O'Donnell's text as the first of its kind in the twentieth century to gain notoriety,[31] promoting the werewolf in a pop-cultural setting.

Montague Summers takes up the mantle in 1933 with *The Werewolf*,[32] a compilation of werewolf literature. Summers plays an interesting role in the literary history of werewolves, as highlighted by his genuine belief in the mythical creatures he researched.[33] His belief in werewolves would not have been out of place some hundred years before his time, which, under usual circumstances, might have led to his discreditation, but his established eccentric nature managed to give him a sense of authority on the subject: he even worked as an unlicensed chaplain.[34] However, as a scholar, Summers has a largely negative and notorious reputation. Frederick S. Frank, for example, notes that "Summers was not an objective or analytic critic and he can be maddeningly obscure or annoyingly pedantic in his pursuit of a trivial point."[35] This aspect of Summers' scholarly attitude, or lack thereof, impacts on his contribution to

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[31] Brian J. Frost, *The Essential Guide to Werewolf Literature* (Wisconsin: The University of Wisconsin Press, 2003), 33.

[32] Montague Summers, *The Werewolf* (London: Kegan Paul, Trench, Trubner & Co. Ltd, 1933).

[33] Father Brocard Sewell, "The Reverend Montague Summers," in *Montague Summers: A Bibliographical Portrait*, edited by Frederick S. Frank (London: The Scarecrow Press, Inc., 1988), 10-11.

[34] Sewell, "The Reverend Montague Summers," 5.

[35] Frederick S. Frank, ed., *Montague Summers: A Bibliographical Portrait* (London: The Scarecrow Press, Inc., 1988), x.

werewolf literature, but as his contributions prompted large-scale interest in these subject areas, his works cannot be ignored. Frost discusses the impact, as well as the problematic aspects of Summers' research into the werewolf, noting his position as "the world's foremost authority on werewolves, a position he retained until his death in 1948."[36]

Summers' research on werewolves is reminiscent of Sabine Baring-Gould's: he deploys a similar structure and direction to survey and compile information on the werewolf throughout literary history. Following a historical structure for his approach to the werewolf in different cultural settings, Summers lists the cultural contexts in which the werewolf exists as a form of myth or folklore. His own background in Classical Studies (including ancient Greek and Latin) prompts his use of the ancient sources in full, and he is one of the only authors to provide an exhaustive account of the werewolf in ancient texts, notably in the chapter, "The Werewolf in Greece and Italy, Spain and Portugal."[37] There is no conclusion drawn in Summers' text, as his intention is to detail the history and existence of the werewolf figure. However, it is a comprehensive sourcebook, and a useful resource for those studying the werewolf motif.

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[36] Frost, *The Essential Guide to Werewolf Literature*, 36.

[37] Summers, *The Werewolf*, 133-77.

Modern scholarship

A Lycanthropy Reader: Werewolves in Western Culture, edited by Charlotte F. Otten (1986), is a collection of primary resources on the werewolf, and contains a small amount of critical analysis. The sections of the text collect similar resources, organised by the context of the werewolf story. First, from a medical-historical perspective, authors from 1607 to 1977 provide a background on the cases of diagnosed lycanthropy as a psychological disease.[38] The second section addresses historical accounts of men accused of 'werewolfism', as Baring-Gould calls it, situating the werewolf in a legal framework with real-life historical consequences.[39] Otten moves on through the philosophical approach to transformation, as discussed by sixteenth-century demonologists,[40] and then to a collection of critical essays. In the fifth section, Otten includes mythological and legendary backgrounds to the werewolf figure. In this section, there are two direct analyses of ancient sources: Ovid's *Metamorphoses*, and Petronius' *Satyricon*. There is no analysis of the ancient texts, nor any of the other sources that Otten includes; instead they are recounted in prose. The sixth section consists of a female-authored allegorical piece concerning a female werewolf.[41] Otten's rationale for

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[38] Charlotte F. Otten, *A Lycanthropy Reader: Werewolves in Western Culture* (New York: Syracuse University Press, 1986), 19-48.

[39] Otten, *A Lycanthropy Reader*, 49-98.

[40] Otten, *A Lycanthropy Reader*, 99-134.

[41] Otten, *A Lycanthropy Reader,* 281-320.

the composition of this collection is summarised in the Preface: "This is the first *Reader*…to present primary materials from medicine, jurisprudence, history, philosophy, theology, myths and legends, and allegory."[42] Otten brings together a number of established areas of inquiry related to the werewolf figure, from historical and literary sources, and promotes a foundational study of the historical relevance of the figure. John E. Weakland's review of the text perhaps best describes Otten's contribution: for him, it "plac[es] lycanthropy in a much-needed historical context."[43] In the sections named above, Otten has established the werewolf figure as having historical significance in several areas, including psychological, medical, and legal contexts.

Chantal Bourgault du Coudray's 2006 text, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within*,[44] provides a view of the werewolf that has become more popular in recent years. Bourgault du Coudray provides an analytical approach to the werewolf, exploring the theoretical and philosophical implications among various reincarnations in different cultures. As the werewolf, before this point, was not given much analytical attention, Bourgault du Coudray's text is a much-needed scholarly consideration of the werewolf and stands apart from its predecessors. However, as Bourgault du Coudray's

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[42] Otten, *A Lycanthropy Reader,* XVI.

[43] John E. Weakland, "Review: A Lycanthropy Reader," *Church History* 57, no. 3 (1988): 361.

[44] Chantal Bourgault du Coudray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within* (New York: I. B. Tauris & Co. Ltd, 2006).

topic area is film and media studies, she references only one myth (Lycaon, which is standard among the texts listed here),[45] and does not engage with the ancient material beyond this reference. Nevertheless, in the framework of modern werewolf studies, Bourgault du Coudray is a useful resource, as she examines several concepts relevant to the modern expressions of the werewolf motif, from a perspective outside the disciplines of Classics and History.

Matthew Beresford's 2013 text, *The White Devil: The Werewolf in European Culture*, approaches the werewolf from a variety of academic areas of inquiry. While clearly influenced by authors such as Sabine Baring-Gould and Montague Summers, as seen in the replication of their structural approach to werewolves from a culturally historical standpoint, Beresford approaches the werewolf myth first from a natural history perspective, addressing the relationship between man and wolf in a pre-literature context. He goes on to repurpose the old academic sources to provide a history of the werewolf figure, beginning with antiquity. He grounds his theories in culturally relevant examples, including in his analysis of the value of the wolf in religious ceremonies in Greco-Roman culture.[46] Again, Beresford does not afford much attention to the ancient sources, instead focusing his efforts on understanding discrete sources with greater cultural analysis to establish the context of the werewolf figure. However, his text

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[45] Coudray, *The Curse of the Werewolf*, 12.

[46] Beresford, *The White Devil*, 40.

remains significant to werewolf literature, especially considering his understanding of the spread of the werewolf myth from Roman sources to other cultures.[47]

Richard Buxton's chapter, "Wolves and Werewolves in Greek Thought," in *Myths and Tragedies in their Greek Contexts*,[48] explores the core of the ancient material present in Beresford's text, but with a stronger focus on contextualising attitudes towards animals in cultural settings. Beginning with the natural history of the wolf in Europe, Buxton's understanding of the relationship between wolves and man in antiquity provides insight into its use in werewolf myths. Buxton explores the changing iconography of the wolf, and the beginning of its association with trickery, which led directly to the use of wolves in transformation myths, such as the myth of Lycaon, in which the wolf is chosen to correspond to the moral implications of the story. Buxton's analysis accounts for contextual attitudes of ancient Greek people towards outside cultures; that is, the fear and consequent negative assessment of those whom the Greek people perceive to be outsiders. This relates directly to ancient sources concerning the Neuri, a nomadic tribe first mentioned in Herodotus' *The Histories*, who may be connected to the metamorphic tradition due to the contextual attitude towards such itinerant peoples.

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[47] Beresford, *The White Devil*, 57-58.

[48] Published in 2013.

Willem de Blécourt begins the modern era of werewolf studies. In "Monstrous Theories: Werewolves and the Abuse of History,"[49] Blécourt first identifies the issues with werewolf studies before promoting further academic scrutiny of the werewolf. In the introduction to his later edited collection, *Werewolf Histories*, Blécourt is quick to point out the overarching issue with the study of the werewolf figure: "There is no werewolf history."[50] Historical accounts are fragmentary, and academic sources are scarce and unreliable. Blécourt is well-versed in the problematic nature of attempting a full understanding of the werewolf in a historical sense: reliable texts are often generalised or only include small sections of relevant material; texts are not always available in translation; older texts often contain outdated or recently disproven information; and the texts that are decidedly non-academic in nature cannot be used in forming academic opinions.[51] Blécourt's background in historical anthropology allows a certain perspective when discussing the particular problematic aspects of cross-cultural examination in reference to the werewolf figure: the werewolf from one culture is not always the same as an example from another, for the simple reason that cultural contexts do not express anxieties in the same ways. Blécourt's ability to express the

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[49] Willem de Blécourt, "Monstrous Theories: Werewolves and the Abuse of History," *Preternature: Critical and Historical Studies on the Preternatural* 2, no. 2 (2013): 188-212. https://doi.org/10.5325/preternature.2.2.0188

[50] Willem de Blécourt, ed., *Werewolf Histories* (New York: Palgrave Macmillan, 2015), 1.

[51] Blécourt, *Werewolf Histories*, 1.

issues involved with the study of the werewolf is valuable to the historical underpinning of the ancient werewolf motif, and his contribution to the field of werewolf studies, in this context, is his introduction of a cluster methodology, applied to the werewolf trials of medieval Europe.

Richard Gordon's contribution to de Blécourt's text, "Good to Think: Wolves and Wolf-Men in the Greco-Roman World,"[52] provides insight into the natural wolf as a central figure in Greco-Roman mythology. Gordon suggests transformative and metamorphic figures gained their cultural legitimacy from the hierarchical framework associated with animal beings. In the ancient social context, wolves posed an economic problem to the ancient Greek population, as they hunted agricultural animals.[53] Regardless of their relevance to everyday life, Gordon notes they are largely absent from metamorphic myth, except for Lycaon's story in Ovid's *Metamorphoses*. Wolves themselves, however, have mythical significance to Apollo and Artemis because Leto was in the form of a wolf when the two gods were infants, and used the wolf form to feed them. This is reflected in the Homeric epithets, 'Lykios' and 'Lykegenes' for Apollo.[54] Gordon raises a valid

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[52] Richard Gordon, "Good to Think: Wolves and Wolf-Men in the Graeco-Roman World," *Werewolf Histories*, edited by Willem de Blécourt (London: Palgrave Macmillan, 2015), 25-60.

[53] Gordon, "Good to Think: Wolves and Wolf-Men in the Graeco-Roman World," 26.

[54] Gordon, "Good to Think," 28. A similar myth is that of the she-wolf that suckles Romulus and Remus.

point in his discussion of interpretive pressures on the literary myth and includes several examples.

Literary scholarship

Literary scholars engage with the material, often providing an analysis based on a particular theory or methodology. However, as their focus is often on modern literary interpretations of the werewolf, analysing ancient material, and considering concepts such as translation or contextual meaning, are not prevalent in their studies. This leads to a similar outcome to witchcraft studies: the ancient sources are catalogued, but rarely discussed and analysed to the full extent, and are then ignored in favour of other contextual examples.

Brian Frost's work, *The Essential Guide to Werewolf Literature,* exemplifies the literary approach in his sourcebook-style text that acts as both an anthological resource on werewolves in literature, and an analytical approach to the literary figure. Frost is the first scholar of werewolf literature to tackle a project of this size, and as his work was published in 2003, he approaches the topic at a time when more literary examples were becoming accessible to wider audiences. Frost begins his work in the chapter, "A Survey of Reference Works," which contains a comprehensive review of scholarship on the werewolf. He includes all references to werewolves (not simply the ancient werewolf), from the period directly following the fall of the Roman Empire to his own era. This is a

valuable resource for werewolf scholars, as Frost outlines the usefulness of each text to both the scholarly audience as well as more general readers. He then moves his attention to the werewolf in fictional literature, from classical and medieval stories, through to its adoption by authors of the Gothic genre, Victorian literature, down to contemporary fiction. The inclusion of *all* literary examples of werewolves, even those included in short story segments in magazines, makes Frost's work relevant to any study of the literary werewolf. Frost includes thematic analyses of the texts, using common themes or events within the stories to connect the different examples, and therefore clearly identifying thematic similarities in given literary contexts. In addition to these contributions to secondary werewolf literature, Frosts' bibliography makes his text crucial to researchers of the werewolf. However, Frost combines the ancient material with medieval sources, which leads him to favour the latter: he references only three ancient sources, and dedicates only two pages to ancient authors, without analysis.[55]

Leslie Sconduto's work, *Metamorphoses of the Wolf: A Literary Study from Antiquity through the Renaissance*,[56] published in 2008, takes a chronological approach to the werewolf in historical settings. Sconduto begins her analysis with the werewolf in

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[55] Frost, *The Essential Guide to Werewolf Literature*, 50-51.

[56] Leslie A. Sconduto, *Metamorphoses of the Werewolf: A Literary Study from Antiquity Through the Renaissance* (London: McFarland & Company, Inc., 2008).

antiquity, approaching it analytically and setting the text apart from many modern werewolf studies. It is important to note that Sconduto is one of the only contemporary scholars to engage with the existence of man-to-wolf transformation in *The Epic of Gilgamesh*,[57] the oldest extant piece of literature.[58] Included in the ancient material is Ovid's *Metamorphoses*,[59] a standard choice in terms of ancient references, as well as Virgil's *Eclogues*,[60] a somewhat under-analysed example of a werewolf. Referencing Virgil's Moeris, a necromancer and witch who provides herbs and poisons for a love spell, deviates from standard secondary source analysis, due to the nature of Moeris' transformation, which is accomplished by witchcraft. As Moeris only appears in a small capacity in *Eclogues*, his presence in the werewolf literary tradition is not often addressed. Sconduto also discusses examples of werewolves in literature from the twelfth century, including *Bisclavret* and *Melion,* with the analysis focusing on the key theoretical influences on these stories. These stories are an interesting inclusion, as they are not often the focus of scholarly attention. Sconduto's research proves a significant contribution to literature on the werewolf motif, as she deploys texts not often seen in historical or literary scholarship.

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[57] Sconduto, *Metamorphoses of the Werewolf*, 7.

[58] *The Epic of Gilgamesh*, translated by Andrew George (London: Penguin Books Ltd, 1999).

[59] Sconduto, *Metamorphoses of the Werewolf*, 8.

[60] Sconduto, *Metamorphoses of the Werewolf,* 8.

Brent A. Stypczynski, in *The Modern Literary Werewolf: A Critical Study of the Mutable Motif*, pioneers an approach to werewolves throughout literary history that has only recently been included in academic research. While Stypczyski avoids the werewolf in antiquity, as his focus is the modern werewolf, his use of Jungian theory, in which the shape-shifter is considered an archetypal figure, makes his analysis an important contribution to werewolf studies. Arguing for an established shape-shifter archetype gives the werewolf relevance to all areas of culture. In the 'Final Thoughts' chapter of his text, Stypczynski notes that early examples of the werewolf motif have experienced some academic attention, although the medieval werewolf has dominated this attention, and calls for "greater academic study" into the modern interpretations of the werewolf figure.[61]

Pseudo-academic and pop-supernatural texts

In 1969, Anton LaVey published his work, *The Satanic Bible*, a collection of essays and philosophical theories that led to the foundation of the Satanic Church.[62] In the summer of the same year, the cult of Charles Manson murdered seven people, gaining

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[61] Brent A. Stypczynski, *The Modern Literary Werewolf: A Critical Study of the Mutable Motif* (North Carolina: McFarland & Company, Inc., 2013), 189.

[62] Anton Szandor LaVey, *The Satanic Bible* (New York: Avon Books, 1969).

widespread media attention that continued until Manson's death in 2017.[63] In 1973, *The Exorcist* was released in theatres; the film tells the story of Regan MacNeil, a twelve-year-old girl who experiences demonic possession.[64] All of these events, and more, contributed to a revival of a cultural anxiety in the west that became heavily interested in, yet intensely fearful of, anything related to the supernatural and the occult. In particular, the ongoing attention paid to LaVey and public perception of the Satanic Church affected attitudes towards the supernatural. Massimo Introvigne highlights LaVey's own attitude towards the werewolf: "He pointed out that his early rituals, celebrating the animal side of human beings, already included the essential of the werewolf's image."[65] Introvigne notes this particular connection as a key part of LaVey's 1988 resurgence – although the connection soured due to his daughter and son-in-law's co-opting of the werewolf image in favour of its connections to Nazism: as that relationship deteriorated, so too did LaVey's hold on the werewolf.[66]

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[63] Erik Hedegaard, "Charles Manson Today: The Final Confessions of a Psychopath," *Rolling Stone*, 2013, https://www.rollingstone.com/feature/charles-manson-today-the-final-confessions-of-a-psychopath-58782/; Sarah Hughes, "American Monsters: Tabloid Media and the Satanic Panic, 1970-2000," *Journal of American Studies* 51 no. 3 (2017): 704.

[64] William Friedkin, dir., *The Exorcist*, (United States: Warner Bros., 1973); screenplay by William Peter Blatty, based on his 1971 novel of the same name.

[65] Massimo Introvigne, *Satanism: A Social History* (Leiden, Boston: Brill, 2016), 514.

[66] Introvigne, *Satanism: A Social History*, 514-515.

In the 1980s and 1990s, the west experienced what is now generally referred to as the 'Satanic Panic,' a period of moral panic that subsequently became a topic in popular culture, as well as academic analysis, as Christopher Partridge states:

> In the early 1980s, increasing numbers of people began claiming experience of, or knowledge of, 'satanic ritual abuse'. Reports, uncritical attention by therapists, and subsequent media coverage, soon led to moral panic and, as in the period of the witch-craze, to the inevitable rapid rise in reported cases.[67]

The period was characterised by a surge in alleged child abuse cases,[68] now-discredited autobiographies and biographies detailing childhoods spent being forced into participating in satanic ritual practice,[69] and the incorporation of satanic ritual abuse into the academic sphere of psychological studies.[70] While ultimately debunked by a number of sources and eventually driven out of the public eye, the Satanic Panic

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[67] Christopher Partridge, *The Re-Enchantment of the West: Alternative Spiritualities, Sacralization, Popular Culture, and Occulture*, vol. 2 (London: T&T Clark International, 2005), 218.

[68] Kyle Riismandel, *Neighborhood of Fear: The Suburban Crisis in American Culture, 1975-2001* (Maryland: Johns Hopkins University Press, 2020), 4-5.

[69] Partridge, *The Re-Enchantment of the West*, 218.

[70] James R. Lewis, "Satanic Ritual Abuse," *The Oxford Handbook of New Religious Movements*, edited by James R. Lewis and Inga B. Tøllefsen (New York: Oxford University Press, 2016), 210-21.

contributed to what Stuart McWilliams refers to as "magic's intellectual disreputability in the modern era."[71] Occultism and the related topics, of which folklore and mythology are considered peripheral branches, were removed from academic attention, and instead drawn into popular culture as a definitively fictional aspect.

As cultural attitudes settled after the panic period, literature with a folkloric or mythological influence began to adjust its target audience to modern popular culture, instead of academia. This prompted a trend in texts concerning the werewolf that attempted to market the pseudo-academic historical perspective to audiences without an academic background. This took the form of 'werewolf studies' often aimed at younger age groups with burgeoning interests in mythology, folklore, and the occult. From the turn of the century onwards, these texts appeared in bulk, and are now the most pervasive example of non-fiction werewolf literature.

Popular scholars often compile stories of werewolves without interacting with the ancient material beyond listing its existence (if at all). Texts of this type have become popular among modern audiences, due in part to their accessibility: there is no academic approach, and with their pseudo-source-book style, they are adapted to suit a non-academic audience. Texts such as *Werewolves: The Truth Behind History's Scariest Shape-*

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[71] Stuart McWilliams, *Magical Thinking: History, Possibility and the Idea of the Occult* (London, New York: Continuum International Publishing Group, 2012), 1.

Shifters by Sean McCollum (2015) exemplify this approach. McCollum references Herodotus by name,[72] and vaguely refers to the "ancient Greek myth" of Lycaon.[73] However, while Lycaon is first referenced in Greek texts, his transformation into a wolf is not extant until Hyginus (*c*. 64 BCE – 17 CE), the Latin author who writes constellation myths. In total, McCollum's section on the Greco-Roman origins of the werewolf takes up three pages and does not engage in any analytic discussion of the ancient texts. Texts such as these fall outside the purview of academia but remain one of the most common sources on werewolves.

Nigel Suckling's text, *Werewolves*,[74] published in 2006, exemplifies this pseudo-academic approach. Suckling picks examples from medieval sources, although without citations, explaining the werewolf phenomenon. The text is separated into four chapters, involving four main disciplinary foci: myths and legends, historical examples, literary examples, and 'modern' werewolves. This is a common structure of pseudo-academic texts, as it emulates the structure of scholarly works without embedding research in

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[72] Sean McCollum, *Werewolves: The Truth Behind History's Scariest Shape-Shifters* (Minnesota: Capstone Press, 2016), 6.

[73] McCollum, *Werewolves*, 7.

[74] Nigel Suckling, *Werewolves* (London: Facts, Figures & Fun, 2006).

secondary source material. In 2007, Jim Ollhoff[75] and Stephen Krensky[76] published separate texts by the same name, *Werewolves*, occupying the same topic area as Suckling, albeit in a different aesthetic manner. The content of the texts by Ollhoff and Krensky is similar, with both exploring the historical importance of the werewolf, noting sightings throughout history. Both authors provide a chapter on 'how to become a werewolf,' which is reminiscent of Baring-Gould and Summers, without the academic approach incorporated in the earlier texts.

As an important consideration, these pseudo-academic werewolf texts, such as *Werewolves* by Erin Peabody, published in 2017 with the tagline, "behind the legend,"[77] are being classified as 'Juvenile Non-Fiction.'[78] Fostering interest in fairy tale and folklore material, such as the werewolf, can be achieved during childhood, and the childhood interest is often the driving force for pursuing academic interest later in life. As the werewolf became enmeshed with popular culture, the authors who likely experienced the cultural impact of the Satanic Panic and its related socio-cultural issues

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[75] Jim Ollhoff, *Werewolves*, ed. John Hamilton and Tad Bornhoft (Minnesota: ABDO Publishing Company, 2007).

[76] Stephen Krensky, *Werewolves* (Minneapolis: Lerner Publications Company, 2007).

[77] Erin Peabody, *Werewolves* (New York: Little Bee Books, 2017).

[78] See 'Juvenile Nonfiction' classification at: https://books.google.com.au/books?id=ViclMQAACAAJ&dq=erin+peabody+werewolves&hl=en&sa=X&ved=0ahUKEwjKtqHPzeXZAhVGE7wKHe8WBO0Q6AEIKTAA

moved their attention to children's literature as the place to foster the self-same interest in werewolves for future generations. However, classifying these texts as 'non-fiction' is inaccurate, as the subject matter is fictional, although it holds historical and cultural value. Therefore, I have chosen to categorise these texts as 'pseudo-academic,' in terms of their approach. In a time when bookstores and libraries are seeing their relevance to modern popular culture decline,[79] and television programmes with 'supernatural' content are flourishing among a technologically advanced world, there is a market for pseudo-academic texts, which are capable of informing audiences of the history of a subject without the requirement of an academic background. As such, these texts continue to play a role in informing the public on the historical relevance of the fictional werewolf in an entertaining way. This process creates a need for works such as this thesis, that aim to extrapolate the influence of culturally relevant adaptations and interpretations of the werewolf that are not considered traditionally academic analyses.

Recently published

Since the beginning of the present research project, several important publications, which have been employed in the construction of the following chapters, have returned

[79] Michael Kozlowski, "People are not visiting bookstores or libraries anymore," Good E Reader, 2016, https://goodereader.com/blog/e-book-news/people-are-not-visiting-bookstores-or-libraries-anymore; Ellen Duffer, "Bookstore Sales Declined in 2017," Forbes, 2018, https://www.forbes.com/sites/ellenduffer/2018/02/24/bookstores-sales-declined-in-2017/#63086fede773.

to the werewolf in an important and innovative manner. Many of these newer scholarly works highlight the lack of significant or impactful academic explorations of the werewolf, reinforcing the need for widespread and detailed analyses of the figure. One of the most important recent contributions to the canon of scholarship is Daniel Ogden's 2020 text, *The Werewolf in the Ancient World*,[80] in which the author provides the first distinct and detailed historical survey of the werewolf in ancient Greek and Latin texts.

The scope of Ogden's text is broad, reaching into material on witches and witchcraft, ghost stories and possessions, and several new perspectives on the connections made between werewolves and other aspects of Greco-Roman culture. Ogden's focus on the folktale integrated into Latin author Petronius' *Satyricon* is a valuable resource, given the lack of attention that the folktale has received, as Ogden quite passionately advocates. The summary and conclusions of each chapter, and sourcebook-style structure of the text, make the work a unique contribution to the werewolf canon.[81]

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[80] Daniel Ogden, *The Werewolf in the Ancient World* (Oxford: Oxford University Press, 2020).

[81] The text was published in the final year of my thesis, and as such is referenced in many of the following chapters but given the time constraints is not embedded as fully as might otherwise have been the case.

What lies beyond the human

It is not just the werewolf that has begun to receive significant academic attention in recent years: monsters more broadly are becoming an intrinsic aspect of how we interrogate issues associated with anthropocentric philosophies. The necessary cultural crossroads have arrived, and research into what were once considered non-academic subjects is pushing the boundaries of important areas of enquiry. This is how we reach the "*sub-, inter-, infra-, trans-, pre-, anti-,*"[82] and 'post-' of the human.[83]

The ancient werewolf figure that is the initial subject of this thesis has experienced a cyclical reading in humanist and anthropocentric terms. Werewolves are framed as foreign threats, distanced from civilised communities; representations of inner demons that threaten the reasonable and controllable mind of man; scary monsters that live on the borders of civilisation and snatch children for their ritual sacrifices. They straddle the man-made line between civilisation and wilderness and experience a forced duality of self that has maintained "the beast within" binary werewolf image. This dual-natured interpretation is repeated regularly and can only be freed by the perspectives prompted by posthumanist thinkers. I rely on the precursors of posthuman thought to build a basis

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[82] Judith Halberstam and Irva Livingston, ed. *Posthuman Bodies* (Bloomington; Indianapolis: Indiana University Press, 1995), viii.

[83] I note here that I intend to use published translations, where available, of all non-English texts. Original translations have been cited where appropriate.

for rendering the werewolf beyond its anthropocentric boundaries, in a non-strict, non-singular, non-binary manner of reading.

Throughout the chapters of this thesis, I explore the various discourses that have affected the development of the werewolf in ancient literary contexts, beginning with ancient Greek and Roman examples. Following the themes of the ancient works, I look to contemporary examples of werewolf fiction to establish the ancient werewolf as an ongoing influence on historical adaptations. I introduce philosophers and theorists whose work elevates the way we interpret the werewolf in the posthuman age. I provide a framework to interpret the werewolf in anti-binary terms and read the contemporary werewolf adaptations as posthuman. The thematic structure of this thesis recognises the connection between the ancient subject matter and the formative theorists of a relatively new academic area: critical posthumanism. This thesis contributes to the history of ideas, folded into a philosophical and cultural inquiry that takes the ancient foundation and finds explanation and expansion in the contemporary era, in the discovery of a tradition of the werewolf that was embodied in its relevance to humanist developments.

The first chapter of this thesis considers the historical narrative that builds concepts of race and species around each other and provides a background to one of the first werewolf characters in the ancient Greek canon: the Neurians. The ancient Greek writers saw monstrous races on their borders; they wrote frightening and grotesque

beings into existence in fear of the foreign customs that operated beyond their so-called 'civilisation'. The werewolf in this context is the threat of foreignness: the Neurian people, a tribe identified by Herodotus in the fifth century BCE. Herodotus introduces his Greek audience to the strange customs of the monstrous, man-eating, warlike werewolf that lurks on the fringes of society. The undercurrent of species links these ancient sources with the work of Charles Darwin's *On the Origin of Species*, in which the popular imagination was granted a view into the early narratives around genetic inheritance. View the Neurians through Darwin, emphasising their nonhuman genetic origins, and we see this species-concern reflected in the contemporary werewolf narrative that sets the 'lycanthrope' against the human population, an enemy which is distanced from us through the ultimate weapon of pop-culture, such as Jack Williamson's *Darker Than You Think* (1946) and Whitley Streiber's *The Wolfen* (1973). Reflecting on these entangled race/species narratives also means confronting the racial connotations of imbuing the ancient werewolf with a sense of foreignness. Common contemporary tropes such as hypersexuality and abhorrent sexual customs find their origins in the same xenophobic rhetoric, of which the Neurians themselves were the object.

The second chapter takes the hyper-moral contemporary werewolf and gives ancient context to the problem: the mythical werewolf king, Lycaon, with his many moral failings, becomes the ancestor-werewolf of the condemned soul of modern lycanthropy.

Reading Lycaon through Derrida's *The Beast and the Sovereign*, I deconstruct the morality of the werewolf as it is presented through contemporary media, such as *The Cycle of the Werewolf* (Stephen King, 1983) and *Teen Wolf* (MTV adaptation, 2011-2017). The ancient material weighs heavily on the contemporary characters, as an historical precedence of their transformations. The ancient sources act as an authority on the 'bestial instinct/moral responsibility' cycle, providing the context for the werewolf transformation as punishment. In an anti-binary interpretation of the werewolf, this continued punishment of the werewolf is resolved through a recognition of the true werewolf's identity, and thus responsibility. In a modern culture where superhero ethics are more and more convoluted, and responsibility is not always aligned with ability, the contemporary werewolf faces dilemmas directly inherited from their ancient counterparts. Deconstructing the human/animal binary in the moral space of the werewolf solves this modern moral dilemma.

Following Lycaon's origin myths, the third chapter approaches the cult born from Lycaon's story. The ancient Greek region of Arcadia, in the centre of the Peloponnese, housed a cult of Zeus Lycaeus, Wolf Zeus, and the propensity for human sacrifice is widely rumoured. Their allegedly strange customs and distance (both physical and psychological) from the general populace create a non-individuation of their cult members. They are feared due to their obscurity: the unknowable is the core tenet of the werewolf cult's practices. Deleuze and Guattari provide a structure for interpreting the

werewolf pack as a multiplicity, a structure-without-unity, that connects the ancient examples of the Arcadian cult of Zeus Lycaeus to contemporary examples of the werewolf pack. This chapter also introduces the concepts of the molar and molecular wolf, one affected by folkloric belief and rumour, one based on the potential of the wolf of reality, and how those expressions can be used to achieve a view of the nomadic werewolf. Based on Deleuzian philosophy, the nomadic werewolf recognises its place "in between the city and the forest,"[84] at a liminal point between civilisation and wilderness that is unaffected by binary categorisation. The nomad acknowledges that there are many ways to exist in the in-between. The contemporary adaptations of this ancient theme show a strong connection to place, embedded within the werewolf character, forming the image of the molecular werewolf pack, which can rely on its advantages in its natural habitat. Using Mike Bockoven's 2018 novel, *Pack,* and *The Green Creek* series, beginning with *Wolfsong* (2015), I highlight the modern interpretation of this phenomena, and explore how the werewolf is proposed as the ultimate expression of connectedness and intimacy through telepathic connection. The Wolf Pack, in its nomadic, molecular form, is a source of comfort to the members.

The final chapter of this thesis entangles the werewolf in posthumanist narratives concerning intersections of magic/technology and gender as the last anti-binary

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[84] Gilles Deleuze and Claire Parnet, *Dialogues*, translated by High Tomilson and Barbara Habberjam (New York: Columbia University Press, 1977), 31.

hurdle.[85] Moeris, a character in Virgil's *Eclogues*, draws on the ancient tradition of the witch, confusing the presentation of his gender and connecting his narrative to the more grotesque, abject witches of Latin literature. Petronius' soldier, integrating the archetypal sense of masculinity, is stripped of his worth when his werewolf status is revealed. Labelling the werewolf in these sources and the consequent tradition locks the werewolf into a binary structure, one that is undone by Donna Haraway. In her research, beginning with "A Cyborg Manifesto,"[86] in 1985, she provided a blueprint for the degendering of a hybrid figure: "A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction."[87] Haraway's cyborg, an inherently technologic, 'machinic' figure, is the platform of the mosaic identity. For the werewolf that is traditionally built with structured gender components, I turn to Rosi Braidotti and her theoretical framework as explored in *Transpositions: Nomadic Ethics*, to establish the final form of the anti-binary werewolf. Braidotti's work recognises and deconstructs the humanist traditions that are identified and subverted throughout this thesis, promoting a nomadic, multiplistic, anti-binary way of thinking; as

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[85] Given the approach of the fourth chapter, I have attempted to integrate non-binary terms in reference to the werewolf, except in cases where gender is an important aspect of the text.

[86] Originally published as: Donna Haraway, "Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s," *Socialist Review* no. 80 (1985): 65-108.

[87] Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," *Manifestly Haraway* (Minneapolis, London: University of Minnesota Press, 2016), 5.

Braidotti writes, "Nomadism: vertiginous progression towards deconstructing identity; molecularisation of the self."[88]

The style of this thesis takes cues from the philosophers who uphold the analyses: the chapters are designed to build assemblages from the historical narrative, so that form matches content. To achieve this, I look to the philosophers who drive the chapters. When asked about the connection between the writer and the animal, Deleuze posited that:

> […] if the writer is indeed one who pushes language to the limit, the limit that separates language from animality, that separates language from the cry, that separates language from the song/chant (*chant*) […] There is no literature that does not carry language and syntax to this limit that separates man from animal. […] You always have to be at the limit that separates you from animality, but precisely in such a way that you are no longer separated from it. There is an inhumanity proper to the human body, and to the human mind.[89]

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[88] Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 16.

[89] Pierre-André Boutang, Gilles Deleuze, Claire Parnet, *L'Abécédaire de Gilles Deleuze, avec Claire Parnet*, translated by Charles J. Stivale. (London, Cambridge: M.I.T. Press, 1996), 6.

This inherently Deleuzian concept of an inhumanity inherent in the act of writing remains an inspiration for the structure of this thesis. Following this approach, I mix high and low cultural artefacts in deference to the anti-binary stance that informs all critical analyses within this project, and to the similar approaches taken by my theorists.

Posthumanism

The chapters of this thesis integrate the key thinkers who will eventually come to form the basis of contemporary critical posthumanism: Derrida, Deleuze, and Haraway. Given that attention will be paid to these pioneers and establishing authors in the chapters that follow this introduction, this streamlined literary review of posthumanism will draw out scholars that have contributed to more contemporary forms of posthumanism in both discipline-specific and interdisciplinary discourses.

Throughout its development into an academic field of enquiry, posthumanism has been upheld as the answer to the inherent problems of humanism. The concept of 'human', given its western origins and limited scope, is considered epistemologically brittle and consistently less relevant to broader taxonomical conversations around humanity. Confronted with the negative impact of the Anthropocene, including the climate crisis, widespread humanitarian issues, embedded and systematic racial, gender, and class inequalities, humanism has proven flawed. Posthumanism, with its focus on deconstructing the centralised idea of human, and its move towards the importance of

the nonhuman, is a natural successor to the failings of humanism. Posthumanism, even now, is still a new area of enquiry. The posthuman itself has been described as "images and figurations […] of states that lie before, beyond, or after the human, or into which the human blurs when viewed in its essential hybridity",[90] or as "a new, hybrid species of future human modified by advanced technology."[91] In each iteration of its definition, we find an alternate emphasis.

In the *Cambridge Companion to Literature and the Posthuman*, published in 2016, Bruce Clarke and Manuela Rossini identify the "original announcement within the critical humanities of the advent of a 'posthumanist culture'",[92] which occurred in 1977. In his article, "Prometheus as Performer: Towards a Posthumanist Culture?" Ihab Hassan claims that the end of humanism is near, and that

> [w]e need first to understand that the human form – including human desire and all its external representations – may be changing radically, and thus must be re-visioned. We need to understand that five hundred years of humanism may be

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[90] Bruce Clarke and Manuela Rossini, ed. "Literature, Posthumanism, and the Posthuman," *The Cambridge Companion to Literature and the Posthuman* (New York: Cambridge University Press, 2017), xiii-xiv.

[91] Kevin LaGrandeur, "Androids and the Posthuman in Television and Film," *The Palgrave Handbook of Posthumanism in Film and Television*, edited by Michael Hauskeller, Thomas D. Philbeck, and Curtis D. Carbonell. (London: Palgrave Macmillan, 2015), 112.

[92] Clarke and Rossini, "Literature, Posthumanism, and the Posthuman," xi.

> coming to an end, as humanism transforms itself into something that we must helplessly call posthumanism. The figure of Vitruvian Man, arms and legs defining the measure of things, so marvellously drawn by Leonardo, has broken through its enclosing circle and square, and spread across the cosmos.[93]

Hassan incorporates a great number of his predecessors' works in the content of this seminal text, and in turn, it has continued to inspire in the field of posthumanism, even 45 years on.

In the *Cambridge Companion* that brought attention to Hassan as the initiator, Clarke and Rossini provide two chronologies to introduce the subject matter. The editors begin with "Chronology 1: The Posthuman," which traces the posthuman character all the way back to 865 CE, in "Letter on the Cynocephali."[94] The Cynocephali are a race of dog-headed people, a cultural phenomenon that tends to appear when monstrous races are the subject of the work, and the text is concerned with whether they are human and

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[93] Ihab Hassan, "Prometheus as Performer: Towards a Posthumanist Culture?" *The Georgia Review* 31, no. 4 (1977): 843.

[94] Clarke and Rossini, "Chronology 1," xxv. This thesis argues for a posthuman viewing of the ancient werewolves of Greco-Roman literature and culture, many of which are a great deal older than 865 CE. However, I do not believe that Bruce Clarke and Manuela Rossini limit the posthuman to their specific chronologies, only that their text finds strong connections between the posthuman, and the examples contained within the chronology.

therefore in possession of a soul.[95] The Cynocephali can be found in early Greek texts, such as the fragments of *Indika,* a fifth century BCE work attributed to Ctesias, a court physician of a Persian king.[96] The chronology of the posthuman follows this dog-headed race with a list of 167 examples of media, including works from William Shakespeare (*The Tempest*),[97] Isaac Asimov ("Runaround,"),[98] to James Cameron's 1991 film, *Terminator 2: Judgement Day*.[99]

The second chronology offered by Clarke and Rossini, "Chronology 2: Posthumanism,"[100] is a valuable identification of 98 texts in the development and establishment of critical posthumanism, beginning with Charles Darwin's *On the Origin of Species* (which figures

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[95] On the Cynocephali, see: Karl Steel, "Centaurs, Satyrs, and Cynocephali: Medieval Scholarly Teratology and the Question of the Human," *The Ashgate Research Companion to Monsters and the Monstrous,* edited by Asa Simon Mittman and Peter J. Dendle (London, New York: Routledge, 2013), 257-274; Sam Ottenwill-Soulsby, "City of Dog," *Journal of Urban History* 47 no. 5 (2021): 1130-1148.

[96] Ctesias, *Ctesias: On India*, translated by Andrew C. Nichols (London: Bloomsbury, 2011). On the influence of Ctesias on medieval monstrous literature, see Klaus Karttunen, "The Country of Fabulous Beasts and Naked Philosophers: India in Classical and Medieval Literature," *Arctos* XXI (1987): 43-52.

[97] William Shakespeare, *The Tempest*, edited by Stephen Orgel (Oxford: Oxford University Press, 1987).

[98] Isaac Asimov, "Runaround," *Astounding Science Fiction* 29, no. 1 (1942): 94-103.

[99] James Cameron, *Terminator 2: Judgement Day* (Los Angeles: Tri-Star Pictures, 1991).

[100] Clarke and Rossini, "Chronology 2: Posthumanism," xxxi-xxxiv.

prominently in the first chapter of this thesis), and finishing with Richard Grusin's 2015 text, *The Nonhuman Turn*.[101] As mentioned above, there are several notable names in the chronology that I employ throughout the chapters of this thesis (Derrida, Deleuze, Foucault, and Haraway as well as Darwin) but for the purposes of this posthuman literature survey, I will focus on examples from the latter half of Clarke and Rossini's chronology. It is not until 1995 that the term 'posthuman' appears in their list: editors Judith Halberstam and Ira Livingston's book, *Posthuman Bodies*, engages with, in their own words, "various challenges to the coherence of the 'human body' as a figure through which culture is processed and oriented."[102] The critical essays therein analyse how the body functions in the context of the posthuman condition.

This thematic focus, of the body as a site of posthumanist development, is taken up by Margrit Shildrick, whose work in Disability Studies links the monstrous body to the posthuman: "what monsters show us is the other of the humanist subject."[103] These analyses are inherently linked to feminist studies[104] and emphasise a specific sense of physicality, one that is consistently present in Monster Studies. Shildrick appears on

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[101] Richard Gruisin ed., *The Nonhuman Turn* (Minneapolis: University of Minnesota Press, 2015).

[102] Halberstam and Livingston, *Posthuman Bodies*, vii.

[103] Margrit Shildrick, "Posthumanism and the Monstrous Body," *Body & Society* 2, no. 1 (1996): 2.

[104] Shildrick reads this through Donna Haraway and her cyborg creation.

Clarke and Rossini's list once more, with her 2002 text, *Embodying the Monster: Encounters with the Vulnerable Self*.[105]

Bruce Clarke is, in his own right, a prolific scholar of posthumanism and in his 2008 text, *Posthuman Metamorphosis*,[106] he embeds posthumanism in the origins of transformation mythology and explores the various facets of metamorphosis that the posthuman experiences. Clarke brings attention to a more technologically focused view of the posthuman: integrating systems theory, cybernetics, and constructivism,[107] he articulates a new perspective on the posthuman condition that acknowledges the lack of substantial boundaries between humans and the nonhuman aspects of the environment. Clarke's work in posthumanism extends to his return to systems theory in 2014, through *Neocybernetics and Narrative,* as well as related articles on the topic.[108]

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[105] Margrit Shildrick, *Embodying the Monster: Encounters with the Vulnerable Self* (London: Sage Publications, 2002).

[106] Clarke, *Posthuman Metamorphosis*.

[107] Hans-Georg Moeller, "Review: Posthuman Metamorphosis," *Thesis Eleven* 101 no. 1 (2010): 132.

[108] See: Bruce Clarke, "Mediating the Fly: Posthuman Metamorphosis in the 1950s," *Configurations* 10 no. 1 (2002): 169-191; Bruce Clarke and Mark B. N. Hansen, "Neocybernetic Emergence: Returning the Posthuman," *Cybernetics & Human Knowing* 16 no. 1-2 (2009): 83-99; Bruce C. Clarke, "Heinz von Foerster and Niklaus Luhmann: The Cybernetics of Social Systems Theory," *Cybernetics and Human Knowing* 12, no. 3-4 (2011): 95-99.

Cary Wolfe, another prolific posthumanist scholar, published his text *What is Posthumanism?* in 2010, in which he provides a critical analysis of both humanism, as the foundational structure of posthumanism, as well as his predecessors' works. In particular, Wolfe is critical of Katherine N. Hayles' work, *How We Became Posthuman*, which was published in 1999.[109] For Wolfe, Hayles relies too much on humanist structures of historiography. Throughout the rest of the text, Wolfe approaches humanist structures with the aim of deconstruction, drawing heavily on Derrida, and engaging with systems theory and animality as core tenets of posthumanist thinking.

Patricia MacCormack's 2012 book, *Posthuman Ethics: Embodiment and Cultural Theory*, provides a method of untangling the posthuman body from its humanist origins. She achieves this through an evaluation of the embodiment of monstrous, queer, animal, and dead bodies. Her perspective balances a critique of previously applied posthuman theories, which often return or reiterate the humanist perspectives they are trying to move beyond, with a conscious discovery of posthumanist potential, which pays homage nonetheless to her predecessors. Regarding the contribution to the critical posthumanist canon, MacCormack offers a sensible and innovative ethical framework with which "certain assemblages and interpretations of ethics can liberate the already-not-human from the traps of human perception," although she claims that she is "not

[109] Patricia MacCormack, *Posthuman Ethics: Embodiment and Cultural Theory* (Surrey, Burlington: Ashgate, 2012).

suggesting this can be done and, in some messianic way [she is] the one to do it."[110] Her work is continued in the 2020 monograph, *The Ahuman Manifesto: Activism for the End of the Anthropocene,*[111] where she explores extreme responses to humanist philosophy, weaving through (among other subjects) queer theory, death philosophies, and human extinction.

Rosi Braidotti's contributions to the posthumanism canon are extensive and will be directly employed in the final chapter of the thesis. Her works traverse subjectivity and her development of nomad thinking as based on Deleuzian philosophy. They include *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (1994)[112] and *Nomadic Theory: The Portable Rosi Braidotti* (2011).[113] Braidotti's exploration of the posthuman is featured in *The Posthuman* (2013)[114] and *Posthuman Knowledge* (2019).[115] *The Posthuman* is an excellent resource in posthumanist thinking and embeds Braidotti's work on the nomadic in posthumanist theory, alongside her

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[110] MacCormack, *Posthuman Ethics*, 13.

[111] Patricia MacCormack, *The Ahuman Manifesto: Activism for the End of the Anthropocene* (London: Bloomsbury Academic, 2020).

[112] Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994).

[113] Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (New York: Columbia University Press, 2011).

[114] Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013).

[115] Rosi Braidotti, *Posthuman Knowledge* vol. 2 (Cambridge: Polity Press, 2019).

feminist, anti-binary, anti-humanist positions. Her 2019 work maintains her philosophical trajectory, constructing an application of Deleuzian philosophies for the contemporary era. *The Posthuman* does edge into the territory of anti-humanism, and *Posthuman Knowledge* proposes casting off the human category entirely.

Traditionally, the werewolf occupied the conceptual 'subhuman/bestial' graduation of nonhumanity within posthuman discourse.[116] In *The Cambridge Companion to the Body in Literature,* Paul Sheehan notes that the posthuman, particularly one with a link to monstrous or grotesque origins, can be considered "*other than human,* where otherness is defined by the principle of transformation."[117] The beast of shapeshifting mythology does fit this definition, but the aim of this thesis is to see werewolves elevated beyond their mythic capacity for transformation. Instead of relegating werewolves to the monstrous race, I aim to acknowledge their intrinsic multiplicity and potential for becoming, as will be explained and explored by Deleuze, and recognise them as a distinct facet of the posthuman.

What is offered in this review is a small survey of a widespread and diverse academic area of inquiry. The canon of critical posthumanism is constantly updated and will

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[116] Bruce Clarke, "The Nonhuman," *The Cambridge Companion to Literature and the Posthuman,* 141.

[117] Paul Sheehan, "Posthuman Bodies," *The Cambridge Companion to the Body in Literature*, ed. David Hillman, Ulrika Maude (Cambridge: Cambridge University Press, 2015) 246.

continue to be as changing as the subject of the posthuman. Indeed, the posthuman is built on the principle of transformation, of becoming, which is why so many authors return to the early authorities. Deleuze, Derrida, Spinoza, Bergson, and many more names operate as a blueprint for the posthumanist voices that are currently working towards the eventuality of the posthuman. As the traditions established in antiquity evolve to suit the modern literary outputs that dominate the twentieth and twenty-first centuries, so too does the manner in which the werewolf must fit into posthuman discourse. It is the right time to renegotiate colonial/imperial treatment of the werewolf narrative, as we become critical of the human/animal binary, and the value of animalism in response to a previously non-analytic privileging of logic and reason.

An important note to make at this juncture of the thesis is its relation to the area of Classical Reception Studies. Earlier drafts of this thesis embedded the framework of classical reception within my approach to the ancient and modern texts, in an attempt to prove clear continuity of the ancient Greco-Roman werewolf across intervening time periods that drew influence from other cultural renditions of the werewolf. What I found was no clear indications of literary reception, but an embedded meaning of the figure that spoke to broader cultural concepts. Thus, what this thesis engages with is a perspective on classical reception that is only just being assembled; what David Rijser sees as "the coherence of the cultural tradition as a system of communication […] with

or towards classical antiquity and its culture, through time, with interlocutors, or alternatively, stops, from every age and extraction."[118]

Methodology

In planning the contemporary novels that highlighted the continuation of themes that I identified in the ancient material, I was confronted with the issue of choice: the number of werewolf stories in contemporary media has, especially in recent years, seen significant expansion. I was forced to contend with the integration of werewolf narratives into a wide range of mediums, some of which inherently affected the role that the werewolf played, and thus affected the thematic influence of the ancient material. In order to choose the texts that I have used for this project, I employed several methods of discovering werewolf and werewolf-adjacent characters that contained the essential thematic influence of the ancient material.

For many of the literary-based works, I employed a 'crowd-source'[119] approach in my search, using review websites such as *Goodreads*, and took note of the comments that

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[118] David Rijser, "Epilogue: Nothing to Do with Oedipus? Towards New Roles for Classics," *Framing Classical Reception Studies: Different Perspectives on a Developing Field*, edited by Maarten De Pourcq, Nathalie de Haan, and David Rijset (Leiden and Boston: Brill, 2020), 277-278.

[119] Fernando Almeida, et al. "Measuring innovation through a crowd source initiative," *International Journal of Innovation Science* 11 no. 3 (2019): 471-488; Jiarui Mou, "Exploring destination image of Huashan through semantic network: a perspective of crowd-source big

recommended various texts to internet users. I noted which texts maintained a cult following and scored well with their audience, which ones were consistently recommended to others in anonymous responses to posts asking for suggestions of specific tropes in werewolf novels, and ones that maintained the favour of their readers even as they were being told that the novels were badly written or poorly represented. I have taken an anti-hierarchical approach to the texts employed in this thesis and adopted the tenet that the existence of a text makes it worthy of analysis. This approach successfully averts social value systems that are often placed upon texts that are based on age, context, author, or other more trivial aspect of its creation. This is the approach I have taken with the various werewolf texts herein. While it may seem markedly untraditional to see authors upheld by the 'western canon' alongside mass-produced 1970s paperback science fiction, their creation is the key to their value within this context. Everything, even trashy pulp fiction novels, inspires our image of the human, and everything contributes to culture.

The challenge to the canon, from which this methodology draws, is not a recent development in academia. In 1987, John Guillory discussed the exclusionary process of establishing a canon and the representation of social values that are inherent in canonisation:

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data," *International Conference on Image, Signal Processing, and Pattern Recognition (ISPP 2022)*, vol. 12247, 367-375.

> […] a problematic of canon-formation, in contradistinction to an ideology of tradition, must assimilate the concept of tradition within an objective history, as an effect of monumentalization by which a canon of works confronts an author over against the contemporary social conditions of literary production, as simply given.[120]

The debate is ongoing, with scholars exploring the "result of defining literary canonicity too narrowly."[121] The challenge to the canon will continue, with new perspectives, especially those established by the integration of fan-created literature and content, and new adjustments to be made to the hierarchies that are built and contested within these contexts.

The definition problem

Differential definition is programmed into our response to the world. We can recognise how we are the same as external objects, and we can recognise how we are different. When we come across something that defies strict boundaries, we are at a loss over how it fits into our carefully crafted boxes. This is the historical challenge that the werewolf has faced, in both literature and scholarship. The ancient sources that describe man-to-

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[120] John Guillory "Canonical and Non-Canonical: A Critique of the Current Debate," *ELH* 54, no. 3 (1987): 503.

[121] Jan Groak, "Introduction," *Canon vs. Culture: Reflections on the Current Debate* (New York, London: Routledge, 2001), xiii.

wolf transformation are incredibly diverse. The mythological origin of the figure itself lends a flexibility to the manner in which it is integrated into different genres, and the relation between myth and reality is (often intentionally) blurred by ancient authors. The ancient texts themselves serve numerous functions, and the involvement of the werewolf figure is predicated on the purpose of the text. When we view the werewolf figure in the framework of posthumanism, the process and details of transformation become the method through which the werewolf becomes posthuman. Below are some common distinctions between several terms often used interchangeably to denote a werewolf figure, as well as some terms describing the technical processes of metamorphosis.

First and foremost, the term which is likely the most familiar: **werewolf.** It has a variety of alternate spellings, the most common being 'werwolf', and is often adapted based on what kind of cultural heritage it draws on. The term itself evokes a more binary mode of interpretation, given its Old English origins ('werwulf') translates literally to 'wer: man' and 'wulf: wolf'. This man/wolf dichotomy reflected in the term is nonetheless the most consistently applied word to any figure that combines, in some way, these two elements.

Lycanthropy, on the other hand, has been influenced by the medical field, partially influenced by a now-lost ancient text written by Marcellus Sitedes, and largely inspired by the demonological tradition that adapted the lycanthropic label post-antiquity. Lycanthropy as a 'disease of the mind' was a popular concept in medieval and early

modern texts which were developed in response to the progress and aftermath of the European witch trials.[122] The word has its etymological roots in the ancient Greek term for wolf, *lykos*, which will be discussed in chapter 2. The 'lycan' prefix is a popular term in contemporary adaptations, and often serves as the etymological basis for whatever new werewolf species is introduced: there are a great many of the 'lycan' species running around their contemporary fictional universes.

A **shape-shifter** (shapeshifter, shape shifter), by nature, moves between two forms: often, human and animal. The defining feature of shapeshifters is that they can move back and forth, often at will. Modern explorations of the shapeshifter are designed to erase the associated symptoms that may potentially accompany transformation: that is, when shape is all that changes, the being may retain a logical mental state, unaffected by animal instinct. This is a contemporary adaptation of the werewolf tradition: for ancient authors, shapeshifting was a skill of the gods, not often gifted to mortals, although the insult 'skin-changer' appears in several ancient sources. The changing of skin, however, is more likely designed to insult quick changing behaviour, instead of some intrinsic ability to adopt multiple forms.

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[122] An excellent text on the topic is Willem de Blecourt's 2015 *Werewolf Histories*, which breaks down much of the data that is known about the role of the werewolf in the witch trials of the medieval and early modern periods.

Hybrids, on the other hand, always exist as both man and wolf, a halfway point between the two sides of the binary. Hybridity itself has a larger mythological foundation, as Greek and Roman mythology is structured so that the categorical binaries of beings are interactive, and many semi-divine creatures are created as inherent hybrid species to be integrated effectively into the social sphere.

Transformed bodies indicate a strict movement from one form into the other. This movement is often permanent and is closely related to ancient texts that utilise transformation as a method of punishment for morally corrupt behaviour. The direct movement between forms is more closely related to philosophical content, exploring humanity within the scope of species. Transformed bodies are not fluid, not malleable; they simply enact their purpose and exist as the form they occupy.

At different times, all three of these labels will encompass the werewolf. There is segregation in these forms for a reason, as they affect how we view the transformation act, which is an inherent aspect of the werewolf, regardless of how that act is interpreted within the confines of a character adaptation. What is important is that the metamorphosis, in some way, reflects a change, and it links the werewolf to a sense of fluidity that signifies its viability to posthuman readings.

The Neurians and the Werewolf Species

A critical genealogy of the discourse of animality in its philosophical, aesthetic and political aspects looks back at the metaphysical tradition, which is based on the humanist and anthropocentric model of subjectivity. The hidden figure of the animal occupies a strange place in the shadow of this tradition from antiquity to modernity.

Oxana Timofeeva, "The Question of the Animal and the Aristotelian Human Horse," *Classical Literature and Posthumanism,* 26.

The werewolf is one of the most recognisable supernatural creatures in the contemporary west. As a result, there is no shortage of werewolf stories that explore the diverse structure of the figure and its possibilities. Its historical value, however, is a narrative that stretches further than common belief would suggest. Often mistaken for a medieval invention, the werewolf truly finds its origins in the earliest text to survive to the twenty-first century – *The Epic of Gilgamesh*, the Babylonian epic poem that tells the story of Gilgamesh and his travels through various worlds. In the Greco-Roman corpus, which makes up a significant portion of the cultural context of this thesis, the first werewolf story is introduced in the fifth century BCE, in Herodotus' *The Histories*, the earliest example of an extant work of history. Herodotus is an early Greek author, sometimes referred to as the Father of History for his alleged role in the creation of the genre of historical writing. Before him, most of the Greek literary corpus consisted of

mythic writings, epic poetry, and philosophy. His writings, however, remained influenced by the preceding mythological and philosophical explorations of humanity.

The discourse underpinning the first werewolf story is driven by these initial explorations into human identity and image, and more specifically, into the concepts of species and race. The first notable werewolf character is therefore left at the mercy of xenophobic rhetoric. Disparate notions of selfhood are built and discarded among these first explorations, placing the werewolf at a nexus of the human Self, and competing with figures of the Other – with particular focus on racial identity in the Greek world. A diverse assembly of influences amasses around the werewolf figure, each thread contributing to its integration into the ancient context of Greco-Roman culture and underwriting the future thematic narrative of foreignness in the historical werewolf motif. The culmination is the remaining pseudo-racial treatment of the werewolf in contemporary fiction, a treatment that co-opts xenophobic rhetoric and characterisations in order to Other the werewolf from humanity.

For contextual clues in the shift between the ancient racial influence and the contemporary perspectives, I turn to the cultural influence of Charles Darwin's *On the Origin of Species.* In *Posthuman Metamorphosis: Narrative and Systems*, Bruce Clarke clarifies the disparities between ancient and modern forms of human transformation, marking the post-Darwin metamorphic narrative as having "a distinctly evolutionary

valence."[123] Darwin's *On the Origin of Species* is considered one of the earliest texts to signify the shift from humanism to the now-current area of inquiry that constitutes a posthumanism framework. Darwin categorises metamorphosis as a natural process,[124] shifting the popular narrative around it from the realm of the supernatural to a matter of biology, translating the process into an explanation-based procedure that has real-world relevance. This newer perspective of metamorphosis, one that has clear origins and consequences, impacts the werewolf tradition: the trickle-down effects of Darwinism are shaped into werewolf narratives in the form of the pseudo-scientific aspects of the werewolf tale. Werewolf becomes its own species, developing alongside humanity, which places the figure in an almost-Darwinist framework. The consequences are a host of pseudo-scientific attributes applied to the werewolf character, and a misuse of the ancient material as 'proof' of existence.

This chapter will demonstrate the impact that emerging paradigmatic notions of species and race, inaugurated with the ancient Greek philosophers and adapted through the impacts of Darwinism, influenced the creation, integration, and exploration of the werewolf in ancient and modern contexts. The consequent impact of such discourses, both alongside and distinct from the werewolf narrative, established a theme of foreignness and pseudo-biology in later werewolf fiction, priming the werewolf figure

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[123] Clarke, *Posthuman Metamorphosis,* 2.

[124] Clarke, *Posthuman Metamorphosis,* 1.

for a future in critical posthumanism. This chapter questions how we can define human selfhood[125] in a hybridised and unfixed race.

In the following section, I give a brief overview of the ancient developments of species and race. Recognising the importance of interrogating early canonical authors, poets, and philosophers in the development, and therefore deconstruction, of humanist binaries, I approach a narrative development of species that leads into the ancient concept of monstrous races. Building on the cultural consequences of the monsters that occupied the edges of ancient Greek civilisation, I turn to Herodotus' *The Histories*, an ancient Greek historical text that acts as the entry point of the werewolf into the monstrous race narrative through his reference to the Neurian tribe. Following this, I provide some background to the connections made in Herodotus' text through an account of his Scythian Roster, the tribes he associates with the werewolf peoples. Given the relevance of the topic to the Roman audience, courtesy of Latin author Pomponius Mela, I explore the role of the wolf in Roman culture and the distinct relationship that they share. Beyond the ancient material, I approach Charles Darwin's *On the Origin of*

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[125] Selfhood in antiquity remains a substantial academic debate, best represented by the works listed here: Richard Sorabji, *Self: Ancient and Modern Insights about Individuality, Life, and Death* (Oxford: Oxford University Press, 2006); Christopher Gill, *The Structured Self in Hellenistic and Roman Thought* (Oxford: Oxford University Press, 2006); M. J. O. Verheij, "Selves in Conflict: Gill vs. Sorabji on the Conception of Selfhood in Antiquity: A Reconciliatory Review," *The Classical World* 107, no. 2 (2014): 169-197.

Species as the historical signpost that signifies new perspectives on metamorphosis and its mainstream conceptions, providing an alternate method of viewing the werewolf characters that are grown from the Neurian tradition. Employing several contemporary werewolf novels as case studies, I explore the modern adaptation of the werewolf figure that views the ancient concept of monstrous races through a Darwinist lens, emphasising a pseudo-biological theme that treats the werewolf as the subject of evolution, and concludes with the fallout of this thematic adaptation. In the close of the chapter, I consider the xenophobic origins, grown from the ancient discourse on species and race, that remains a significant impact on the werewolf through hypersexual characterisation and the attribution of deviant or abhorrent sexual practices.

Developing the discourse: species and race

One would be hard-pressed to find the specific functional origins of such broad concepts as 'species' and 'race'. In some ways, both found their pre-existential foundation in the cosmological period of Greek philosophy, during the time between 600 and 450 BCE. This movement was concerned with theorising conceptual laws of nature and considered man and his animal neighbours as one and the same, beholden to the same natural systems.[126] As with many of these early concepts, the historical use of the terms

[126] Nils Gilje and Gunnar Skirbekk, *A History of Western Thought: From Ancient Greece to the Twentieth Century* (London: Routledge, 2001), 10. https://ebookcentral-proquest-com.ezproxy.newcastle.edu.au/lib/newcastle/reader.action?docID=1144399

is not common in the context of the foundational texts: later scholarship assigns labels and distinctions to the ancient authors' works, and while we may categorise these ancient Greek and Latin texts as early explorations of species, the ancient authors were unlikely to view their own work as such. However, there is a commonly-agreed-upon anthropocentric turn in Greek philosophy, facilitated in large part by the Sophist Socrates during 450-400 BCE. Socrates' lectures moved attention from the wider universe and the underlying rules that governed its processes to the function of man within his social setting.[127] Unsurprisingly, these philosophical considerations were not diverse in their intended exploration and application – the discussions and suggestions made by these authors, designed to account for all of humanity, drew clear lines between citizen men and other members of society, including women, slaves, and foreign groups. It is here that concepts of species and race are first articulated: the distinction between men/women; citizen/foreigner; owner/slave are referenced in seminal texts such as Plato's *The Republic,* Aristotle's *Politics* and *History of Animals*, and more.[128] While the ancient authors only conceived of rudimental forms of species and race, these first philosophical suggestions contain the origins of the human/animal

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[127] Gilje and Skirbekk, *A History of Western Thought*, 32.

[128] Interestingly, Plato and Aristotle largely disagreed on the capacity of the sexes: Plato (read, Socrates) argued for the education of women and their potential in matters of civic arts, and Aristotle believed women to be as children or slaves – without rationality and naturally designed to be subjugated. For a broad perspective on their views, see *The Republic* (Book 5) and Aristotle's *Politics*.

binary, a distinct separation that has carried on throughout theoretical perspectives on the taxonomy of humanity. The wider impacts of these traditions are now beginning to be challenged through the emancipatory divergence between humanism and posthumanism.

In *Protagoras*, Plato offers a mythic rendition of the creation of humanity.[129] In this version, Prometheus and Epimetheus (brothers of the pre-Olympic Titan race whose downfall is brought about by their efforts to help the mortal race) are given the task of assigning characteristics to the various species of mortal creatures, newly created by the gods and unfinished. Epimetheus convinces his brother to allow him the opportunity to allocate the features and judge his efforts when he has finished. When Prometheus returns, he finds Epimetheus has given many fine physical means of survival to the animals that will populate the earth, but has left man to last, and has no features left to provide. With time running out, Prometheus steals from Hephaestus and Athena and delegates the divinely associated 'wisdom in the arts' to men, leading to widespread worship of the gods, language and literature, and the invention of civilisation, which Plato identifies as καὶ οἰκήσεις καὶ ἐσθῆτας καὶ ὑποδέσεις καὶ στρωμνὰς καὶ τὰς ἐκ γῆς τροφὰς ηὕρετο ("dwellings, clothes, sandals, beds, and the foods that are of the

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[129] Plato, *Plato's Protagoras: Translation, Commentary, and Appendices,* translated and edited by James A. Arieti and Roger M. Barrus (Maryland: Rowman & Littlefield Publishers, 2010), 320d – 323c. https://ebookcentral-proquest-com.ezproxy.newcastle.edu.au/lib/newcastle/reader.action?docID=500763#.

earth").[130] However, while Prometheus' efforts were valiant, they fall short of effective, as without civic art, which Plato considers to be δίκην καὶ αἰδῶ ('respect and right'),[131] men could not build functioning cultures, and consequently, could not be considered human:

> καί φασιν πάντας δεῖν φάναι εἶναι δικαίους, ἐάντε ὦσιν ἐάντε μή, ἢ μαίνεσθαι τὸν μὴ προσποιούμενον δικαιοσύνην: ὡς ἀναγκαῖον οὐδένα ὄντιν᾽ οὐχὶ ἁμῶς γέ πως μετέχειν αὐτῆς, ἢ μὴ εἶναι ἐν ἀνθρώποις.
>
> Everyone, they say, should profess to be just, whether he is so or not, and whoever does not make some pretension to justice is mad; since it is held that all without exception must needs partake of it in some way or other, or else not be of humankind.[132]

Given Plato's efforts towards the philosophical exploration of justice (*dikē*), it is not surprising that he would position the discovery and establishment of justice at the centre of human individualism. Alternatively, in *Metaphysics*,[133] Aristotle identifies the human as a rational animal. Aristotle is less prone to injecting mythological material into

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[130] Plato, *Plato's Protagoras*, 322a.

[131] Plato, *Plato's Protagoras*, 322c.

[132] Plato, *Plato's Protagoras*, 323b-323c.

[133] Aristotle, *Metaphysics*, translated by W. D. Ross (South Bend: Infomotions, Inc., 2000).

his observations and privileges *logos*[134] as the distinction of humanity. Losing *logos* is perceived as a loss of humanity, of identity, and delegates the less rational being as nonhuman – for Aristotle, this includes women, children, and animals.

The act of separating the human from its animal neighbours in these ancient contexts frames the ways in which we consider the ancient predilection for transformation, or metamorphosis, in its mythological material. Greco-Roman mythologies include multiple stories of hybrid creatures and human-to-other metamorphosis, and the literary sources that explore such material provide a window into the ways the ancient cultures understood and expressed the boundaries between species – or the lack thereof. The difference between the human (either Plato's *just* rendition or Aristotle's *rational* one) and the nonhuman is erased by metamorphic mythology. Transformation as divine facility is one of the earliest conceptions of metamorphosis – such as Athena's vulture form in *The Odyssey*,[135] or Zeus' many forms taken to avoid the repercussions of his various extramarital affairs and the offspring produced.[136] The divine aspect of the act of

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[134] Often translated as 'reason.'

[135] Homer, *The Odyssey*, translated by Richmond Lattimore (New York: HarperCollins Publishers, 1965), 3.371.

[136] By no means an exhaustive list, but there are four significant myths in which Zeus successfully seduced mortal women in another form: Europa, whom he seduced in the form of a bull (Apollodorus, *The Library,* trans. Sir James George Frazer [Cambridge: Harvard University Press, 1912] 3.1.1); Leda, in the form of a swan (Apollodorus, *The Library*, 3.10.6-7); Callisto, in the form of Artemis or Apollo (Apollodorus, *The Library*, 3.8.2); and Alkmene, the mother of

transformation is never truly lost, although it experiences its own form of change through its correlation to etymological myths – such as the case of the later Latin tradition exemplified in Ovid's *Metamorphoses,* which will be the focus of the second chapter of this thesis.

However, it is within the historical literary tradition, one aimed at cataloguing the cultural events to the exclusion of mythological material,[137] that the first werewolf enters the Greco-Roman imagination. As such, the analysis that is required shifts between metamorphic myths and the tradition of monstrous races – hybridised species that live on the borders of civilisation, mixing reality and myth in the physicality of their bodies.

Monstrous races

The metamorphic mythological corpus holds great influence over the historical genre in antiquity, and consequently contributes to the philosophical rationalisation of the first Greek werewolf myth – the Neurians, a tribe of Scythian nomads depicted in Book 4 of Herodotus' *The Histories.* Gustav Jahoda surmises that "[the Greek] myths conceived of

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Herakles, in the form of her husband, Amphitrion (Apollodorus, *The Library*, 2.4.8). See, Ioannis M. Konstantakos, "The magical transformation contest in the ancient storytelling tradition," *Cuadernos de Filología Clásica. Estudios Griegos e Indoeuropeos* 26 (2016): 207-234.

[137] The use of mythological material in early historical texts is an inevitable outcome. Given the cultural relevance of myths to the ancient writers, it follows that a great deal of their historical content is intertwined with the relevant myths.

indiscriminate interbreedings between gods, humans and animals, so that any resulting abnormal species would not have seemed upsetting or even unduly astonishing."[138] Hows and Wells identify Herodotus' use of "the mythical period of Greek history […] as the background of subsequent events,"[139] although his tendency to rationalise the mythical content leads to his "changing the elements of the marvellous […] into commonplace matter of fact."[140] Jahoda states that when "faced with the exotic and incomprehensible, Europeans tended to interpret the Others in terms of familiar categories,"[141] which gives context to Herodotus' use of the mythical to fold the unknown into a framework of recognition – and materialises the monstrous races.

While this mythological material provides the key connection between belief and expectation for the ancient audience, developing perspectives on racial difference remain influential on the representation of foreign peoples. The distinctly mythic characterisation favours ongoing comparisons with animal traits and behaviours, which is also communicated through the descriptions of the foreign peoples' ritual practices. Jahoda comments that "the 'monstrous races' were invariably said to live in remote

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[138] Gustav Jahoda, *Images of Savages: Ancient roots of modern prejudice in western culture* (London: Routledge, 1999), 5.

[139] W. W. How and J. Wells, *A Commentary on Herodotus* (Project Gutenberg, 2008), section 25. https://www.gutenberg.org/files/24146/24146-pdf.pdf

[140] How and Wells, *A Commentary on Herodotus,* section 26.

[141] Jahoda, *Images of Savages*, 10.

places, but remoteness in the psychological as much as in the geographical sense."[142] The customs of the people beyond the authors' borders were considered monstrous practices, due to the stark opposition of cultural values from a Greek or Roman perspective, such as the cannibalistic Anthropophagi of the Black Sea region,[143] who allegedly practised human sacrifice and consumption during commonplace ritual feasts and meals. The inherent monstrosity identified in the exemplar practice of human sacrifice is equated to animal behaviour, formally aligning the Other with a sense of 'inferiority' when compared to Greek practices. The hybrid races that existed beyond the borders of Greece were designed to prompt a distinct connection between the foreign peoples and the nonhuman characteristics that Greek and Greek-adjacent authors identified within their presented behaviours or appearances. The benefits of such identifications (regardless of whether these characteristics provided an advantage to the foreign group) were based solely on the maintenance of the social hierarchies.

It is well established in scholarship that ancient Greece had a 'race problem'. Such a suggestion, however, carries heavy modern implications that must be interrogated. In terms of the initial development of race in antiquity – these first conceptions were based on an 'X versus non-X' definition system, creating a binary that resulted in the naming of

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[142] Jahoda, *Images of Savages*, 1.

[143] Herodotus, *The Histories,* translated by Robin Waterfield (Oxford: Oxford University Press, 1998), 4.106.

the barbarian, a comparative model of Self vs Other that facilitated "the creation of distorted mirrors that highlight the distinguishing features of one society by playing them off against the stereotypes or negative images ascribed to ostensibly dissimilar societies."[144] In the Greek model, the barbarian was conceptualised to represent the cultural negative of Greek values. If the Greeks were a civilised, logical, structured people, the barbarians must be uncivil, emotional, and without structure. Inevitably, the oppositional nature of the developing concepts created a dual impact: while Greeks defined the barbarian image through anti-Greek sentiment and values, they were essentially defining the idealised Greek as an anti-barbarian. In *Inventing the Barbarian: Greek Self-Definition through Tragedy*,[145] Edith Hall suggests that this imagined barbarian was cemented in Greek literature in the fifth century through literary examples detailing the varied interactions between Greek and Persian forces in war contexts. Herodotus is a driving influence on this discourse. His passage describing the physical appearance of Egyptians[146] (and the resulting scholarly debates on the construction of Blackness in antiquity) is most often referenced as the broad

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[144] Erich S. Gruen, "Introduction," *Cultural Identity in the Ancient Mediterranean*, (Los Angeles: Getty Research Institute, 2011), 1.

[145] Edith Hall, *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford: Clarendon Press, 1989).

[146] Herodotus, *The Histories*, 2.104.

mainstream Greek opinion of race.[147] These traditions and consequent issues are hardly limited to the context of antiquity: important works on the topic of race have been published in recent years,[148] as well as the beginning of an in-depth examination of how Classics as a discipline upholds racial inequalities.[149]

In the contemporary era, definitions of race, a term commonly used interchangeably with 'ethnicity' and 'nationality', are currently "centered exclusively on visible (usually skin color) distinctions among populations, although its historical origins and usage were broader and included religious and linguistic groups."[150] This contemporary definition has roots in the ancient works, as well as the violence inherent in xenophobic imagery, as. Cary Wolfe writes:

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[147] The use and misuse of this passage by scholars is explored at length by Tristan Samuels, "Herodotus and the Black Body: A Critical Race Theory Analysis," *Journal of Black Studies* 46, no 7 (2015): 723-741.

[148] For the subject of race in antiquity, see Denise Eileen McCoskey, *Race: Antiquity and Its Legacy* Ancients and Moderns (Oxford: Oxford University Press, 2012). On intersections of race and slavery in antiquity, see: Page duBois, "Chapter III: Ancient Ideologies," *Slavery: Antiquity and Its Legacy* Ancients and Moderns (Oxford: Oxford University Press, 2009).

[149] There are no shortages of blog posts – often by early career academics or postgraduate students – explaining the racial bias that they both subtly and overtly experience in the context of the Classical discipline. Recently, several incidents at the 2019 AIA-SCS annual conference prompted widespread attention on the issue, which has escalated following the COVID pandemic. I highlight the "Mixed up in Classics" blog: https://mixedupinclassics.wordpress.com.

[150] Joane Nagel, *Race, Ethnicity, and Sexuality: Intimate Intersections, Forbidden Frontiers* (New York: Oxford University Press, 2003), 6.

> […] violence against human others (and particularly racially marked others) has often operated by means of a double movement that animalizes them for the purposes of domination, oppression, or even genocide – a maneuver that is effective before we take for granted the prior assumption that violence against the animal is ethically permissible.[151]

The disparity of race becomes evident when considering the parallel tradition within the mythical sources that explored stories of Greece's own heroic figures. The context of these comparisons gave the nonhuman elements value in effectiveness, instead of justifying the lessening of the subject's humanity. An example of the tradition is found in the *Iliad*, in which the Myrmidons, warriors led by the Greek hero Achilles, are described as wolfish in battle:

> […] οἳ δὲ λύκοι ὣς
>
> ὠμοφάγοι, τοῖσίν τε περὶ φρεσὶν ἄσπετος ἀλκή,
>
> οἵ τ᾽ ἔλαφον κεραὸν μέγαν οὔρεσι δῃώσαντες
>
> δάπτουσιν: πᾶσιν δὲ παρήϊον αἵματι φοινόν:
>
> καί τ᾽ ἀγεληδὸν ἴασιν ἀπὸ κρήνης μελανύδρου
>
> λάψοντες γλώσσῃσιν ἀραιῇσιν μέλαν ὕδωρ

[151] Cary Wolfe, "Human, All Too Human: 'Animal Studies' in the Humanities," *PMLA* 124, no. 2 (2009): 567. http://www.jstor.org/stable/25614299.

ἄκρον ἐρευγόμενοι φόνον αἵματος[152]

[…] and they, as wolves

who tear flesh raw, in whose hearts the battle fury is tireless,

who have brought down a great horned stag in the mountains, and then feed

on him, till the jowls of every wolf run blood, and then go

all in a pack to drink from a spring of dark-running water,

lapping with their lean tongues along the black edge of the surface

and belching up the clotted blood.[153]

For the Myrmidons, the nonhuman characteristics, the ferocity, and bloodlust attributed as 'wolfish' behaviour, have an objectively positive effect: an advantageous role in the battle against Trojan warriors. The context of these human/nonhuman combinations calls into sharp relief the xenophobic beliefs of the characterisation of hybrid beings in Greek literature and the resulting traditions that are formed around monstrosity and animalisation. It would be prudent to consider which aspects of these combinations (the human and the wolf) denote 'animalistic' – if indeed such a separation can be established. The animalistic characteristics of the surrounding monstrous races validate,

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[152] Homer, *Homeri Opera Vol. II. Iliad (Books, XIII-XXIV)* edited by David B. Monro and Thomas W. Allen (Oxford: Oxford University Press, 1920), 16.156-162.

[153] Homer, *The Iliad of Homer*, translated by Richmond Lattimore (Chicago, London: The University of Chicago Press, 2011), 16.156-162.

as Wolfe suggests, an enacting of violence and oppression towards foreign people,[154] but the same characteristics are valued for their prowess in a valued institution: war. It then becomes a question of how racially marked characteristics operate within mythological narratives and the traditions that arise from them as consequence. In between these two conflicting hierarchical systems sits the werewolf, and in the use and misuse of the werewolf figure, we can tease out the aspects of the tradition that maintains the racialised, xenophobic narrative within the contemporary werewolf adaptations.

An important note to make at this stage is the connections between the monstrous and the historical identification of the posthuman. Elaine L. Graham argues that "the discourse of monstrosity is […] something which bolsters and denaturalizes talk about what it means to be human."[155] The monster plays a vital role in the violation of boundaries, in reminding us that the categorical distance we have placed between humanity and its environment (animals, machines, etc.) is becoming more and more negligible. Monstrosity as an important aspect of the nonhuman is key to defining the posthuman potential of the werewolf in antiquity, and how it is solidified into a defining trait of the werewolf in modernity. Firstly, I will establish the ancient blueprint that the

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[154] Wolfe, "Human, All Too Human," 567.

[155] Elaine L. Graham, *Representations of the Post/Human: Monsters, aliens and others in popular culture* (New Brunswick, New Jersey: Rutgers University Press, 2002), 39.

contemporary werewolf draws from, so that I can trace the thematic lineage through to the modern werewolf examples.

Herodotus

Herodotus, the first author to introduce the werewolf into the Greek corpus, remains a key contributor to modern understandings of the aforementioned traditions of species and race. During the fifth century BCE, Herodotus of Halicarnassus collected a multitude of information that remains a valuable primary resource for ancient Greek culture and the neighbouring peoples. Herodotus travelled extensively during the process of his research and employed eye-witness accounts when he could not verify for himself. He was well acquainted with "much of the eastern Mediterranean and the Black Sea." [156] T. J. Luce believes his travels extend to "Sardis, the capital of Lydia in Asia Minor, the Phoenician city of Tyre; Egypt as far as the first cataract on the Nile at Elephantine (modern Aswan)[… and] many places in Greece, including the oracular shrine of Apollo at Delphi."[157] Herodotus' use of language, including his famous "'I went and I saw'," [158] suggests that Herodotus rarely relied on literary sources. The true origins of Herodotus' information are, of course, unverifiable, but scholars generally accept that "it is more

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[156] T. J. Luce, *The Greek Historians* (London, New York: Routledge, 1997), 20.

[157] Luce, *The Greek Historians*.

[158] David Asheri, "General Introduction," *A Commentary on Herodotus, Books 1-4*, translated by Barbara Graziosi et. al., edited by Oswyn Murray and Alfonso Moreno (Oxford: Oxford University Press, 2011), 6.

natural to conclude that he collected the mass of his information […] by word of mouth, when he could not use his own eyes."[159]

In Book 4 of *The Histories*, Herodotus focuses on the cultural traditions of a particular region to the north of the Greek mainland, known as Scythia, and the tribes that occupied the land. The Scythian people originated from what is now modern-day Siberia.[160] Migration patterns in the 8th and 7th centuries BCE brought their tribes closer to the ancient Greek border. The Scythian nomadic culture was remarkably alien to the Greek *polis,* to the extent that it appears to be the point of conflict for many scholars working on the *The Histories*. David Braund notes that "scholars have tended to portray the Scythians of Greek literature as a constructed 'other', forming a binary polarity […] with the self-image of the Greeks."[161] This is a direct consequence of Herodotus' descriptions and characterisations. The distinction between 'true Scyths' and the tribes that practised Scythian customs is a distinction made by Herodotus himself, and therefore "we cannot hope to trace the extent to which [Herodotus] tacitly rationalized (or exaggerated) the improbable or supplied links between data which were in reality

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[159] How and Wells, *A Commentary on Herodotus*, section 21.

[160] Herodotus also identifies another group of foreign peoples as "Scythians," who inhabit land that is located in modern-day Asia, implying that the 'Scythian' identifier also operated as a marker of barbarity.

[161] David Braund, "Herodotus' Spartan Scythians," *Pontus and the Outside World: Studies in Black Sea History, Historiography and Archaeology*, edited by C. J. Tuplin (Boston: Brill, 2004), 25.

unconnected or connected in quite a different way."[162] In the passage regarding the werewolf transformation, Herodotus introduces the Neuri (the tribe identified as werewolves) as practitioners of Scythian customs, although there is no description of the specific customs practiced by the Neurians.

The passage concerning the werewolf transformation is very thin, but the connections made by Herodotus with the neighbouring tribes are telling because of these foundational cultural connections. Herodotus introduces the historical record of the tribe, which indicates that their homeland was overrun with snakes, to the exceptional point that the land needed to be evacuated. Herodotus explains that this is the event that prompts the Neurian cohabitation with the Budinian tribe.[163] Herodotus considers the Budinians to be indigenous inhabitants of the region and describes their physical appearance as characterised by common traits: bright red hair, and grey coloured eyes.[164] There is no exploration of Budinian customs offered except for their worship of Dionysus; instead, Herodotus establishes a connection between Budinians and Gelonians by way of their shared inhabitation of the land, although the Budinians are identified as a nomadic people.[165] Without any indication of a distinction between the

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[162] Stephanie West, "Scythians," *Brill's Companion to Herodotus*, edited by Egbert Bakker, et. al. (Leiden, Boston; Köln: Brill, 2002), 456.

[163] Herodotus, *The Histories*, 4.105.

[164] Herodotus, *The Histories*, 4.108-109.

[165] Herodotus, *The Histories*, 4.109.

tribes that share Herodotus' attention in this section of Book 4, it is difficult to determine where the boundaries between peoples and cultures truly end – and therefore the Neurians are grouped in with Herodotus' understandings of the Scythian people. The lack of detail on the topic of the Neurians, who have been included in a roster of groups that exhibit distinctly taboo (and arguably animalistic) attributes only serves to heighten the importance of the characteristic werewolf transformation. On the topic of metamorphosis, Herodotus states:

> κινδυνεύουσι δὲ οἱ ἄνθρωποι οὗτοι γόητες εἶναι. λέγονται γὰρ ὑπὸ Σκυθέων καὶ Ἑλλήνων τῶν ἐν τῇ Σκυθικῇ κατοικημένων ὡς ἔτεος ἑκάστου ἅπαξ τῶν Νευρῶν ἕκαστος λύκος γίνεται ἡμέρας ὀλίγας καὶ αὖτις ὀπίσω ἐς τώυτὸ κατίσταται.[166]
>
> The men may all be sorcerers, since the Scythians and the Greeks who live there [in Scythia] say that every Neurian becomes a wolf for a short period of days and then returns to their previous form.[167]

There is no information provided on the functional or technical elements of the transformation and nothing about historical beliefs in transformation from the region (although there is a possibility of an oral folkloric tradition of the werewolf), nor any further information about the religious significance of such a ritual. If Herodotus indeed

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[166] Herodotus, *Herodotus, with an English Translation by A. D. Godley* (Cambridge: Harvard University Press, 1920), 4.105.1-2.

[167] Herodotus, *The Histories*, 4.105.1-2, my own translation.

had access to such information, it is lost to us here. However, in the history of the Neuri, and the implications of the passage, there are details that contribute to the interpretation of the Neurian tribe as precursors of a distinctive werewolf tradition.

Initially, Herodotus' suggestion that they may be 'sorcerers' implies a connection to a large, and often overwhelmingly complicated, cultural tradition concerning the practice of magic, with origins both within and without Greek culture. Herodotus uses the term γόητες (*goētes*), which has a long history before its incorporation into the Greek lexicon, suggesting that archaic imagery is attached to the use of the word. In the translation of this passage by Robin Waterfield, the Greek *goēs* is translated as "magician," which refers to a different, yet connected, tradition: the Greek term *magos* is closer in meaning to the English 'magician' and carries separate cultural implications. Previous translations of the text use "wizards," but Daniel Ogden translates the term as "sorcerer,"[168] a label that comes closer to rendering the (perhaps more contemporary) implications of *goēs.* In the cultural Greek vocabulary, *goēs* can be read as an accusation or insult: as Fritz Graf identifies, "the *goēs* is nearly as badly regarded as the *magos*," as both terms carry heavily negative implications.[169] Reasoning for employing *goēs* instead of *magos* is a matter of identification and conflation: the term *goēs* implies a Greek or Greek-adjacent connection. The context of the passage places Persian forces against the

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[168] Ogden, *The Werewolf in the Ancient World,* 25.

[169] Based primarily in the common perception of magical practice in antiquity.

Neuri (even if they refuse to engage with the Persian invasion), which justifies Herodotus' use of *goēs* as a reinforcement of the contextual dynamic. There is an element of connection between these practices, the Scythians, and potential practice of shamanism: Fritz Graf finds the *goēs* in prehistory "a complicated figure, combining ecstasy and ritual lament, healing rites and divination; the *goēs* has been connected with the world of shamans."[170] Shamanism itself is an archaic practice, with some scholars placing its emergence alongside "modern human culture in the middle Upper Paleolithic transition."[171] The shaman in the European context was considered to be "a mediator between this world and others, between people and spirits."[172] In Greek culture, shamanism was an established concept, largely linked to Pythagorean and Orphic traditions.[173] G. W. B. Huntingford identifies animal metamorphosis as a feature of shamanism: "shamans incarnate in certain animals that part of their soul which is

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[170] Fritz Graf, "Excluding the Charming: The Development of the Greek Concept of Magic," *Ancient Magic and Ritual Power*, edited by R. Van Den Broek, H.J.W. Drijvers, and H.S. Versnel (Leiden: Brill, 1995), 32.

[171] Michael Winckleman, "Cross-Cultural and Biogenetic Perspectives on the Origins of Shamanism," *Belief in the Past: Theoretical Approaches to the Archaeology of Religion,* edited by David S. Whitley and Kelley Hays-Gilpin (New York: Routledge, 2008), 62. Quoted in: Kit W. Wesler, *An Archaeology of Religion* (Maryland: University Press of America, 2012), 44.

[172] Wesler, *An Archaeology of Religion*, 45.

[173] Daniel Ogden, *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds: A Sourcebook* (Oxford: Oxford University Press, 2002), 9.

common to men and animals."[174] This supports Herodotus' passage and elaborates in part the context of the Neurian practice of transformation. Huntingford's identification of animal metamorphosis as a feature of shamanism also validates the use of the term *goēs*, as cultural tradition would suggest the characteristic implies that the Neurian people were either shamans or descendants of shamans.[175] Without written records from the Scythians themselves, this is difficult to validate entirely, but is an important cultural connection that has remained an influence on contemporary adaptations.

Folkloric tradition in Eastern Europe that explores the vampire figure (which has both folkloric and contemporary fictional connections to the werewolf)[176] provides another potential avenue of information on the Neurian traditions. Dmitrii M. Dudko suggests the Neuri received the 'werewolf' designation as a connection to the *volkolak* [wolf-lappers],[177] a term that was often used interchangeably to refer to werewolves or vampires. The *volkolak* is a complex figure that connects to a confusing tradition of

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[174] G. W. B. Huntingford, "Who Were the Scythians?" *Anthropos* 30, no. 5/6 (1935): 791.

[175] The connection between *goēs* and shamans is an in-depth topic that, given the thematic direction of this chapter, is not fully unpacked here. For more information, see: J. N. Bremmer, "Shamanism in Classical Scholarship: Where are We Now?" in *Horizons of Shamanism: A Triangular Approach to the History and Anthropology of Ecstatic Techniques*, edited by P. Jackson (Stockholm: Stockholm University Press, 2016), 52-78.

[176] The broader connections between vampires and werewolves will not be discussed here, due to an attempt to maintain focus on the werewolf figure.

[177] Dmitrii M. Dudko, "Mythological Ethnography of Eastern Europe: Herodotus, Pseudo-Zacharias, and Nestor," *Anthropology & Archeology of Eurasia* 40, no. 3 (2001-2): 79.

conflation with vampiric lore, and the lack of significant records regarding definition and belief prevents any strong connection between the Slavic figure and potential Greek adoption. Alternatively, the origins of the speculation aside, there are potential explanations for the practical technicalities of the transformation episode within a survey of Greek culture. Herodotus' specification that the transformation into a wolf lasts for several days, and the connection between the Neuri and their potential Baltic heritage,[178] promotes the transformation as a ritualistic event, perhaps connected to a festival or other culturally significant celebration. Given the connection made by Herodotus between the Neuri and the practice of Scythian customs, the festival worship of a deity would match the event in Herodotus' tradition and is consistent with festival worship in both Greek and neighbouring cultures.

The wearing of animal skins during ritual is common in ancient cultures, including, for example, the cult of Artemis at Brauron.[179] The Arkteia ritual, a rite-of-passage for the young female contingent of the cult, involved girls dressed in bearskins who performed a slow dance that was designed to mimic the slow movements of a bear. The details of

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[178] Arnis Radiņš identifies the Neurian tribe as most commonly associated with Balts in the region; see, "The Balts," *Archaeologia Lituana* 12 (2011): 154.

[179] Herodotus, *The Histories*, 6.138.1. On the sanctuary itself, see: Inge Nielsen, "The Sanctuary of Artemis Brauronia: Can Architecture and Iconography Help to Locate the Settings of the Rituals?" *From Artemis to Diana: The Goddess of Man and Beast* edited by Tobias Fischer-Hansen and Birte Poulsen (Copenhagen: Museum Tusculanum Press, 2009), 83-116.

the ritual are given in much later sources, although referenced earlier in the ancient texts: Herodotus provides a tangential story involving the Pelasgian kidnapping of young female Athenians during the ritual, who are taken to Lemnos as concubines.[180] The use of animal skins in art also carried the distinct connection to the "wild or uncivilised nature of their human wearer."[181] Alistair Harden notes the change between identifying the animal-skin wearing 'barbarian', as in Classical iconography,[182] and the earlier associations with divine imagery.[183] The change occurred during the fifth century, more closely aligning itself with the barbarian image of the Neurian people. There is a tension between the changing imagery that is established during Hall's barbarian invention: widespread attitudes indicate an important cultural shift, and the image of the Neurians is caught up in this tension. The historical precedent is valuable in understanding the Neurian contribution to the origins of this particular tradition and supports the relevant heritage: the Greek imagination had the capacity to interpret descriptions of a distant religious festival in which male participants dress in the skins of wolves for a few days, and mimic the behaviour of wolves, as metamorphosis. The

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[180] Herodotus, *The Histories*, 6.138.1.

[181] Alistair Harden, "'Wild Men' and Animal Skins in Archaic Greek Imagery," *Interactions Between Animals and Humans in Graeco-Roman Antiquity,* edited by Thorsten, Fögen and Edmund Thomas (Berlin, Boston: De Gruyter, 2017).

[182] Harden, "'Wild Men' and Animal Skins in Archaic Greek Imagery," 369.

[183] Harden, "'Wild Men' and Animal Skins in Archaic Greek Imagery," 373.

shamanistic heritage of the area, and the geographical and atmospheric climate (wolves were native to the area, and were likely hunted for protection and resources), all support the possibility of a festival.

The Scythian reputation

Scythian culture remains a topic of interest to modern scholars, in large part due to the lack of literary evidence created by the culture itself: the Scythians did not have a literary system, and therefore their history is pieced together by archaeological evidence and author accounts, such as Herodotus' text.[184] Askold Ivantchik raises the important consideration that, while the popular perspective might be to consider "the Scythians in his description [as] nothing more than a mirror image of the Greeks,"[185] *The Histories* should be treated as a literary example, and therefore to consider the contents strictly factual would be inappropriate – although its inevitable impact on cultural perception holds its own value. Herodotus' exploration of Scythian history and customs is prompted by "success in thwarting Persian expansionism,"[186] which occurred during Darius' attempt to expand the Persian Empire in the early-sixth century, a generation before the Neurian tribe was displaced south in order to avoid the sudden influx of

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[184] Askold I. Ivantchik, "The Funeral of Scythian Kings: The Historical Reality and the Description of Herodotus (4.71-72)," *The Barbarians of Ancient Europe: Realities and Interactions*, edited by Larissa Bonfante (Cambridge: Cambridge University Press, 2011), 72.

[185] Ivantchik, "The Funeral of Scythian Kings," 72.

[186] West, "Scythians," 437.

snakes into their lands.[187] Earlier in *The Histories*, Herodotus identifies the Neurians as placed north of the Alizones, an agricultural tribe that cultivated crops to sell. As far as Herodotus' informational network extended, the land to the north of the Neurians was uninhabited.[188]

The customs that are explored by Herodotus fundamentally contribute to the perception that Scythians stand in opposition to the Greek ideal, as many of the customs are described using Greek counterparts as a basis for understanding – returning to the X/Non-X mode of definition to communicate effectively to the Greek audience and beyond. Even the pantheon of Scythian deities is filtered through Herodotus' understanding of their Greek counterpart, consequently providing an image of Herodotus' expectations of Scythian values: the value attributed to the chosen gods emphasises natural elements (sun/sexual desire/ocean) that Herodotus might expect of a nomadic culture.[189] The detail afforded to the sacrificial customs of the Scythians also uses Greek practice as a counterpoint, often referring to what the Scythian custom lacks from a Greek perspective, such as Herodotus' claim that Scythian sacrificial procedures

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[187] Herodotus, *The Histories*, 4.105.

[188] Herodotus, *The Histories*, 4.17. It probably wasn't uninhabited, but it is unlikely that Herodotus travelled that far.

[189] Herodotus, *The Histories*, 4.59.

do not "involve lighting a fire, or consecrating the victim, or pouring libations,"[190] all elements consistent with various examples of Greek ritual sacrifice.

Scythians also, according to Herodotus, practised human sacrifice, a significant taboo in Greek culture. The author identifies substantial differences in the Scythian worship of Ares (for whom no Scythian language translation is given), who was the only god among the pantheon to warrant altars and temples for worship.[191] The human sacrifice, which involved pouring the blood of a prisoner of war over an iron *akinakes* (sword) and the consequent killing of all other captured soldiers,[192] draws close attention to the foundational values of Scythian customs. In the following passages, Herodotus also describes the war habits of the Scythian forces, exploring the tradition of a Scythian's first kill and the details of war-trophies:

> τὰ δ᾽ ἐς πόλεμον ἔχοντα ὧδέ σφι διακέαται: ἐπεὰν τὸν πρῶτον ἄνδρα καταβάλῃ ἀνὴρ Σκύθης, τοῦ αἵματος ἐμπίνει, ὅσους δ᾽ ἂν φονεύσῃ ἐν τῇ μάχῃ, τούτων τὰς κεφαλὰς ἀποφέρει τῷ βασιλέι. ἀπενείκας μὲν γὰρ κεφαλὴν τῆς ληίης μεταλαμβάνει τὴν ἂν λάβωσι, μὴ ἐνείκας δὲ οὔ. [2] ἀποδείρει δὲ αὐτὴν τρόπῳ τοιῷδε: περιταμὼν κύκλῳ περὶ τὰ ὦτα καὶ λαβόμενος τῆς κεφαλῆς ἐκσείει, μετὰ δὲ σαρκίσας βοὸς πλευρῇ δέψει τῇσι χερσί, ὀργάσας δὲ αὐτὸ ἅτε χειρόμακτρον

[190] Herodotus, *The Histories*, 4.60: οὔτε πῦρ ἀνακαύσας οὔτε καταρξάμενος οὔτ᾽ ἐπισπείσας

[191] Herodotus, *The Histories*, 4.59.

[192] Herodotus, *The Histories*, 4.62.

> ἕκτηται, ἐκ δὲ τῶν χαλινῶν τοῦ ἵππου τὸν αὐτὸς ἐλαύνει, ἐκ τούτου ἐξάπτει καὶ ἀγάλλεται: ὃς γὰρ ἂν πλεῖστα δέρματα χειρόμακτρα ἔχῃ, ἀνὴρ ἄριστος οὗτος κέκριται.
>
> As to warfare, these are their customs. When a Scythian kills his first man, he drinks some of his blood. He presents the king with the heads of those he kills in battle; for if he brings a head, he receives a share of the booty taken, but not otherwise. [2] He makes a circular cut around the head at the level of the ears and then he picks it up and shakes the scalp off the skull: next he scrapes the skin with a cow's rib, and then, having kneaded the skin with his hands, he has a kind of rag, which he proudly fastens to the bridle of the horse he is riding.[193]

The rest of the corpse was not discarded: the Scythians made covers for their quivers with the skin of the right arms; stretched skin over wooden frames and fastened them to their horses; and even made cups from the excavated skulls.[194]

When the werewolf tribe is introduced during Herodotus' account of Darius' incursion, the Scythians had identified their inability to stand solely against Darius' forces, prompting them to contact neighbouring tribes to aid them in repelling the invasion. These tribes are: the Taurians, the Agathursians, the Cannibals, the Black Cloaks, the

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[193] Herodotus, *The Histories*, 4.64.

[194] Herodotus, *The Histories,* 4.64-65.

Gelonians, the Budinians, and the Sauromatae.[195] Each tribe is identified through a custom or historical event that resembles in some way a Scythian-style practice. For instance, the Taurians practise ritual human sacrifice; the Cannibals partake in human flesh; and the Sauromatae, who are the result of relations between Amazons and Scythian men.[196] Multiple tribes are identified as nomadic. In the context of the passage, the neighbours are divided on the decision to support the Scythian forces against the Persians, and the Neurians (along with the Agathyrsians, Cannibals, Black Cloaks, and Taurians) ultimately choose against providing aid. When the Scythians retreat from the Persian forces, the Neurians are driven from their land into the uninhabited territory to the north.[197] The Neuri are, by virtue of placement within Herodotus' text as well as geographic location, closely associated with the Anthropophagi (Cannibals). This connects the Neuri with the ritual consumption of human flesh – strengthening the suggestion that the customs associated with Herodotus' view of Scythian customs include the element of human sacrifice. The reputation of the Scythian people, and the inclusion of the Neurian among their cohort, is familiar to the modern werewolf fiction that emphasises the violent nature of the beast itself – and the ultimate foundational aspect of what we expect from a werewolf character in the contemporary context. While the examples of customary practice of these tribes are oppositional to the Greek

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[195] Herodotus, *The Histories*, 4.102.

[196] Herodotus, *The Histories,* 4.103-117.

[197] Herodotus, *The Histories*, 4.125.

audience, no tribe within this roster presents such sharply mythological characteristics as the Neuri, which places the werewolf figure in the precursory tradition of monstrous races that acts as the origins of the posthuman figure.

A new perspective: Rome

The Neuri and their transformative habits are of interest to another ancient audience: the Romans. The foundation and reality of such interest stands, however, in stark contrast to the Greek cultural context. Written around 43 CE, Pomponius Mela's account of the Neurian people remains one of the only existing examples of a geographical text from the Classical Latin period. *Description of the World (de Chorographia)*[198] directly translates many passages from *The Histories* for the Roman audience. There are only two details about Mela known to modern audiences: his hometown, Tingenera, which is located in modern-day Spain, and the time of his writing, which is revealed through a reference "to the current princeps and to the impending celebration of a formal Roman triumph over the British people."[199] Both facts have the potential for disputation, owing to the lack of information regarding the name of the town itself and the ambiguity of 'British defeat' – which could have occurred on two separate occasions. Frank Roper suggests that "the town is probably to be identified with Julia Traducta, which is attested

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[198] Pomponius Mela, *Pomponius Mela's Description of the World,* translated by Frank E. Roper (Ann Arbor: The University of Michigan Press, 1997).

[199] Frank Roper, "Introduction," *Pomponius Mela's Description of the World,* 1.

on coins of Augustus, and which is known to have been in this vicinity."[200] The date of writing can refer to either Caligula's (37-41 CE) or Claudius' (41-54 CE) time as princeps. Roper suggests that the latter is more likely, due to the lack of proof regarding Caligula's invasion of Britain. However, historian Thomas Tegg, in 1824, suggested that Mela died in the year of 45 CE,[201] which lends credence to the first option. *Description of the World* falls within the categories of topography and geography, and Pomponius Mela is considered an authority on the subject by Latin natural philosopher Pliny the Elder. The text itself is relatively short and reads as a tourist-guide, functioning in an age where travel was common and such guides were popular. This function is augmented by Mela's predilection for addressing his reader directly. However, there remains some confusion as to why Mela decided to include the passage in his text at all. For the Roman audience, not only is the cultural connection to the wolf very different to the Greek, but there is also no account of Roman interaction with the Scythian tribes, which are important contextual reasons why Herodotus' descriptions of the Scythian people are so extensive. Mela's passage on the Neurian transformation is a direct copy of Herodotus' text; without a corresponding cultural connection, the concept of the Neurian werewolf is instead an integration into the existing relationship between Rome and wolves, and thus functions within a very different cultural context.

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[200] Roper, "Introduction," 1.

[201] Thomas Tegg, *Chronology, or The Historian's Companion* (London: Thomas Tegg, 1824), 284.

Ray Lawrence notes the difficulties experienced by scholars who attempt to define the cultural understanding of what it is to be Roman,[202] although there exists a strong connection between identity and Roman citizenship, which in turn links back to the mythological foundation of Rome.[203] These mythic cycles are also the place in which Rome finds its connection to the wolf. In Ovid's *Fasti*, the twin boys Romulus and Remus, born to Vestal Virgin Ilia, or Rhea Silvia (some sources[204] claim that Rhea Silvia was impregnated by Mars, the Roman god of war), were destined to be killed on their uncle King Amulius' orders. After being abandoned in the Tiber River to drown, they were suckled by a she-wolf in a cave now known as *Lupercal*[205] and adopted by a passing shepherd. This provides some background on the Roman connection to wolves, which is written into their foundational myths. It also provides background on the *Lupercalia*, a Roman festival of fertility, and an important contextual element to explore when considering the Roman attitude towards wolves.

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[202] Ray Laurence, "Introduction," *Cultural Identity in the Roman Empire,* edited by Ray Laurence and Joanne Berry (London, New York: Routledge, 1998), 2.

[203] Emma Dench, *Romulus' Asylum: Roman Identities from the Age of Alexander to the Age of Hadrian* (Oxford: Oxford University Press, 2005), 94.

[204] Ovid, *Fasti,* translated by Sir James George Frazer (Cambridge, Massachusetts: Harvard University Press, 1931), 3.11-43; Hyginus, *Apollodorus'* Library *and Hyginus'* Fabulae*: Two Handbooks of Greek Mythology,* translated by R. Scott Smith and Stephen M. Trzaskoma (Indianapolis, Cambridge: Hackett Publishing Company, Inc., 2007), 252.

[205] Ovid, *Fasti*, 2.399-425.

The narrative inclusion of the she-wolf that suckled Romulus and Remus had a significant impact on the Romans themselves. The concept of a she-wolf as the nurturer of the founders of Rome, as suggested by Cristina Mazzoni, is an odd interlude: "…the she-wolf's unsettling act is surprising because the animal, however savage, acts with mercy when none is expected, replacing human iniquity with kindness."[206] The use and representation of the wolf within the Roman social and political vocabulary continues to establish and emphasise the unbalanced moral alignment that the wolf experiences: the Latin term for she-wolf – *lupa* – is also used to describe a female sex worker.[207] Even with such negative connotations, and the distinct femininity that the she-wolf displays, the undeniable link between Rome and the she-wolf remains concrete, even well into the modern era: "Rome is a she-wolf and the she-wolf is – in so many ways – Rome."[208]

The actions of the she-wolf that saved the twin founders of Rome itself provide the base of the Roman fertility festival. The Lupercalia festival celebrations occurred during 13th-15th of February, and scholars note that the festival was likely a pre-Roman purification ritual,[209] assimilated based on the Roman foundation myths, although the true origins of

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[206] Cristina Mazzoni, *She-Wolf: The Story of a Roman Icon* (Cambridge, New York: Cambridge University Press, 2010), 6.

[207] Mazzoni, *She-Wolf*, 1.

[208] Mazzoni, *She-Wolf*, 15.

[209] James W. Ermatinger, *The World of Ancient Rome: A Daily Life Encyclopedia* (Santa Barbara, Denver: Greenwood, 2015), 622.

the festival are heavily debated.[210] The Lupercalia ritual is a complex topic, and although the events of the festival have survived to the modern era, the meaning behind them is unclear.[211] The active festival celebrations occurred on the 15th of February, and involved the sacrificial slaughter of goats by the Luperci (often mistranslated as 'priests', the Luperci appear to function as men of seniority, representing the patrician *gentes*) in the Lupercal itself,[212] the wiping of goat blood upon two youths of noble birth, and the use of the hide from the sacrificed animals to whip onlookers that came along to watch the youths run through the city. All participants in this ritual were naked, and their physicality appears to reflect and augment the fertility aspect of the ritual.[213] Among the ancient sources, which include Plutarch, Varro, and Ovid, there are various mismatched details, although the processes seem to remain relatively consistent. One significant connection made is to the Greek worship of the god Pan, which is based on the etymological origins of the Lupercalia – the Latin *lupus* meaning the same as the Greek *lykos*, and therefore the Lupercalia having strong connections to the Greek Lykaia festival, local to the population of Arcadia.

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[210] For a more in-depth discussion on possible Etruscan origins, see: A. W. J. Holleman, "Lupus, Lupercalia, lupa," *Latomus* 44, no. 3 (1985): 609-614.

[211] T. P. Wiseman, *Remus: A Roman Myth* (Cambridge: Cambridge University Press, 1995), 79.

[212] Wiseman, *Remus*, 80.

[213] Wiseman, *Remus*, 80-81.

By virtue of the time of year during which the Lupercalia is celebrated, there is also a connection to a Greek source on wolf-madness, now largely lost with small fragments recorded in a sixteenth-century text. Marcellus Sidetes, a Greek physician who lived during the first century CE, composed a long medical poem, of which two fragments remain – a fragment titled *De Remediis ex Piscibus*, which has survived as a contained fragment, and a smaller section preserved in a medical text composed by Aëtius of Amida during the sixteenth century, titled *De Lycanthropia*. The fragment details a madness with which men are afflicted during the month of February, which causes them to leave their houses and roam around cemeteries and burial spaces, acting in all manners as wolves.[214] The timing of the so-called wolf-madness indicates a potential overlap with the Lupercalia celebrations, and even further, has potential for some connections with the Neurian tribe, as neither Herodotus nor Pomponius Mela reference a specific time of the year when the Neuri transform, only that the wolf form remains for a few days. The connections are not designed to suggest that there was heavy interaction between these authors and the Neuri; in fact, such a claim is impossible to conclusively prove, and is unlikely, given the distance between the Neuri and the Roman culture. However, it does suggest a narrative tradition of a wolf-affliction that occurs

[214] Aëtius of Amida, *Aetii Amideni Libri medicinales V-VIII*, edited by A. Oliveri (Berlin: Academiae Litterarum, 1950).

early in the year, a tradition that has escalated to the greater reaches of Greek and Roman cultures.

There is no evidence to suggest that the Roman peoples had any contact at all with the Scythian people, although the developing barbarian tradition resonates so deeply with Rome that it lays the justification for the Neurian inclusion in Mela's text. Roman interaction with their perceived barbarian cultures was couched in military contexts. Thomas S. Burns states: "if we seek to define primary cause-and-effect for the outlines of the Roman-barbarian relationship, the Roman army will occupy center stage."[215] The inherent expectation of the Roman Empire is that the military is designed to promote expansion of the empire, which colours the context into which the Neurian werewolf enters the Roman imagination. In the context of the lack of contact with Scythian tribes, and the Roman connection to the wolf figure, the Neurian werewolf is well removed from the intended contextual elements that paved the way for his introduction into Greek culture. As a result of this cultural clash, Mela only devotes a single sentence to the Neuri, and it is a direct copy of Herodotus' account of Neurian tradition:

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[215] Thomas S. Burns, *Rome and the Barbarians: 100 B.C. - A.D. 400* (Baltimore: Johns Hopkins University Press, 2003), 16.

> Neuris statum singulis tempus est, quo si velint in lupos, iterumque in eos qui fuere mutentur.[216]
>
> There is a preordained time for each of the Neuri at which, if they so desire, they metamorphose into wolves and back into who they were.[217]

While Pomponius Mela lifts the surrounding tribes and their customs directly from *The Histories*, the lack of contextual information about the tribe itself is telling: the Neuri and their neighbours are simply not relevant to the Roman author. Introducing a tribe of men who transform into wolves to a Roman audience has significantly less impact than the Greek – the importance of the wolf association outweighs the potential animalisation or barbaric implications of a foreign tribe with transformative abilities.

The connections made to mythological origins and festivals only stretches as far as the evidence will allow. While there is potential in the suggestion that oral tradition held more information about werewolf transformation than the literary sources provided, it has clearly not survived to the modern era, and we cannot rely on its existence. The influence of Herodotus on the Neurian werewolf, even within the Roman context, overshadows all. However, there is something distinct about the terms Mela used to describe the active transformation. The phrase *si velint*, translated above as "if they so

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[216] Pomponius Mela, *Pomponii Melae De Chorographia Libri Tres*, edited by G. Ranstrand (Göteborg: Acta universitatis Gothoburgensis, 1971), 2.14-15.

[217] Mela, *Description of the World,* 2.14-15.

desire," argues for a specific mode of control over the participation in the transformational event. This, in turn, raises new questions for the integration and development of the Neurian tradition, specifically whether Mela's Neurians can refuse to participate and whether they can control their transformation at will. This is uncommon in transformative mythology, at least for a mortal subject.

When we consult other sources, transformation is often employed as an action performed upon the body of a mortal character, it is not often a chosen course of action. Instead, the various interpretations of the purpose of transformation (as punishment, divine will, ritual participation, etc.) each have their own use for free will within the werewolf narrative. In the case of the Neurians, the inclusion of a measure of control is relative to Herodotus' suggestion that the men practised some form of sorcery. To return to the conceptualisation of monstrous races, the Neurians' monstrosity lies not in their magical abilities, but in their foreignness. The magical element is supporting evidence of the foreignness of the body, not the focus. The introduction of this element bridges the gap between the Greek interpretation of the Neurian werewolf, and the Roman understanding of how the transformation operates.

Mela's emphasis on the role played by desire in the transformation, which occurs at will instead of by unspoken natural force, complicates the narrative surrounding free will. The concept of free will is a repetitive theme in werewolf mythology, although contemporary texts tend to delve into the concept with greater enthusiasm than their

ancient counterparts. The figure is often characterised by the uncontrollable, in part due to the binary image of the werewolf that is so commonplace in the historical and contemporary iterations of the werewolf: the conflict between the human and "the beast within". Free will[218] is a tricky concept to explore alongside 'uncontrollable transformation', and many contemporary examples will underwrite the conscious/subconscious elements of werewolf transformation into the addition of free will. It is also an inheritance of humanistic values, ones that dismiss the animal as non-autonomous, and denies the animal agency based upon this belief. The werewolf is therefore at the mercy of the subconscious, where we delegate the wolfish mind, and is not present enough for free will to factor into the conversation. This angle presents an opportunity to discuss the ultimate subconscious elements at work in this thematic narrative: the pseudo-biological, Darwinist element.

On Darwin

The ongoing thematic appearance of foreignness within the texts discussed throughout this chapter converge at a literary and scientific crossroad: the publication of Charles Darwin's *On the Origin of Species* in 1859.[219] Often cited as the very foundation of

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[218] The concept of free will in antiquity is an expansive topic. For further information, see: Michael Frede, *A Free Will: Origins of the Notion in Ancient Thought*, edited by A. A. Long (Berkeley, Los Angeles, London: University of California Press, 2011).

[219] Charles Darwin, *The Origin of Species and The Voyage of the Beagle* (London: Random House, 2009).

evolutionary biology, Darwin's work began the widespread understanding that transformation – or transmutation – was an inherently natural process, by way of his explanation of natural selection, based on both natural and artificial elements. Darwin heavily influenced the initial stirrings of posthumanism among academic thinkers and *On the Origin of Species* is credited as one of the first texts to introduce a rudimental posthuman critical lens to a wide audience.

Darwin's concept of natural selection involves the gradual spread of specific physical characteristics of a species that present a more favourable integration of the animal within its natural environment. In the case of *natural* selection, characteristics that provide a benefit to the environment ensure the survival of the specific animal, which is more likely to survive to pass on those hereditary benefits.[220] The same process is often hijacked, in a sense, by humans, titled *artificial* selection: breeders of various animal species will choose animals with favourable characteristics in order to encourage the inheritance of a specific physicality.[221] Darwin's work is mythical in its own way because it is predicated on the changeability of all species. A sense of metamorphosis is required for all living organisms in order for Darwin's work to have any hold. Even his conclusions and views towards the future of natural selection speak to a mythical sense: "[…] probably all the organic beings which have ever lived on this earth have been

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[220] Darwin, *The Origin of Species*, 616-617.

[221] Darwin, *The Origin of Species*, 617.

descended from some one primordial form, into which life was first breathed."[222] His insistence that living beings are so entangled also aligns his works with posthumanism.

The influence of Darwin's work in social spaces was the use of the theoretical material as pseudo-scientific validation of European imperialism. Social Darwinism is, in its rudimentary form, an attempt by prejudiced thinkers to justify the perceived superiority of white bodies and masculine bodies. Perhaps one of the most famous examples of social Darwinism in action comes in the form of the Nazi regime in the 1930s and 40s – the historical genocide of the Jewish people was framed by popularised and skewed versions of Darwin's theories.[223] Many historical voices note that such views are based in an inherent (and likely purposeful) misunderstanding and misinterpretation of Darwin's theories of the transmutation of species: human political and social systems interrupt and interfere with the process of natural selection, negating the claims of those who believe that the people in power are in power because nature intended it. However, what this subversion of Darwin indicates is the potential to take the theoretical basis or broader reputation of the work and apply it in contexts that render

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[222] Darwin, *The Origin of Species*, 909.

[223] For this specific connection, see: Heinz-Georg Marten, "Racism, Social Darwinism, Anti-Semitism and Aryan Supremacy," *The International Journal of the History of Sport* 16, no. 2 (1999): 23-41; Richard Weikart, "The Role of Darwinism in Nazi Racial Thought," *German Studies Review* 36, no. 3 (2013): 537-556; Peter Staudenmaier, "Chapter 1, Germany's Savior: Rudolf Steiner on Race and Redemption," *Between Occultism and Nazism: Anthroposophy and the Politics of Race in the Fascist Era* (Leiden, Boston: Brill, 2014), 25-63.

its use incorrect or fictional. Thus, we can approach the werewolf with a Darwinist perspective, not necessarily to establish the werewolf as a creature of reality, but to explore the underlying narratives that consider the werewolf a consequence of species discourse.

When we turn to the historical tradition of the werewolf, a Darwinist lens emphasises the "genetic traits that – for whatever reason – optimize longevity and reproduction [which] are more likely to remain active in the biological economy."[224] The contemporary werewolf narrative that adopts this perspective, one that views the werewolf as a collection of traits that potentially increase longevity and reproduction, maintains the view that the werewolf has evolved in order to sustain their survival in their given environment. Darwin's theories on evolution, in their popular knowledge forms, become a foundation for fictional stories. These narratives employed species discourse that operated within pseudo-biological plotlines, creating false natural histories that provide a fake scientific background to the 'werewolf species', broadening and justifying the same xenophobic beliefs that pervade the ancient sources. These narratives rely on a false authority of science as it exists within the popular imagination.

A significant number of werewolf novels can be seen to be dedicated to an alternate species-style storyline, and many integrate significant historical events in much the

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[224] David Cecchetto, *Humanesis: Sound and Technological Posthumanism* (Minneapolis: the University of Minnesota Press, 2013), 23.

same manner as Herodotus' use of the Persian Wars: as a mythical prehistory. One such novel is American author Jack Williamson's *Darker Than You Think* (1948),[225] which employs an end-of-days storyline, involving the *homo lycanthropus* population working towards a religious doomsday-inspired apocalyptic event in which the lycanthropic population will dominate their human counterparts. Williamson provides a parallel history for the development of the opposing species. While the plotline of the novel explores the troubles of ex-anthropologist-student-turned-journalist William Barbee, the details of the distinct species are slowly revealed to the audience throughout Barbee's investigations. Williamson even designates specific historical figures and events in order to illustrate the continued legacy of the *homo lycanthropus*: the Inquisition is branded as a legitimate 'witch hunt'; additionally, Joan of Arc, the heroine of fifteenth-century France, who was burned at the stake for witchcraft, and Gilles de Rais, a knight and accused murderer,[226] are both referenced as probable candidates for the species of "mongrel lycanthrope[s]."[227] Further to this, Williamson references Greco-Roman mythology in order to capitalise on the authority of the ancient sources, just as medieval sources did. These references include the Homeric myth in which the Greek witch Circe turns men into beasts,[228] which functions as the protagonists' background

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[225] Jack Williamson, *Darker Than You Think* (New York: Dell Publishing Co., Inc., 1948).

[226] Believed to be the historical inspiration for Charles Perrault's tale, 'Bluebeard.'

[227] Williamson, *Darker Than You Think,* 227.

[228] Homer, *Odyssey*, 10.210-219.

knowledge of transformation in mythology.[229] Dr Mondrick reveals an awareness of connected aspects of Greek myths in the following: "You know the myths of Greece, for instance – full of illicit love affairs between the gods and human girls. Nearly all the Greek heroes – Hercules and Perseus and the rest – were supposed to have illegitimate immortal blood."[230] Peripheral character Sam Quain claims Greek mythology was "a folk memory of another lycanthropus clan,"[231] using the mythological sources as culturally inherited racial memory and justifying the interbreeding of differing species and races in prehistory. The final classical reference is to the Romulus and Remus mythic cycle as a sculpture and lamp kept on Dr Mondrick's desk,[232] which reminds us that while this novel may be a modern creation, the fear embedded into the narrative is substantially ancient.

Much of the constructed mythology in *Darker Than You Think*, alongside the reliance on Greco-Roman material, conflates the werewolf with the witch stereotype, which is a direct reception of medieval material, and is a common feature of contemporary sources. The fusing of these two traditions certainly negates some of the power of a werewolf transformation, designating it secondary to the diverse narrative that drives

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[229] Williamson, *Darker Than You Think,* 5.

[230] Williamson, *Darker Than You Think,* 70-71.

[231] Williamson, *Darker Than You Think,* 227.

[232] Williamson, *Darker Than You Think,* 228.

the witch motif.[233] However, the use of Greco-Roman material as a justification of the werewolf transformation affords an opportunity to explore the new function of the werewolf in this modern framework.

It is the character of rival journalist April Bell who first introduces the *homo lycanthropus*, an authorial decision that is based as much in Williamson's cultural context as it is within historical werewolf narratives. Bell is a stereotypical *femme fatale*, and is first introduced into the narrative when Barbee's professor, Dr Marck Mondrick, succumbs to an apparent heart attack before he can reveal his ground-breaking discovery of a potential threat to humanity discovered during his two-year expedition to Mongolia. Bell attends a press conference organised by Dr Mondrick before his untimely death, which is where she first encounters Barbee. Bell's physical characterisation marks her as decidedly foreign: aside from her red hair, her eyes are described as "slightly oblique," and 'Oriental-like.'[234] She is often characterised as 'savage' in some sense,[235] described or outright infantilised as 'girl',[236] and she holds a significant amount of power over Barbee, in both a sexualised sense,[237] and within the context of her magic

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[233] Especially in the case of ancient versus medieval magic use, which is a lengthy area of inquiry.

[234] Williamson, *Darker Than You Think,* 67, 72.

[235] Williamson, *Darker Than You Think,* 90.

[236] Williamson, *Darker Than You Think,* 173.

[237] Williamson, *Darker Than You Think,* 92-93.

abilities.[238] For an American text written after the end of the Second World War, this description takes on new dimensions: the global population sees sharp cultural shifts very similar to the political introduction of the barbarian into the Greek imagination. Bell is remanded into a distinct social group, very far from the position of the protagonist, as a financially independent, sexually assertive, bloodthirsty woman of indeterminate ethnicity, wholly committed to furthering the agenda of her species. She was raised by a single mother, who gave her the moniker 'she-wolf' (a link to the Romulus and Remus mythic narrative, and to the Latin invective use of *lupa* or 'whore') and taught her daughter to be distrustful of men. She is designed to appeal to William Barbee in an aesthetic sense, and the development of her character is designed to frighten him, culminating in a narrative introduction that is parallel to that of the werewolf in western culture. Her character is influenced by xenophobic rhetoric that promotes a sense of heightened sexuality designed to eroticise racial identities based on their foreignness, a common theme among contemporary werewolf novels which will be explored in the final section of the chapter. Bell's position as representative of the werewolf species, by virtue of her role in the narrative as the primary antagonist, paints the species as underhanded, hypersexual, capable of great feats of violence. Her role in controlling Barbee is finalised at the close of the novel, when Sam Quain explicates the true origins of *homo lycanthropus*:

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[238] Williamson, *Darker Than You Think,* 173.

> To find the true beginning of that racial tragedy, you have to look still farther back […] half a million years and more – to the first of the two major glacial ages of the Pleistocene epoch. The first ice age with its less frigid intermission lasted nearly a hundred thousand years, and it created the witch people.
>
> […]
>
> Century by century the glaciers flowed higher and the game was less plentiful and the winters turned more cruel. They had to adapt, or die. They responded, over the slow millennia, by evolving new powers of the mind.[239]

The origins are followed by an exploration of the merging of the two species,[240] down to a complete genetic analysis of how the *homo lycanthropus* and human DNA intermingled, and created the circumstances for the hybridisation of the species: "[…] it requires the combination of several pairs of lycanthropus genes to reproduce completely such a gift as extrasensory perception – and most of the lycanthropus genes happen to be recessives."[241] In effect, while the representation of April Bell might limit itself due to the xenophobic and racist rhetoric of its context, the posthuman potential for *homo lycanthropus* is maintained through the nonhuman connections that propel it towards a Darwinian understanding of advantage in environment.

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[239] Williamson, *Darker Than You Think,* 266.

[240] Williamson, *Darker Than You Think,* 271-278.

[241] Williamson, *Darker Than You Think,* 276.

The Wolfen and the werewolf species

While most scholars may be hesitant to draw the posthuman back to ancient origins, the nonhuman aspect of posthumanity has links to transformation mythology.[242] Myra Seaman describes the medieval and modern posthuman "not [as] a distinct 'other', an entirely new species; instead, the posthuman is a hybrid that is a more developed, more advanced, or more powerful version of the existing self."[243] Seaman's definition supports the notion that posthuman bodies have a deep connection to transformation. As discussed in the introduction of this thesis, one of the two defining threads of posthumanism is described as the "animal turn": a push to centre animality outside of a human focus. Coupled with the focus on transformation, the Neuri and their malleable forms represent the introduction of the werewolf figure into a posthuman tradition – one that privileges the animal form and capacity over the intervening human qualities.

For the Greek imagination, the Neurian werewolf is a new form of a previously mythological process that, until this point, had a beginning and an end, both in terms of its physicality and the mythic cycle in which these narratives were contained. The most explored examples of metamorphosis are limited movements – a body is transformed into another shape and either remains in that shape or is given the opportunity to

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[242] Clarke, "The Nonhuman," 141.

[243] Myra J. Seaman, "Becoming More (Than) Human: Affective Posthumanisms, Past and Future," *Journal of Narrative Theory* 37, no. 2 (2007/2008): 250.

return to the previous form. Movement back and forth is uncommon in the mythological corpus, and, as I will explore in later chapters, the ability to retain a certain amount of fluidity in form is not conducive to the moral structure that a werewolf transformation often emphasises.[244] However, if we consider that there was a certain element of the folkloric tradition from the Slavic region, as scholarship on the Baltic werewolf suggests,[245] then it is clear that Herodotus has attempted to integrate the potential werewolf characteristics into a Greek reference system that works on hierarchical values that are incompatible with the originating tradition.

The *Iliad* has shown us the potential to be found in adopting wolfish behaviour, even if only in the context of war – a larger chance of success against one's opponents. The wolf has advantages in a natural environment, a physical capacity that humans do not, which Seaman notes occurs "through the hybridization of human and supplement, what is supposedly best about the human remains."[246] The Neurian werewolf, outside of the cultural assumptions that are inevitably influenced by Herodotus' inherent Greek focus, are the earliest example of a werewolf motif introduced into posthuman discourse. Considering the Neurian tribe as posthuman in themselves is a difficult task, in part

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[244] This is not to say that there were no examples of werewolves that shifted back and forth – only that they came much later and were often the result of a connection to magic, not necessarily central to the werewolf figure itself.

[245] See n. 178.

[246] Seaman, "Becoming More (Than) Human," 251.

because they are so well embedded within the first conceptions of humanism. They are trapped by their context and by the culture that controls their image. Therefore, we look towards the contemporary adaptations that uphold the Neurian tradition to view the posthuman potential of the ancient material.

In 1979, Whitley Strieber's work *The Wolfen*[247] was released – four years after the conclusion of the Vietnam War, a period of tension and anxiety in American socio-cultural and political history in regard to racial tensions as well as the Satanic Panic, explored in the Introduction of this thesis. In Strieber's work, two police detectives are exploring the grisly murders of two colleagues, which are written off as an attack by a pack of stray dogs. During their investigation, the detectives discover the existence of a race of hybrid creatures called the Wolfen, who exist alongside humanity, and prey on the vulnerable members of society: homeless populations, drug and alcohol addicts, and outcasts. This species claims ancestry from wolves, and is shown with human-like intelligence, alongside a vicious savagery that extends to their diet: human flesh is their main food group. The narrative follows Becky Neff and her partner George Wilson as they investigate the continuing murders and consult several experts to draw the inevitable conclusion that there is a race of werewolf-like creatures who are intent on destroying those who know of their existence.

[247] Whitley Strieber, *The Wolfen* (New York: Bantam Books, 1978).

Strieber's access to classical material passes through the intermediary of Montague Summers' 1933 book, *The Werewolf*. Summers was considered an expert on the occult and an authority on werewolves, although his genuine belief in such creatures was regarded as a problematic viewpoint for a scholar.[248] His text remains a significant resource on werewolves within mythological, fictional, and historical contexts, and his knowledge of classical texts is extensive. Summers discusses a comprehensive list of ancient sources regarding the werewolf, although he excludes Plato, Lycophron, and Hyginus in his compilation. Given that Plato's focus is philosophical, Lycophron's *Alexandria* is a very obscure and confusing text, and Hyginus' *Fabulae* contains only small details, it is unsurprising that these texts are missed. Strieber was familiar with the contents of Summers' work, as attested by the direct quote that Strieber takes from *The Werewolf,* which is consistent with the ancient sources that Strieber acknowledges. In this way, *The Wolfen* demonstrates the influence of the ongoing tradition of foreignness within the overarching historical werewolf narrative.

The Wolfen themselves are constructed in a fashion reminiscent of the Neurian people, and the interactions between the species invoke ancient origins directly: "[…] a few wakeful people stirred, made restive by the cold and ancient terror that the sound communicated to man."[249] The hunting and eating habits of the Wolfen are fashioned in

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[248] See pages 15-16.

[249] Strieber, *The Wolfen,* 117-118.

an animal image, and bear similarities to Herodotus' description of Scythian war practice and the slaughter and dismemberment of victims during military conflict.[250] When the Wolfen kill, the corpse is first divested of any organs that might be failing or unhealthy, and then methodically divided among pack members in order of rank: "The mother took the brain. The father took a thigh and buttock. The first-mated pair ate the clean organs […] the second-mated pair took the rest. And then they pulled apart the remains and took them piece by piece and dropped them in the nearby lake."[251] The specificity and unemotional nature by which the Wolfen conduct their ritualistic meal practice is communicated in a manner that reads as a humanist interpretation of nonhuman characters: just as a narrator of a nature documentary tells the story of the lion's successful hunt, Strieber manipulates the point of view to create a psychological distance between the Wolfen and their audience. The consumption of the victim is immediately followed by ritual celebration, in which members of the pack dance in a snowy meadow.

The nature, both physical and behavioural, of these specific creatures is designed to unsettle: the characterisation plays on the binary categories that control the consideration of a taboo subject. A physical description of the Wolfen is first introduced approximately halfway through the text when Detective Wilson first spots the creatures.

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[250] Strieber, *The Wolfen,* 4.64-65.

[251] Strieber, *The Wolfen,* 117.

They are described as similar to the 'timber wolf' in size, also known as the eastern wolf, a subspecies and genetic mix between grey wolf and coyote.[252] They have dusky brown coats, long necks, light grey eyes, and a specific sense of humanity in their faces.[253] The author draws attention to their lips, describing them as "sensitive." The heightened discomfort experienced by the observer is enhanced by the clear intelligence in their faces: "They were worse than the faces of tigers, more totally ruthless, more intractable."[254] The pack dynamics of the Wolfen are based on popular understandings of wolf packs – with inevitable similarities to the ancient Greek divine familial structure. The mated pairs of the Wolfen are siblings, including the first-mated pair and leaders, known as Old Father and Mother. The inter-familial and incestual relationships directly reference Greek myth – although the emphasis on the taboo elements of such material is a contemporary interpretation. What the physical descriptions achieve is a vital distinction between human and nonhuman, but the emphasised characteristics are a product of context: the Wolfen are used as a stand-in for the enemy faced by American culture.

The Wolfen are designed to act as a threat to humanity, rather more overtly than the philosophical moral dilemma designed by Jack Williamson's protagonist throughout

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[252] The scientific name for the subspecies is *canis lupus lycaon*.

[253] Strieber, *The Wolfen,* 125.

[254] Strieber, *The Wolfen*, 125.

Darker Than You Think (1948). In comparison, Strieber's human characters attempt to protect themselves from death at the hands of a foreign threat: in making contextual and cultural connections, we can see connections between how the Wolfen are characterised and the commonplace xenophobic rhetoric that popular American culture embraced during the 1970s and 1980s.[255] The novel's publication date, 1979, prompts an interesting correlation to cultural tensions that existed within the timeframe of construction and publication. For context, Steve Lamos suggests that after the Civil Rights Movement of the 1960s and early 1970s, there was a shift in popular perceptions of racial tensions.[256] The 1970s saw an American public that was "increasingly worried that societal troubles – [such as] the war in Vietnam […] – were threatening the status of the country,"[257] as the ultimate authoritative power of the region. This led to a specific response from the American public that involved "mainstream whites increasingly convinced that these troubles were caused by an overemphasis on issues of race and racism."[258] This role reversal, in which white Americans were insisting on their own

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[255] For further information on American racial history, see: Richard J. Perry, *"Race" and Racism: The Development of Modern Racism in America* (New York: Palgrave Macmillan, 2007); David G. García, *Strategies of Segregation: Race, Residence, and the Struggle for Educational Equality* (Oakland: University of California Press, 2018).

[256] Steve Lamos, *Interests and Opportunities: Race, Racism, and University Writing Instruction in the Post-Civil Rights Era* (Pittsburgh: University of Pittsburgh Press, 2011), 21.

[257] Lamos, *Interests and Opportunities*, 56.

[258] Lamos, *Interests and Opportunities*, 56.

victimisation, is reflected in the fictional representation of the Wolfen. Casting humans as the ultimate victim of an animalised nonhuman race is consistent with the use of fear in the same xenophobic narratives that cast foreign populations as animalistic. This plays on the pseudo-Darwinist framework that positions werewolves as the species best adapted to the environment: it provides the strong connection between racist rhetoric, animalising foreign groups, and the monstrous race tradition that began with the ancient Greek authors, all through the conveniently scapegoated werewolf character. The book inevitably echoes the cultural context, and Strieber contributes to the xenophobic tradition of portraying the enemy as monstrous and animalistic.

Animalism, racist imagery, posthumanism: how does this affect the werewolf, and become affected by werewolf narratives in return? While the ancient sources filtered the werewolf figure through their understanding of the function of man, the function of animal, and the methodology of transformation (and the hierarchical value attributed to each), there is still a distinct sense of power that lies in the characterisation of the Neurian people. Their taboo practices, violent traditions, and the undercurrent of discomfort that is inherent in Herodotus' work all contribute to the fear surrounding the potentiality of the Neurian tribe. Even from the Greek and Roman cultural perspectives, the abilities that might be gained from access to a wolf-form are not inconsiderable and cannot be avoided with so much mythological material to support the case. When we reconsider the same themes within modern werewolf narratives, the werewolf is

dominated by the posthuman theoretical perspective and provides space to retroactively inform the ancient sources.

Hypersexual werewolves and the Alpha Effect

As mentioned above, the literary evolution of the werewolf has seen an ongoing introduction of eroticisation that effectively repurposes racial elements into hypersexualisation in contemporary popular literature. In the Introduction of this thesis, I explored the role of pop-supernatural and pseudo-academic texts in the popularity of the werewolf narrative over recent years, and this specific literary tradition runs parallel with this widespread interest – with a very different result. Historical trends of social progression have brought about a relaxation of sorts around the production of sex for the general audience. Erotic themes in fantasy and science-fiction literature are not new, but in recent years, the genre of paranormal romance has grown exponentially. While publication records are difficult to come by, a simple search for 'paranormal romance' on the Amazon Kindle Store website reveals over 50,000 results; more specifically, 'werewolf romance' provides over 30,000 results, and 'werewolf erotica' over 10,000.[259] The genre and subgenre delegations carry a specific association with a Mills & Boon-esque narrative style, which has not been the subject of

[259] As of 12/7/2022.

academic inquiry until recently.[260] Werewolves are a popular monster-of-choice for these paranormal romances, due to what Alexandra Leonzini refers to as "the popularization of the erotic romance and revisionist horror fictions of the 1970s that enabled the werewolf to emerge as a credible romantic lead by the early 1990s."[261] While it is easy to see the threads of the Gothic romance within the casting of the werewolf as the protagonist of the 'bodice ripper' genre, it is the "violent, animalistic, and dominant"[262] aspects of sexuality that saw the werewolf so well integrated into the 'monster porn' subgenre.

Leonzini explores the introduction of the werewolf figure into a literary space that employs graphic (and often non-consensual) sexual interactions between human and nonhuman. Citing the publications of the *Twilight* series from 2005 to 2008 as the inciting texts in the boom of digital interaction with literature,[263] Leonzini analyses the increase in popularity of sexually violent narratives that weave through formal and

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[260] Given that, as Alexandra Leonzini (see following n. for full reference) identifies, the 'first modern bodice ripper' was only published in 1972, it should come as no surprise that the scholarship regarding the development of this specific romance sub-genre is a relatively new area of inquiry.

[261] Alexandra Leonzini, "'All the Better to Eat You With': The Eroticization of the Werewolf and the Rise of Monster Porn in the Digital Age," *Exploring the Fantastic: Genre, Ideology, and Popular Culture,* edited by Ina Batzke, et. al. (Bielefeld: Transcript, 2018), 270.

[262] Leonzini, "All the Better to Eat You With," 282.

[263] Leonzini, "All the Better to Eat You With," 281.

informal publishing platforms. While Leonzini argues that the sexualisation of the werewolf in this new content originates in "the frightening seductions of the *She-Wolves of Jülich* (1591),"[264] an analysis of contemporary case studies shows that the specific type of hyper- or deviant-sexualisation that the werewolf character experiences is derived specifically from the xenophobic rhetoric of antiquity. The true origins of the aggressive sexualisation of the werewolf figure lie in the racial aspects of the traditions that align foreignness with aberrant sexual practice, not in the animalistic characterisations of the werewolf itself.

The link between sexuality and the characterisation of foreign groups is well established in academic works. Joane Nagel's *Race, Ethnicity, and Sexuality: Intimate Intersections, Forbidden Frontiers*[265] is a key text in this area and explores the various ways in which historical narratives have worked to ascribe connections between various racial groups and both gendered and sexualised characteristics. Nagel's work examines the intersections between ethnic groups and the presentation and reputation of their accepted forms of sexuality. Nagel is quick to note that it is difficult to find consistency

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[264] Leonzini, "All the Better to Eat You With," 270. Georg Kress' broadsheet, *Of 300 Witches and their Pact With the Devil to Turn Themselves to Turn Themselves into She-Wolves at Jülich, 6 May 1591* combines the motifs of the female werewolf and the witch, as discussed above (indeed the females make a pact with the devil to acquire transformative powers).

[265] Joane Nagel, *Race, Ethnicity, and Sexuality: Intimate Intersections, Forbidden Frontiers* (New York: Oxford University Press, 2003).

across these fronts: perception of sexuality is not always true to the behaviours themselves, nor how they are interpreted by the culture of origin.[266] As can be divined from the work of Herodotus and his exploration of monstrous races and their customs, this is a process that extends from antiquity into the contemporary era.

There are a great number of werewolf erotica novels that find a place within this discussion. On popular review site goodreads.com, there is a helpful 'Best Werewolf Erotica' list, created by user Anne D., in 2010. The list contains 535 novels and has a total of 1,087 votes.[267] Many of these novels have titles designed to draw the hypersexual focus, such as *Kiss and Kin (Werewolves in Love #1).*[268] These books follow a consistent and common narrative, often centred around a female character who is threatened in some manner, a male werewolf with the emotional drive to save her, and an inherent reduction of both characters' participation in any sense of relationship to a biological drive to exist within the same physical space, relegated to the title of 'mates'. This connection allows the "hero's possessiveness [to be] reframed as protectiveness, for whereas once the heroine felt threatened by his domineering nature earlier in the narrative, she eventually submits to his control, seeing it as proof of his devotion to

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[266] Nagel, *Race, Ethnicity, and Sexuality,* 9-10.

[267] https://www.goodreads.com/list/show/5651.Best_Werewolf_Erotica. Numbers current as of 15th July, 2022.

[268] Kinsey W. Holley, *Kiss and Kin (Werewolves in Love #1)* (Cincinnati: Samhain Publishing, Ltd., 2009).

her."[269] Sexual encounters in these contexts consequently "[justify] rape as evidence of his biologically determined need to claim his mate,"[270] justifying the use of (often overtly physical) violence against the female partner. The dynamics in these texts do not excuse their own explication of misogynistic rigidity, following a formulaic narrative to its inevitable 'happy ending.'

Instead of reiterating the imitative examples summarised above, I now turn to two contemporary examples that, in order, reinforce and rework these tropes. *The Last Wolf*[271] is a 2018 novel by Maria Vale which explores the interactions between two distinct werewolf species: Pack and Shifters. The divide between the species, and their inherent connections to, or conflict with, humanity, drives the narrative and brings the warring factions into close contact, which highlights the many differences in the customs and rituals of each species. Consequently, the author provides the circumstances that allow the audience to view plainly what the characters consider to be 'wolfish' or 'human', drawing interesting lines between the characteristic allocations. It also provides space for the sexual customs of the more animalistic species to be explored and critiqued by those deemed (more) human. Vale's work subverts the fragile

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[269] Leonzini, "All the Better to Eat You With," 276.

[270] Leonzini, "All the Better to Eat You With," 278.

[271] Maria Vale, *The Last Wolf: The Legend of All Wolves* (Illinois: Sourcebooks Casablanca, 2018).

female character found in the pages of werewolf erotica but maintains the intent behind the heteronormative dynamic.

The two main characters of the novel are Quicksilver and Tiberius, a pack member, and a Shifter, respectively. Quicksilver is both a runt and physically disabled: her small stature and weak leg leave her at the bottom of the established hierarchy of the pack. She also displays what is considered physically unattractive qualities when transformed – her wolf has grey-coloured fur, an apparently undesirable trait. This is where she derives her nickname, Silver.[272] Tiberius (or Ti) is more physically intimidating, but his Shifter status marks him as inherently untrustworthy, and his more distinct humanness is considered a fault in the eyes of the Pack.[273] The two are paired together when Ti approaches the Pack, wounded and homeless, and offers himself to Silver in exchange for medical attention and a place within the Pack family structure. Silver's willingness prompts John, the Pack Alpha, to accept Ti on a probationary basis, with the caveat that if the two fail to prove their strength to the Pack, both will be exiled.

Ti's attitude towards the wolves, who treat their capacity for transformation as the highest honour, is initially one of disgust or confusion. The Pack's customs and behaviours more closely align with their animalistic instincts – they find comfort in their wolf forms, and without any direct interaction with the human population that lives

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[272] Vale, *The Last Wolf*, chap. 3.

[273] Vale, *The Last Wolf*, chap. 2.

around their protected land, they do not understand many human qualities or values.[274] There is little body modesty within the werewolf community, as wolves are not concerned with nakedness. When Ti displays discomfort at the thought of transforming without coverings, or is disturbed by the wolves who have no understanding of personal space, he is enacting a distinctly human aversion to a perceived obscenity or the violation of social rule. It is within this frame that he first experiences the wider sexual customs of the Pack, which serve to disturb him more than the other ritualistic experiences.

The Pack's approach to mating and reproduction is distinctly animalistic: females 'present' to the male, who have proven that their characteristics are worth inheriting, by showing their genitals. The action is considered relatively normal: when Silver interrupts a beta, Caitlin, 'presenting' to Ti, who is physically uncomfortable, she indicates that it is an honour to be considered for the purposes of reproduction and explains that Caitlin expects Ti to 'cover' her. The process is impersonal, and Silver is unemotional as she explains it to Ti. The sexual practice of pack members is commonly understood and surprisingly public: Ti's response to the sharing of these customs, and his expected participation in them, is clear discomfort, and his reaction is framed as intrinsically human. Silver goes on to explain that if any female should fall pregnant, the pups are considered communal children, instead of belonging to a specific familial line.

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[274] Vale, *The Last Wolf*, chap. 11.

The sense of community inclusion is designed to conjure images of the 'foreign tribe', just as in the Herodotean description of Scythian customs – the Agathyrsi, who are fond of gold jewellery, share their women in order to establish familial links between all members of the male population in much the same way.[275]

Further explanations about the Pack's traditions reveal that some Pack members have 'bondmates,'[276] specific mated pairs who are challenged to a physical fight by other Pack members for the opportunity to reproduce with either of the mated wolves. Ti's discomfort with these rituals, voiced consistently to Silver and other Pack members, prompts him to negotiate with the Pack's Alpha in order to establish Silver as his bondmate, without incurring challenges that Silver is not physically capable of winning. The human expectation of monogamy and sexual exclusion is maintained, and Silver and Ti are bound together in a partnership that is beholden to human sensibility, not animal custom.

The undercurrents of the narrative stagger the customs of the Pack and the Shifters, and their inherent likeness to human social structures, in a hierarchical sense. As a text that follows many conventions of the paranormal romance genre, introducing a distinctly foreign mating ritual structure to two romantically linked protagonists presents an issue to the more formal processes of romance within the contemporary context – the

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[275] Herodotus, *The Histories*, 4.104.1.

[276] Vale, *The Last Wolf*, chap. 16.

romantic subplots rely heavily on the relationship between only two characters. Sex and intimacy are presented as exclusive to the dynamic of Silver and Ti, not something to be shared with other members of the Pack. Thus, the conflict between Silver's Pack, their expectations, and Ti's own understanding of how sexual relationships operate (functionally no different from what western cultures expect of heterosexual couples) must be tempered with a negotiation and exceptions made. Ti and Silver maintain their functionally human relationship, and the genre's traditions are upheld through their exclusivity. *The Last Wolf* maintains the xenophobic influence through its valuing of the human relationship structure over that of the 'foreign' custom and upholds the pseudo-Darwinist performance that emphasises the biological factors in the narrative undercurrent. With no significant discourse on consent and its interaction with Pack dynamics, it also remains a biological determinist apology for sexual assault in these traditions.

There are other explorations that contemporary examples are capable of drawing into the werewolf narrative, ones that move on from the xenophobic inheritance and into other social and cultural issues by way of the adoption of subversive or minority perspectives. When alternative traditions form the basis of these new adaptations of werewolf mythology, they often subvert important aspects of genre, such as in the case of the next contemporary work. TJ Klune's *Green Creek* series (2018-2020) focuses on the Bennett pack, their alpha Thomas, his wife Elizabeth and brother Mark, and his three sons, Carter, Kelly, and Joe, and the specific relationships that are built and broken

throughout their conflict with the primary antagonists of the series, Richard Collins and Robert Livingstone. The series employs many historically entrenched werewolf characteristics, such as the effective power of the lunar cycle and the enhanced strength and senses that many contemporary texts employ, but the most interesting facet of the series falls to the relationships built between members of the Bennett pack.

The introduction of queer relationships, themes, and the heavy reliance on the found-family trope in Klune's work is perhaps the most appealing aspect of the series, and it inherently affects the manner in which any sexualisation of the characters must be interpreted. In the first book, *Wolfsong*,[277] the middle son, Kelly, introduces a surprising aspect of the sexual development and sexuality of werewolves when he tells the protagonist, Ox, "I don't think werewolves identify as anything other than fluid."[278] What affects the development of the concepts of sexuality within the series is, first and foremost, the concept of mates. Unlike Vale's work, Klune establishes the mating process as an individualistic and specialised bond that is grounded in emotional (and often, but not always, sexual) intimacy. The given werewolf character identifies their mate by smell – a scent that invokes comfort and safety. What sets this tradition aside from other werewolf stories is the lack of emphasis on heteronormative expectations. Many werewolf novels (especially those that push the hypersexual narrative) exploit such a

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[277] TJ Klune, *Wolfsong* (London: BOATK Books, 2019).

[278] Klune, *Wolfsong*, 182.

connection between the werewolf and their mate as a channel through which reproduction and legacy is conducted. The 'mating ritual' is designed to drive a biological imperative forward, so that the bloodline is given the greatest chance at carrying on. However, *Wolfsong* and the following books in the Green Creek series bring a new element: the broader absence of harmful heteronormative tropes. Instead, what is emphasised is the potential in emotional comfort, and the establishment of a strong connection that stabilises a potentially volatile creature. Given the non-heteronormative structure of these relationships, there is no indication of sexist tropes that position the female character as the linchpin for the wolf-rage or the calming of the beast. The series often designs scenarios that would traditionally feature the interpretation of 'possessiveness as protectiveness' without a romantic frame, to avoid the power imbalance inherent in these relationship structures. There is a consistent theme that embraces the concept of partnership, but emphasis on open communication and discourse around consent subverts and avoids all potential reversion to those harmful saviour tropes. Instead, the werewolf family treats the conceptual mates as a manner in which balance is sought and sustained:

> "When we're old enough, we're told that one day, we'll find someone. Someone that feels good to our wolf. Someone that makes our heart race. Someone that completes us. Tethers us. Makes us human. […] when we find that one person that makes us forget everything bad that's ever happened to us […] it can mean many things. Friendship. Family. Trust […] or more."

"More?"

"Love. Faith. Devotion."[279]

The mating process is treated as an important ritualistic aspect of the relationship development in the Green Creek series. It is embedded in physicality, and occurs during sexual intercourse, when one partner bites the neck of the other before the action is reciprocated. In that moment, the bond is formed, and the bite marks produce scars, even for the werewolves who are capable of healing.

Klune's series emphasises the importance of all relationships on an equal basis, which gives the werewolf characters a strong sense of family that is not impaired by their romantic connections. Characters identify across the entire spectrum of sexuality, and by the end of the series, many of the established relationships are same-sex partnerships. There is also the inclusion of often unseen queer identities: Kelly Bennett is identified as asexual and maintains a romantic relationship with Robbie Fontaine; Tanner Reeves is identified as aromantic, although he shares a platonic mateship with his best friend, Christopher Alexander. These representations are treated as incidental within the context of the narrative and speak to a broader emphasis and valuing of relationships between pack members, regardless of romantic connections. The inclusion of an asexual character is a rally point against Klune's observations about the way we see sex and intimacy: "the idea that there could be a healthy and loving relationship that

[279] Klune, *Wolfsong*, 151-152.

doesn't necessarily revolve [around], or include, sex can be difficult for people at the other end of the spectrum to understand. There are so many ways to show love and closeness that don't include sex."[280] So much of the werewolf in Klune's series is predicated on bonds and connections – with nature, with family, and with a strong sense of self. His werewolf characters uphold the necessarily human elements of posthumanism in their understanding of the intrinsic humanness that exists at the core of a transformative figure. The interwoven narratives and potential conflicts that arise are often rooted in losing one of the connections that are maintained. In the final book, Joe Bennett vocalises the importance: "We're lost without a connection. We're wolves, but it's still what makes us human."[281] There is recognition that the intimacies between the characters, and this recognition is what shifts the narrative of sexuality from one of xenophobic origins to a posthuman perspective.

Posthumanism and sexuality is a difficult connection to navigate. Sex is tied to the body, and posthumanism's issues with embodiment hinder the revelation of a simple posthumanist perspective on sex, sexuality, and sexual identity. The posthuman perspective that is inherent in Klune's approach to sexuality within the confines of his

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[280] TJ Klune, "An Interview with TJ Klune, author of "How To Be A Normal Person" (+ Giveaway!)" by Elyse Springer, *Just Love: Queer Book Reviews,* October 14, 2015. https://justloveromance.wordpress.com/2015/10/14/an-interview-with-tj-klune-author-of-how-to-be-a-normal-person/

[281] TJ Klune, *Brothersong* (London: BOATK Books, 2020), chap. 19: "be better/these scars."

own werewolf characters is the key to closing the distance between the posthuman and sexuality. Klune's work embeds intimacy and physicality in terms of the sacred, which is also highlighted as an intrinsic aspect of Brett Lunceford's research: "the point at which the sexual transcends the cultural is where the sexual becomes spiritual."[282] Klune's werewolves are revolutionary in their structure and for their posthumanist attitudes to the value of intimacy. The misuse of the harmful construct of heteronormativity in werewolf erotica is deconstructed – not with the exploration of sexuality present in queer characters, but in the understanding that romance and affection are not limited to humanist hierarchies and value structures.

The inherent and expansive connectedness of Klune's werewolves is the inverse of the confines placed around the Neurian tribe. Subverting the racialised structure of the earliest werewolves, the contemporary adaptation evaluates the influence of Darwinist thinking, the tradition that saw werewolves reduced to a false sense of animalistic, biological imperatives and finds there can be a new manner of interpreting the werewolf without diminishing the strong connections between werewolf and wild.

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The first narrative development of the werewolf is, by the necessity of the texts in which it resides, a step away from the theoretical analyses that will follow this chapter. The

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[282] Brett Lunceford, "The Body and the Sacred in the Digital Age: Thoughts on Posthuman Sexuality," *Theology & Sexuality* 15, no. 1 (2009): 82.

werewolf of the species/race dichotomy is deeply affected by the ways in which humanism has used and misused species and race in the building of the Anthropocene: it is the contention of posthumanism to deconstruct the anthropocentric values that ignore the humanity of the werewolf figure. In the species/race discourse, the intention is to create distance between groups, and so the werewolf is rendered animal, foreign, away from humanity. The characterisation of this figure affects a biological determinism in its attempt at human structure – sexuality is aggressive, uncontrolled, deviant, just like the mating practices of animals or taboo customs of foreign groups. The only way to subvert this narrative is to reinforce the emotional humanity of the werewolf character, as Klune achieves in the *Green Creek* series. Thus, the werewolf cannot be controlled by its biological imperative because it no longer functions in context. Instead, the werewolf is viewed as the ultimate countenance of a heightened human experience, embedded in the natural environment, and connected to the members of its pack.

Lycaon and the Ethics of Lycanthropy

The conceptualization of monstrosity is always on the verge of emerging in the human and, therefore, the representation of the human as someone who has to struggle for self-control of its own monstrosity draws attention to the limitations of humans' own intentionality. The anthropocentrism inherent to the idea of the self-controlled human being does not give us back the image of the human as essentially human but rather the idea of the self-controlled human who is inevitably co-habited by the monstrous.

Roland Baumgarten, *Classical Literature and Posthumanism,* 129.

Giulia Maria Chesi and Francesca Spiegel propose that "for humans, becoming-animal is becoming animal in a human body."[283] The ethical challenge of humanity is to relate to the animalistic which must, by necessity, be performed through the lens of one's own experience. Chesi and Spiegel state that "the inter-subjectivity of the human being conceptualised as a hum*an*imal is still based on the rationality of ethics."[284] This constant balance between adjusting the anthropocentric perspective to acknowledge what lies beyond it and attempting to redefine the inherent anthropocentrism in doing so is a process foundational to the development and use of critical posthumanism. Historically, we have taken cues from Aristotelian philosophy and defined the human as

[283] Chesi and Spiegel, "Theoretical Introduction: The Subject of the Human," 11.

[284] Chesi and Spiegel, "Theoretical Introduction: The Subject of the Human," 11.

the rational animal,[285] and consequently erased any sense of animality within the scope of humanness. Amid these traditions, the question of how animality functions when contained within the boundaries of the ethical human arises.

The focus of this thesis, the werewolf figure, is well positioned to provide an answer to these traditions. We have seen the character as a function of xenophobic rhetoric in the first chapter, isolated from the physical location of the culture that attempts to equate the animal to the monstrous, and keep it hidden well beyond its own borders. What we see in this chapter is the werewolf as a site through which we can explore the anthropocentric elements of moral and ethical thinking, and how these analyses provide an alternative to strict binary categorisation when it comes to the werewolf. To facilitate an anti-binary analysis of the werewolf and its moral responsibilities, I turn to poststructural and postmodern voices. In *The Animal That Therefore I Am* (2008), a work considered seminal in Animal Studies, Jacques Derrida proposes a complete deconstruction of the human/animal binary. Derrida's perspective provides the foundation for this chapter which explores the manner in which we integrate the human into animal spaces, and the animal into human ones.

Aside from the biological and pseudo-biological perspectives outlined in the first chapter, the distinction that lies between the human and animal is often expressed in

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[285] *Metaphysics* – and explored in: Aristotle, *De Anima*, translated by Christopher Shields (Oxford: Clarendon Press, 2016).

terms of morality and ethics, which in turn affects the way we view the traditional (humanist) image of the werewolf: the savagery of the beast which overpowers the civility of the man. The "beast within" binary, or the Cartesian werewolf, implies that the characteristic violence that the werewolf has come to represent is performed at the behest of the wolf-half. Any sense of responsibility for violent actions is thus assimilated in the animalistic sphere, and the werewolf is removed from any moral framework that might consider the human responsible. This commonly held belief is the culmination of a historical smear campaign against the wolf across various human colonialist and imperialist cultures, one that stretches back to the earliest recorded history of agriculture and develops a false image of the wolf that does not stand up to scrutiny.

Derrida's posthumously published seminar series, *The Beast and the Sovereign* (2009)[286] will be deployed as the philosophical basis of this chapter, alongside his earlier work in *The Animal That Therefore I Am* (2008).[287] In these works, we find the language to apply to (and thus, untangle) the binary that has prohibited the viewing of the werewolf as an unbroken figure: the beast and the sovereign become a metaphoric representation of

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[286] Based on Derrida's seminar series, taught from 2001-2003 before his death in 2004. The series was transcribed, translated, and published in two volumes: the first in 2009, and the second in 2011. I employ the work of David Krell, who translated and transcribed these seminars: David Farrell Krell, *Derrida and Our Animal Others: Derrida's Final Seminar, the Beast and the Sovereign* (Indiana: Indiana University Press, 2013).

[287] Jacques Derrida, *The Animal That Therefore I Am*, edited by Marie-Louise Mallet, translated by David Wills (New York: Fordham University Press, 2008).

one another and demonstrate the intrinsic links between violence, moral responsibility, and the human/animal boundary. This chapter seeks to discuss where we might consider humanity to end and animality to begin, which I argue lies within Derrida's exploration of the Beast and the Sovereign insofar as it pertains to the myths surrounding the ancient werewolf king, Lycaon. This disconnect, beginning with the ancient material and identified by Derrida's theory, is dismantled in the contemporary materials that invest in discussions around the moral framework of lycanthropy. Instead of perpetuating a perspective that traps the werewolf in a cycle of failing moral tests of false control, contemporary examples have meaningful conversations around the capacity of humanity for inherent violence. This violence, instead of becoming the foundation for the werewolf's understanding of itself, is employed as an incidental aspect of the human image.

This chapter will begin with a survey of ethical philosophy in the ancient context, focusing on the specific philosophers who contribute to the humanist view of the werewolf character. Following this, a small analysis of the image of the wolf in moral philosophy is in order to establish how it has grown through historical cases of philosophical exploration. An analysis of Plato's Tyrant figure, which is exemplified with his reference to Lycaon, will set the grounding for the ancient material, followed by an exploration of Ovid's King Lycaon: these ancient sources create the blueprint for the contemporary werewolf and its moral responsibility. An examination of Derrida's work in Animal Studies will show the distinct and inherent links between Lycaon and

Derrida's contemporary theoretical perspective, elucidated in his final work, *The Beast and the Sovereign*. This philosophical base, compared and contrasted with the ancient works, will precede a section discussing corruption and hybridity through Caroline Walker-Bynum's text, *Metamorphosis and Identity*, to better understand these concepts within the werewolf narrative, and explore the impact of contemporary adaptation. The work of modern author Stephen King provides a key counterbalance to the Lycaon myth in his werewolf priest character, Reverend Lowe, and the chapter concludes with a subtle variation on the theme in the MTV adaptation, *Teen Wolf* (2011-2017).[288]

Building the discourse: ethical philosophy

Carving out a space for the animal while discovering the foundations of humanity is the process by which humanity is defined: without the nonhuman animal, the human cannot identify its boundaries. The X versus non-X method of definition, as explored by Edith Hall and in the first chapter of this thesis, creates a paradox: one that places strict and structured borders around Self and Other, placing power in the hands of both to define the other. The paradox inherent in these dichotomous definitions is a key feature of many posthumanist frameworks, which will be explored throughout the third and fourth chapters of this thesis. What will be revealed, and what these binary frameworks ignore, is the true instability of these separations.

[288] Jeff Davis, *Teen Wolf* (MTV: MGM Domestic Television Distribution: 2011-2017).

As noted previously, the turn from the cosmological period to the anthropocentrism of moral philosophy was introduced with Greek philosopher Socrates, who did not record his thoughts as text, but was instead cast as the subject of his student's work. Socrates initiated the widespread development of a system, which Page DuBois best articulates as one "of utterances about the notion of difference, phrased in terms of the individual's existence and in terms of the society of the Greeks as a whole."[289]

The subject of ethical and moral responsibility that follows is difficult to shape into a single set of ordinances: too many voices attempt to fill the space provided in the shift between cosmological processes and the life of individuals. In order to avoid the more minute perspectives on moral philosophy, this chapter employs Plato's philosophical perspectives as the ancient basis, as his moral teachings are embedded in the first example of the werewolf in extant ancient literature. There is no moral philosophy structure for the werewolf to follow – only a human ethics, a devaluation of the animalistic, and no hope of finding a middle ground in an inherently rigid anthropocentric system. The issue that these discrepancies highlight is the ascribing of violence to either aspect of the binary to which the werewolf has often been relegated, which prompts the following questions: what critical component is the perpetrator of the violence that dictates such a figure as a werewolf? Do we consider the human or the

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[289] Page DuBois, *Centaurs and Amazons: Women and the Pre-history of the Great Chain of Being* (Ann Arbor: University of Michigan Press, 2010), 3.

wolf as responsible for the act of aggression that can be considered the trigger for transformation? It is these questions that turn us to the early writings on moral philosophy, where the ancient authors try to pull the human and the animal into two distinct sides of a binary.

Plato's work on morality and ethics are prominent contributions to the broader philosophical canon. Driven by Socrates' own teachings, and using his mentor's voice to enunciate his approach, Plato's text, *The Republic*,[290] is a dialogue which considers the concept of justice, and the construction of both the just man, and the just city-state. Considered in their entirety,[291] Plato's philosophical discourses tend towards two seemingly contradictory characteristic purposes: the practical aspects of philosophy and exploring the 'otherworldly'.[292] Plato's theory of Forms and his belief in both an immortal soul and a singular God cast the philosopher as comparatively idealistic when compared to Aristotelian philosophy,[293] but he maintains the purposefully practical

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[290] Plato, *The Republic*, translated by H. D. P. Lee (Middlesex: Penguin Books, 1955).

[291] Relevant Platonic works, aside from *The Republic*, are: Plato, *Timaeus; and Critias*, translated by Desmond Lee (Harmondsworth, Middlesex: Penguin, 1977); Plato, *Phaedro*, translated by David Gallop (Oxford, New York: Oxford University Press, 1993); Plato, *Plato's Protagoras: Translation, Commentary, and Appendices,* translated and edited by James A. Arieti and Roger M. Barrus (Maryland: Rowman & Littlefield Publishers, 2010).

[292] Andrew Mason, *Plato* (London: Routledge, 2011), 2.

[293] Mason, *Plato,* 3. Relevant Aristotelian works on the topic include: Aristotle, *Athenian Constitution; the Eudemian Ethics; On Virtues and Vices* translated by H. Rackman (Cambridge:

aspect through the belief that "a good human life must be one that is informed by reflective philosophical thinking."[294] Following this, the broad discussion of *The Republic* centres on "examples in which a person has a certain kind of desire for a better course of action but is led by another desire, for example because of an appetite for bodily pleasure, to do something he thinks is worse."[295]

Moral philosophy is approached, explored, dissected, adapted, and manipulated by many philosophers and scholars throughout literary history, too many to name within this thesis. It traverses various religious contexts, translated into Christian, Jewish, and Islamic systems of faith and thought.[296] An important contribution that I will explore in passing here is the work of René Descartes, who articulated the mind-body problem and developed a dualistic view of the human that is still referenced as a core foundation of humanism. Named after its creator, Cartesian dualism is a systemic distinction between the mind and the body, parsed by Descartes during the seventeenth century in an

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Harvard University Press, 1935); Aristotle, *Metaphysics*, translated by W. D. Ross (South Bend: Infomotions, Inc., 2000); Aristotle, *De Anima*, translated by Christopher Shields (Oxford: Clarendon Press, 2016).

[294] James Warren, "Plato," *The Cambridge History of Moral Philosophy*, edited by Sacha Golob and Jens Timmermann (Cambridge, New York: Cambridge University Press, 2017), 29.

[295] Warren, "Plato," 32.

[296] For a complete history, see *The Cambridge History of Moral Philosophy,* which extends from pre-Socratic thinkers to John Rawls' and his political constructivism: Sacha Golob and Jens Timmermann, eds. *The Cambridge History of Moral Philosophy* (Cambridge: Cambridge University Press, 2017). doi: 10.1017/9781139519267.

attempt to discover the true intricacies of human existence. His work, leading to a fundamental dichotomous image of the human, echoes the Aristotelian belief in the rational soul and places a wall between the body and the mind. Essentially, he argues that if he can think, then he is a mind, but the body is incidental to the mind's continuation, and therefore there is a separation between the mind and the body.[297] Descartes' fondness for separation is his motivation for establishing nonhuman animals as 'machinic.' Neil Badmington summarises this argument:

> If, the argument runs, there were a machine that looked like a monkey, it would not be possible to distinguish between a real monkey and the fake – at the level of essence – because the fact that neither the animal nor the machine could ever exercise rational thought means that there would be no essential difference.[298]

This dualistic, binary mode of thinking persisted because of its reliance on human exceptionalism, the rational animal that Aristotle introduced, and the humanist frameworks that adopted such a view. It is also the foundation for what I have dubbed

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[297] René Descartes, *Descartes: Selected Philosophical Writings,* edited and translated by John Cottingham, Robert Stoothoof, and Dugal Murdoch, (Cambridge, New York: Cambridge University Press, 1988). His theoretical framework is explained in two texts, which are often referred to as *Discourse on the Method*, with specific reference to Part Four (pp. 35-40); and *Meditations on First Philosophy*, with specific reference to the summary Descartes provides (pp. 73-75).
[298] Neil Badmington, "Theorizing Posthumanism," *Cultural Critique* 53 (2003): 17.

the Cartesian werewolf: "the beast within" image, one that is a strict binary figure, half man and half wolf, and intrinsically divided between the two.

In later historical periods, following the first and then the second world war, perspectives were rightly readjusted the face of morality and ethical responsibility to account for historical events. Significant social upheaval across the globe meant engaging with the moral frameworks that were no longer relevant after the experiences of world war.[299] What arose from these engagements was anti-binary, or "binary opposition", philosophical perspectives that began to develop within important philosophical works which were influenced by notable philosophers such as Friedrich Nietzsche. Later still, contemporary ethical philosophies dove further into the responsibilities of mankind and tended towards extremely specific studies and analyses, but the popular conception of morality fell within the upholding/violation of social norms, built on a changing historical moral narrative.[300]

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[299] On the changing landscape following the advent of World War I and World War II, see: Michael Barnett, "The New International," in *Empire of Humanity: A History of Humanitarianism* (New York: Cornell University Press, 2011): 97-106. http://www.jstor.org/stable/10.7591/j.ctt7z8ns.9; Martin Conway, "The legacies of 1945: The evolutions of European civic morality," *Journal of Moral Education* 50, no. 1 (2021): 21-31.

[300] An exploration of how this contemporary social morality is developed and upheld in media is Helena Bilandzic, et. al., "The Morality of Television Genres: Norm Violations and Their Narrative Context in Four Popular Genres of Serial Fiction," *Journal of Media Ethics* 32 no. 2 (2017): 99-117.

Interrupting the narrative surrounding the ethical responsibility of humanity is the inevitable question of the moral status of the animal, both beneath and beyond the Cartesian robotic monkey. For the most part, historical inquiries that involve nonhuman animals see them as "benighted and simplistic,"[301] and mark the human, again by differentiation, as that *rational animal* that Aristotle posited. Moral philosophy has historically circled the animal as an object of concern, not an agent in its own right, which has effected an infantilisation of the animal in moral considerations, wherein "the animal as such […] remains ostracized, because the ultimate object of moral concern is ourselves."[302] When we treat the animal as the paternalistic subject of our own contention with violence and suffering, we destabilise the inherent animalism of humanity, and the label of animal is removed to nonhuman territory. This is the consequence of situating the werewolf as a rigid binary: the subject of moral concern, the wolf, is pitted against the subject with the capacity for moral reason and obligation, the human. We strip agency from the animal itself while establishing a moral framework around its actions and instinct that can only apply to the human.

How, then, can morality coexist with the animal, if it has historically functioned as a vehicle through which the animal is separated from the human? A morality *about*

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[301] Peter Adamson, "Introduction," *Animals: A History* edited by Peter Adamson and G. Fay Edwards (New York: Oxford University Press, 2018), 2.

[302] Jonathan K. Crane, "Beastly Morality: A Twisting Tale," *Beastly Morality: Animals as Ethical Agents* edited by Jonathan K. Crane (New York: Columbia University Press, 2016), 7.

animals, a morality *of* animals, these are perspectives spoken on behalf of species other than humanity, and propose the animal only as the symbolic object, not as a being capable of response. What the werewolf proposes in terms of its moral obligations is a viewing of the inconsistencies between a moral philosophy placed on the shoulders of men, and on the back of the animal: posthumanism requires a re-evaluation of the expectation and application of a morally appropriate hum*an*imal.

The wolf in moral philosophy

This re-evaluation requires a (limited) survey of the use of the wolf within the context of moral philosophy, an informal development of the reasons why the werewolf is so often couched in moral conversations. To achieve this, I look at two distinct uses of the wolf in the works of well-known authors, Jean-Jacques Rousseau and Nicollo Machiavelli, and the roots of these images in Aesop's fables.[303] Over the historical course of philosophical enquiry, the figure of the wolf has developed into a representation of a wild and savage figure, one that stands in opposition to the concepts of rationality and intention, which are prized by humanity. This dualistic notion, that works within the same framework as the Greek/Barbarian binary of the first chapter, is at the forefront of colonialist literature throughout the ages, for its use in justifying the 'man vs wilderness' rhetoric

[303] For a discussion on the connections between Aesop and the werewolf, see Gregory Nagy, "A comparative approach to beast fables in Greek songmaking, Part 1: A would-be Aesopic werewolf," *Classical Inquiries* (2019) http://nrs.harvard.edu/urn-3:HUL.InstRepos:40936811

that pervaded much of western folk- and fairy tales. This is especially relevant to those of the European subset that led to the popularity of the Brothers Grimm's *Children and Household Tales*, another strong influence on "the beast within" characterisation of the werewolf.[304] Within the historical movements of human-related philosophy, the wolf was solidified as the anti-human, designed to promote disproportionate fear, which has, among other things, directly contributed to the relatively low numbers of wild wolf populations extant on the mainland of Europe.[305]

To date, there exists no singular study of the figure of the wolf throughout moral philosophy, although Plato's philosophical successors upheld the use of the wolf as the antithetical moral standard. The Roman playwright, Plautus (254–184 BCE), expanded upon a Latin proverb in his play, *Asinaria*: "*Lupus est homo homini, non homo, quom qualis sit non novit,"* ("A man to a man is a wolf, not a man, when the other doesn't know

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[304] The use of the wolf in fairy tales follows the Aesopic characterisation established in Greco-Roman myth and fable, explored in this section. For further information on the connection between werewolves and fairy tales, not explored in this thesis, see: Jack Zipes, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization* (New York: Routledge, 2006), 43-45.

[305] The status of wolves is considered on a country-by-country basis – for more information, see "The Fear of Wolves: A Review of Wolf Attacks on Humans," a study available through the Norwegian Institute for Nature Research. A pdf version can be found here: https://www.nina.no/archive/nina/PppBasePdf/oppdragsmelding/731.pdf

his character.")[306] Drawing from this proverbial cultural expectation established by their ancient predecessors, notable philosophers Nicollo Machiavelli and Jean-Jacques Rousseau also employed the wolf motif to explore facets of human behaviour.

For Machiavelli, the wolf was the opponent that required the adoption of animalistic attributes – those of the fox and the lion – in order to overcome.[307] Aesopic characterisations of the beasts are embedded within the philosophy discussed in Chapter 18 of *The Prince*. Machiavelli first references the mythic cycle of Achilles, who is trained by the centaur Chiron, who is defined by Machiavelli as half man, half beast. "A prince must know how to act according to the nature of both […] he cannot survive otherwise."[308] This beastly nature, which he identifies as distinct from human nature, is Machiavelli's foundation for the prince's navigation of control over his people. The chosen beasts, for Machiavelli's princely teachings, are the lion and the fox:

> So, as a prince is forced to know how to act like a beast, he must learn from the fox and the lion; because the lion is defenceless against traps and a fox is

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[306] Titus Maccius Plautus, *The Comedies of Plautus*, translated by Henry Thomas Riley (London: George Bell and Sons, 1912). The existence of such a proverb within the Latin literary body seems contradictory to the strong connection explored in chapter 1 of this thesis – Roman culture prided itself on the occurrences of the wolf connection throughout its mythic foundation.
[307] Niccolò Machiavelli, *The Prince*, translated by George Bull (London: Penguin Books, 1961), 57.
[308] Machiavelli, *The Prince*, 56.

> defenceless against wolves. Therefore one must be a fox in order to recognize traps, and a lion to frighten off wolves.[309]

Machiavelli asserts the wolf as the ultimate enemy and validates his use of beastly behaviour in the dispatching of said enemy. Actions are irrelevant: it is only important that the wolf be defeated. Machiavelli's philosophical notions are commonly believed to be coldly objective and calculated – in part because of his comparative attitude towards "the transience of political orders," although his "appeal to the permanence of human nature,"[310] is partially credited to his pseudo-Sophistic view that "actions are judged not as actions, but solely in terms of their consequences."[311]

Conversely, in *Emile*,[312] Rousseau uses the wolf in a multitude of contexts, none of them particularly merciful to the characterisation of the wolf, still suffering in its Aesopic characterisation, which will be discussed below. Rousseau uses the wolf as a pitiful character, forced by nature to devour its prey, and devoid of virtue in its natural form. The wolf maintains, regardless of context, its position against the developing moral strictures of Rousseau's works. Elsewhere, Rousseau compares the wolf to the

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[309] Machiavelli, *The Prince*, 56-57.

[310] Alisdair MacIntyre, *A Short History of Ethics: A History of Moral Philosophy from the Homeric Age to the Twentieth Century*, 2nd ed. (London: Routledge, 1998), 83.

[311] MacIntyre, *A Short History of Ethics*, 82.

[312] Jean-Jacques Rousseau, *Emile: or, On Education*, translated by Barbara Foxley (Auckland: The Floating Press, 2009).

sovereign, who acts as the beast towards his own people, upholding the inherent opposition of the wolf to the 'civilised' human. His writings on class difference employ the wolf as the upper class, devouring the masses to satisfy its greed, which maintains the image of the wolf as possessing a depth of insatiable hunger, both in metaphor and reality. He states that,

> […] the wealthy had no sooner known the pleasure of domination, than before long they disdained all others, and using their old slaves to subdue new ones, they thought of nothing but the subjugation and enslavement of their neighbours, like those ravenous wolves that, on having once tasted human flesh, reject all other food and desire to devour only men.[313]

In another section of *Emile*, Rousseau quotes a fable, one that brings the role of the wolf into a sharper cultural context. In the tale of the sleek dog and wild wolf, Rousseau discusses the functions of insubordination and the value of freedom.[314] The original fable dates to Aesop,[315] adapted through Rousseau's source, Jean de La Fontaine,[316] in

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[313] Jean-Jacques Rousseau, "Discourse on the Origin and Foundations of Inequality among Men," *Basic Political Writings,* 2nd ed. translated and edited by Donald A. Cress (Indianapolis, Cambridge: Hackett Publishing Company, Inc., 2011), 78.

[314] Rousseau, *Emile*, 176.

[315] Aesop, *Aesop's Fables*, translated by Laura Gibbs (Oxford: Oxford University Press, 2002), 63.

[316] Jean de La Fontaine, *The Complete Fables of Jean de La Fontaine*, translated by Norman R. Shapiro (Urbana, Chicago: University of Illinois Press, 2007).

which a starving wolf meets a well-fed dog and offers compliments on his well-maintained physical appearance. When the dog offers an invitation into his life and master's house, the wolf questions the worn fur around the dog's neck. When the dog tells the wolf about the collar, the wolf declines the dog's offer. Maintenance is a poor price to pay for freedom, the wolf claims. Rousseau understands the fable to mean that the child who listens will not take the lesson intended; instead, she will see herself as the dog, chained and chaffed, wishing for the wolf's freedom. Carla Freccero accurately identifies:

> […] a contradiction in representations of the wolf's relationship to human social orders that also informs his racialized human counterpart: the wolf is wild, noble, possessing a primitive strength and natural dignity, and yet he is capable of an inhuman savagery that the human (sovereign) must suppress in himself.[317]

Freccero's analysis of the slave imagery in this fable highlights the very significant intentions behind Aesop's original work.

The details of the life of Aesop are impossible to verify, and widely disputed, although Herodotus claims he was a slave from Samos living during the sixth century BCE.[318] The

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[317] Carla Freccero, "'A Race of Wolves'," *Yale French Studies* 127 (2015): 118.

[318] Herodotus, *The Histories*, 2.134.3. The identity of Aesop, and even the truth of his existence, is an ongoing scholarly discussion. Herodotus compiles an account of the life of Aesop, but much seems to be conjecture at best.

lack of detail has contributed to Aesop's authority over the broad genre of 'fables,' in much the same way as 'Homer' remains the authority of Greek epic.[319] Aesopic influence on ancient Greek authors is a topic of interest to scholars even in the contemporary age, and is experiencing something of a resurgence as human/animal studies are brought to the forefront of contemporary moral debates.[320] Aesop is one of the first authors to characterise the wolf as explicitly unethical. The wolf of Aesop's *Fables* always plays the role of the reprobate, diminished or derided in some way.[321] Often, the fable will come to a close with a lesson which warns of the wickedness of the wolf as a representative of human greed. In "The Sheep and the Injured Wolf,"[322] the wolf, too injured to find food, calls to a sheep to bring him water. When the wolf voices his request, the sheep replies, "[…] if I give you something to drink, then you will make me your dinner as well!"The lesson is: "the story can be used against a wicked man who hides his plots behind a veil of pretense."[323] The distinct popular perception in Greece that associates the wolf with

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[319] John Hollander, "Introduction," *The Complete Fables of Jean de La Fontaine,* xxiv.

[320] Part of the posthuman animal-turn takes into account animal rights and their perceived ability to build culture in a way that should designate them as a human-equal category. There is much work being done on animal rights and treatment that feeds upon the cultural history of animals such as the wolf, which has been historically persecuted through folk and fairy tales.

[321] Some examples include: "The Wolf, the Fox, and the Ailing Lion," (73); "The Shepherd and the Wolf Cubs," (86); "The Shepherd, the Wolf Cub, and the Wolf," (87); "The Wolf and the Goat on the Cliff," (131).

[322] Aesop, *Aesop's Fables*, 85-86.

[323] Aesop, *Aesop's Fables*, 86.

violence and is exemplified in the Aesopic vision, aided by a tradition of literary references that built the wolf into what one would instead expect from the transformed werewolf – bloodthirsty, greedy, and blindly murderous.[324] However, the fable that Rousseau adopts, the one of the wolf and the dog, is read differently when one considers Aesop's potential origins as a slave. The desire for freedom, the push for subordination to the 'master', these interpretations paint the wolf as potentially sympathetic, and most definitely as a critically thinking creature with a set of values that most likely align with the author himself.

When contrasted to those parallel developments of moral philosophy, one must question the placement of ethical responsibility upon the shoulders of a creature which is condemned as less than human. How should the wolf redeem itself if it, as humans understand it, does not contain the rational capacity of man? Why morally condemn a creature that is, in the first instance, identified as a slave to its nature? To achieve clarity around this association, we must adopt a critical approach to the historical connection made between the wolf and the figure of the tyrant, which develops from the Aesopic characterisation. This is the very same tyrant who occupies Plato's attention in Books 8 and 9 of his moral treatises, *The Republic.*

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[324] Richard Buxton's chapter, "Wolves and Werewolves in Greek Thought," *Interpretations of Greek Mythology*, edited by Jan Bremmer (London: Routledge, 1988) explores the in-depth process of creating the 'bad wolf' throughout Greek culture.

Plato's Tyrant

It is important to remember, as Sian Lewis puts it, that the "ancient sources adopt an almost universally negative view of tyrants,"[325] regardless of any of the positive outcomes that were possible under a tyrannical system. The concept of giving such power to an individual is antithetical to the push for democratic political systems, although there are exceptions made for figures such as Plato's philosopher-king. From this perspective, tyranny is often described as "an individual impulse – the man who would be king – imposed on an unwilling populace who hunger for freedom."[326] There are significant studies on the examples of tyranny in ancient texts.[327] For the purposes of this section, however, we turn to Plato's own discussions of the topic. The overarching moral argument of *The Republic* is best summarised, as outlined by Dominic Scott, on 9.588b1-592b5: "Socrates likens the soul to a composite of three different animals: reason is a human being, spirit a lion, and appetite a hydra-headed beast."[328] From the Socratic perspective, the unjust allow the lion or the hydra to subsume the human; the

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[325] Sian Lewis, "Introduction," *Ancient Tyranny*, edited by Sian Lewis (Edinburgh: Edinburgh University Press, 2006), 3.

[326] Lewis, "Introduction," 3.

[327] See: Kathryn A. Morgan, ed., *Popular Tyranny: Sovereignty and Its Discontents in Ancient Greece* (Austin: University of Texas Press, 2003).

[328] Dominic Scott, *Listening to Reason in Plato and Aristotle* (Oxford: Oxford University Press, 2020), 17.

just must allow the human to prevail.[329] Plato's exploration of the tyrannical figure – following on from the timocrat, oligarch, and democrat – involves the assignation of particular appetites that characterise the given leader. For the tyrant, Socrates explores the extreme sense of shameful desire that is usually the basis of unconscious dreaming, which the tyrant fails to quell in their waking life.[330] In describing the development of the tyrant figure:

> Socrates explains why tyrannical characters are so miserable: their insatiable desires leave them always wanting more, rendering them permanently impoverished; they are in a perpetual state of fear (that others might take revenge on them); they are enslaved to their passions and so lacking in freedom; they can trust no one, and be trusted by no one, and are hence friendless.[331]

In this context, Plato uses the example of the 'mythical king of Arcadia' to explain the tyrant's abuse of his people:

> τίς ἀρχὴ οὖν μεταβολῆς ἐκ προστάτου ἐπὶ τύραννον; ἢ δῆλον ὅτι ἐπειδὰν ταὐτὸν ἄρξηται δρᾶν ὁ προστάτης τῷ ἐν τῷ μύθῳ ὃς περὶ τὸ ἐν Ἀρκαδίᾳ τὸ τοῦ Διὸς τοῦ Λυκαίου ἱερὸν λέγεται; τίς; ἔφη. ὡς ἄρα ὁ γευσάμενος τοῦ ἀνθρωπίνου σπλάγχνου, ἐν ἄλλοις ἄλλων ἱερείων ἑνὸς ἐγκατατετμημένου, ἀνάγκη δὴ [565e]

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[329] Plato, *The Republic*, 9.588b1-592b5.

[330] Scott, *Listening to Reason in Plato and Aristotle,* 105.

[331] Scott, *Listening to Reason in Plato and Aristotle*, 106.

τούτῳ λύκῳ γενέσθαι. ἢ οὐκ ἀκήκοας τὸν λόγον; ωγε. ἆρ᾽ οὖν οὕτω καὶ ὃς ἂν δήμου προεστώς, λαβὼν σφόδρα πειθόμενον ὄχλον, μὴ ἀπόσχηται ἐμφυλίου αἵματος, ἀλλ᾽ ἀδίκως ἐπαιτιώμενος, οἷα δὴ φιλοῦσιν, εἰς δικαστήρια ἄγων μιαιφονῇ, βίον ἀνδρὸς ἀφανίζων, γλώττῃ τε καὶ στόματι ἀνοσίῳ γευόμενος φόνου συγγενοῦς, καὶ ἀνδρηλατῇ καὶ [566a] ἀποκτεινύῃ καὶ ὑποσημαίνῃ χρεῶν τε ἀποκοπὰς καὶ γῆς ἀναδασμόν, ἆρα τῷ τοιούτῳ ἀνάγκη δὴ τὸ μετὰ τοῦτο καὶ εἵμαρται ἢ ἀπολωλέναι ὑπὸ τῶν ἐχθρῶν ἢ τυραννεῖν καὶ λύκῳ ἐξ ἀνθρώπου γενέσθαι; πολλὴ ἀνάγκη, ἔφη.

"What then is the starting point of the transformation of a protector into a tyrant? Is it not obviously when the protector's acts begin to reproduce the legend that is told of the shrine of Lycaean Zeus in Arcadia?" "What is that?" he said. "The story goes that he who tastes of the one bit of human entrails minced up with those of other victims [565e] is inevitably transformed into a wolf. Have you not heard the tale?" "I have." "And is it not true that in like manner a leader of the people who, getting control of a docile mob, does not withhold his hand from the shedding of tribal blood, but by the customary unjust accusations brings a citizen into court and assassinates him, blotting out a human life, and with unhallowed tongue and lips that have tasted kindred blood, [566a] banishes and slays and hints at the abolition of debts and the partition of lands—is it not the inevitable consequence and a decree of fate that such a one be either

> slain by his enemies or become a tyrant and be transformed from a man into a wolf?" "It is quite inevitable," he said.[332]

Throughout *The Republic*, Plato's examination of the impact of tyrannical systems upon a city likens the system to a medical diagnosis. Roger Boesche articulates how we can interpret the tyrannical system as a city that is sick with immorality:

> […] the tyrant and the city ruled by the tyrant suffered from extremes of disharmony, from a sort of feverish and almost delirious illness in which the guidance of reason and the admiration for honour had been pushed aside in pursuit of boundless desire.[333]

To cast immorality as the disease that infects the city with disharmonious ruin speaks directly to the correlating treatment of immorality within the framework of the werewolf tradition. Plato's tyrant infects his people, cannibalises them, and drives them to ruin with the same metaphoric undercurrent that Lycaon does within his broader mythic narrative.

Esther Eidinow finds that "the werewolf analogy bridges themes found across the dialogue," which is true of the canine imagery that Plato employs to explore the more

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[332] Plato, *Plato in Twelve Volumes*, Vols. 5 & 6, translated by Paul Shorey (Cambridge, MA, Harvard University Press; London, William Heinemann Ltd., 1969), 8.565d-566a.

[333] Roger Boesche, *Theories of Tyranny: From Plato to Arendt* (Pennsylvania: The Pennsylvania State University Press, 1996), 31.

noble traits of the "guard dog as a comparison for his city's guardian."[334] However, Eidinow identifies that the intrinsic horror of the cannibalistic werewolf that Plato employs elevates the 'horror' of the tyrant figure, who is otherwise characterised as "a distressed individual," more pitiful than frightful.[335] In the ancient material, Lycaon's transformation relies more heavily on the public perception of the wolf than the Neurian tradition – his metamorphosis is predicated on the similarities between his behaviour in human form (violent, murderous, hostile, bloodthirsty, and so on) and the popular perception of what constitutes 'wolfish' behaviour (as we have seen in the first chapter, in which the behaviour of the wolf is used as an extended metaphor applied to Achilles' warriors in battle). The position of Lycaon within the sphere of popular awareness, as demonstrated by Plato's obscure reference, propagates his role in the developing moral momentum, and heightens horror associated with the tyrant figure.

Cinzia Arruzza has delved into the deep relationship between tyranny and wolf imagery, and Plato's contributions to the tradition. The connection that Plato makes between the tyrant soul and the wolf extends throughout the text: it first arises in Book 3, when the abolition of private housing is metaphorically represented as "preventing the guardians of the ideal city from turning into wolves that devour the flock they were supposed to

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[334] Esther Eidinow, "Consuming Narratives: The Politics of Cannibalism on Mt. Lykaion," *C&M* 67 (2019): 65.

[335] Eidinow, "Consuming Narratives," 66.

protect."[336] Plato's Lycaon is the epitome of the tyrant, who fails in his moral obligations to his people, and partakes in the taboo ritual practice of cannibalism in a metaphorical context. Arruzza notes the deep connection between the characteristics often attributed to wolves in Greek culture – those of extreme bloodlust and heightened sexual desire – and the consistent characterisation of the tyrant in the same cultural space.[337] The werewolf metaphor that Plato employs to emphasise the point refers, in Arruzza's opinion, "to the corruption of his spirit," and, if compared to other instances of animal metaphor within *The Republic*, "can help us understand the nature of the tyrannical spirit's corruption and its consequences for the tyrant's subjects."[338] As we have seen above, the wolf as representative of the antithesis to the human has remained relevant to different schools of philosophical discourse: there is something about the wolf itself that expresses an opposition to how humanity pictures itself. Due to the amount of tyrannical subjects Plato had the potential to draw upon, it is interesting (though not necessarily uncharacteristic) that he turns to mythical material to demonstrate his point.[339] However, in the employing of mythical material, and connecting the concept to

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[336] Cinzia Arruzza, *A Wolf in the City: Tyranny and the Tyrant in Plato's Republic* (New York: Oxford University Press, 2019), 43.

[337] Arruzza, *A Wolf in the City*, 185.

[338] Arruzza, *A Wolf in the City,* 201.

[339] See: Jonathan Lear, "Allegory and Myth in Plato's *Republic,*" *The Blackwell Guide to Plato's Republic*, edited by Gerasimos Santas (Oxford: Blackwell Publishing, 2006), 25-43.

the Arcadian region, Plato identifies an emerging narrative, one that is expanded later in Ovid's *Metamorphoses*, which intimately links Lycaon with popular perceptions of ethics.

An outcome of including this 'inevitable' transformation in *The Republic* was to provide a correlation between the man who is unjust and corrupt, and the physical manifestation of the corruption, although this use of the wolf is not the only instance in *The Republic.* Plato's established parameters around the character of the wolf – an image that embodies "the kind of savagery that was […] incompatible with social and political norms,"[340] – affixes a sense of corruption to the Lycaonic myth cycle, positioning the first literary instance of the mythical King's story in the territory of human failure.

The Platonic characterisation of the Lycaon figure is the first to bring the moral content into such sharp relief, which is not uniform among the texts that explore the mythical material. Latin author Hyginus, author of the *Fabulae*,[341] an astrological text designed to explore the mythical origins of the constellations, provides an alternative perpetrator to the violence committed against the people. There is little known about Hyginus. Aside from the approximate publication date of his seminal text, which is dated anywhere between 1 BCE to 200 CE, there are no recorded details of his life, or any other works he may have published. The *Fabulae* was lost to scholars for a significant part of history, experiencing a re-emergence in the 1500s, and changes to the text made in the

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[340] Arruzza, *A Wolf in the City,* 208.

[341] Hyginus, *Apollodorus' Library and Hyginus' Fabulae,* 95-182.

intervening period raise questions about the authenticity of the text in its current form, and the possibility that the text is simply a very clever fake. Hyginus' version of the Lycaon mythic cycle concerns itself with the genealogy of the family that came to settle the region of Arcadia, where mythical material concerning Lycaon is integrated into the mythical origins of the local cult to Lycaean Zeus, the focus of the third chapter of this thesis. These myths claim Lycaon as the originator of the cult practices, and the consequent justification for the cannibalistic practices that various ancient authors claimed to have played a significant role in their traditions:

> Ad Lycaonem Pelasgi filium Iouis in hospitium uenisse dicitur et filiam eius Callisto compressisse, ex quo natus est Arcas qui ex suo nomine terrae nomen indidit. sed Lycaonis filii Iouem tentare uoluerunt, deus-ne esset; carnem humanam cum cetera carne commiscuerunt id-que in epulo ei apposuerunt. qui postquam sensit, iratus mensam euertit, Lycaonis filios fulmine necauit. eo loco postea Arcas oppidum communiuit, quod Trapezus nominatur. patrem Iuppiter in λύκου id est lupi figuram mutauit.[342]
>
> They say that Jupiter visited Lycaon son of Pelasgus and ravished his daughter Callisto. From this union Arcas was born, who bestowed his name onto the land. Now, Lycaon's sons got the urge to test Jupiter to see whether he was really a

[342] Hyginus, *Hyginus: Fabulae. Sagen der Antike,* translated by Franz Peter Waiblinger (München: Deutscher Taschenbuch Verlag, 1996).

> god, so they mixed human flesh with that of other animals and put it in a feast before him. When he realized what was happening, he flung the table over in anger and killed Lycaon's sons with a thunderbolt. On that very spot Arcas later would found the city that is named Trapezos. Jupiter changed their father into a wolf.[343]

Fabulae brings a significantly more personal angle to the material by attributing the murder and desecration of the corpse to Lycaon's son – of which, according to other sources, he had fifty.[344] Nonetheless, the result remains the same, and the king is transformed into a wolf, but without the framework of moral philosophy and political interference, Hyginus' Lycaon is simply a victim of divine punishment.

Hyginus' Lycaon, as distinct from Plato's version of the myth, is not the agent of the violence that Plato employs as the 'inevitable' trigger for the transformation. Instead, Hyginus' work emphasises the superficial – in this case, etymological – connections between Lycaon and the Greek term for wolf: *lykos*. What remains communicated in Hyginus' version is a sense of inevitability when it comes to Lycaon's transformation. Lycaon's failure to uphold a moral standard set by the gods does remain a key contribution to his story, although Hyginus twists the manner in which responsibility is applied. Lycaon is still transformed: he may not be the perpetrator of the crime itself,

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[343] Hyginus, *Apollodorus' Library and Hyginus' Fabulae,* 156.

[344] Apollodorus, *The Library*, 3.8.1.

but as we have seen with the wolf's reputation in Aesop's *Fables*, he remains the immoral character. In these alternate versions of the story, we see the effectiveness of Plato's moral injection as it becomes embedded in the characterisation of Lycaon in both the ancient and, as we shall see, the contemporary narrative traditions.

Ovid's King

The most detailed, and consequently a highly referenced, rendition of Lycaon's story is found in Ovid's *Metamorphoses*,[345] a first-century CE compendium of transformation mythology. Ovid's broader historical impact is well established: there are various works that have survived to the contemporary era, many of which contribute to a diverse number of genres. While his works in mythology are exemplified in the *Metamorphoses*, Ovid also published the *Heroides*, *Fasti,* and *Ibis* in pursuit of the same subject material, as well as works such as *Amores* (The Loves), *Ars Amatoria* (The Art of Love), and *Remedia Amoris* (The Cures for Love). Included in his corpus, but not mentioned here, are the titles written after his *relegatio* from Rome on the orders of the Emperor Augustus in 8 CE.

Ovid's own political context held immense sway over his characterisations within the *Metamorphoses*. The poem is considered unconventional, both chronologically and generically: the approximately 250 stories contained within are tied together with the

[345] Ovid, *Metamorphoses*, translated by David Raeburn (London: Penguin Books, 2004).

theme of transformation, but often function as self-contained myths; the text is written in the meter of epic poetry but follows no other convention of the genre established by preceding authors. Transformation as a literary device was well-established when Ovid constructed the *Metamorphoses*, but his work strengthened it into a full-blown literary tradition. Many of the myths recounted by Ovid are etymological, proposing fantastical origins for various animals, plants, and features of the natural world. The poem spans the length of mythical prehistory, beginning with a formulaic creation myth, in which the world is born from Chaos, stretching across the mythical Ages of the Greek and Roman canon, and melding mythical and historical contexts in the later books. The concluding parts of the text involve major historical figures, including notable mathematician Pythagoras, whose speech promotes the moral application of vegetarianism in the theoretical transmigration of souls (or metempsychosis), and concludes with an appearance by Julius Caesar. Ovid mimics the Herodotean practice of treating mythological material as the prehistoric setting for real-life events. It is the use of historical figures that acts as a thread of connection and political relevance and speaks to the text as a representation of changing ideals around morality and its ability to protect a population. Plato's 'infectious' immorality cannot be read in Ovid's contextual understanding of moral responsibility. The discontent between Ovid and the political leanings of Augustus is woven into the *Metamorphoses*, more so than in any of Ovid's other works, and the animosity between poet and authority eventually led to Ovid's exile from Rome towards the end of his life. The *Metamorphoses* was completed

while Ovid was in exile, stuck in a small town known to Romans as Tomis (now Constanța in modern Romania).

Lycaon's story occurs early in Ovid's text; indeed, it is the first instance of human-specific transformation in the entire poem. The significance of placement is drawn from the species inference that follows the mythical creation of humanity: Lycaon is the king of the first generation of humanity, a failed experiment that requires the flooding of earth to purge the world of the immoral species. Much of the active material of Lycaon's story is told from Jupiter's perspective, as the king of the gods recounts his experiences on earth and justifies his active destruction of all species that cohabit the earth alongside the first generation of humanity. There are several crimes that Lycaon commits throughout the episode: he fails to recognise the divine signs sent by the disguised Jupiter, consequently causing the king to insist that Jupiter is nothing but a mortal man; he kills a protected hostage in order to dismember and cook his corpse in a poorly laid plan to oust the god as an imposter; and he serves human flesh to a god in disguise. The actions are deemed both savage and blasphemous enough to incur the wrath of the god, culminating in Lycaon's transformation:

> […] ab ipso
> conligit os rabiem, solitaeque cupidine caedis
> vertitur in pecudes et nunc quoque sanguine gaudet.
> In villos abeunt vestes, in crura lacerti:

fit lupus et veteris seruat vestigia formae.

Canities eadem est, eadem violentia vultus,

idem oculi lucent, eadem feritatis imago est.[346]

[…] He tried to speak, but his voice broke into

an echoing howl. His ravening soul infected his jaws;

his murderous longings were turned on the cattle; he was still possessed

by bloodlust. His garments were changed to a shaggy coat and his arms

into legs. He was now transformed into a wolf. But he kept some signs

of his former self: the grizzled hair and the wild expression,

the blazing eyes and the bestial image remained unaltered.[347]

It is characteristic of the Ovidian metamorphic myths for there to be a continuity in form of some kind, one that identifies an individual before and after transformation. In this case, there is a physical continuum between Lycaon's bodily features: when he is human, his wolfish characteristics are apparent in his behaviour; when he is a wolf, he is identifiable by his hair, his blazing eyes and wild expression. The implication is that he always resembled a bestial figure, only now his ferocity is overt and unmistakably suited to his form – in a sense, inevitable, just as Plato insisted. The theoretical representation

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[346] Ovid, *P. Ovidi Nasoni, Metamorphoses*, edited by R. J. Tarrant (Oxford: Oxford University Press, 2004).

[347] Ovid, *Metamorphoses*, 1.233-239.

of Ovid's King is a figure with distinctly hybrid qualities, as explicated by Caroline Walker-Bynum's definitions in *Metamorphosis and Identity*.[348] Ovid's hybrid exists in the space directly upon the species barrier, a figure of liminality, demonstrating a sense of incorporeality that connects the boundaries between two beings. The connection before and after transformation, the continuity between fluid forms, is the first key in actively interpreting the character as anti-binary: there are no two distinct aspects of Lycaon's figure if he is identifiable before and after he is transformed. The lack of moral responsibility laid over the actions of this Lycaon forms an interesting alternative conflict in the context of Ovid's poem. He is not required to uphold a moral system, but instead explores the way morality plays against nature. In the cross-contamination of physical features, Ovid suggests that his hybrid is a contained struggle for power between the strength of the human mind, and the control of animal instinct. In a broader moral sense, Ovid makes very few demands of his interpretations of the mythic characters, and instead presents the metamorphic consequences of the various episodes as a function of nature, and thus of the hybrid figure. While not every character in Ovid's *Metamorphoses* can be viewed in hybrid terms, the contribution to the Lycaon tradition sees a preliminary move towards an anti-binary figure exploring a bilaterally structured tradition. This is the key to integrating the theoretical framework of Derrida, which will be explored in the next section of this chapter. The ancient material provides the

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[348] Bynum, *Metamorphosis and Identity,* 29-31.

paradox, hidden beneath the skin: Lycaon's struggle happens before transformation, when animalistic instinct overwhelms his dedication to the gods. Lycaon is entirely human when the animal wins, prompting transformation to give him form that is recognisable in the wake of his actions. There are no two distinct aspects of his being – he is, instead, the ultimate expression of humanity in the acceptance of his animalism.

Of the two main ancient sources on Lycaon discussed so far, Ovid's Lycaon is detailed and nuanced, quite the opposite to Plato's short Arcadian reference. While Plato's use of mythical material in his philosophical treatises is a significant scholarly area,[349] his reference to the Arcadian king and the wolf translation is still considered "something of a shock,"[350] in the context of the text. Ovid's Lycaon episode, written some 380 years later, gives Plato's text some frame of mythic reference and retrospectively provides an explanation why Plato might talk about a werewolf king in his work on morality. In comparison to Plato's work, it is not the intent of the *Metamorphoses* to establish strict moral guidelines. Instead, the moral content of Ovid's work is reliant on several

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[349] On Plato and myths, see: Charles Segal, "'The Myth Was Saved': Reflections on Homer and the Mythology of Plato's Republic," *Hermes* 106, no. 2 (1978): 315-36; Catherine Collobert, Pierre Destrée and Francisco J. Gonzalez, eds., *Plato and Myth: Studies on the Use and Status of Platonic Myths* (Leiden: Brill, 2012); Tae-Yeoun Keum, "Plato's Myth of Er and the Reconfiguration of Nature," *The American Political Science Review* 114, no. 1 (2020): 54-67. doi:https://doi.org/10.1017/S0003055419000662.

[350] Eidinow, "Consuming Narratives," 64.

contributing factors, both from the perspective of the mythological content and Ovid's personal political affiliations. This is not to say that Ovid's text does not discuss moral elements, as it is impossible to divorce morality from the subject matter that Ovid explores. However, the overt religious themes dictate the subversive moral narrative within the mythological material; that is, Ovid's morality is based in the religious structure to which his work contributes, but is beholden to its mythic narrative.

Discovering a moral system that accounts for the Lycaonic figure in all its complexity is no easy feat. The question becomes, how might a posthuman perspective affect the interpretation of Lycaon's character, actions, and punishment? What might Derrida's reaction to Ovid's King be? Patricia MacCormack provides a subversive answer in an unusual context – Derrida's views on animal abuse. In *Posthuman Ethics,* MacCormack claims that Derrida, alongside several notable philosophical names, "[saw] the operation of factory farming, testing and other uses of animals as equivalent to the operations of Auschwitz."[351] The clear lines drawn between the meat industry and animal cruelty to the genocidal history of humanity makes a concrete statement in terms of Derrida's views on the harming of nonhumans, but this is at the behest of an embedded pathologising of animal inferiority. There are structures at work that affect Derrida's opinions, and the overwhelming oppression of the animal in the contexts that he highlights does have some correlation with Lycaon's brutality as directed at his people.

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[351] MacCormack, *Posthuman Ethics*, 60.

That said, Derrida's beast and sovereign find a genuinely mythic grounding here, which will be explored in the next section.

The Beast and the Sovereign

Roland Baumgarten's chapter of *Classical Literature and Posthumanism*, "The Sovereign and the Beast: Images of Ancient Tyranny,"[352] is an analysis of the distinct connections between Plato and Derrida. Baumgarten sets the groundwork for reading Plato's Lycaon as a posthuman figure. Baumgarten also identifies the parallels between the Socratic structure of the *polis* and the structure of the soul, which marks the tyrant as the worst form of each.[353] The construction of Plato's use of lycanthropy calls to the contemporary adaptations of the 'werewolf disease,' which depicts the werewolf as infectious, often passing the traits along through a bite.[354] Plato frames his lycanthropic reference in a similarly infectious framework, treating the spread of injustice and immorality in medical-like terms, as Boesche described in *Theories of Tyranny.*

Between these thematic elements, of tyranny and transformation, appears an opportunity to consult Derrida's philosophical work on the animal, which is most

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[352] Roland Baumgarten, "The Sovereign and the Beast: Images of Ancient Tyranny," *Classical Literature and Posthumanism,* 123-130.

[353] Baumgarten, "The Sovereign and the Beast," 128.

[354] This is a fairly modern development in the werewolf tradition, and thus does not have a significant place among this research.

appropriately explored in *The Beast and the Sovereign*, a posthumously published work which brings together two figures that lie at opposite ends of the social hierarchy but share intrinsic taxonomical connections. Derrida explores the similarities between the figures, as beings that are both invariably affected by the social structures that they reside in, but maintain a separation from, either as outcast or as leader. Law does not affect the beast and the sovereign in the ways it does the citizens, and this is a key link between the two figures. This argument draws on his previous work that tackles the animal question in a head-on manner: *The Animal That Therefore I Am,* based on only a 1997 lecture.[355]

In the later stages of his career, Derrida brought the nonhuman animal to the forefront of his considerations. He maintained that the animal was a constant underlying theme in his works from the outset of his philosophical career,[356] although the aforementioned later publications are often the target of scholars who discuss his human/animal binary deconstruction. Speaking broadly on his views of the animal, Derrida found that "binary oppositions between human beings and animals are not only empirically inaccurate but also overlook the various differences we find between and among humans themselves and animals themselves."[357] This attitude took direct aim at the Cartesian structures that

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[355] Marie-Louise Mallet, "Foreword," *The Animal That Therefore I Am,* ix.

[356] Mallet, "Foreword," ix.

[357] Matthew Calarco, *Zoographies: The Question of the Animal from Heidegger to Derrida* (New York: Columbia University Press, 2008), 105.

preached human exceptionalism, especially in ways that upheld Eurocentrism and patriarchal values within that 'human' label. Derrida's approach to these irrelevant oppositional forms was a reworking "of the Same-Other relation where the Same is not simply a *human* self and where the Other is not simply a *human* other."[358]

The introduction of Lynn Turner's edited volume, *The Animal Question in Deconstruction*,[359] provides a summary of Derrida's response to Descartes human/animal separation that is worth quoting at length:

> Rather than rectify Descartes' denial of the capacity to respond to those beings corralled under the singular misnomer 'the animal' by more equally distributing this capacity among species like a new form of identity politics – they can respond too – Derrida continues the reversals and displacements of deconstruction. He both patiently questions whether humans *can* respond and alters what response might mean, such that it does not remain a capacity that belongs to an intending subject. Rather, response becomes adulterated by repetition and joins with Derrida's postal ethics in which all our 'sendings' are beholden to each other. This means that in dispensing with one single grand dividing Difference, Derrida neither understands all species as the same nor

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[358] Calarco, *Zoographies*, 106.

[359] Lynn Turner, ed. *The Animal Question in Deconstruction* (Edinburgh: Edinburgh University Press, 2013).

> locates them on a more refined taxonomical scale, but rather advocates differences 'that grow'. Moreover, Derrida's very title explicitly rewrites the frame of Descartes' 'I think, therefore I am', insisting that thinking begins *with* the animal and that no spatial or temporal stability can be claimed by a sovereign subject.[360]

Derrida's philosophy takes significant aim at violence suffered by animals at the hands of humans, and so his ethical positions tend to centre around this point. In *The Animal That Therefore I Am,* Derrida places a (his) cat, and subsequently attaches several scenarios that form the basis of his various perspectives, couched in his understanding of "being seen seen naked by someone who, from deep within a life called animal, and not only by means of the gaze, would have obliged them to recognize, at the moment of address, that this was their affair."[361] This text contains his exploration of the changing nature of the animal image over recent historical periods, and discussions regarding "increased subjection of animals, and more compassion towards them."[362] His concern over increasingly industrialised methods of cruelty towards the animal is underpinned by the advancement of "forms of knowledge", in which science is deployed as a means of explanation, if not excusal, for this increased systemic subjugation of species.[363] He

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[360] Turner, "Introduction: The Animal Question in Deconstruction," 2-3.

[361] Derrida, *The Animal That Therefore I Am,* 14.

[362] Calarco, *Zoographies*, 108.

[363] Calarco, *Zoographies*, 109.

provides an interesting dynamic in this exploration: how forms of knowledge enact violence in binary structures, and how hierarchical systems enable false superiority, which spurns greater and greater divides between the "Same-Other relations."

Derrida's death in 2004 foreclosed his future endeavours into animal studies, and his final lecture series on the subject was published posthumously. In *The Beast and the Sovereign*, Derrida's theories on the connection between the human and the nonhuman animal are intermixed with his stance on death, mourning, and more. While Derrida does not appear to have singled out the ancient material on werewolves as decisively relevant to his seminar series, the beast and the sovereign mimic the exact structure of Plato's Tyrant figure and his life as the king Lycaon.[364] *The Beast and the Sovereign* relays complex philosophical ideals surrounding the character make-up of the tyrannical ruler – the Sovereign – and the vicious and savage *humanimal* – the Beast. The distance between the two figures is negligible when interrogated, and Derrida is content to treat them as two sides of the same coin, playing off their capacity to transform into the other in a moment of action: "[…] the one and the other being each engaged, in truth changed or even exchanged, in a becoming-beast of the sovereign or in a becoming-sovereign of

[364] Derrida's knowledge of Plato is explored in Paul Allen Miller, "Writing the Subject: Derrida Asks Plato to Take a Letter," *Postmodern Spiritual Practices: The Construction of the Subject and the Reception of Plato in Lacan, Derrida, and Foucault* (Columbus: The Ohio State University Press, 2007), 113-177.

the beast."[365] Derrida draws on historical characterisations of the wolf within the realm of morality and employs several philosophical predecessors as a structured reading framework for his seminars: Plato and Rousseau are consistently referenced, and ongoing mentions of the story of Little Red Riding Hood propose the wolf as the figure which influences and inherits the bestial title.

There are two ways of viewing the Lycaonic werewolf in light of Derrida's philosophical perspectives: one that asks after the suffering of the animal, as per his argument best distilled from *The Animal That Therefore I Am,* and one that asks how animal subjectivity can be viewed in light of *The Beast and the Sovereign*. As for the first, the werewolf must be distilled into his binary form (in order to see where the false borders lie before they can be deconstructed). The classical interpretation of Lycaon's mythical material would have seen the chronological narrative unfold in simple terms. The man displays un-man-like behaviour, provokes the higher power into punishing him, and man is shifted from human shape to wolf shape in response. This occurs in a context that has decided that human is valued above animal, and so this change is seen as punishment. Derrida prompts a consideration of the animal in this equation: does the wolf suffer, when held to the standard of the man? For the wolf, the violent actions are unrecognisable. The

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[365] Baumgarten, "The Sovereign and the Beast," 123. Quoting Jacques Derrida, *The Beast and the Sovereign* vol 1, edited by Michel Lisse, Marie-Louise Mallet, and Ginette Michaud, translated by Geoffrey Bennington (Chicago, London: The University of Chicago Press, 2009), 32.

wolf does not murder its kin for the sake of slaughter. The wolf does not have a past that reconciles its coming into existence in the moment of the death of the human form. Lycaon's final wolf form is a violence done to the animal, equating it to an inherently human civility that cannot be reconciled with the wolf of the wild.

On the other hand, consider the subjectivity of the animal in an anti-binary reading of Lycaon and his actions. Derrida's concept of "carno-phallogocentrism," which "highlight[s] the *sacrificial* (carno), *masculine* (phallo), and *speaking* (logo) dimensions of classical conceptions of subjectivity,"[366] is designed, once again, to privilege the Euro-masculine ideal and prevent a host of species, communities, genders, etc. from being considered subjects. Not only this, but Derrida also makes the claim that "participating, whether directly or indirectly, in the processes and rituals of killing and eating animal flesh is almost a necessary prerequisite of being a subject."[367] Carnivorous diets are, in Derrida's view, an essential aspect of subjectivity, and a core reason why this requires meaningful re-evaluation. This would, in effect, prime the Lycaonic figure to be the ultimate full subject, and aligns that role with an inherent violence done to the Other. Derrida's concept of sovereignty, Fredierich Balke argues, encompasses the conceptual

[366] Calarco, *Zoographies,* 131.

[367] Calarco, *Zoographies*, 132.

authority to display agency over oneself and gives power of decisions only to oneself,[368] a sign of subjectivity. However, while subjectivity does not account for animality, and in fact has historically and actively excluded it, sovereignty is represented by an animal: the wolf. It is Derrida's belief that "axiomatics of the Other [state that] ordinary people are subject to law symbolic, political, divine laws, whereas sovereign, just like the wolf, is an outlaw, i.e., unbound by laws except the dictates of nature."[369] His concept of sovereignty is embedded within the image of the wolf and "makes manifest that violence is at the origin and the foundation of law."[370] It calls into question whether Lycaon's characterisation is a recipient of this manifestation, or the origin of it. As Baumgarten states: "the image of the tyrant is ambivalent and embedded in a discourse of humanimality: the animal within the ruler […] is always on the verge of emerging, thus opening a space for the becoming sovereign of the beast and the becoming beast of the sovereign."[371]

Reading the Lycaonic werewolf through *The Animal That Therefore I Am* evokes the scene of a man and a wolf, circling each other, making judgements and assumptions that

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[368] Friedrich Balke, "Derrida and Foucault On Sovereignty," *German Law Journal* 6, no. 1 (2005): 71.

[369] Zeynep Direk, "Animality in Lacan and Derrida: the Deconstruction of the Other," *SOPHIA* 57 (2018): 32.

[370] Direk, "Animality in Lacan and Derrida," 32.

[371] Baumgarten, "The Sovereign and the Beast," 130.

mirror and mimic the other. Derrida recognises the distance between, not as a boundary, but as acknowledgement of difference in a manner that would pertain to any two beings. The werewolf read through *The Beast and the Sovereign* occupies one space, without the need for distance between the human and wolf. Instead, the werewolf becomes complexity, subjectivity, animal and human where it has been denied access to both.

A quick note on reconciling divinity in these narratives. There is a subtle aspect of the ancient material that bears an impact on how the Lycaon narrative is adapted which has not yet been discussed: the divine. Ovid's Lycaon, as well as Hyginus' version, is affected by godly desire and punishment, and suggests a narrative divergence between the ancient sources that attributes transformation to a higher power. Posthumanism, especially critical posthumanism, has its issues with divine figures. Theological perspectives are often embedded in humanist writings and philosophies – as is obvious in Descartes' writing. In these instances, images of divinity are relegated to humanist thinking, and reconciling spirituality with posthumanism becomes a difficult path. In the uses of historical philosophies in this thesis, the divine is a function of humanism, and so discovering the role of the divine in a posthumanist interpretation concerns the role that divine figures play in their pre-modern development. It is unhelpful that, in this specific context, the divine figure and the religious structure from which he originates is patriarchal in the extreme, difficult to resolve in a posthumanist framework.

Ovid's rendition of the Lycaon myth casts Jupiter as the instigator of all facets of the story. He hides himself among humanity, sets tasks that Lycaon is destined to fail. We must decide whether the transformation of Lycaon into a wolf, into Lycaon-the-wolf, is a separation of human and animal, or recognition that there is no difference at all. Transformation is the identifier of the posthuman, and so Lycaon's predisposition for metamorphosis situates him as the posthuman figure.

In scholarship, interactions between the posthuman and the divine are often limited to Donna Haraway's famous claim from her text, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," that she "would rather be a cyborg than a goddess."[372] The goddess figure can, however, be integrated into posthumanist frameworks in a much simpler way, as a representative of defiance within patriarchal power structures. Elaine Graham sees the "reclamation" of the goddess as "a move to a post-metaphysical theology in which the binaries of transcendence/immanent, sacred/secular, spiritual/material are deconstructed. In the process, the figure of the goddess challenges the heretical, patriarchal god."[373] The

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[372] Haraway, "A Cyborg Manifesto," 68.

[373] Elaine Graham, "Cyborg or Goddess? Religion and Posthumanism From Secular to Postsecular," *Journal of Posthumanism* 1, no. 1 (2021): 29. Quoting: Ruth Mantin, "A Thealogy of Radical Immanence: Goddess and the Posthuman," *Feminist Theology* 28, no. 1 (2019): 19.

goddess is seen as an inherent aspect of nature; the "dispassionate 'sky-god'"[374] stands apart from nature. Jupiter is patriarchal in the extreme: he cannot be considered the one to "challenge the ontological hygiene of humanity-nature-technology,"[375] because it is Jupiter who is credited with creating and applying those hierarchical structures. However, the god's interactions with humanity – whether they are male or female subjects, he is not limited in his choices – places him on the same hierarchy in which Lycaon and the wolf must participate, which various branches of posthumanism are committed to deconstructing.

In the case of Lycaon's mythical material, it appears that Jupiter's actions should not be considered the work of a distant and aloof god who cares nothing for the mortal subjects of his domain, who cannot be interpreted as the voice of nature. Instead, he is the first to identify the posthuman within the violation of categories. He acts as the metaphorical measure that has judged Lycaon as nonhuman, which the intervening centuries have misinterpreted as a theological barrier. Jupiter is the first to identify Lycaon's nonhuman/posthuman potential, to see him introduce the posthuman characteristic of transformation. This specific development of the subversive and volatile nature of the werewolf alongside the entanglement of human and animal is difficult to unravel.

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[374] Elaine Graham, "CYBORGS OR GODDESSES? Becoming divine in a cyberfeminist age," *Information, Communication and Society* 2, no. 4 (1999): 427.

[375] Graham, "Cyborg or Goddess?" 30.

Moving morality into the space between a newly discovered human/animal difference makes the development of both traditions a product of the connection. It is tempting to lock it into a temporal structure, implying that this instance of human to nonhuman transformation acts as the origin of the thing that Derrida is aiming to deconstruct. Yet, Derrida maintains the sense of difference, one that does not require overarching categories that fail to capture the nuance and complexity of the thing that is being labelled. This is why the beast and sovereign are ever-transforming, ever changing into one another: because the notion of becoming is not tied to temporality. Nevertheless, when secular themes make their way into the werewolf narrative post-antiquity, it is often at the behest of these same moral structures that make it difficult to see the werewolf without the rigid binary to interpret it.

King's Priest

Lycaon has found a secularly inspired modern equivalent in Stephen King's text, *The Cycle of the Werewolf* (1983),[376] in which the perpetrator of the violence terrorising the small town is revealed to be the priest, a trusted, respected member of the community. The Priest of King's novel subverts Derrida's beast and sovereign becoming via his false morality: he fixes himself to an unstable interpretation of his faith, places himself in the hands of his God, and refuses to recognise his own power within the moral standard that

[376] Stephen King, *The Cycle of the Werewolf* (New York: Gallery 13, 1983).

he himself has chosen to uphold. Instead of representing the Lycaonic sovereign, Reverend Lester Lowe articulates the hypocritical crossroads of knowing and acting: when he is made aware of his role in the killing of the townsfolk, the Reverend places all moral responsibility on his chosen higher power – God – and removes any blame from his person: "[I]f I have been cursed from Outside, then God will bring me down in His time."[377] This is a divergence from a typical werewolf narrative, and subverts the Gothic tradition of the Cartesian, "beast within" narrative that would see the werewolf as the inherent evil aspect of the figure. The Reverend comes to accept, even embrace, his role in the murder of the townspeople, which leads to his contemplating murdering the protagonist, Marty Coslaw, when his identity as the werewolf is revealed. His plan to kill the ten-year-old is conceived when his mind is clear from the wolfish influence, and not driven by any particularly animalistic desires, reminiscent of Lycaon's own actions in the sacrifice of the chosen victim. The Reverend's actions are a direct inheritance of the character structure embedded in Plato's Lycaon myth: the inevitable transformation of the Tyrant figure who consumes his own flock. As such, the moral framework of King's text mimics the beast/sovereign becoming, insofar as the Reverend's willingness to perpetuate violence to avoid accepting responsibility is concerned. King's sovereign subject embeds a bestial subjectivity into his actions, one that does not 'control' the animal per se but exhibits a sense of ease at whatever actions the beast will take. This

[377] King, *The Cycle of the Werewolf*, 112.

does not, in any sense, suggest recognition of a whole and anti-binary view of the werewolf self on part of the Reverend. In fact, as Heidi Strengell identifies: "Lowe considers his werewolf nature alien to his true self and allows this alien part to commit even grimmer crimes, which pushes him towards greater levels of moral corruption."[378]

Strengell compares Lowe with another of King's werewolf creations: the character of Wolf in *The Talisman* (1984).[379] When compared to the Reverend, the 'animal-like' nature of Wolf contrasts his overall morality with Lowe's corruption. While Lowe's behaviour is morally aberrant because he lays blame at the feet of his chosen divine influence and takes no action against it, Wolf is instead depicted as morally righteous, as he accepts his werewolf nature, and behaves to avoid harming those around him. The comparison of the two werewolf characters reiterates that violence is not perpetuated on behalf of the animal. There is an underlying narrative that reminds us that, just as with the ancient sources, and just as Derrida maintains, the violence is done to the animal, through forms of knowledge that perpetuate systematic subjugation. In this contemporary adaptation, it is the interpretation of the secular aspect that shifts the moral responsibility, a straightforward subversion of the ancient material.

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[378] Heidi Strengell, *Dissecting Stephen King: From the Gothic to Literary Naturalism* (Wisconsin: The University of Wisconsin Press, 2005), 77.

[379] Stephen King and Peter Straub, *The Talisman* (New York: Viking Press, 1984).

Part of the dissonance that occurs between the modern and ancient material is conceived through the stark difference in the functional transformation of King's werewolves. Plato and Ovid conceive of a single metamorphic movement from human to wolf, which embeds any philosophical consequences in a single moment. Lycaon does not have to contend with an ongoing manipulation of form: and the various boundaries that he breaks (or, in fact, establishes) in the process are not an ongoing theoretical discussion. Moving back and forth between human and animal requires a different taxonomy to establish how it affects the ongoing moral framework of the werewolf. Caroline Walker Bynum, in *Metamorphosis and Identity*, provides a distinct separation between the constructions of "hybrid" and "metamorphosis". While hybrid indicates a figure, a being already formed, metamorphosis dictates a process, a movement from one thing to another.[380] The intention of each definition, and its function within the culture that employs it, according to Bynum, is the violation of categories: "Metamorphosis breaks down categories by breaching them; hybrid forces contradictory or incompatible categories to coexist and serve as commentary each on the other."[381] What is interesting is the delineation made between how these terms impact the cultural context. They are not necessarily compatible with Derrida's deconstruction efforts, but they do add value to how the binary interpretation of the werewolf is viewed. As I explained in the

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[380] Bynum, *Metamorphosis and Identity,* 29-30.

[381] Bynum, *Metamorphosis and Identity*, 31.

Introduction of this thesis, there are a number of terms related to the werewolf that offer some explanation as to how the process is structured: werewolf, shapeshifter, transformed being. These have been a point of contention for some in the process of "defining the werewolf" for an historical audience, and in service of organising a trend in historical analyses. When a figure, such as the ancient form of Lycaon, transforms once and remains in wolf form, it is difficult to apply an ongoing moral framework around the animal – which, as Derrida has highlighted, has historically been excluded from discussions of moral philosophy. The animal is not the subject, even when the wolf stands as the sovereign.

The answer to the moral question comes from an interesting source in the contemporary era. The modern case studies I have drawn on thus far have been literary in form, but it would be unwise to ignore how the werewolf traditions have been adopted and adapted in various visual media, and the new platforms for modern storytelling have subverted many traditional historical narratives and themes. When one stops considering the werewolf as a dualistic creation, and instead views it as a posthuman transformation of the hum*an*imal, becoming-animal within the human mind, and reconciling the being as whole, the riddle of moral responsibility is solved. This is the way one recognises that the wolf is not responsible for the savage actions of Lycaon, even when the figure is both Lycaon and wolf at once.

Moral monstrosity

In a contemporary context, the werewolf has come to align itself with the ever-growing umbrella category of "monster". As we saw in the first chapter, monstrous races have their origins in the same ancient sources that discuss the earliest examples of the werewolf myth, and while the content discussed thus far in this thesis has not necessarily combined the traditions of monsters and werewolves, literary movements in the intervening historical periods have certainly made this connection. Monster morality is a celebrated but distinct area of scholarly inquiry, partly due to the development of the Monster Theory field, championed by Jeffery Jerome Cohen,[382] which largely falls outside the scope of this thesis. Instead, there is a small, foundational link that will be discussed here in order to understand how the werewolf of contemporary media has fallen prey to associations with the monster.

Monster morality is best explored in the animal/human/divine meditation of Mary Shelley's *Frankenstein, The Modern Prometheus,*[383] which is celebrated as one of the earliest examples of the modern science-fiction genre. Ron Broglio refers to the text as "one of the most explicit Romantic turns from the human."[384] Victor Frankenstein,

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[382] Jeffery Jerome Cohen, ed., *Monster Theory: Reading Culture* (Minneapolis, London: University of Minnesota Press, 1996).

[383] Mary Shelley, *Frankenstein; or The Modern Prometheus,* edited by M. K. Joseph (London, New York: Oxford University Press, 1969 [1831]).

[384] Ron Broglio, "Romantic," *The Cambridge Companion to Literature and the Posthuman,* 36.

medical student, sets out to prove that the power to give life can be a human ability, and creates (through science and alchemy) a monstrous being initially called the Creature. This creation narrative prompts various moral rantings on behalf of Dr. Frankenstein, who forsakes his creation when he sees that it is ugly. There is a sense of sympathy that Shelley designs in the narration of the Creature, who is created for the gratification of ego and eventually abandoned. When he attempts to forge bonds with other humans, his obvious nonhuman appearance repulses them, and they shun him. Frankenstein marks the conceptual birthing of preliminary posthumanism: many scholars consider it to be a landmark text in the eventual turn towards posthumanist philosophy.[385] The becoming-animal of Victor, in his quest to kill the Creature before he can kill again, and the becoming-human of the Creature, seen in his contemplation of his own existence and the violence he does in deference to his unhappiness, adopts a sliver of the binary werewolf structure. The interwoven morality of the two figures, not always mirroring one another, but constantly responding, embraces an awareness of balance that shares similarities with the ancient sources. An "inevitability" is entrenched within their moral struggles, as the sovereign (Victor) and the beast (the Creature) inhabit each other's roles.

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[385] See: Andy Mousley, "The Posthuman," *The Cambridge Companion to Frankenstein,* edited by Andrew Smith (Cambridge: Cambridge University Press, 2016), 158-172.

Given the historical relevance and complexity that the subject has experienced, morality in the modern area is a diverse and nuanced discussion. The media of popular culture, while not necessarily drawing on scholarship or historical examples of moral philosophy, contribute a formidable perspective on how morality and monsters interact within fictional universes. The werewolf is at an intersection in this context, due to its designation under the 'monster' label, which tends to depend on how the character is structured. There are, as always, variations of the werewolf that speak to monstrous associations, but these are often at the behest of the human. Beyond that, extending moral concern to species other than human is a cornerstone of posthuman thought, one that is distinctly lacking in most modern werewolf fiction. Where is the moral consideration for the wolf when it exercises its natural instinct to hunt? There are contemporary werewolf stories that play with the idea of instinct as inescapable, as a joyous expression of the wolf, as advantageous in the hunting of an enemy. These ideas are embedded within the moral framework that a given adaptation will choose to apply. One example that subverts many established traditions is the MTV television adaptation of *Teen Wolf*, originally a 1985 film of the same name.[386]

Teen Wolf (2011-2017) is one of the most popular werewolf media examples in the contemporary age. The series centres on teenager Scott McCall, who is bitten by an alpha werewolf and consequently drawn into the family history of the local pack, the

[386] Rod Daniel, dir. *Teen Wolf* (United States: Atlantic Releasing Corporation, 1985).

Hales, most of whom died in a house fire many years earlier in the chronology of the series. Over the series' six seasons, Scott and his friends battle supernatural creatures and threats, escalating the stakes throughout the overarching storyline, but maintaining their connection to place through their insistent protection of their town, Beacon Hills. Madeline Pettet and Elizabeth Ellison identify the show's reliance "on tropes and cinematic techniques from the reinvigorated horror/fantasy genre,"[387] which maintains the strong connections to the historical material on the werewolf, and simultaneously adapts the figure for the purpose of twenty-first-century media. The philosophical interest of the *Teen Wolf* series has not gone unnoticed: Anastassiya Andrianova identified the series' contribution to breaking down the human/animal binary in "Teen Drama with a Bite: Human Animality in *Teen Wolf*."[388] Andrianova finds that the series "invites us to revisit the figure of the werewolf and to interrogate the boundaries between humanity and animality."[389] This is achieved through a deprivileging of the anthropomorphic, and more emphasis on moral responsibility, as opposed to a dismissal of the animal: throughout the series, Scott is characterised by his unwavering

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[387] Madeline Pettet and Elizabeth Ellison, "The post-villain: Ambiguous villain meets comic relief in Teen Wolf," *Australasian Journal of Popular Culture* 8, no. 1 (2019): 43.

[388] Anastassiya Andrianova, "Teen Drama with a Bite: Human Animality in *Teen Wolf*," *Supernatural Studies* 3, no. 1 (2016): 65-84.

[389] Andrianova, "Teen Drama with a Bite," 67.

and rigid sense of morality, often to the surprise (and sometimes annoyance) of his friends and enemies.

The series utilises the ancient origins of the werewolf in literature to effectively establish a mythic prehistory of its own. In an episode that deals with the fictional historical narrative of werewolves, the patriarch of a maniacal werewolf-hunter family, Gerard Argent, weaves a story about the original werewolf, Lycaon.[390] The story opens with an anecdotal comment about ancient Greeks worshipping Prometheus over the Olympian gods, and goes on to explain the myth of Lycaon:

> Lycaon didn't just refuse to honor the gods. He challenged them. He invited Zeus to a banquet and then tried to serve him the flesh of a human being. Angered, Zeus blew the place apart with lightning bolts and then punished Lycaon and his sons by turning them into wolves. The part that's lesser known is how Lycaon sought out the druids to help turn him back to human.[391]

Scott asks Gerard why druids were consulted, to which he replies: "The belief was that the ancient druids knew how to shape-shift. They couldn't' make Lycaon and his sons human again, but they did teach them how to shift back and forth."[392] The first part of Gerard's story is certainly inspired by both Ovid and Hyginus, as well as other sources

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[390] *Teen Wolf*, season 3, episode 8, "Visionary."

[391] *Teen Wolf*, season 3, episode 8, "Visionary," 23:20-23:51.

[392] *Teen Wolf*, season 3, episode 8, "Visionary," 23:52-24:06.

on Lycaon that do not reference the transformation episode. However, the story diverges into alternative mythological backgrounds with the introduction of the Celtic druids. This addition is, in part, designed to account for the consistent transformative events experienced by the werewolves of this particular text – it is the druids who teach Lycaon and his sons to resume human form and to harness the physical power associated with the werewolf figure. The function of the backstory helps to maintain the underlying connection to the ancient material and lends a sense of authority to the myths.

During season 3, part 1, the antagonist Deucalion, the alpha of an Alpha pack,[393] attempts to convince the alpha of the Hale pack, Derek, to kill his subordinate pack members in order to join Deucalion. Within the universe, this is seen as the ultimate taboo: in earlier seasons, it is established that the more werewolves that a pack has, referred to as "betas", the stronger both pack and alpha becomes. Within the context of this threat, one of one of the series' most interesting conceptual contributions of the series is introduced: the "true alpha" mantle. The series adopts the common "alpha werewolf" model that remains a popular trope of the modern werewolf narrative: the werewolf leader who maintains control over the "pack", or pseudo-familial group. In *Teen Wolf*, the alpha werewolf role is either inherited through bloodlines, from alpha to

[393] This werewolf pack is made up singularly of alphas and operates (uncomfortably) under Deucalion's leadership.

eldest child after the death of the parent, or it is stolen via the murder of the alpha. The "true alpha" mantle is gained freely and independently, without inheritance or violence. Scott's boss and mentor, Dr. Alan Deaton, explains it as "one who rises purely on the strength of the character, by virtue, by sheer force of will."[394] Scott's ascension to the role of true alpha occurs in the final episode[395] of season 3, part one, when he attempts to cross a supernaturally enforced ash-line that is protecting one of the story's antagonists, Jennifer Blake. When the ash prevents him from moving forward to stop Jennifer, Scott strains against the invisible barrier, and his glowing golden eyes (a physical characteristic of his werewolf status) slowly bleed into red, signifying the change. It is Scott's strong stance against killing that prompts this change, establishing a strong moral element to the character that distinguishes him even from other werewolves within his universal framework.

While this concept may seem antithetical to the moral strictures imposed on the ancient werewolf, it fundamentally solves the moral riddle first proposed in *The Republic* and provides a solution to Lycaon's first werewolf transformation. Scott's rise to the true alpha mantle is littered with difficult moral choices, designed to tempt him away from the proverbial righteous path. Instead of casting Scott in the role of the anti-Lycaon, his narrative development provides the circumstances in which Lycaon's crimes are

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[394] *Teen Wolf*, season 3, episode 7, "Currents," 40:26-40:34.

[395] *Teen Wolf*, season 3, episode 12, "Lunar Eclipse."

absolved. As a result, the werewolf figure is promoted to a higher moral responsibility. Scott's moral tests occur *after* the initial transformation when he becomes a werewolf. The true alpha elevation is a consequence of his manipulation of the power that is given alongside transformation, which is why his character construction cannot be compared to Lycaon. Scott's sovereignty, his subjectivity, is attained through his own force of will, and he finds balance in his hum*an*imal identity.

Directly contrasted with Scott's journey towards the Derridean werewolf is the characterisation of Peter Hale, the alpha that turned Scott and the primary antagonist (and sometimes-ally) of Scott's pack. The dual narratives of Scott and Peter throughout the series, and the interspersed characters that either promote or degrade the general morality (or lack thereof) that each narrative upholds, act as a comparative Frankenstein/Creature dynamic, bringing a sense of Derrida's beast/sovereign becomings into being. Peter, as the sole survivor of the fire that killed most of his family, is characterised as intelligent and sociopathic. He plays the role of primary antagonist only in the first season but is shown to be working against Scott and the pack on several occasions. In the finale of season 4, he attempts to use Scott's peril to his advantage but fails to defeat Scott in a physical altercation.[396] Peter's narrative concludes when, after ultimately failing to steal the alpha power from Scott, he settles into a background role, eventually sacrificing himself in defence of his daughter.

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[396] *Teen Wolf*, season 4, episode 12, "Smoke and Mirrors."

The moral overtone of the series itself sets the werewolf narrative apart from the common perceptions established during the era of the gothic werewolf: that the 'beast' is untameable and superior to the will of the human. There are several examples of an underlying teaching articulated first by Derek, during Scott's initial learning phase, then by Scott, to his beta werewolf, Liam, and finally repeated by Liam when Scott faces the peril of allowing a berserker curse to subsume his humanity: "you're not a monster: you're a werewolf, like me."[397] This clear distinction summarises the sense of morality within the series, and an increasingly popular perspective in contemporary supernatural fiction: one of an inherent responsibility to employ physical advantages for the sake of the innocent, which appeals to the socio-political basis of Derrida's views on cruelty towards the animal. Embedding this perspective within the narrative underscores the quietly contrasted motivations of Scott and the other (more established) werewolf characters who, on multiple occasions, suggest that traditional forms of violence, either physical or emotional, are the answer to issues of control or conflict. Inevitably, Scott discovers that the historical use of these more negative responses – anger as an 'anchor', physical pain as a manner of prompting transformation, etc. – does not equate them with success. Instead, the effort invested in following his own moral code, replacing the ultimately ineffective anger with emotional

[397] *Teen Wolf*, season 4, episode 12, "Smoke and Mirrors," 35:05-35:14.

investment in his pack and community, finds more success. Scott McCall gives rise to a Derridean werewolf in the formulaic balance that his character ultimately finds.

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So how does one identify the moral responsibilities of the modern werewolf? The formative influence of Plato and Ovid suggest that, regardless of the intervening historical suggestions, splitting the werewolf into 'man' and 'wolf' is to confuse the construction of the hum*an*imal. The supposed inherent violence of the werewolf cannot be rationalised as animal influence. Rather, violence and savagery without reason are indicative of the *human* animal. The interwoven abstractions of violence and morality within the historical tradition of the werewolf motif have revealed the inconsistencies in these distinctions: to lay blame on the wolf, as the Reverend Lowe does, is to separate the werewolf into monster/victim. Instead, the recognition of the hum*an*imal is the basis for reading Derrida in the contemporary werewolf form. Then, we find that Scott McCall's approach to moral responsibility aligns ancient expectations with hybrid form and provides space for posthuman ethics to approach the historical werewolf narrative.

The Arcadians and the Werewolf Pack

The future is necessarily monstrous: the figure of the future, that is, that which can only be surprising, that for which we are not prepared [...] is heralded by species of monsters. A future that would not be monstrous would not be a future; it would already be a predictable, calculable, and programmable tomorrow. All experience open to the future is prepared or prepares itself to welcome the monstrous arrivant.

Jacques Derrida, "Passages—from Traumatism to Promise," trans. Peggy Kamuf, 386–387.

Thus far, this thesis has consistently explored the notion of identity within werewolf narratives over a broad range of historical and literary contexts. This chapter focuses on how individual figures are integrated into the werewolf pack, creating a challenge of individualism and recognition. As has already been seen, there is a form of multiplicity in identity in the stories of the Neurian tribe, through the group-identification, and the King, Lycaon, through the inherent multidimensionality of his character structure in various adaptations. The ancient mythological material of this chapter, concerning the Arcadian cult of Lycaean Zeus, found atop Mount Lykaion in the ancient central Peloponnese, brings forth a new perspective on multiplicity in the werewolf figure and its legacy: one that interrogates the way in which we view the werewolf from micro to macro contexts. Throughout the tales of the werewolf cult, the identity of the individual is lost among the wider image of the rituals and processes that bring the werewolf

transformation forth. The micro context of the werewolf becomes a place where transformation is enacted, with no detail given to the body that experiences transformation beyond the change itself. Instead, emphasis is placed on the macro context, in which the werewolf functions as a part of the whole, and in which we can identify the werewolf only by the potential contained within, and its impact on, the broader 'wolf pack'. To unpack the way that werewolf mythology interprets the tension between the one and the many, I turn to the twentieth-century philosophy of Gilles Deleuze and his work with Félix Guattari. Deleuze and Guattari provide the blueprint for the discussion of philosophical elements (and importance) of the contemporary werewolf pack and show the philosophical thread that runs from the ancient werewolf transformation experienced by the Arcadians and the modern structures of the werewolf family.

Despite their notorious complexity, Deleuze and Guattari's explorations of concepts such as becoming and multiplicity have had notable impact on posthumanism and its core thinkers. There are interconnections to be found between Deleuze, Guattari, and their contemporaries, such as Derrida, Michel Foucault,[398] and Donna Haraway, which

[398] Contemporary posthumanist frameworks often engage with Foucault's works, in particular, Michel Foucault, *Naissance de la biopolitique. Cours au Collège de France. 1978-1979* (Paris: Gallimard Seuilf, 2004), translated as: *The Birth of Biopolitics: Lectures at the Collège de France, 1978-79,* edited by Michel Senellart, translated by Graham Burchell (New York: Palgrave

suggests that the way Deleuze approached his predecessors (such as Henri Bergson, Baruch Spinoza, and Friedrich Nietzsche) resonated with the philosophical thinkers of the time. Deleuze himself had a specific approach to his predecessors and the way he interpreted and employed their philosophical works:

> I saw myself as taking an author from behind and giving him a child that would be his own offspring, yet monstrous. It was really important for it to be his own child, because the author had to actually say all I had him saying. But the child was bound to be monstrous too, because it resulted from all sorts of shifting, slipping, dislocations, and hidden emissions that I really enjoyed.[399]

In his own words, Deleuze provides the justification needed for taking parts of the whole to create a new (monstrous, hybrid) perspective that inherits aspects of both philosophical parents. Deleuze's writing style is experimental, and in many cases mimics the concepts that he is exploring. In particular, his style resonates with his conceptualisation of 'assemblage', which he explored in a series of interviews with Claire Parnet in 1988-89:[400] "I would say that an assemblage encompasses these four

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Macmillan, 2008). Foucault is not directly engaged in this thesis, but his influence remains substantial, on both theorists and the philosophical movement.

[399] Gilles Deleuze, *Negotiations, 1972-1990*, translated by Martin Joughin (New York, West Sussex: Columbia University Press, 1990), 6.

[400] Pierre-André Boutang, dir., *L'Abécédaire de Gilles Deleuze, avec Claire Parnet*, translated by Charles J. Stivale. (London, Cambridge: M.I.T. Press, 1996). ISBN: 9781584351016.

dimensions: states of things, enunciations, territories, movements of deterritorialization. It's within these [components] that desire flows."[401]

Deleuze's work continues to influence later authors who contribute the foundational texts of posthumanism, such as Rosi Braidotti and Bruce Clarke. It follows that the application of Deleuzian thinking to ancient material provides new perspectives and reveals insight into contemporary adaptations. This chapter will make the connections between Deleuze, the ancient werewolf, and the modern concept of the werewolf pack.

When analysing the Lycaon mythic cycles that form the origins of many of the Arcadian cult traditions, specifically those that involve the transformation rituals, the sources that discuss the rites and practices of the cult provide an interesting perspective on the individualistic aspects of the werewolf that have formed the basis for the initial stories. Except for one example,[402] the cult members who experience transformation are nameless figures, unidentifiable through any avenue aside from their relation to the cult. The young men[403] who make up this werewolf contingent are defined only by their participation in the ritual practice that the ancient authors aim to explicate, and yet they hold significant influence over the werewolf storyline and the way in which it develops

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[401] Boutang, *L'Abécédaire de Gilles Deleuze, avec Claire Parnet,* 23.

[402] The story of Damarchus, who will be discussed later in the chapter.

[403] The alignment of the werewolf to assigned gender, in terms of distinct masculinities and femininities, will be discussed in the next chapter.

in later historical contexts. In some ways, this limits the characterisation of these figures to the dualistic, Cartesian structure that leans heavily on "the beast within" imagery. However, when viewed in accordance with Deleuzian thinking, the depersonalisation of werewolf figures instead promotes thinking in terms of multiplicities, as each faceless character contributes to the easier conception of the de-anthropomorphised aspects of the werewolf pack.

In the process of applying the concept of becoming to a figure such as the werewolf, we acknowledge that there is no ultimate transformation that marks the final form of the figure, and that the physicality of the werewolf is not the defining characteristic, but an aspect of the assemblage, which Deleuze described as the state of being, and the space of territorial/deterritorialising. The constantly changing aspect of the werewolf is, instead, the acknowledgement that the figure is intrinsically human. In some ways, mapping the concept of becoming, the intrinsic fluidity that all things experience, onto a metamorphic figure is much more difficult than a comparative study on a figure who does not transform; it is the nature of humanity to attempt to fit things into small boxes that provide definitive structure and limits in order to understand. However, this manner of thinking is what has driven the werewolf into its contemporary binary form. We pried the werewolf into two pieces, put up a fence in between the parts we thought were like us and the parts we did not want to recognise, and we suggested those parts belonged to "the beast within". Philosophers such as Deleuze, with his antirationalist, empiricist

writings, are the frameworks that we need to remove the fences that humanism dictated.

This chapter begins with a brief discussion of humanist philosophy and the tradition that led to the rise of critical posthumanism and its many branches. I provide some background to Deleuze's own education, and how it impacted his own philosophical trajectory, which contributed to posthuman discourse in the works of his successors. Following this, I explore the ancient philosophical system of Philolaus, prompted by the work of Laura Rosella Schluderer in *Classical Literature and Posthumanism,* to establish the philosophical precedent for interpreting the werewolf transformation of the Mount Lykaion population that is based on the ancient context. Once these guidelines are established, I explore the ancient material available on the Arcadian cult, outlining their mythic origins, ancient sources that corroborate their practices, and the role of ritual in the werewolf rumours. To bring the ancient material into a contemporary critical context, I then turn to the theoretical basis of Deleuzian philosophy, elaborated in his sole-authored works as well as in his collaborations with Guattari, to establish the parameters of the Deleuzian Wolf Pack, a recognition of how individuation (or the lack thereof) of the werewolf works as a function of the pack. This leads to an analysis of the ways in which the theoretical framework informs visual representations of the werewolf, found in the perpetuation of 'skin-changer', or the title *versipellis*, as a motif in werewolf film and television material. From this, I explore the contemporary case studies that employ the werewolf pack as a familial structure, which returns to the

ancient material that describes the Mount Lykaion cult. Finally, a summary of how this werewolf tradition links to contemporary concepts of hive-minds and mind-sharing, drawing on several examples to establish an innovation/subjugation discourse that unknowingly integrates the werewolf into posthuman discussions.

Derailing the discourse: humanity

In a 1985 article titled "Science as a Humanistic Discipline," Jacob Bronowski outlined what he perceived to be the basic principles of humanism and how the broad area of scientific inquiry owed much to its humanistic heritage. He claimed that "…in humanism, man is all things: he is both the expression and the master of the creation."[404] While the term 'humanism' has experienced several significant developments in definition and application, the research that falls under its banner is extensive, and often classified under alternate categories, depending on the academic tradition and discipline under which it falls. Throughout different historical periods, the term 'humanism' was applied to different philosophical and literary movements, which necessitated a differentiation between, for example, the religious context of the term that inspired a 'Christian humanism'[405] that emphasises a secularly inspired lived experience, and 'Renaissance humanism', which acted as an identification of students of the ancient Greek and Latin

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[404] Jacob Bronowski, "Science as a Humanistic Discipline," *Leonardo* 18, no. 4 (1985): 261.

[405] Andrew Copson, "What is Humanism?" *The Wiley Blackwell Handbook of Humanism,* edited by Andrew Copson and A. C. Grayling (West Sussex: John Wiley and Sons, Incorporated, 2015), 2.

authors, popularised in the nineteenth century.[406] The following discussion will explore the development of humanism as a perspective that upheld Eurocentric, masculine, heteronormative ideals, and the criticism and challenges that humanism faced in order to change the narrative around the 'human' label.

Humanism, as a philosophical framework, upheld the European, masculine, heteronormative figure as the ultimate expression of humanity, consequently granting the privileges of human categorisation to only the Eurocentric male. This is directly received from previously discussed classical authors such as Plato and Aristotle, who explored social hierarchies of men and women as citizens, foreigners, and slaves within Greek culture. In the influential work *Critical Practice,* Catherine Belsey identifies "the essence of humanism in its inflated assumption that 'man' is the origin and source of meaning, of action, and of history."[407] Michael Hauskeller, Thomas D. Philbeck, and Curtis D. Carbonell claim that humanism can be considered "an outlook that stands and falls with a particular ontological condition, a particular way of being in the world that

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[406] Nicholas Mann, "The origins of humanism," *The Cambridge Companion to Renaissance Humanism,* edited by Jill Kraye (Cambridge: Cambridge University Press, 2004), 1-2.

[407] Andrew Mousley, *Re-Humanising Shakespeare: Literary Humanism, Wisdom and Modernity* (Edinburgh: Edinburgh University Press, 2007), 14; quoting Catherine Belsey, *Critical Practice* (London: Methuen, 1980), 7.

has long defined what it means to be human."[408] Humanism had decided on the moral superiority of the white/heterosexual/male subject, to whom it granted the title of 'human', which provided an opening for anti-humanist sentiment to target its rigid and limited scope. The movements against humanism criticised the restricted focus, the anthropocentric nature of the framework, and instead argued for the inclusion of various Othered groups that were historically ignored. Additionally, central contributors to anti-humanist perspectives found issues with the broader claims of humanism, claims that humans were inherently good, and capable of living a morally superior, and simultaneously dominant, lifestyle. The initial moves to dismantle humanistic philosophies originated in the wake of the First World War with French thinkers, many of whom reacted to the cultural loss of faith in the idealised human in the wake of the violence and destruction of the conflict, as explored in the previous chapter. After the Second World War, continental philosophers, including Derrida, his influences and predecessors, as well as Delezue and Guattari, expressed the desire to deconstruct the binary approach of historical philosophers, and expanded notions of hybridity and multiplicity to fill the void. As Stephanos Geroulanos states:

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[408] Michael Hauskeller, Thomas D. Philbeck, and Curtis D. Carbonell, eds., "Posthumanism in Film and Television," in *The Palgrave Handbook of Posthumanism in Film and Television* (New York: Palgrave Macmillan, 2015), 2.

> The first war forced philosophers – as it did artists and poets – to address the possibility, fact, and effect of such unprecedented carnage at the heart of a Europe identified with progress and the supposed pinnacle of modernity, opening up an apocalyptic imagination and by and large destroying the cultural optimism that had marked the turn of the twentieth century.[409]

By the mid-1930s, influential French philosophers Jean-Paul Sartre,[410] Georges Bataille,[411] and Emmanuel Levinas[412] "opposed humanism as a misguided, obsolete ideology that […] failed to understand the implications of violence, the ground and

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[409] Stephanos Geroulanos, *An Atheism That Is Not Humanist Emerges in French Thought* (Redwood City: Stanford University Press, 2010), 5.

[410] Some important publications by Sartre include: *L'Existentialisme est un humanisme, (Collection Pensées)*, (Paris: Nagel, 1951), translated as *Existentialism is a Humanism,* edited by John Kulka, translated by Carol Macomber (New Haven, CT: Yale University Press, 2007); *L'Être et le néant: Essai d'ontologie phénoménologique* (Paris: Gallimard, 1956), translated as *Being and Nothingness: An Essay on Phenomenological Ontology*, translated by Hazel E. Barnes (New York: Philosophical Library, 1956).

[411] Bataille's corpus contains twelve volumes. Some relevant texts are translated as: *The Accursed Share: An Essay on General Economy, Volume I: Consumption* translated by Robert Hurley (New York: Zone Books, 1988); *The Accursed Share: Volumes II and III: The History of Eroticism and Sovereignty*, translated by Robert Hurley (New York: Zone Books, 1993).

[412] Some important publications by Levinas include: *Totalité et Infini: essai sur l'extériorité* (Paris: Les Livre de Poche, 1961), translated as *Totality and Infinity: An Essay on Exteriority*, translated by Alphonso Lingis (Dordrecht: Kluwer Academic Publishers, 1991); *Autrement qu'être ou au-dela de l'essence* (Paris: Le Livre de Poche, 1978), translated as *Otherwise than Being or Beyond Essence,* translated by Alphonso Lingis (Dordrecht: Kluwer Academic Publishers, 1981).

givenness of human existence, and the limitations of finitude."[413] These authors were influential in the building of the philosophical framework that would later develop into posthumanist perspectives – along with Deleuze's inspirations: Nietszche, Bergson, and Spinoza.

Throughout his own education, Deleuze discovered that his perspectives did not align with the philosophers whose work was considered essential, foundational education resources of the time: the writings of authors like Georg Hegel, Edmund Husserl and Martin Heidegger.[414] Instead, Deleuze turned to authors who "seemed to be a part of the history of philosophy, but who escaped from it in one respect, or altogether: Lucretius, Spinoza, Hume, Nietzsche, Bergson."[415] These authors, for Deleuze, provided alternatives to philosophies such as Hegel and René Descartes, who promoted a dualistic approach that is at odds with Deleuze's emphasis on multiplicity.

There are many different distinct philosophical approaches that lay claim to a Deleuzian heritage, which has consequently affected the way in which we label him as a philosopher, and the way in which he is integrated into the posthumanist school of thought. Christine Daigle and Terrance H. McDonald state that "posthumanisms through Deleuze and Guattari map modes for rethinking the human subject and the tenets of

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[413] Geroulanos, *An Atheism That Is Not Humanist Emerges in French Thought*, 174.

[414] Deleuze, *Dialogues*, 12.

[415] Deleuze, *Dialogues*, 14-15.

humanism by relying on […] methodologies intimately tied to Deleuze's reading […and] the modes of thought that emerge in their wake."[416] Deleuze's natural reaction to his educational platform was to seek out thinkers who encouraged his own anti-binary modes of thinking, modes which he took to great extremes in the development of his own philosophies. The inherent appeal of Deleuze's work to posthumanist frameworks comes from a sense of opposition to problematic core tenets of humanism, those that emphasise a rejection of strict categorical limitations, and so are useful in thinking beyond the limited definition of human. Given the inclination of posthumanism to move beyond the anthropocentrism inherent in humanism, Deleuzian philosophy offers an attractive framework with which to subvert and extend these intentions. Deleuze constructs a platform to re-evaluate not only the contemporary anthropocentrism inherited from humanist schools of thought, but also the ancient material from which humanism claims ancestry.

Emancipatory thought and humanism share a distinct history,[417] which is entwined with the historical revival of Greco-Roman material. Perspectives that decentred the divine figures and forged space for anthropocentric readings of Greek and Latin literature were heralded in the Early Modern and Renaissance periods, extending to the Enlightenment,

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[416] Christine Daigle and Terrance H. McDonald, eds. "Introduction: Posthumanisms through Deleuze and Guattari," in *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence* (London: Bloomsbury Academic, 2022), 7.

[417] Chesi and Spiegel, "Theoretical Introduction," *Classical Literature and Posthumanism,* 5.

alongside the widespread employment of the Greco-Roman mythological cycles as foundations for the development of several significant artistic movements. The consequence of this revival came in the form of the labelling of classical mythology as an inherently humanist discipline – a perspective which is only recently being interrogated. As stated previously, *Classical Literature and Posthumanism,* which was only published as recently as 2019, is the first text exploring the significant interconnections between Greco-Roman content and posthumanist philosophy, and instigates a widespread critical analysis of the ancient material through a reading inherently affected by Deleuzian theories.

'Limits' of the werewolf

The newness of such perspectives, and the overall aim of this chapter, which is to challenge the binary view of the werewolf, requires us to return to ancient philosophical perspectives to build a critical framework for the historical werewolf. In doing so, I contrast the ancient philosophy that provides an important perception on the transformation of bodies, both physical and conceptual, and grounds the metamorphic myth in an ancient context before introducing the contemporary philosophical perspective. To achieve this, I turn to Philolaus, a Pythagorean philosopher who developed his theoretical conception of 'harmony' alongside his writings on Pythagoras. From the fragmentary form in which his philosophy has survived, we can surmise that Philolaus proposed that the cosmos, and all figures that existed within, was constructed

of 'limiters' and 'unlimiteds'. There is no definitive definition of either concept provided within the extant fragments of Philolaus' work, and so scholarly theories have attempted to bridge the gap and propose examples in order to complete Philolaus' theory. Carl A. Huffman suggests some observable characteristics in the surviving material that positions the limiters and unlimiteds as the primary components of the theory, as opposed to the Aristotelian notion that Pythagorean philosophy dictated numbers as primary.[418] Alongside the consistent pluralisation of the terms,[419] Huffman also suggests that the notions are treated "as manifest features of the world," instead of abstract concepts.[420]

The fragments tell us that Philolaus believed that beings were formed from combinations of the limiter and unlimited. A caveat at the end of the first fragment indicates that beings could not be unlimited only, but could be comprised of limiter and limiter, or a mixture of both limiter and unlimited. The manner in which limiter and unlimited concepts are entangled will be explored later on.

Laura Rosella Schluderer summarises Philolaus' theoretical framework as:

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[418] Carl A. Huffman, *Philolaus of Croton: Pythagorean and Presocratic* (Cambridge: Cambridge University Press, 1993), 39.

[419] Huffman, *Philolaus of Croton*, 39-40.

[420] Huffman, *Philolaus of Croton*, 40.

> (a) analysing both the cosmos as a whole and all living beings in terms of increasingly complex and interconnected compounds; (b) accounting for the nature and specific faculties of each kind of organism in terms of additional features emerging with each new compound in the hierarchy (plants, animals, humans and the cosmos); (c) explaining the interrelations, overlaps and differentiations between kinds through the notion of increasingly complex harmonic compounds formed of sub-compounds.[421]

There is a two-fold relevance of Philolaus' philosophy of the cosmos in relation to this thesis. The first is a relatively simple connection involving the consideration of living beings as 'interconnected compounds': the complexities inherent in living beings that Philolaus outlines present similarities with Deleuzian theories on 'assemblages and becomings'.[422] These parallel theories are key in understanding how to approach the werewolf with an anti-binary mode of thinking. The second relates to transformation between the hierarchical categories that are identified in (b) above: Philolaus explores how each classification adopts or discards characteristics in order to identify as a

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[421] Laura Rosella Schluderer, "Cosmic, Animal and Human Becomings: A Case Study in Ancient Philosophy," in *Classical Literature and Posthumanism*, edited by Giulia Maria Chesi and Francesca Spiegel (New York: Bloomsbury Academic, 2020), 217.

[422] Schluderer, "Cosmic, Animal and Human Becomings," 217.

specific compound. It is in these changes that the limiter and unlimited concepts come into effect.

The aspects outlined in points (b) and (c) above are contained within fragment 13, recorded in pseudo-Iamblichus' text, *Theologoumena Arithmeticae*:

> And four are the principles (ἀρχαί) of the rational animal, as Philolaus says in his book *On Nature*, brain, heart, navel and genitals: 'The head [holds the principle/origin] of intellect (νόου), the heart that of *psyche* and perception (ψυχᾶς καὶ αἰσθήσιος), the navel of rooting and first growth (ῥιζώσιος καὶ ἀναφύσιος τοῦ πρώτου), the genitals of the sowing and generation of seed (σπέρματος καταβολᾶς τε καὶ γεννήσιος). The brain [holds] the principle of man, the heart that of animal, the navel that of plant, and genitals the principle of all these together, for it is from seed that everything flourishes and grows.[423]

The four principles are given clear and distinct connections to each compound, and delineate a continuance between them, which dictates the characteristics that a being must gain to be recognised as plant, animal, or human. The benefits of a scaffolded system such as this, one that recognises the inherent interconnectedness of all things to which it is applicable (plant, animal, human, divinity) is the distinct lack of dualistic

[423] Lacking access to the original Greek text during COVID lockdowns and the time restraints with the submission deadline, I quote from Schluderer's chapter and translation: Schluderer, "Cosmic, Animal and Human Becomings," 218.

pairings that might encourage one to place animal and human on two sides of an unmoving line. There are a great many pairings that augment early understandings of humanity, including the Greek/Barbarian binary that promoted the early constructions of species and race. In some instances, these dualisms inevitably aid in our explorations of the ancient works.

However, when applying the teachings of Philolaus' work to what is known of the ritual practices of the Arcadian werewolf cult from the Mount Lykaion region of Greece, there is a pattern to be found, one that suggests deeper meanings to the transformation process described in the ancient sources. Instead of viewing the werewolf transformation as a shifting between one form and another, the ritual presents as recognition of Philolaus' hierarchical structure, alongside an interpretation of werewolf transformation that encourages an anti-binary mode of thinking. Philolaus provides a structure that negotiates the differences between plant, animal, human, universe in terms that translate to changing and fluid forms, and in this way his work presents a framework for understanding the werewolf transformation as performed by the Arcadians. In the following section I will apply Philolaus' philosophy to the sources on the Arcadian's ritual practices.

The Arcadians

Ancient accounts of the practices of the Arcadian cult of Lycaean Zeus, located on Mount Lykaion, are often non-linear and episodic by nature. There is no distinct chronological

narrative that explores the cult throughout history, although there are many points of connection between broader Greek culture and the peripheral practice of the cult: the physical location of the cult, Mount Lykaion, was considered the mythological birthplace of Zeus himself, and retained connections to Apollo and Pan, both gods with ties to the wilderness. Not all ancient sources that reference the cult include references to transformation (either as part of the mythical material or the practices of the cult). However, the rumoured practice of human sacrifice is the most corroborated example in Greek culture, even though there exists no physical evidence for the extent of sacrificial rites discussed in various ancient texts.

There is often a distinct period between the occurrence of the ancient events in question and the context of the authors who record the details. The bulk of information on the cult practices, with a specific focus on the connections to werewolf transformation, comes from two authors: Pliny the Elder, in his historiographical text, *Naturalis Historia*,[424] and Pausanias' ethnographic text, *Description of Greece*.[425] Each text touches on common narratives, including the role played by Lycaon, the subject of the previous

[424] Pliny the Elder, *The Natural History*, translated by John Bostock and H. T. Riley (London: Taylor and Francis, 1855).

[425] Pausanias, *Description of Greece*, translated by W. H. S. Jones and H. A. Omerod (Cambridge: Harvard University Press; London: William Heinemann Ltd., 1918).

chapter, in the cult's mythological origin, as well as a story of an outsider participating in the cult's ritual.

Pliny the Elder, also known as Gaius Plinius Secundus, was born around 23 CE, and thanks to his nephew, we know that Pliny's death was the result of the eruption of Mount Vesuvius, which destroyed several towns and preserved Pompeii in 79 CE.[426] During his life, Pliny served in the military, "in both Lower and Upper Germany under some prestigious commanders."[427] While many of his contributions to history were "lost in the collapse of the western Roman Empire,"[428] *Naturalis Historia* has had consistent and ongoing impacts on historical narratives, and remains a resource on "the history of technology, science, and art in the early Roman Empire."[429] It spans 37 books, covering topics from zoology to the history of art. There is an element of the Herodotean fantastic in the pages of Pliny's text: although he often affirms his doubt in the supernatural phenomena that he describes, Pliny still records some magical and monstrous creatures,

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[426] Jacob Bigelow, "On the Death of Pliny the Elder," *Memoirs of the American Academy of Arts and Sciences,* 6, no 2 (1859): 223.

[427] Rhiannon Ash, "Pliny the Elder's Attitude to Warfare," *Pliny the Elder: Themes and Contexts*, edited by Roy Gibson and Ruth Morello (Leiden, Boston: Brill, 2011), 1.

[428] Paul Keyser, "C. Plinius Secundus," *Dictionary of Literary Biography, Volume 211: Ancient Roman Writers* edited by Ward W. Briggs Jnr. (Detroit: Gale, 1999), 235.

[429] Keyser, "C. Plinius Secundus," 235.

including his seventh book, "which is full of references to 'strange' human beings."[430] Given his willingness to record such oddities as the basilisk, a snake of "not more than twelve fingers in length,"[431] capable of burning away plants with its breath and killing men with its gravity-defying poison,[432] it should come as no surprise that Pliny is a significant source on the rites and rituals of the Arcadian cult of Lycaean Zeus.

Pliny's approach expresses a multitude of perspectives, in part due to the distance between the time of writing, and the estimated height of activity in the cult's history. *The Natural History* is an encyclopaedic venture, addressing natural and geographic elements of the world known to Pliny. The author records and interacts with several anecdotal episodes regarding lycanthropic transformation and implies through references to authors whose work is now lost to us that a significant literary tradition of man-to-wolf transformation once existed.[433] Pliny also contributes a cultural perspective to the broader understanding of werewolf transformation – in terms of mainstream cultural awareness of the animal itself. He suggests there is a cultural association

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[430] Bert Gevaert and Christian Laes, "What's in a Monster? Pliny the Elder, Teratology and Bodily Disability," *Disabilities in Roman Antiquity: Disparate Bodies A Capite ad Calcem,* edited by Christian Laes, C. F. Goddey, M. Lynn Rose (Leiden; Boston: Brill, 2013), 217.

[431] Pliny, *The Natural History*, 8.33.

[432] Pliny, *The Natural History*, 8.33.

[433] For example, Euanthes, an author referenced by Pliny in 8.34, is a difficult name to place. The only author by this name I could find was the Euanthes who wrote the *Hymn to Glaucus*, which does not appear to contain any information about the Arcadian werewolf transformation.

between superstition relating to the natural wolf and the practice of transformation. In chapter one, I discussed Greek and Latin attitudes towards the natural wolf, and how it functioned in terms of both Greek cultural awareness – in terms of agricultural (and thus, economic) interaction – and the Latin conceptualisation of identity in reference to the mythological origins of Rome itself.[434] Pliny's inclusion of the information regarding this perception implies a link between these associations and the reputation of the cult itself – essentially typecasting the subject of transformation on a widespread scale, as we have seen in the earlier chapters of this thesis. The specific anecdotes related by Pliny involve the magical effects of both the wolf and its physical body:

> sed in italia quoque creditur luporum visus esse noxius vocemque homini, quem priores contemplentur, adimere ad praesens […]
>
> quin et caudae huius animalis creditur vulgo inesse amatorium virus exiguo in villo eumque, cum capiatur, abici nec idem pollere nisi viventi dereptum.[435]
>
> In Italy also it is believed that there is a noxious influence in the eye of a wolf; it is supposed that it will instantly take away the voice of a man, if it is the first to see him […]

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[434] See page 91.

[435] Pliny the Elder, *C. Plini Secundi Naturalis Historiae Libri Xxxvii.* Edited by Ludwig von Jan and Karl Friedrich Theodor Mayhoff (Lipsiae: Teubner, 1906). http://books.google.com/books?id=wi0PAAAAIAAJ.

> It is also commonly supposed, that the tail of this animal contains a small lock of hair, which possesses an amatory power; and that when the creature is caught, this hair is shed by it, but has no virtue whatever, unless it is procured from the animal while alive.[436]

These small inclusions of popular belief build an image of the wolf that stands separate from the werewolf figure but holds power over the perception of the wolf as beast. The purported power of the wolf to take away a man's voice gives importance to the avoidance of wolves, something to be considered in conjunction with their role as agricultural pest.

One of the most significant contributions made by Pliny is the discussion of the initiation rite supposedly practiced by the young male cult members:

> Euanthes, inter auctores Graeciae non spretus, scribit Arcadas tradere ex gente Anthi cuiusdam sorte familiae lectum ad stagnum quoddam regionis eius duci vestituque in quercu suspenso tranare atque abire in deserta transfigurarique in lupum et cum ceteris eiusdem generis congregari per annos VIIII. quo in tempore si homine se abstinuerit, reverti ad idem stagnum et, cum tranaverit,

[436] Pliny, *The Natural History*, 8.34.

effigiem recipere, ad pristinum habitum addito novem annorum senio. id quoque adicit, eandem recipere vestem.[437]

Euanthes, a Grecian author of no mean reputation, informs us that the Arcadians assert that a member of the family of one Anthus is chosen by lot, and then taken to a certain lake in that district, where, after suspending his clothes on an oak, he swims across the water and goes away into the desert, where he is changed into a wolf and associates with other animals of the same species for a space of nine years. If he has kept himself from beholding a man during the whole of that time, he returns to the same lake, and, after swimming across it, resumes his original form, only with the addition of nine years in age to his former appearance. To this Fabius adds, that he takes his former clothes as well.[438]

Pliny's transformation episode rivals Ovid's description in a sense: the material describing the process of transformation itself is not a large canon. The ancient authors have a habit of skipping many important details about the metamorphic process or methodology, as seen in Plato and Hyginus, and as will be seen in Lycophron and Virgil. Pliny, however, devotes attention to describing the precise method employed by members of the cult.

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[437] Pliny, *C. Plini Secundi Naturalis Historiae Libri Xxxvii*, 8.34.

[438] Pliny, *The Natural History,* 8.34.

The removal of clothes recalls an interesting perspective on human nudity in *The Animal That Therefore I Am*: the animal, Derrida states, cannot be nude, for it has no concept of nakedness. This is a human invention, animals have no need to clothe themselves:

> There is no nudity "in nature." There is only the sentiment, the affect, the (conscious or unconscious) experience of existing in nakedness. Because it *is* naked, without *existing* in nakedness, the animal neither feels nor sees itself naked. [439]

The abstraction of Derrida's exploration does not limit its applicability to the physical representations of the metaphor itself. In the ancient context, removal of clothing plays an important role in ritualistic transformation. As we see in Pliny's excerpt, clothing is recognised as a marker of civilisation, one that must be cast off before the nonhuman animal form can be assumed. Philolaus' notion of the four principles can also be applied here: when subverting the movement between principal forms (from plant to animal to man), there is a process outlined and established by the ritual components described by Pliny. Philolaus' notion of limiter and unlimited affects the way in which each ritual component is viewed in the broad context of transformation. In this context, I interpret the unlimited as the conceptual core of the thing itself, and the limiter as the form or definition it takes.

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[439] Derrida, *The Animal That Therefore I Am,* 5.

Thus, the Arcadian werewolf traverses the hierarchy: beginning at the head, the skull that "[contains] the origin of man,"[440] he recognises the core component of his capacity as the werewolf, the intangible notion of transformation that has taken the form of his human self (the unlimited). He removes the limiter, the clothing, and swims across the marsh. While he may sacrifice the head, which Philolaus calls "the set of reason", he maintains the other principles, most importantly that of the heart, which contains "the soul or life," which Philolaus aligns with the animal. The passage through water is the ultimate expression of regression: as Schluderer explains, a key part of the framework involved the "additional features emerging with each new compound."[441] The subversive movement through the hierarchy, reaching back to the previous compound, occurs the moment before transformation. A meeting of unlimited elements (transformation/water) affects the transformation of form. Using Philolaus' philosophy to discuss werewolf transformation may be considered a bit beyond the typical employment of ancient philosophies, but what it provides is a way of thinking that avoids falling back into the dichotomy of the werewolf as part animal, part man, and instead frames it as a continuance. The form might follow along with the hierarchy established by Philolaus, but it contains recognition of complexity beneath the skin.

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[440] Huffman, *Philolaus of Croton,* 307.

[441] Schluderer, "Cosmic, Animal and Human Becomings," 217.

Pausanias is the latest text[442] that I will consult on the topic of the werewolf in antiquity. Little is known about the author himself (there is no source on his life other than his own writing),[443] although his text is constructed as a first-hand travel account. His preoccupation with ancient rituals lends itself to a historical-tour type text, giving depth to the passages that explore ancient sites now lost to us – his text did not, however, gain popularity until some 350 years after his death,[444] which implies his style was not necessarily admired by his intended audience. His text, *Description of Greece,* written around 150 CE, contextualises Pliny's account of the practices themselves. The ethnographic text, which is told in ten books separated into specific areas of Greece, refers to information regarding lycanthropic transformation that bears resemblance to Pliny's account. The commonalities between the two main ancient sources of this chapter suggest that the material recounted by the two authors is, at their point of writing, commonly known information on the cult and its practices. This suggests that there is either a common cultural source, or that Pausanias himself heavily consulted Pliny's version of events in order to build his historical picture of the area. On the topic of transformation, Pausanias tells us that,

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[442] Given the uncertainty that remains around the dating of certain texts, this is an estimate.

[443] Christian Habicht, *Pausanias' Guide to Ancient Greece* (Berkeley, Los Angeles: University of California Press, 1998), 9.

[444] Habicht, *Pausanias' Guide to Ancient Greece*, 1.

> ἐν δὲ τῷ παντὶ αἰῶνι πολλὰ μὲν πάλαι συμβάντα, τὰ δὲ καὶ ἔτι γινόμενα ἄπιστα εἶναι πεποιήκασιν ἐς τοὺς πολλοὺς οἱ τοῖς ἀληθέσιν ἐποικοδομοῦντες ἐψευσμένα. λέγουσι γὰρ δὴ ὡς Λυκάονος ὕστερον ἀεί τις ἐξ ἀνθρώπου λύκος γίνοιτο ἐπὶ τῇ θυσίᾳ τοῦ Λυκαίου Διός, γίνοιτο δὲ οὐκ ἐς ἅπαντα τὸν βίον: ὀπότε δὲ εἴη λύκος, εἰ μὲν κρεῶν ἀπόσχοιτο ἀνθρωπίνων, ὕστερον ἔτει δεκάτῳ φασὶν αὐτὸν αὖθις ἄνθρωπον ἐκ λύκου γίνεσθαι, γευσάμενον δὲ ἐς ἀεὶ μένειν θηρίον.[445]
>
> All through the ages, many events that have occurred in the past, and even some that occur today, have been generally discredited because of the lies built up on a foundation of fact. It is said, for instance, that ever since the time of Lycaon a man has changed into a wolf at the sacrifice to Lycaean Zeus, but that the change is not for life; if, when he is a wolf, he abstains from human flesh, after nine years he becomes a man again, but if he tastes human flesh he remains a beast forever.[446]

One interesting divergence from Pliny's account comes in the form of an anecdotal episode that connects Lycaon to the mythical king of Athens, Cecrops. Pausanias

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[445] Pausanias, *Pausaniae Graeciae descriptio* (3 vol), edited by Friedrich Spiro (Leipzig: Teubner, 1903).

[446] Pausanias, *Description of Greece*, 8.2.6.

compares the ritual sacrifice habits of the two figures; while Cecrops refuses to sacrifice anything living, and instead burns traditional Athenian cakes on the altar:

> Λυκάων δὲ ἐπὶ τὸν βωμὸν τοῦ Λυκαίου Διὸς βρέφος ἤνεγκεν ἀνθρώπου καὶ ἔθυσε τὸ βρέφος καὶ ἔσπεισεν ἐπὶ τοῦ βωμοῦ τὸ αἷμα, καὶ αὐτὸν αὐτίκα ἐπὶ τῇ θυσίᾳ γενέσθαι λύκον φασὶν ἀντὶ ἀνθρώπου.[447]

> Lycaon brought a human baby to the altar of Lycaean Zeus, and sacrificed it, pouring out its blood upon the altar, and according to the legend immediately after the sacrifice he was changed from a man to a wolf.[448]

This comparison leads into Pausanias' very limited account of the ritual rites of the Arcadian cult. As with many of his predecessors, Pausanias expresses significant doubt as to the truth of the transformation process, and later in the passage, he relays his refusal to "pry into the details" of the ritual human sacrifice, although the implication that human sacrifice was a current practice when Pausanias himself visited the site remains in the text.[449] Instead, Pausanias insists that his audience "let them be as they

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[447] Pausanias, *Pausaniae Graeciae descriptio*, 8.2.6.

[448] Pausanias, *Description of Greece*, 8.2.3.

[449] Dennis D. Hughes, *Human Sacrifice in Ancient Greece* (London, New York: Routledge, 1991), 97.

are and were from the beginning."[450] This lack of information implies that, even in the extended period between Pliny and Pausanias' texts, rumours of human sacrifice remained prolific. Like Pliny, Pausanias adds to the broader cultural perspective of the various facets of the cult's lived experience. There is information on the geographical location: Pausanias believed that no humans were allowed to enter the precinct of Lycaean Zeus, and "if anyone takes no notice of the rule and enters, he must inevitably live no longer than a year."[451] Following this, it was said that no man or beast "casts a shadow" within the precinct, regardless of the time of year. The secrecy surrounding the cult and practices is a common occurrence within the sources that discuss transformation, and it is the driving motivation behind the reference to the cult found in Lycophron's *Alexandra.*

Alexandra (sometimes titled *Cassandra,* after the subject) details a prophecy attributed to Cassandra, the prophet cursed by Apollo who participates in the Trojan War saga of Greek myth. The text itself is formatted in a unique manner: Christophe Cusset identifies "the text of the *Alexandra* [as] simply a long monologue delivered by a single character, the anonymous guardian of Cassandra, who appears as a messenger."[452] The messenger plays an important role in the tragedy genre of ancient poetry, but the extent to which

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[450] Pausanias, *Description of Greece*, 8.38.7.

[451] Pausanias, *Description of Greece*, 8.38.6.

[452] Christophe Cusset, "Tragic Elements in Lycophron's 'Alexandra'", *Hermathena* 173/174 (2002/2003): 139.

Cassandra is removed (but remains the subject) is an uncommon feature of ancient works.[453] The work is considered one of the most obscure and dense texts of the ancient Greco-Roman canon. Simon Hornblower identifies key elements that contributed to its largely unknown status in the contemporary era, with a focus on its "disputed date; uncertain authorship; resistance to generic categorization; cryptic language."[454] Scholars Charles McNelis and Alexander Sens note that "roughly a sixth of its individual words appear nowhere else in extant literature," and that "the stories to which the prophecy refers are quite often highly obscure, or present familiar material in unusual ways."[455]

When Lycophron makes his reference to the transformation of men associated with the werewolf cult, he does so in a manner that maintains both the air of secrecy that is embedded within the other ancient sources, and the obscurity that runs through the

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[453] Alexander Sens, "(S.) Hornblower Ed. *Lycophron, Alexandra: Greek Text, Translation, Commentary and Introduction*. Oxford: Oxford University Press, 2015. Pp. Xxi 617. £120. 9780199576708." *The Journal of Hellenic Studies* 137 (2017): 234.

[454] Simon Hornblower, *Lykophron,* Alexandra*: Greek Text, Translation, Commentary, & Introduction* (Oxford: Oxford University Press, 2015), 2. This commentary is one of the only available in English at the time of writing this thesis. It is currently under a backorder, and as far as I am able to discover, will not be reprinted until 2023, so I have employed small sections that were available through online previews.

[455] Charles McNelis and Alexander Sens, *The Alexandra of Lycophron: A Literary Study* (Oxford: Oxford University Press, 2016), 8.

entire text. The transformation relates to a man, the second of five to journey "to the Horned Isle of Wasps":

> Ὁ δεύτερος δὲ νῆσον ἀγρότης μολών,
>
> χερσαῖος αὐτόδαιτος ἐγγόνων δρυὸς
>
> λυκαινομόρφων Νυκτίμου κρεανόμων,
>
> τῶν πρόσθε μήνης φηγίνων πύρνων ὀχὴν
>
> σπληδῷ κατ᾽ ἄκρον χεῖμα θαλψάντων πυρός,
>
> χαλκωρυχήσει καὶ τὸν ἐκ βόθρου σπάσει
>
> βῶλον, δικέλλῃ πᾶν μεταλλεύων γνύθος.[456]
>
> The second, a hunter, comes to the island,
>
> a landsman, earth-nourished, one of the sons of the oak,
>
> who took the shape of wolves after they cut Nyktimos
>
> to pieces;
>
> They were older than the moon, and warmed their food of

[456] Lycophron, *Alexandra*, edited by A. W. Mair (London: William Heinemann, 1921).

acorn-mast

in the ashes of their fires at the dead of winter.[457]

The werewolf transformation in this text is much more embedded in the natural environment. There is a sense of depth about Lycophron's text, an emphasis on ties between subject and land, and much of the transformed figure is tied to landscape. Lycophron's werewolf is "earth-nourished," but retains his link to the mythical material on Lycaon through the reference to Nyktimos. According to several sources, including Pausanias himself, Nyktimos is the youngest, or eldest, son of Lycaon. Apollodorus claims that Nyktimos (Nyctimus) is the youngest and only survivor of Zeus' wrath, saved at the last moment by Gaia herself.[458] Pausanias instead suggests Nyktimos is the eldest son, which solves the issue of inheritance of Lycaon's titles, after the punishment and transformation of the king. Lycophron does not mention lineage, although he casts Nyktimos as the human sacrifice that affects the transformation itself.

Lycophron also uses two phrases to indicate an important aspect of the Arcadian population itself. "Sons of the oak," is a direct reference to what Carl A. P. Ruck refers to as the "implied primordial origin in pre-civilized times."[459] Herodotus claims that the

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[457] Hornblower, *Lycophron,* Alexandra, 479-485.

[458] Apollodorus, *The Library,* 3.8.1-2.

[459] Carl A. P. Ruck, "The Wild and the Cultivated: Wine in Euripides' *Bacchae*," *Journal of Ethnopharmacology* 5 (1982): 253.

Arcadians are indigenous to their region,[460] old enough to be considered "pre-Indo-European people."[461] This is also the implication of "they were older than the moon," which potentially designates the Arcadians as extant in their region before the importation of a moon deity. Hornblower provides a summary of this phrase and its use in various contemporary and ancient sources and indicates that it was a popular conception of the Arcadian population.

A final story is recounted in the material on the Arcadian cult as relayed by Pliny and Pausanias: the story of Damarchus (sometimes referred to as Demaenetus) the Olympic victor who unites the worship of Zeus in two distinct locations. Pliny and Pausanias both recount variations of the Damarchus myth and establish several key aspects of his story. Whether Damarchus was a member of the cult itself is unknown, but he was said to have come from Parrhasia, another term for Arcadia. He participated in a ritual sacrifice, and upon tasting the human flesh of a young boy that had been mixed in with the other sacrificial meats, he transformed into a wolf.[462] Pausanias states that Damarchus spent nine years as a wolf, and Pliny suggests ten years, a problematic element of the sources, which Daniel Ogden explores in depth. Ogden highlights several issues with the story of Damarchus, including the contradictory rites that are described when Damarchus' story

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[460] Herodotus, *The Histories*, 8.73.

[461] Ruck, "The Wild and the Cultivated," 253.

[462] In Pliny's *The Natural History*, the story is found at 8.34; in Pausanias' *Description of Greece,* the story is recounted at 6.8.2.

is introduced into the ancient sources. The individual identification of Damarchus and his experiences of the ritual transformation would indicate that this is not the normal procedure and therefore the description cannot apply to the broader ritual practices (i.e., the cannibalistic elements) and the extensive period of transformation does not align with what is known about the "marginalization-of-youth rite of passage," practiced in Greece.[463] Instead, it appears more likely that there are two distinct rituals described in the ancient sources, one of human sacrifice, and one of transformation. Ogden suggests that the problem of the extended time period spent as a wolf, the nine-year period that is included in Damarchus' story, is an aspect of the Arcadian rite, but misquoted in relation to Damarchus.[464] What is consistent, however, is that both Pliny and Pausanias agree that after returning to human form, Damarchus went on to win the Olympic event of boxing. According to Pausanias, Damarchus' statue stood at Olympia, declaring his victory, although no mention of his werewolf transformation is included in the dedication.[465]

The statue of Damarchus at Olympia, according to Pausanias' account of the site, bridges the two locations in terms of their relevance to this particular story. Both function as significant sites to the worship of Zeus in ancient Greece. Scholarship has forged a

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[463] Ogden, *The Werewolf in the Ancient World,* 183.

[464] Ogden, *The Werewolf in the Ancient World*, 192-3.

[465] Pausanias, *Description of Greece*, 6.8.2.

connection between the two in recent years: the initial reports of archaeological works at Mount Lykaion conceived a goal of discovering similarities between findings at the site and what has been discovered at Olympia.[466] David Romano and Mary E. Voyatzis's findings on the Mount Lykaion site indicate the following:

> […] ritual activity was occurring at the ash altar on Mt. Lykaion centuries before it began at Olympia, which lies only 22 miles away. Given the similarities between these two sites – both were sacred to Zeus, both had distinctive ash altars, and both held athletic contests – the relationship of the two sanctuaries needs to be further explored.[467]

Therefore, there are details to be learned from Olympia that provide deeper understandings of the Arcadian practices regarding the connection between these practical aspects of worship and the relationship with animals as representative of divine association.

The site at Olympia has an unusual element unique among the archaeological findings discovered throughout years of excavations: there are an unprecedented number of small animal figurines (mainly cows/bulls and horses), the largest collection found at a

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[466] David Gilman Romano and Mary E. Voyatzis, "Mt Lykaion Excavation and Survey Project, Part 1: The Upper Sanctuary," *Hesperia: The Journal of the American School of Classical Studies at Athens* 83, no. 4 (2014): 573-575.

[467] Romano and Voyatzis, "Mt. Lykaion Excavation and Survey Project, Part 1," 631.

singular sanctuary.[468] The prevalence of the figurines has prompted questions, not just of their significance, but their specific relevance to the site at Olympia. The figurines date from the Geometric period, around 900-700 BCE, a significant time before the origin of the Olympic Games, and not likely related to the oracle of Zeus.[469]

Patay-Hovráth suggests an interesting perspective on the bovine figurines and their dedication at the eventual site of Zeus' worship. The characteristic features of the figures, when contrasted with examples found elsewhere in Greece, suggests that "the bovine figurines found at Olympia […] do not actually depict domesticates." Instead, Patay-Hovráth offers the following conclusion: "It is possible that the cows represented were not genuine wild animals, but feral ones, i.e., domesticated bulls and cows which escaped and continued living in the wild for centuries."[470] It has been clear from the outset of this thesis that, while anti-binary interpretation is the key to unpacking the potential of the werewolf, there remains a push and pull between domestication and wildness, one that echoes throughout the ancient sources. The value of these feral animals at a site of such importance to Zeus, and the brutal wild of the Arcadian cult that worships the same powerful figure, tell us that these dynamics were important to the ancient cultures that employed them. Damarchus' story is an indication of such

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[468] András Patay-Horváth, "Greek Geometric Animal Figurines and the Origins of the Ancient Olympic Games," *Arts* 9, Issue 1 (2020): 2.

[469] Patay-Horváth, "Greek Geometric Animal Figurines," 4.

[470] Patay-Horváth, "Greek Geometric Animal Figurines," 9.

importance – at a juncture between the Arcadian wilds and Olympic sanctuary, Damarchus' transformation explores the weight of the complexity that lies within the compounds of humanity and explains why the werewolf is more than just a representation of human/animal.

Deleuze's Wolf Pack

There is no circumstance in which the entirety of Deleuzian theory (inclusive of his solo ventures as well as his work with Guattari) can be explained, understood, and applied to a singular example of an ancient concept. Academic work on Deleuze always begins with a caveat of sorts, such as: "the scope of these innovations makes the work particularly difficult and dense,"[471] from James Williams; a note on the "difficulty and seemingly abstract nature of Deleuze's work,"[472] in Claire Colebrook's text; and Sabrina Achilles' identification of the root cause of "the difficulty and frustration of Deleuze and Guattari's philosophy," as "the specialized vocabulary introduced and tested experimentally through a quantity of books."[473] It is in part this difficulty in understanding Deleuzian modes of thinking that presents a parallel to the werewolf figure. These arcane connections between subject and theory bring about the manner in which the anti-

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[471] James Williams, *Gilles Deleuze's* Difference and Repetition*: A Critical Introduction and Guide*, 2nd ed. (Edinburgh: Edinburgh University Press, 2003), 4.

[472] Claire Colebrook, *Understanding Deleuze* (London and New York: Routledge, 2020), xii.

[473] Sabrina Achilles, *Literature, Ethics, and Aesthetics: Applied Deleuze and Guattari* (New York: Palgrave Macmillan, 2012), xi.

binary werewolf is accessible. For the purposes of this chapter, I will be isolating aspect of Deleuze's works, as well as scholarly approaches to his works, in order to establish the concept of the Deleuzian Wolf Pack: a framework for interpretation of the contemporary werewolf pack and its role in both limiting and expanding the individualism of the werewolf figure. In attempting to maintain continuity, I will provide the working definitions of 'becoming' and 'multiplicity' to which this project adheres, in order to clearly define how they can be applied to both the individual werewolf and the werewolf pack structure.[474]

Becoming is an inheritance from philosophers to whom Deleuze responded early in his career, most notably the work of Friedrich Nietzsche. Cliff Stagoll describes Deleuze's notion of becoming not as "a product, final or interim"; instead, he writes: "becoming is the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state."[475] Becoming recognises the inherent capacity of beings to be "conceived as a constantly changing assemblage for forces."[476] In *Negotiations*, Deleuze's expansion of the concept relates to how becoming is viewed in

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[474] While the density of Deleuze and Guattari's writings does not readily lend itself to straightforward definitions, I have, where possible, taken Deleuze and Guattari's own words to build a working understanding, and where these may cloud the issue, I have turned to other scholars to break down the concept.

[475] Cliff Stagoll, "Becoming," *The Deleuze Dictionary*, edited by Adrian Parr (Edinburgh: Edinburgh University Press, 2010), 26. .

[476] Stagoll. "Becoming," 22.

relation to history: "history amounts only to the set of preconditions, however recent, that one leaves behind in order to 'become', that is, to create something new."[477]

In *Dialogues*, Deleuze frames the becoming of a thing in terms of the allied relationship it shares with nomads and nomadic thinkers. "Nomads are always in the middle,"[478] Deleuze claims, drawing the nomadic figure into the juncture between wilderness and empire – like the geometric figures of Olympia, centred on the continuum between wild and domestic. Deleuze aligns these in-between figures, the nomads, with becoming: "The nomads have neither past nor future, they only have becomings," and in this he identifies animal-becoming as a key signature of the nomad.[479] Deleuze follows the nomads through his philosophical heritage, calling on Nietzche and Franz Kafka to establish the nomads as a power outside the State, and quotes Kleist to draw the nomads into their ancient context: "Kleist: 'The Amazons arrive and the Greeks and the Trojans, the two elements of the States, each believe that they come as allies but they pass between the two and, along the whole length of their passage, they overthrow both on the line of flight.'"[480] This is the foundation for the claim, attributed to Guattari, that:

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[477] Deleuze, *Negotiations*, 171.

[478] Deleuze, *Dialogues*, 31.

[479] Deleuze, *Dialogues*, 31.

[480] Deleuze, *Dialogues,* 31.

> […] the nomads invented the war-machine. Which implies that the States don't have one, and that the power of the state was founded on something else. It was an immensely important task for States to try to appropriate the war-machine by making it into a military institution or an army, in order to turn it against the nomads.[481]

We can see this struggle between nomads and States echoed in the cultural circumstances surrounding the werewolf of the first chapter.

The Neurians are cast as sorcerers, their ritual practice associated with cannibal feasts and brutal war tactics. They are contrasted to the Myrmidons, who claim the wolfish as warlike, and are valued under the protection of the State, but brutalised in their own way. The same system conflict affects the sources concerning the Arcadians, which twists Damarchus into a midway point between the nomadic structure of his origins within the cult, and the ultimate representation of State in his role in the Olympic Games. Deleuze recognises the underlying issue in the State's drafting of the war-machine, which lacks the required connection with groups that exist beyond the State male-dominated hierarchy: "This [nomadic] original organization implies relationships with women, plants, animals and metals which are very different from those which are codified in a State."[482] The culture that creates the werewolf from pieces of a world both

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[481] Deleuze, *Dialogues*, 31.

[482] Deleuze, *Dialogues*, 32.

known and unknown must value the pieces that it is made of, in order to value the thing itself. The State sees value in the institutionalised war, but knows that in pitting the barbarian against civilisation, creating that first human/animal binary structure, the wolfish Myrmidons have no place in life beyond the war institution. Where the State cannot recognise the complex compound, and sees only the animal and the human, the nomad sees multiplicities and the possibility of becoming, of transformation as a factor in the building of a figure, not a method of revealing 'true self':

> To make thought a nomadic power is not necessarily to move, but it is to shake the model of the state apparatus, the idol or image which weighs down thought, the monster squatting on it. To give thought an absolute speed, a war-machine, a geography and all these becomings or these paths which criss-cross a steppe.[483]

Elsewhere in his works, Deleuze proposes that "multiplicity must not designate a combination of the many and the one, but rather an organisation belonging to the many as such, which has no need whatsoever of unity in order to form a system."[484] The lack of unity (as we would understand it) in the concept of multiplicity is, in part, why the werewolf is often defined in binary terms. However, Deleuze and Guattari's use of wolves in their exploration of multiplicity suggest that the wolf is an intrinsic part of

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[483] Deleuze, *Dialogues,* 31-32.

[484] Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton (New York: Columbia University Press, 1994), 182.

becoming, which rests along the same philosophical digressions. In the second chapter of *A Thousand Plateaus*, Deleuze and Guattari pose a question to Franny: "Would you like to be a wolf?" Franny responds:

> How stupid, you can't be one wolf, you're always eight or nine, six or seven. Not six or seven wolves all by yourself all at once, but one wolf among others, with five or six others. In becoming-wolf, the important thing is the position of the mass, and above all the position of the subject itself in relation to the pack or wolf-multiplicity: how the subject joins or does not join the pack, how far away it stays, how it does or does not hold to the multiplicity.[485]

Deleuze and Guattari are under no illusion when it comes to transformation myths: "don't think for a minute that it has to do with believing oneself a wolf, representing oneself as a wolf." Even as they dismiss the idea, scholars have still brought elements of metamorphic folklore to bear upon their frameworks and philosophies. Jing Yin, in "Becoming-Animal: Becoming-Wolf in *Wolf Totem*," interrogates the metaphoric aspect of becoming that facilitates a destruction of the human/animal binary: "Becoming-wolf is an example of what Deleuze (and Guattari) call 'the line of flight', which aims to

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[485] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* translated by Brian Massumi (London: Continuum, 2004), 32.

deterritorialise the binary opposition of man/animal."[486] Ying establishes the fault line between the 'molar' wolf, the wolf as shaped by folkloric culture and mythical material, "constructed by human beings to describe what we do not want to include under the category of 'Man'," [487] and the 'molecular' wolf, which are "not defined by the form, organs or functions, but by different points of intensity or thresholds."[488] The molecular wolf is the key to understanding 'becoming-wolf'.

Equating metamorphosis with becoming does raise questions as to the inherent physicality of (even fictional) werewolf transformation, but as discussed earlier in this thesis, becoming-animal itself is a process that recognises animality within the human form. This does not inherently negate the belief in physical transformation, nor the reality of our very unchanging human bodies. It simply reminds us that physical transformation is not the most important aspect of the werewolf story, and the literary metamorphic process simultaneously defines the true lack of boundaries that exist within the binary opposition of human and animal. Jing Yin's claim that "in order to construct the image of 'man', animals, like flesh, have to be excluded from 'humanity' to become, or to be more exact, to be constructed as, the 'other' which human beings must

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[486] Jing Yin, "Becoming-Animal: Becoming-Wolf in Wolf Totem," *Deleuze Studies* 7, no. 3 (2013): 338-9.

[487] Yin, "Becoming-Animal," 332.

[488] Yin, "Becoming-Animal," 335.

overcome,"[489] is the key to subverting binary forms of definition. It answers the binary werewolf, the Cartesian werewolf, the one that is two-beings-in-one, with the conditions that separated the two in the first instance. Following the pattern first discussed in chapter 1, Yin identifies the exclusionary method of definition: 'X versus Non-X' such as Edith Hall explored in *Inventing the Barbarian.* Exclusionary definitions inevitably form binary distinctions: it is the identification of what man is not that justifies placing boundaries on what animal is.

However, Deleuze and Guattari's work lends itself to a deeper analysis of the way one can approach, interpret, and identify important aspects of the werewolf's connections to its wider universe. In the face of the individual figure, we must consider an essential aspect of the werewolf narrative: the Wolf Pack, the one that is always six or seven wolves, never a single one. When interpreting the werewolf pack as a multiplicity, formed of elements represented by human and animal (and hum*an*imal) qualities and behaviours, it is important to focus on these micro elements, as opposed to the werewolf figures themselves.

What I propose is a reading of the contemporary werewolf pack as nomadic in structure and in purpose, and from this, identifying the anti-binary werewolf as inherently nomadic. This does not define the werewolf as an opposition to the State, but as the

[489] Yin, "Becoming-Animal," 333.

embodiment of 'in between the city and the forest'[490] that draws together tendrils of civilisation and wilderness, but as a distinct and separate and whole form on their own. It also does not negate the anti-binary nature of the werewolf proposed in this thesis, after all, there is more than one pathway between realms of domesticity and wildness, and the in-between is a place all on its own. There is no sliding scale of 'this much wild' or 'that much logic' to which the werewolf must ascribe. Instead, we find the werewolf pack scattered across the space in-between, plot points that show the inherent diversity of the werewolf and the characteristics therein, and the graduations of humanity that are explored in the process of finding yourself between the city and the forest. In the city, the State-sanctioned werewolf can only be a binary creature, one that is in constant conflict with its 'inner beast' and must succumb to the monster that the State declares it to be. This affects and is affected by the image of the molar wolf. In the forest, there are molecular wolves, ones that know their environment and are at ease with traversing it. The werewolf pack of modern fiction, as will be established in the case studies later in the chapter, remains between the city and the forest, and emphasises a familial structure that is, in itself, a multiplicity, a system without unity, and finds both ease and discomfort in the space between the two realms.

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[490] Deleuze, *Dialogues*, 31. As of this point, I will be using this phrase as a touchstone reference to Deleuzian philosophy, and its further connections to other philosophers and theoreticians.

The politics of *versipellis*

An interesting cultural connection made by Pliny in his text comes from the use of the term *versipellis*, which is commonly translated as 'skin-changer'. The cultural implications of the existence of such an insult are an interesting addition to a layered historical relevance. In his 1855 commentary, John Bostock suggests to us that the word:

> …literally means "changing the skin;" it was applied by some ancient medical writers to a peculiar form of insanity, where the patient conceives himself changed into a wolf, and named λυκανθρώπια, "lycanthropy." The word appears to have been in common use among the Romans, and to have been applied by them to any one who had undergone a remarkable change in his character and habits; in this sense it is used by Plautus, Amphitryon, Prol. 1. 123, and Bacchides, A. iv. sc. 4, 1. 12.—B.[491]

Pliny follows the introduction of the term with the contextual evidence of its use "as a common form of imprecation." He locates the origins of the term in the account of the Arcadian rituals of lycanthropy apparently recorded by a Greek author by the name of Euanthes, whose work is either misquoted or lost to the contemporary age.[492]

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[491] John Bostock, *The Natural History*, 8.34, n. 4.

[492] Discussed above in the section on Pliny the Elder's literary contributions.

What does an insult such as 'skin-changer' suggest of the ancient cultures that employed it? Monstrous races, as explored in chapter 1, held great sway over both the Greek and Roman audiences. There is a definitive mythical influence on such a colloquialism. It does establish that, at the point of Pliny's writing, there is cultural context enough to link this broad concept to an inherently negative association. We can interpret it easily in contemporary times, with the benefit of the Medieval and Early Modern interpretations that condemned men as criminals for the act of *changing their skin* – numbers are tricky to determine, but it is estimated that some several hundred men were accused of lycanthropy across the peak witchcraft periods.[493]

Bostock's note that the term was employed in medical texts may be referencing *De Lycanthropia*, a fragment of a larger medical text written by Marcellus Sidetes (2nd century CE), who was the first medical writer to couch lycanthropy in terms of illness, as mentioned in the first chapter. His larger text is lost to history: only two fragments survive as quotes in other texts. Marcellus Sidetes began the long medicalisation of lycanthropy and was considered an authority by the sixteenth- and seventeenth-century writers who condemned lycanthropic fantasy as either drug-induced madness or black magic.[494] The inclusion of *versipellis* in such a colloquial context speaks to a widespread

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[493] Willem de Blécourt, "The Differentiated Werewolf: An Introduction to Cluster Methodology," *Werewolf Histories* (Hampshire: Palgrave Macmillian, 2015), 10.

[494] Frida G. Surawicz and Richard Banta, "Lycanthropy Revisited," *Canadian Psychiatric Association Journal*, 20 (1975): 537-538.

belief in potential transformation, which is what stands starkly at the forefront of Pliny's work. Shapeshifting itself – whether tied to the discarding of a 'skin' in such a way – is not commonplace among the mortal characters of the Greek and Latin mythic corpus. Movement between forms, even in the literary tradition, was often limited to divine characters: the Olympic pantheon and their Roman counterparts exhibited movement between forms in a great many ways.

The concept of *versipellis* has an overt (and sometimes very graphic) legacy in modern werewolf adaptations. In fact, the concept has enjoyed an immense popularity in film and television media since some of the earliest examples of werewolves on screen. Some key characterisations that explore the potential of literally changing the skin include *The Company of Wolves* (1984),[495] *Trick 'R Treat* (2007),[496] *Van Helsing* (2009),[497] and the television series *Hemlock Grove* (2013-2017).[498] While earlier adaptations, such as that in *The Company of Wolves,* often involve the characteristic to explore the special effects technology available at the time, it elevates a visual transformation scene to a great extent and provides a metaphorical window into the werewolf character in a contextually appropriate manner. In the 2004 film adaptation of *Van Helsing*, the werewolf characters literally rip the skin from their bodies during transformation,

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[495] Neil Jordan, dir. "The Company of Wolves," (United Kingdom: ITC Entertainment, 1984).

[496] Michael Dougherty, dir. "Trick 'R Treat," (United States: Warner Bros., 2007/2009).

[497] Stephen Sommers, dir. "Van Helsing," (United States: Universal Pictures, 2004).

[498] Brian McGreevy, *Hemlock Grove*, (United States: Netflix, 2013-2015).

revealing the wolf beneath. This process is repeated when the werewolf is removed from the light of the full moon, tearing fur and skin from the body again until the human is revealed once more. Questions abound from this interpretation: how many layers might be hiding beneath the skin that they wear?

'Skin-changer' also calls attention to a later tradition, one that has limited roots in antiquity, but grew in popularity post-classics: the wolfskin. Ogden's exploration of the tradition begins with an analysis of the werewolf as "human carapace around a wolf core,"[499] of which, Ogden concludes: "the werewolf's default form is that of a man rather than a wolf."[500] Ogden provides a collection of ancient sources that highlight the removal of clothes as a precursor to the werewolf transformation, including the sources on the Arcadian transformation rites, suggesting a continued underlying narrative that surrounds the use of the wolfskin. The concept is significantly more widespread in later examples, where the bridging narrative suggests the recovery of clothes is the means of regaining humanity, often used as a plot device to either trap or reveal a lover. Of the many examples to name, Ogden notes the twelfth-century werewolf poems, *Bisclavret* and *Melion,* as examples of the later rise in popularity.[501] In *Bisclavret*, the French baron for whom the poem is named reveals to his wife that he is a werewolf but must reclaim

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[499] Ogden, *The Werewolf in the Ancient World,* 82.

[500] Ogden, *The Werewolf in the Ancient World,* 92.

[501] Ogden, *The Werewolf in the Ancient World,* 84.

his clothing in order to return to human form. The wife betrays her husband and convinces a knight to steal his clothing so that his form cannot be recovered.[502] The eventual use of the wolfskin in early modern Europe, especially in the context of the witchcraft trials, is well documented: in the famous case of Jean Grenier, a feral child discovered in 1603, a wolfskin was apparently gifted to the boy, which he used to transform into a wolf and slaughter young girls, consuming their bodies after death.[503] The use of wolfskins to specifically indicate transformation (or the intention to do so) prompts another avenue of interpretation of the 'skin-changer' title (or insult). Wolfskins denote a sense of choice, of free will within the margins of transformative abilities. To place a wolfskin around one's shoulders is to accept the consequences of metamorphosis – even those that end in the brutal and bloody murder of the love interest. The wolfskin is, inevitably, a tool of the State, designed to hide the human beneath the wolf, to employ the molar wolf as a weapon.

Once again, the werewolf proves itself prone to connection to the conceptual multiplicities, even in an overtly physical sense. While it is probable that Deleuze and Guattari never expected such a physical interpretation of their theories (let us recall their claim that it is 'not about imagining oneself a wolf') it remains an important aspect of the contemporary werewolf, and is relevant to these smaller conversations about the

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[502] Marie de France, *Bisclavret,* 50.

[503] Baring-Gould, *The Book of Werewolves,* 50-51.

characteristic makeup of the figure itself. What is clear from the contemporary interpretation of the werewolf figure is the ongoing effect that the classical material (including Pliny and Pausanias' cultural explorations as well as Aesop's early characterisations) wields over the evolution of the molar wolf. In turn, the molar wolf exerts its own influence over the werewolf transformation of the modern era, building on the savage, brutal, and bloody description that gave the Myrmidon's their edge to align the modern werewolf with the same characteristics. Interpreting the ancient werewolf through Deleuze and Guattari's anti-binary lens, and with the specific intention of deconstructing the human/animal boundary, reveals the use of the molar wolf and prompts contemporary adaptations to move closer to the forest, closer to the molecular wolf.

Pack mentality: modern examples

In the following contemporary case study, I employ Deleuzian thought, ancient perspectives, and critical posthumanism to map the various theoretical contaminations of the werewolf and the building of the werewolf pack. Many contemporary adaptations (whether unknowingly or not) structure the werewolf pack as nomadic, the werewolf as following Philolaus' hierarchical transformation, as intrinsically and overwhelmingly Deleuzian. The system without unity is a key component of the contemporary werewolf pack, allowing conflict to blossom within the narrative of the story, but maintaining a sense of cohesion that is implicit in the werewolf pack. The pack thus acts as an organic

being in and of itself, each figure acting as a distinct but connected part of the whole, taking their metaphorical place between the city and the forest.

Mike Bockoven's 2018 novel, *Pack*,[504] explores the historical and contextual events involving the Rhodes family and their hereditary werewolf traits in the town of Cherry, Nebraska. The narrative centres around Dave Rhodes and his son, Dave Jr (also called Dilly), and explores the contemporary element of packs and the structure associated with the familial aspects of the werewolf traditions. Many of the elements of the werewolf transformation – ritualised for the purpose of sharing the first transformation of the youngest member of the pack – recall specific aspects of the ancient texts concerned with the practices of the cult of Lycaean Zeus. The events of the novel provide settings and characters which are comparable to the ancient sources, including the first transformation of the character Dilly, or Dave Rhodes Jr.

The novel instigates the werewolf metamorphosis by outlining the 'steps' of the ritual transformation event, and each step heralds a reference, whether knowingly or not, to the practice described by Pliny and Pausanias, and a metaphorical reference to Philolaus' complex compounds. These ritual elements begin before the transformation takes place, giving a contemporary setting to Pliny's acknowledgement of the pre-transformation lottery in which the subject of metamorphosis is chosen. In Bockoven's

[504] Mike Bockoven, *Pack* (New York: Talos Press, 2018).

text, the first step is: "You break bread."[505] While circumstances throughout the novel do not always conspire to provide a safe and timely setting in which the pack can share a meal in comfort, there is always a moment where food is shared among the pack members. In the moments before the final conflict of the narrative, during the planning for what is likely a failed rescue attempt, the protagonist is reminded of the ritual sharing of a meal, even without access to food: "Step one, you break bread. Even if there was nothing to eat. "Anybody want a mint?" Dave asked."[506] The first step accomplishes the familial boundaries of the pack itself, invoking the comfort and closeness required to establish trust between members – an essential aspect when considering the vulnerability that accompanies the transformation itself. It also encourages a sense of celebration, linking the practice back to the Arcadian ritual. While it is no cannibal feast, there is still an undercurrent of sacrificial rites that is present in the sharing of food.

Bockoven's next step is the broader trajectory of the metamorphic elements: "Step two. You go back to nature."[507] For many examples of contemporary werewolf characters, the sensory onslaught of the modern world is a significant burden to heightened or enhanced senses – the werewolf is not made for the confines of the city. We see this in a wide range of contemporary media, such as the 2011 *Teen Wolf* television remake

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[505] Bockoven, *Pack*, 26.

[506] Bockoven, *Pack,* 234.

[507] Bockoven, *Pack*, 29.

discussed in chapter 2.[508] When coaching his son through the ritual steps of the transformation, Dave explains:

> It's so noisy you almost hear too much. You'll hear when we get there. You're not listening for any one thing, kid. What you're doing is taking in all the sounds and once you get the sounds, then you'll start taking in what makes the sounds and the smells and how everything feels.[509]

The focus on the natural world brings the senses into sharp relief. For Bockoven's werewolves, this enables the werewolves to achieves a state of oneness with their own animal instinct, recalling the imagery of the Arcadian ritual subject swimming across the marsh to achieve the werewolf transformation. It is a call to the molecular wolf, one that knows its natural environment, and an acknowledgement of the skill that the wolf needs to use the environment to his advantage. The Cherry pack uses the scents of nature to evoke memory, which is the next stage of achieving the emotional state necessary for transformation. For Dilly, this memory is one of all-consuming anger, which opens space for the next step: "Step three. You scratched."[510]

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[508] Werewolves with enhanced senses are influenced by the increasing popularity of superhero and superhuman narratives.

[509] Bockoven, *Pack*, 29.

[510] Bockoven, *Pack*, 31.

The transformation itself – called "scratching" by the members of the pack – is described in a manner that is almost Ovidian in nature. The narrative emphasises the discomfort involved in such a significant physical adaptation – each character must flail and throw themselves around to facilitate the change. Dilly's transformation is described from his perspective:

> It hurt. Dilly felt his spine shift in ways it never had before, not even close, and the pain that came with it was white hot and unrelenting, only subsiding when pain in his arms and legs took its place. It felt like his back was twisting and pulling muscle and cartilage with it in a sick, unnatural dance. He tried to scream but couldn't as his throat had taken an odd shape and the taste of blood, once in his head, was now very real and tangy as it flowed down his throat. He squeezed tears out of his eyes as his conscious mind shut down and his thoughts and memories left him, his last alert sensation being a strange stretching and tearing sensation accompanied by terrible popping sounds.[511]

In many different circumstances, the contemporary construction of werewolf narratives can help to fill gaps in the ancient literature when building an image of werewolf transformation. As discussed previously, the transformation itself is not a popular subject among the ancient authors; certainly, it is not described from the perspective of the subject in the Greco-Roman material. The painful nature of the transformation is, in

[511] Bockoven, *Pack*, 33.

some ways, to be expected: the physical difference between man and wolf requires some significant reshaping of the skeletal structure to fit one into the other. The metaphorical pain can also be explained by the critical analysis required to deconstruct this particular example of the human/animal boundary: one does not expect this process to be painless. However, how we interpret the pain on the part of the transformation subject is often still affected by the narrative elements of the Medieval and Early Modern periods, where the werewolf transformation was so often considered the work of the devil. In this way, the pain of transformation recalls that of childbirth, in a philosophical parallel to Eve's own transgression of established hierarchies. There is a creature birthed from this event, and the deconstruction of a boundary actively destroyed by transformation is a violation of a higher order in the overt Catholicism of Medieval and Early Modern influence. It is little wonder, given the various historical influences that would paint the werewolf as monstrous, that Dilly's resulting form is designed to evoke feelings of horror:

> The Young Wolf emerged from the dirt. Not a wolf, exactly, but long and hairy and lean and hungry, covered in hair and drooling, a creature unfamiliar by man but thousands of years old. The Young Wolf was big yet slightly fragile in his coiled and aggressive stance. Had the wolf stood on its hind legs it would be seven feet of children's nightmare, drooling and snarling and dripping blood.[512]

[512] Bockoven, *Pack*, 33.

Dilly's first transformation, while retaining the influence of the classical material through the process that makes references to ancient works, is still affected by the molar wolf.

The emphasis placed on pack and family structure throughout the text is complicated by the politics of the pack dynamic. The patriarch, Willie, is overtly brash and insulting towards his son, Dave Rhodes, and the interplay between the two characters – the two generations of pack leaders – is in part responsible for the troubles faced by the entire pack. Events are set into motion after one of the pack, Byron Matzen, admits that he intended to betray the pack to men who would imprison and torture the werewolves, represented by the primary antagonist of the novel, Mr. Stander. The play between the ancient/traditional – encapsulated by the historical representative, Conall Brennan, described while transformed as the Irish Wolf – and the contemporary/technological – Mr. Stander and the company he works for, Hartman Corp – drives the narrative forward. The pseudo-scientific narrative that insists that there are advances to be made from the genetic makeup of the werewolf and the resultant physical superiorities is a relatively well-used quantity of contemporary werewolf media (similarly, the threat of torture by faceless pharmacology goons is a well-explored threat in the superhuman film genre). In many instances, this threat works to strengthen the bonds of the pack, forming a connection that emphasises survival and protection from outside forces seeking scientific advancement in exchange for the enslavement and torture of a nonhuman species.

For the pack of Cherry, Nebraska, this threat is the trigger for the discovery of both the history of their species, and the broader extent of the existence of werewolves contained within their fictional universe. The aid provided by Conall hinges on their entrance into the wider werewolf community and delivers some much-needed clarity on the laws that govern the werewolf species. It also delivers several plot points that mark this novel as a divergence from some key aspects of werewolf folklore that are common to contemporary narratives, such as the element of the full moon, and the restriction of transformation to male members of the pack.

The Deleuzian heritage of the Cherry pack can be found in their interactions during liminal points of the narrative. These do not occur at the height of the conflict, although the skill and strategic use of physicality and mental capacity during the final showdown are a significant representation of becoming the molecular wolf. Instead, it comes to the fore when the characters participate in analysis of their own role in deconstructing the human/animal binary. There are three realms at play within the context of the *Pack* universe: the State, as represented by Mr Stander and Hartman Corp; the forest, as represented by Conall Brennan and the werewolves that form their own structured hierarchy; and the nomadic Cherry pack. The pack finds it cannot easily remove itself from the influence of the State, lest their intentions and movements become unknowable, and the danger they pose becomes unavoidable. Neither can it completely remove itself to the forest, for fear of losing its established identities as individual and

multiplistic. Instead, they rely on the in-between, the nomadic space, in which they function to their greatest advantage.

Multiplicities and subjugation

There is a conceptual interruption when we view the werewolf pack, both ancient and contemporary, through the lens of Deleuzian becoming and multiplicity: the hive mind. This is a consequence of the heightened connection that the structure of the werewolf pack promotes in contemporary narratives and solves many dualistic issues that Deleuze and his predecessors are concerned with deconstructing. However, the hive mind has its own historical narrative, influenced by biological, sociological, and literary developments in understanding how it might operate, and consequently experiences its own cultural reputation that lives beyond the werewolf.

The tradition created by the Arcadian sources is one of control over the body. Participation in the ritual is a direct choice of the families involved, and while the ancient sources remind us that the opportunity for transformation is provided by chance (if they are indeed chosen by lot, as Pliny suggests), there is no indication that this is a process that requires the coercing of its subject. This stands in direct opposition to the contemporary werewolf. It is a staple of modern werewolf fiction that the protagonist is bitten, scratched, or otherwise 'infected' without their knowledge, effectively removing any sense of power on behalf of the werewolf character. The removal of control that occurs during the first transformation often carries on

throughout the werewolf narrative: the protagonist experiences emotional instability (commonly in the form of rage), uncontrollable transformations, and the story is often carried by their unwilling and unknowing murder of a loved one (mostly in the form of their female love interest). This is, step by step, the narrative arc experienced by the titular character of the film *Van Helsing*; it is similar to the storyline of *An American Werewolf in London* (1981);[513] and there are commonalities in the werewolf storylines of television series *Teen Wolf* and *Shadowhunters* (2016-2019). Many more narratives can be brought forth as examples. These thematic connections coincide with the main motivation of the hive mind narrative – the loss of control.

There are several notable examples of the hive mind in media that have been developed and released within the last decade, each of which has had its own distinct impact on popular culture. Science-fiction television series like *Agents of S.H.I.E.L.D* (2013-2020)[514] and *Stranger Things* (2016-present)[515] have employed the hive mind as the basis for their villain characters. In these examples, the hive mind is characterised as a weapon, with a singular mind positioned as the ultimate power, capable of subjugating 'lesser' beings (in this case, humans). In both cases, the villain supplants the will of the human mind with its own, with varying degrees of success. In *Agents of S.H.I.E.L.D*, the character

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[513] John Landis, *An American Werewolf in London* (United States: Universal Pictures, 1981).

[514] Joss Whedon, Jed Whedon, and Maurissa Tancharoen. *Agents of S.H.I.E.L.D.* (United States: Walt Disney Television, 2013-2020).

[515] The Duffer Brothers, *Stranger Things* (United States: Netflix, 2016-current).

Hive enforces a telepathic connection that characters come to crave, engaging in a deeper sense of belonging to the whole that triggers a pseudo-biological reaction.[516] In *Stranger Things,* the connection results in the eventual overriding of the host personality and life experiences, resulting in a zombie-like condition.[517]

Conversely, some media promote an alternative to the aggressively negative characterisation, one that emphasises connection that predates the human use of language for communication. The Netflix original television series *Sense8* (2015-2018)[518] introduced a species identical to humans whose abilities are awakened at late stages in life, referred to as being 'birthed'. These beings, or 'sensates', are birthed into clusters, groups of 8 who share a unique telepathic link with each other. After their awakening, each sensate experiences visions of the other cluster members, often connecting through emotional outbursts or violent situations, in which the sensates experience interactions in non-corporeal ways. The experiences destabilise understandings of self and prompt deeper investigation into the connections between

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[516] Hive is an antagonist throughout season 3 of *Agents of S.H.I.E.L.D.*; in particular, throughout episodes 15 to 22, where he is finally killed.

[517] 'The Mind Flayer' is the primary antagonist of the series, discussed by the characters in season 2, episode 8: "The Mind Flayer."

[518] Lana Wachowski, Lilly Wachowski, and J. Michael Straczynski, creators, *Sense8* (United States: Netflix, 2015-2018).

cluster mates, as each member confronts the reality of sharing their intimate selves with seven other beings.

During the developmental narrative of the series, in which the cluster is discovering and analysing their birth, exploring their connections, and theorising about how it will impact their identity, several important considerations are introduced through character musings and guidance given by an older, more experienced character. Nomi, a transwoman and vocal LGBTIQ+ activist who plays the role of 'hacker' within the cluster, vocalises a specific fear when discussing the experience of her symptoms and what it means for her future:

> […] what I want to know, is there a way that I can stop it from happening, or at least control it? Like ADD, where I can take a drug and limit the effect that it has on me? Or is it like Alzheimer's, and that sense of me-ness will slowly, inevitably disintegrate?[519]

There is a sentiment expressed in Nomi's puzzling of identity that parallels much of the fear felt by the werewolf throughout transformation episodes, one that marks the individual's fear of being forgotten in the wake of discovering new aspects of personality. *Sense8* gives form to the fear, providing the appropriate context for

[519] *Sense8,* season 1, episode 6, "Demons," 39:50-40:07.

discussions surrounding the potential pitfalls of the hive mind, but also a platform for discussions on a new mind/body problem.

What the series depicts is a new critical perspective on forms of embodiment. The characters experience a transformation that can be paralleled to the werewolf, one that is predicated on an understanding of self that is disrupted by the introduction of a new definition of being. In the context of their experience of each other, physicality is a fluid and changeable construct. Each 'sensate', a member of their genetic group, is capable of two kinds of non-corporeal interaction. The first is 'visiting', where cluster members (or two unconnected sensates who have made eye contact previously) experience interaction with one another as if they are standing in the same room. In this instance, physicality is a fluid and changeable subject, as sensates will still experience the physical surroundings of the one they are 'visiting', or even see the scene together, independent of both of their bodies. The second interaction is 'sharing', a complete overlap of self, as explained by the character Jonah: "Sharing is something you can only do inside your cluster, accessing each other's knowledge, language, skill." When 'sharing', characters are shown to be physically present, interacting with (or as) their clustermate, although their presence is unknown by all except their clustermate. Many of these interactions are conducted as if the actions and behaviours presented are entirely instinctual, and while some explanation is required for the sensates to understand what is happening, the interactions are not hindered by lack of knowledge. These interactive models prompt a sense of fear over the retention or subjugation of self, given the unique way in

which the characters experience embodiment. Their function as a futuristic people of Deleuzian design is noted by Bert Olivier, according to whom it gives the series the opportunity to "function as a kind of critical, heterotopian mirror which, when held up to contemporary society, reveals the latter – our world – to be a dystopia, compared to what it might be."[520]

The intersections that occur during the *Sense8* exploration of what it is to be human, especially those concerning loss of control and stability of self, are strong aspects of the werewolf narrative tradition. Each character in the cluster experiences their own transformation, heavily linked to the concepts of embodiment that evolve over the course of the series. Many of these transformative moments are removed from the control of the individual and prompted by external pressure or violent situations, and some events occur as if a werewolf transformation had been translated into the narrative structure of the universe: in a fight scene against his friends' abuser, the character of Lito, a closeted Mexican film star, relies on his cluster mate Wolfgang, a Russian criminal, to physically fight the abuser, Joaquin. Lito and Wolfgang are shown standing in the same position, and the continuity of the scene is not affected by the exchanging of Lito and Wolfgang throughout: there is a start and finish to their dialogue between them but without interruption; Lito even finishes the punch that is first

[520] Bert Olivier, "A 'people to come': *Sense8* as (critical) 'minor cinema'," *Acta Academica* 52, no. 2 (2020): 80.

delivered by Wolfgang. When Lito turns to thank Wolfgang in the final moments, and after delivering the knockout blow to Joaquin, Wolfgang replies: "fighting is easy. Fighting is what I do,"[521] echoing Lito's earlier remarks, "Lying is easy. It's what I do."[522] The interactions introduce an acknowledgement of the parts of the assemblage: these are skills that are employed in service or support of all cluster members, contributing to the function of the cluster.

All of the symbolism associated with werewolf transformation is present within the scene. Lito's emotional distress prompts the introduction of Wolfgang as the wolf-representative; Wolfgang's skill at physical combat is employed through the vehicle of Lito's body, distancing Lito from the fight but maintaining his subjective role in the interaction; transformation is reversed once the objective is achieved, and Wolfgang's value is emphasised. It is an individual experience completely removed from the individual body, substituting traditional theories of embodiment with an enmeshed image of the mind and body. While *Sense8* may not equate to a traditional werewolf transformation narrative, it establishes the widespread validity of the werewolf-as-multiplicity interpretation and draws influence from a long-standing philosophy on the complex compound of humanity.

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[521] *Sense8,* season 1, episode 10, "What is human?" 39:36-39:41.

[522] *Sense8*, season 1, episode 10, "What is human?" 26:55-26:59.

This chapter has run the length of literary history and tied some very diverse and complex modes of thinking together beneath the werewolf banner. Through Philolaus, Pliny, Pausanias, Lycophron, Deleuze, Guattari, and Bockoven's contributions, there emerges a preliminary nomadic werewolf, one that claims its place between the city and the forest and recognises the importance of viewing this space as more than a dividing line between the two sides of a binary construction. The most significant impact on the deconstruction of the binary affecting the werewolf comes from acknowledging its intrinsic complexity and granting the figure its multiplistic structure-without-unity.

Moeris, the Soldier, and the Nomad

All this brings us back to the question of whether a Post/human enquiry of the relation between humans and machines is really a theoretical move beyond Humanism or rather represents a further step into the inquiry of what it means to be human, and, therefore, returns us to a critical appraisal of the Humanist heritage of concepts such as human dignity, the respect of alterity and free thinking.

…by remapping the boundaries of the human, the animal and the machinic, the Post/human subject affirms complexity and hybridity as the main characteristic of the symbiotic dimension of life apt for overcoming the violence and authoritative calls to order of domination and capital today.

Giulia Maria Chesi and Francesca Spiegel, *Classical Literature and Posthumanism*, 17-18.

There is an element to the ancient narrative of magic and witchcraft that invokes contemporary forms of technology, indeed, such narratives have run parallel to one another throughout history. This connection is prevalent in contemporary media: there is a precursory influence of science fiction material on the real-life trajectory of modern technological advancement. Themes of magic and technology create a sense of knowledge that originates in the unknown, a method of obtaining power that is uncontrolled and unmediated by the authority of the State. At the crossroads of the two

traditions, we find the machinic (or in some cases, the objective)[523] and its path through the history of humanism: the sense of 'becoming' that is experienced through the huma(n)chine[524] can be, and must be, compared to the one experienced by the hum*an*imal. In previous chapters, I have explored how the werewolf has imposed upon understandings of species, morality, and the individual. In this chapter, I turn to the werewolf as a creature of gender and begin the process of identifying how the creature entangles the notion of gender and animal. Using posthumanist theories that evaluate gender and its connection to the technological body, I interrogate gender as the last binary structure that limits the werewolf and read the werewolf as cyborg – the ultimate expression of 'in between the city and the forest'. One (either the werewolf or the audience) must contend with notions of 'live' and 'alive', of 'man' and 'woman', and 'animal' and 'machine' as if all are constructed with the intention of valuing them on the same grounds. In these discussions, I will explore definitions of 'machine' from within and without posthumanist structures and evaluate its usefulness in the context of the werewolf. The process of transformation, and its physicality, provides the opportunity to interrogate the werewolf's relationship to the posthuman notions of machine, objectivity, and embodiment.

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[523] The use of these terms will be discussed later in the chapter.

[524] The huma(n)chine is a creation of Giulia Maria Chesi and Francesca Spiegel from *Classical Literature and Posthumanism.*

In order to establish this relationship, we turn to the ultimate authority on the posthuman machinic balance: Donna Haraway. In her own words, Haraway likes "to explore figurations that do not resolve into the lineaments of man, even when they seem born to do so."[525] Through the construction of her concept of 'cyborg', Haraway gives us the framework to move towards identifying the werewolf in the same terms. One might ask what a cyborg has to do with a werewolf. The cyborg, with a debt to Haraway and the scholars who have continued her work, has the benefit of being developed alongside the posthuman. The work has been done, so to speak, towards bringing the cyborg into a posthumanist framework that denies strict categorical assignations, that treats the figure as a whole, instead of pre-existing parts. The cyborg is already human, was never human, cannot be human in the old structure of humanism, in that it is capable of existing beyond those limitations that western civilisation has placed so firmly around the 'human' label. Key components of the cyborg and its relationship to technology/machine will also become relevant as this chapter analyses the role played by magic and technology in the werewolf tradition. This chapter will treat witchcraft in the ancient sources as a parallel to the notion of technology in the contemporary era, inherently connecting the traditions through the development of the werewolf. The aim is to establish what it means to be huma(n)chine through the werewolf lens, subject to

[525] Donna Haraway, *The Haraway Reader* (London: Routledge, 2004), 2.

the magic/technic process while experiencing animal embodiment and discovering the werewolf in the liminal spaces of the cyborg tradition.

These are threads that, at first glance, seem at a significant distance from one another. To make clear the connections between the thematic content of this chapter, I turn to Rosi Braidotti. In the previous chapter, I aimed to deterritorialise the werewolf and reaffirm its place 'in between the city and the forest', as per Deleuze's nomadic theory. Braidotti employs Deleuzian thought on the nomad, alongside the feminist epistemology of Haraway. Her work also builds on Foucault's notion of subjectivity. Her text, *Nomadic Theory: The Portable Rosi Braidotti*, acts as a connected (but standalone, if necessary) meditation on the thoughts outlined in *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, first published in 1994. *Nomadic Theory,* in Braidotti's own words:

> [...] belongs to the branch of poststructuralist philosophy that is less influenced by the 'linguistic turn' of semiotics, psychoanalysis, and deconstruction than by a school of political theory, science, and epistemological studies that stretches back to the eighteenth century. It is related to the tradition of 'enchanted materialism' that is one of the distinctive traits of French philosophy.[526]

[526] Braidotti, *Nomadic Theory*, 5.

I employ Braidotti to provide the final voice in building the anti-binary werewolf. Her overt aim to challenge the "deeply seated conservatism,"[527] of established authorities of knowledge places her work at the perfect nexus to interrogate the ancient material as foundational, and the humanist narratives as foundational but flawed.

In ancient descriptions of ritualistic forms of transformation, found in works by Latin poet Virgil and Latin satirist Petronius Arbiter, the process of transformation forms the focus of the texts. The role of magic and witchcraft in these narratives is a complex web of gender-aligned suggestions and implications, alongside a technical process that mimics the role of machines in the contemporary age. Magic functions as the ancient form of the transhumanist processes that fall beneath the posthumanism umbrella, operating as a source of power and knowledge that falls outside mainstream traditions. The human/nonhuman body and its capacity to perform power, gender, magic, and technology is the basis of these traditions.

Representations of magic and witchcraft edge into the contemporary werewolf narrative through a meshing of historical narratives, descendent from the medieval and early modern witch trials. In these examples, magic and technology are indistinguishable as means of knowledge, uncontrolled by the State, as Deleuze might phrase it, but present State-controlled structures to the nomadic werewolf. In this

[527] Braidotti, *Nomadic Theory*, 6.

chapter, I turn to modern examples of werewolf novels that employ magic and technology in various forms as a means of activating the transformation process.

This chapter focuses on the technological body and interprets the werewolf as a body physically affected by knowledge. Inevitably, all contemporary werewolves assume the role of the technologically-implicated werewolf – the cyborg, in the framework proposed by Haraway– in part because they must exist within our context as fictional constructs of our humanity. Every werewolf is *now* technologically affected (in the same way that cyborgs were *always* technologically affected, and humans have *always been* cyborgs), and must contend with their role in the narrative that shifts attention between magic and science as the foundation of unknown knowing.

Gender becomes a humanistic element that must be translated to the machine as it has been translated to the body. The interwoven concepts of animal and gender, presented in a cycle that aligns the werewolf with either masculine or feminine identity depending on the context, assigns binary labels to the actions of the transformed werewolf, where animality is expected to present. Aligning gender and animality in this way makes little sense in the context of the werewolf, traditionally aligned with the masculine only in the sense of violence and brutality, and the feminine only with the ever-original reference to 'cycles of the moon'. Inevitably, the werewolf is only as masculine as we have decided the masculine is wolfish, and as feminine as we have decided cyclical hormones are feminine. I argue for a degendered werewolf, a separation from the last binary that

keeps the werewolf trapped in a humanist creation, and instead promote the destabilised image of gender that it presents. The posthuman is genderless, and the werewolf must also become genderless in its move towards anti-binary interpretation.

Destroying the discourse: posthumanity

Throughout the initial chapters of this thesis, I have identified significant philosophers and theorists who would come to be recognised as contributors to the development of philosophical posthumanism and identified aspects of their works that directly impacted the development of the werewolf narrative across history. One of the broader functions of posthuman thinking is to decentre the human from its previously held role as centre of the universe (in effect, to re-evaluate the core of humanism). The reasons why philosophers such as Derrida and Deleuze were so influential on this critical movement is due to their preference for a non-binary mode of theoretical exploration, a tenet upheld by contemporary posthumanist thinkers. One philosopher in particular, Michel Foucault, contributed greatly to contemporary critical posthumanism approaches. Foucauldian theory is a familiar sight to any scholar who approaches the ancient Mediterranean. A philosopher predominantly influential during the 1970s, Foucault fundamentally changed the manner in which academics approached critical explorations of historical and humanistic material. What Foucault contributed to the western narrative of philosophical inquiry is close to incalculable. As Francesca Ferrando frames it:

> Additional relevant aspects to be mentioned in relation to posthumanism, are the technologies of the self, as defined by Michel Foucault. The technologies of the self dismantle the separation self/others through a relational ontology, playing a substantial role in the process of existential revealing, and opening the debate to post human ethics and applied philosophy. Posthumanism is a praxis. The ways the futures are being conceived and imagined are not disconnected from their actual enactments: in the post human post dualistic approach, the "what" is the "how".[528]

As Ferrando identifies, Foucault's technologies of the self, and the broader explorations of subjectivity (in particular, how the subject constitutes itself),[529] are foundational for contemporary critical posthumanism for the way in which they collapse the space between the subject and the process of identifying it. For this chapter, we will see his influence in the context of key posthumanist thinkers such as Haraway and Braidotti, as they explore his works and develop his influence into unique and newly relevant structures.

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[528] Francesca Ferrando, "Posthumanism, Transhumanism, Antihumanism, Metahumanism and New Materialisms: Differences and Relations," *Existenz* 8, no. 2 (2013): 29.

[529] Foucault's specific work on the technologies of self was not published. Instead, it was given as a seminar at the University of Vermont during 1982. The translated text can be found in: Luther H. Martin, Huck Gutman, Patrick H. Hutton, eds, *Technologies of the Self: A Seminar with Michel Foucault* (Amherst: The University of Massachusetts Press, 1988), 16-49.

The ongoing assessment of historical and cultural circumstances that led to an upholding of anthropocentric, masculine idealism is the ultimate target of posthumanism. Within the context of this thesis, I have privileged works and authors that are a key part of my own education, both in terms of the classical material and my philosophical learning, as well as secondary material that is available to me, as a student and Australian citizen. This amounts to many of those that have historically been deemed important enough to introduce to the classrooms – those that fit into the Eurocentric, masculinised ideal. While posthumanism works to deconstruct these platforms of advantage, there is still a way to go before all is held within the same equitable sphere. First, what must be established is the manner in which humanism has met with posthumanism in academic spaces.

The many voices of posthumanism traverse a difficult set of principles, unified in some senses and not in others, and encompassing a wide area of inquiry. Given its propensity for interrogating the present to predict or provide for the future, it is no wonder that so much is encompassed in the concept of 'posthumanism'. Jennifer K. Cox states: "where humanism assumes the human subject's exceptional, universal nature passed upon an observable, biological determination as human, posthumanism recognises instead that

'the human subject' has always been socially constructed."[530] Michael Hauskeller, Thomas D. Philbeck, and Curtis D. Carbonell identify how

> our current human nature informs how we understand and position ourselves, that is, the humanist framework that guides our thinking and actions, so if the former changes (to something that is no longer human as we used to understand it, and thus to something posthuman), the latter must too (to a posthumanism).[531]

There is a defiant distance that posthumanism places between its core tenets and its humanist legacy. In the undoing of a thing, many of the same elements are reused and reshuffled: in posthumanist texts, I find that there are many reworked or reshuffled humanist frameworks. Posthumanism does not feign historical ignorance; instead, it acknowledges the past as a map of terrain that must be criticised and rebuilt in order to remain relevant to a vastly changing world. This is why Ferrando's article, quoted above, is one of the best resources on unpacking the confusion faced with so many avenues of critical inquiry and philosophical posturing.

Ferrando breaks down the terms most commonly associated under the posthumanism umbrella, which include:

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[530] Jennifer K. Cox, "Symbiotic Werewolves and Cybernetic Anchoresses: Premodern Posthumans in Medieval Literature," *Quidditas* 36, no. 1 (2015): 88.

[531] Hauskeller, Philbeck, and Carbonell, "Posthumanism in Film and Television," 2.

> (philosophical, cultural, and critical) posthumanism, transhumanism (in its variants as extropianism, liberal and democratic transhumanism, among other currents), new materialisms (a specific feminist development within the posthumanist frame), and the heterogenous landscapes of antihumanism, posthumanities, and metahumanities.[532]

These inclusions all have their own ontological frameworks, their own unique and overlapped historical progression. Thus far, this thesis has called upon the posthuman/posthumanist term as a broad way of referencing the philosophical movement that considered 'beyond-the-human' as a figure, a philosophy, and a method of critical analysis. To embed this chapter, and previous chapters, into a single posthumanist voice, I turn to Rosi Braidotti, and her *Nomadic Theory*, which explicitly draws on the influence of Derrida, Deleuze, and Foucault, in order to link the previous chapters, their theoretical foundations, and the contemporary examples to the final argument of this thesis, and establish a conclusive approach that supports the anti-binary werewolf as a function of the ancient works, and as a figure that is relevant to critical posthumanism.

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[532] Ferrando, "Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms," 26.

Virgil, the magician

In 37 BCE, Virgil included an episode in the *Eclogues* that mentions man-to-wolf transformation in conjunction with the herbs used in a love spell. Virgil was an ancient poet who enjoys an ongoing popularity, one that began in the Greco-Roman era and continues to the modern day. A contemporary of Ovid and a major influence on the literary history of the western world, Virgil is often referred to as a 'canonical' poet. His epic poem, the *Aeneid,* is most often compared to the Homeric epics of the Greek tradition, although his own opinions of it were decidedly less approving: he had apparently asked for the work to be burned when he was on his deathbed.[533] While Ovid's relationship with Augustus was tension-filled and had an unhappy ending, Virgil was close to the Roman emperor, which is made clear by letters exchanged between them, preserved in other ancient texts – *The Saturnalia* by Macrobius and Priscian's *Epistolae* – in fragmentary form.[534] Aside from the *Aeneid*, Virgil wrote two other major poems, the *Georgics*, an intermingling of agricultural practices and mythical material, and the *Eclogues*, which I will be discussing in this chapter.

The *Eclogues* are sometimes referred to as the *Bucolics*, a reference to the pastoral literary genre, which is generally the genre under which the poem tends to fall. There is

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[533] Jan M. Ziolkownski and Michael C. J. Putnam, *The Virgilian Tradition: The First Fifteen Hundred Years* (New Haven: Yale University Press, 2008), xxxiii.

[534] Ziolkownski and Putnam, *The Virgilian Tradition*, 4-5.

the question of whether there was indeed a "separate bucolic genre," as distinct from pastoral imagery,[535] but this is a contested topic in scholarship. There are ten eclogues, whose original sequence is unknown but which are centred around the pastoral imagery that defines the genre discussion. The poems alternate between dialogues and narratives, the first half containing more light-hearted images of the pastoral genre, and the second half darker, more dramatic movements away from the imagery of the first half. There is no consistent or uniform narrative among the set, although there are recurring characters such as Meliboeus the goat-herder. The eclogue that this thesis is concerned with is the eighth, which presents a dualistic narrative, one song by a man and one by a woman, in which a love spell is woven.

Very recent trends in ecocriticism have brought Virgil's *Eclogues* to the forefront of scholarship, thereby providing new readings of the material in the face of the Anthropocene. Stefano Rozzoni notes the use of 'pathetic fallacy', "a literary device commonly conceived of as a (mis)attribution of human qualities and emotions to inanimate objects of nature," as the key to re-reading Virgil's *Eclogues* as a vehicle through which relationships between the human and non-human can be

[535] Charles Martindale, "Green Politics: The *Eclogues*," *The Cambridge Companion to Virgil*, edited by Charles Martindale and Fiachra Mac Góráin (Cambridge: Cambridge University Press, 2019), 174.

strengthened.[536] The anthropomorphic characterisations of environment often lead to what Rozzoni identifies as "reflect[ing] on often overlooked capacities of the natural world, such as on conceptions of 'agency' fit for describing the spectrum in which nonhuman entities are able to 'act' or make a difference."[537]

The passage that contains the transformation episode is, as identified above, part of a love spell sung by Alphesiboeus, a heartbroken woman who has conscripted Amaryllis, her servant, into aiding in a bit of witchcraft. Alphesiboeus repeats the lines "Bring Daphnis home from town, my songs; bring Daphnis home,"[538] throughout her spell which maintains the tone of the song throughout and reinforces her will. The facets of the spell draw attention to various mythical elements: there is a reference to Circe, who transformed Odysseus' men into pigs,[539] alongside the instructions for the spell. She, among other actions, instructs Amaryllis to tie "three knots in three colours," and burns grain and laurel leaves, as well as the herbs she receives from Moeris, the subject of the next eclogue.

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[536] Stephano Rozzoni, "From 'Pathetic Fallacy' to Affective Attunement: Reading Virgil's *Eclogues* through the Lens of Material Ecocriticism," *SubStance #156* 50, no 3 (2021): 116.

[537] Rozzoni, "From 'Pathetic Fallacy' to Affective Attunement," 121.

[538] Virgil, *Virgil's Eclogues,* translated by Len Krisak (Philadelphia: University of Pennsylvania Press, 2010).

[539] Homer, *Odyssey*, 10.237-241.

Moeris, the werewolf subject of this source, uses the herbs to call spirits from the Underworld, and moves a harvest from one field to another:

> Has herbas atque haec Ponto mihi lecta venena
> ipse dedit Moeris; nascuntur plurima Ponto.
> His ego saepe lupum fieri et se condere silvis
> Moerim, saepe animas imis excire sepulcris,
> atque satas alio vidi traducere messis.

> These herbs and poison plants he picked in far-off Pontus,
> Moeris himself has given me (they thrive in Pontus).
> With these, I've seen him turn to wolf and hide himself
> In woods, and often summon spirits from the vasty
> Deeps of the grave, and charm sown wheat to fields far off.[540]

The passage is small, and the reference to werewolves even smaller. There are small references to consistent themes that are present in other ancient sources: first, the mention of Pontus points us to the role of water in Pliny's text. The Arcadians used water as a central feature of transformation, of moving from one form to the other. Passage through water could indicate a washing clean of the human form, or reversion to the animal state. Virgil's association of the vehicle of transformation, the herbs used in a magic ritual, with Pontus (which is used to refer to the sea) is a new level built upon

[540] Virgil, *Virgil's Eclogues*, 8.95.

the tradition, one that ties it closely to what is known of ancient Greco-Roman witchcraft, which will be discussed in the following section.

These fundamental characteristics of ancient werewolf transformation (the crossing of water, the witchcraft association) have had a noteworthy impact on the contemporary werewolf adaptations that draw from these thematic additions. Christopher Buehlman's 2011 werewolf novel, *Those Across the River*,[541] employs several of these themes in an understated manner, tying the ancient material to a historical context. Set in 1930s Georgia, USA, the story revolves around a small town called Whitbrow. The protagonist, Orville Francis Nichols, known as Frank, moves into the neighbourhood with his partner, Eudora, called Dora, into the house of his recently deceased aunt, who had advised him in a letter to stay away and sell the property. Frank, who is a historian, aims to write a book about the history of his ancestral connections to the town, a slave plantation run by Lucien Savoyard, Frank's great-grandfather. Savoyard's cruelty and violence towards his slaves was well known, and he was killed and dismembered, with his wife, horses, and hunting dogs, by his slaves after he refused to concede the defeat of the Confederate army.[542] During one of the first interactions between Frank, Dora, and the townsfolk, the two are invited to witness a town ritual, in which they gather at the local church, listen to a prayer spoken by Pastor Lyndon about the "offering to Him the

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[541] Christopher Buehlman, *Those Across the River* (New York: Berkeley, 2011).

[542] Buehlman, *Those Across the River,* 36.

best fruits of our fields,"[543] place flower garlands around the necks of locally raised pigs, and herd them across the river.[544] The ritual is, as Frank suggests, "more like some pagan-rooted festival from the south of France,"[545] but is deeply embedded in the town's history, to the point where the origins and purpose, beyond offering to God, are lost.

In the first conflict of the story, the pagan-type ritual has been halted, due to rough financial times for the town, and consequences come in the form of the brutal murder of a local ten-year-old boy, Tyson Falmouth.[546] When the murder does not prompt the resumption of the sacrificial rites, the boy's corpse, along with those of other recently deceased members of the town, are dug up and placed in the schoolhouse, alongside a message written in mud on the wall: "send the pigs."[547] When the town organises a hunting party to cross the river and search out the culprits, a young boy is kidnapped from the party. When he is found, he describes being bound and gagged, led to an unknown area, and feeling one of his kidnappers transform:

> He put my hand on his chest and changed hisself to a animal so I could feel the fur come in on my hand. I felt him drop to all fours and stand there pantin his stinkin breath on me and then he changed back. Said he could do that whenever

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[543] Buehlman, *Those Across the River,* 44.

[544] Buehlman, *Those Across the River,* 45-47.

[545] Buehlman, *Those Across the River,* 46.

[546] Buehlman, *Those Across the River,* 141.

[547] Buehlman, *Those Across the River,* 181.

> he wanted cause he was old. But some of the others only did it when the moon came. That they had to then. That they liked eating pigs then, but they were gonna eat something, so why didn't we just sent the pigs?

The werewolf characters are not introduced to the protagonist until chapter 24, when Frank and Dora's neighbours, a family of four, are attacked. Frank witnesses the werewolves tearing at the mothers' corpse:

> I could see two of them.
>
> Pulling at her the way dogs would fight over a rabbit.
>
> Like wolves but not wolves.
>
> Bigger.
>
> Using their forepaws in a mockery of hands.
>
> Standing half-erect sometimes like apes might.[548]

When the werewolves turn on him, Frank manages to kill one, and after his death the wolf's body reverts to human form, blasted in half on the floor of Frank's home.[549] In the attack, Dora is bitten by the second werewolf, and is turned from the bite. Following the event, a second hunting party is dispatched into the woods, but they are attacked, and Frank is kidnapped by the werewolves. When he wakes, he finds himself in a cage. He is raped by a female werewolf and sees his wife in the bedroom of the leader, Hector.

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[548] Buehlman, *Those Across the River,* 226.

[549] Buehlman, *Those Across the River,* 230-234.

Hector reveals that Lucien Savoyard and his wife were werewolves, and during the revolt that led to their deaths, Hector was turned by his former enslaver. The werewolves continue to torture Frank, who is told that his connection to his great-grandfather is the reason for their actions: Hector tells Frank that "I don't hate you. I hate him. But I can't hurt him no more."[550]

Frank is rescued by a local outcast, Martin Cranmer, aided by Dora, and the three are pursued to Martin's cabin, where the werewolves set the cabin on fire and Martin is killed. While on the run, Dora experiences her first transformation, where she escapes her poorly constructed hotel bathroom prison, and kills (and partially digests) a child. Afterwards, when Frank cannot kill her, as per her request, he turns back to the small Georgian town, alongside his military friends, in order to face the werewolf threat again. Upon return, Frank sees the town has been destroyed, and the inhabitants murdered. The finale of the text pits the military group, consisting of men that Frank had served with during World War I, against Hector's werewolf pack, which had grown with several of the town's inhabitants. Frank's group is victorious, although they lose one of their own.

The text draws a great deal from the ancient sources, and even references classical myths throughout the narrative. Aside from Frank's comparison of Dora to the Sphinx, a

[550] Buehlman, *Those Across the River*, 283.

mythical creature with variations across Greek and Egyptian mythology, Buehlman cites the myth of Acteaon and Artemis during Frank and Dora's wedding:

> When I saw Eudora floating towards me in the lobby of the courthouse I thought of Actaeon and how he must have felt to see the goddess Artemis naked in her bath, all light and the petals of every white flower on the water.[551]

The structure of the werewolf figures in this narrative also has connections to the thematic contributions that this thesis has outlined. The racial element of the text is deeply entrenched, given the overt connections to America's history with slavery and the consequential racist systems it perpetuated. The character of Hector, formerly enslaved and current werewolf pack leader, is given little background, beyond the telling of his own story while he brutally tortures or encourages the torture of Frank. The concept of morality is often intertwined with that of race, bouncing between the immorality and violence of Savoyard's actions, the inherent racism of the town that helped him, and the brutality of the werewolf pack. Even the final fight, between the werewolves and Frank's patchwork military group, echoes with a historical perspective that pits the US military against a racialised, animalised group. The actions of both sides are grotesque and obscene, and in the end, there is no true victory to be celebrated. The novel is explicit in its description of battles, wounds, and corpses. There is no sense of

[551] Buehlman, *Those Across the River*, 220.

revelry in Frank at the conclusion. There is only the death of the werewolves, the death of his friend, and the recognition that the conflict has taken everything he had from him.

The werewolves themselves have a witchcraft or ritualistic influence that echoes Virgil's Moeris. They maintain the distance of the monstrous race, set beyond the borders of 'civilisation' on the other side of the river. They have, in the most literal sense, turned into wolves and hidden in the woods, just as Moeris does. They have called ghosts from graves, in the exhuming of bodies to demand their sacrifice. They steal, as Moeris does, although they do not steal crops: instead, they steal clothes[552] and shovels.[553] Their home beyond the river has connections to the Arcadian rituals, and even Hector's place as leader paints him as a Lycaonic figure. The text has roots in the ancient sources and exemplifies how the classical sources make their way into a contemporary werewolf novel.

The soldier

The most traditional expression of gender in the werewolf narrative coincides with an important theme of *Those Across the River*: the military industry. These connections between the werewolf and a military context are hardly unique: they are as old as the Neurian/Myrmidon comparison seen in chapter 1. Wolfish behaviours are, as we have seen, a benefit in the violence and confusion of battle, provided there are few moral

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[552] Buehlman, *Those Across the River*, 113.

[553] Buehlman, *Those Across the River*, 169.

considerations about the potential murder of bystanders. The ancient sources introduce a curious context for the ever-popular industry of war and the werewolf figure – satirical poetry. Ogden's favourite werewolf, which he considers the only 'good werewolf story' of antiquity, is that of Latin author Petronius' *Satyricon*, a comedic work from 66 CE, often considered to be the first novel of the western canon.[554]

Petronius is believed to have lived during the reign of the Roman emperor Nero and was considered to be a member of the emperor's court.[555] The politician Petronius is described by Tacitus as an "intimate associate" of Nero, although this connection did not save him, when a false accusation from another politician ended with his forced suicide.[556] The *Satyricon* itself, whether written by the politician or another unknown author, is a controversial text, described as "a theatrical, prismatic and highly metaphorical piece of writing in which viewing, imagining and picturing things are a rich, as well as unpredictable, mode of expression."[557]

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[554] Victoria Rimell, *Petronius and the Anatomy of Fiction* (Cambridge: Cambridge University Press, 2004), 6.

[555] See: Edward Courtney, "The Author," *A Companion to Petronius* (Oxford: Oxford University Press, 2001), 5-11.

[556] Tacitus, *The Annals: The Reigns of Tiberius, Claudius, and Nero*, translated by J. C. Yardley (Oxford: Oxford University Press, 2008), 16.18-19.

[557] Rimell, *Petronius and the Anatomy of Fiction,* 8.

In a folkloric aside, the *Satyricon* tells a short story-within-a-story about an acquaintance of the storyteller. During a dinner party hosted by Trimalchio, a rich former slave, several people volunteer stories for entertainment purposes. A guest by the name of Niceros, another freed slave, tells the story of a soldier he had known. In the passage, Niceros and the soldier are journeying "as far as the fifth milestone,"[558] through a graveyard. It is then that the transformation occurs:

> Venimus intra monimenta: homo meus coepit ad stelas facere, sedeo ego cantabundus et stelas numero. Deinde ut respexi ad comitem, ille exuit se et omnia vestimenta secundum viam posuit. Mihi anima in naso esse, stabam tanquam mortuus. At ille circumminxit vestimenta sua, et subito lupus factus est. Nolite me iocari putare; ut mentiar, nullius patrimonium tanti facio. Sed, quod coeperam dicere, postquam lupus factus est, ululare coepit et in silvas fugit.[559]
>
> We got among the tombstones: my man went aside to look at the epitaphs, I sat down with my heart full of song and began to count the graves. Then when I looked round at my friend, he stripped himself and put all his clothes by the roadside. My heart was in my mouth, but I stood like a dead man. He made a ring

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[558] Petronius Arbiter, *Petronius, Satyricon; Seneca, Apocolocyntosis*, translated by Michael Heseltine and W. H. D. Rouse (London: William Heinemann Ltd., 1913), 62 (115).

[559] Petronius Arbiter, *Petronius*, edited by Michael Heseltine (London: William Heinemann Ltd., 1913), 62.

> of water round his clothes and suddenly turned into a wolf. Please do not think I am joking; I would not lie about this for any fortune in the world. But as I was saying, after he had turned into a wolf, he began to howl, and ran off into the woods.[560]

After the transformation, Niceros notices that the soldier's clothes have turned to stone. Frightened, Niceros travels to the home of his love, the wife of the innkeeper, where he finds that a wolf has attacked the keeper's sheep, and was stabbed in the neck with a spear for his troubles. During his journey to his master's house, Niceros finds the clothing is missing, and a pool of blood in their place. Once home, Niceros finds the soldier with a large wound in his neck, being attended by a doctor. This prompts the realisation that the soldier is, in fact, a werewolf, and that Niceros "could never sit down to a meal with him afterwards, not if you had killed me first."

Petronius' tale may contain the ancient origins of several common inclusions of the contemporary werewolf narrative: it is the first of the ancient sources to suggest that the transformation might be affected in any sense by the moon. While Lycophron's *Alexandra* employed a throwaway line to describe the Arcadian population as 'before' or 'older than the moon' (or as native to the region), Petronius suggests the soldier's transformation takes place when the moon "shone like high noon." Those werewolves

[560] Petronius, *Petronius, Satyricon*, 62.

that are forcibly transformed, just as the werewolf pack in *Those Across the River*, find their origins in a satirical and bawdy novel.

An interesting connection to be made between ancient sources comes in the form of the removal of clothing. In this case, Petronius parallels the traditions of the Arcadian cult to Lycaean Zeus, having the soldier remove that which signifies humanity before transformation is possible. Petronius has his werewolf protect the clothing, a step not taken by the Arcadian people, and concocts a barrier of sorts around the human symbol (depending on the translation, the solider either uses water, or urinates in a circle).[561] Unlike the Arcadians, there is no indication of foreknowledge, no history of the ritual, and no mythological connection beyond that of a minor connection to witchcraft through the location (in a cemetery, where necromantic magic takes place), the use of the full moon (which is an element of ancient Greco-Roman witchcraft), and the implication of a sympathetic wound. The retrieval of clothes, another parallel to the Arcadian ritual, suggests a regaining of humanity through symbology. Petronius wastes no time in emphasising the moral stakes in the connection between subject and storyteller, which once again provides a window into the belief in werewolves among general populations, and thus the molar wolf rears its head in this passage. The soldier, who only a few lines ago was "brave as hell," is now condemned on account of his transformation – over which he may or may not have had control.

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[561] Ogden, *The Werewolf in the Ancient World,* 83.

Petronius' tale does not end with the transformed werewolf running off into the sunset. Instead, the werewolf runs off to attack a flock of sheep owned by a local housekeeper and is stabbed in the neck as a result. The wound transference reveals the monstrous creature in his human form, which goes against the contemporary belief in the super-healing of the werewolf figure, and seems surprising in context: Ogden quotes Leslie Sconduto over "the oddity that Niceros only recognizes that the soldier is a werewolf when he sees the wound, even though he has already actually watched him transform."[562] Given Petronius' use of *versipellis*, as Pliny records, perhaps it is the ultimate difference that drives Niceros' ignorance. He had believed the soldier to be brave and honourable, but the werewolf eventually reveals itself.

The unnamed soldier has no military reference beyond his identifying title. Often, the use of military connections in contemporary werewolf novels act as a backstory for the protagonist. While not a werewolf character, Frank Nichols brought the military/war dynamic into the final battle with the werewolf population. Even Herodotus' Neurian population carry the influence of Scythian war practices with their image.

Witches and wolves

To return to the ancient sources, there is a noteworthy reference to Pontus in Virgil's *Eclogues* which confirms the connection to broader witchcraft narratives. Pontus, or the

[562] Ogden, *The Werewolf in the Ancient World*, 93.

Black Sea, is referenced in many ancient sources, notably by Herodotus in Book 4 of *The Histories*. The Scythian tribes that Herodotus connects to the Neurian werewolves originate from this area, where many of the customs were foreign to the Greeks, and a specific image is built around the inhabitants of the region. Virgil's own experience with the area is very limited, although he refers to the area in *Georgics.*[563] When Virgil refers to Pontus in the context of witchcraft, he involves the subject in one of the most well-known examples of witchcraft in the Greco-Roman canon by way of a geographic similarity – the Black Sea region contains the city of Colchis, the origin of the witch Medea. The material on Medea is quite a bit more extensive than Moeris, but there are some similarities in their practices: both are avid collectors of herbs, capable of feats of transformation, raise ghosts with their abilities, and have a connection to this specific region, and thus the practice of magic.

This is where the passage presents a complicated expression of gender. Ancient texts themselves align what would commonly be considered as 'witchcraft' with female practitioners. Figures such as those identified by Barbette Stanley Spaeth are the ultimate representations of witchcraft in these cultures:

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[563] Balbina Bäbler, "Greeks and Barbarians on the Black Sea Shore: Material remains and literary perceptions," *Collection de l'Institut des Sciences et Techniques de l'Antiquité* 979, no. 1 (2005): 50-51.

> Homer's Circe; the Medea of Pindar, Euripides, and Apollonius Rhodius; and Theocritus's Simaetha [;…] Virgil's Simaetha […] Horace's Canidia and Sagana; the Latin elegists' old women who sell love charms, Ovid's Medea and Circe; Petronius's Oenothea; Seneca's Medea; Lucian's Erictho; and Apuleius's Meroe, Pamphile, and Photis.[564]

These figures are not just identified as female, but they also become representative of a kind of feminine monstrosity within the ancient context. Their identification as women who subvert the traditional gender roles of antiquity via magic and witchcraft affects how their sense of femininity is perceived, and thus how femininity is defined against their actions. Kimberly Stratton proposes a curious but unsurprising consequence of the emphasis on femininity in witchcraft contexts in the ancient canon, which effectively influences the modern reader to believe that all witchcraft is a feminine domain: "scholars themselves push a gendered interpretation, enamoured, as many of us are, by revealing and critiquing ancient misogyny. […] The scholarship, which stood between antiquity and our place as moderns, contributed in some degree to the gendered stereotyping."[565] Moeris is, therefore, out of place within this gendered magic tradition. He performs feats that have been attributed to Medea and uses herbs from her own

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[564] Barbette Stanley Spaeth, "From Goddess to Hag: The Greek and Roman Witch in Classical Literature," *Daughters of Hecate: Women and Magic in the Ancient World*, edited by Kimberly B. Stratton and Dayna S. Kalleres (New York: Oxford University Press, 2014), 42.

[565] Kimberly B. Stratton, "Interrogating the Magic-Gender Connection," *Daughters of Hecate,* 2.

region. If Moeris had been referred to as feminine in the context of this poem, little would change – except, I would expect, more overt scholarship connecting him to the Medea figure.

There are three distinct female practitioners who, while not mentioned by name in the sections quoted above, are involved in the framing of Moeris' magical practices. The first two are Alphesiboeus and Amaryllis, the practitioners actively performing the magic in the context of the poem. Moeris' work is viewed through them, as an example of the outcomes that Alphesiboeus seeks. Therefore, there is a limited feminine influence over the way in which we perceive Moeris' actions prior to the events of the poem. The third is involved at the behest of the author: Simaetha, the protagonist of Greek poet Theocritus' *Idyll 2, c.* 270 BCE, which Virgil relies heavily upon in the structure of *Eclogue* 8. Jennifer McDonald confirms that "the song of Alphesiboeus takes its structure from the spell of Simaetha,"[566] joining the two poems alongside their comparative practitioners. Ogden's commentary on both poems finds that Moeris' counterpart in

[566] Jennifer McDonald, "Structure and Allusion in "Idyll" 2 and "Eclogue" 8," *Vergilius* 51 (2005): 30.

Theocritus' text is the unnamed Assyrian, from whom Simaetha acquired drugs, or *pharmaka*, "of such evil power."[567] Ogden also notes that Moeris is of Egyptian origin.[568]

Male practitioners in ancient texts are connected to a similar tradition, one that was first mentioned in chapter 1. Terms associated with the male practitioner of magic are *magos* and *goēs.* Barbara Stanley Spaeth provides the Greek and Latin masculine/feminine versions of these terms: "the Greek term, *goēteia,* leads to the use of *goēteutria* for a witch (cf. *goētēs* for a male magician), while the Latin term *magia* leads to the use of *maga* for the female magical practitioner (cf. *magus* for the male practitioner)."[569] Moeris' role in the ancient material is a minor inclusion, but in just a few lines, he manages transformation, criminal activity, and necromantic activities. Between this and his use of herbs in love spells, Moeris wields a significant amount of power in a small passage and connects the werewolf with a host of other cultural and literary traditions. Yet, Moeris does not receive a title for these great feats. He is not referred to as a magician or sorcerer. Instead, many scholars classify Moeris' role in this text as a witch

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[567] Odgen, *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds: A Sourcebook,* 111.

[568] Ogden, *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds,* 111. See also: Emily Pillinger, "And the gods dread to hear another poem: The Repetitive Poetics of Witchcraft from Virgil to Lucan," *Materiali e discussion per l'analisi dei testi classici* 68 (2012): 39-79.

[569] Spaeth, "From Goddess to Hag," 42.

or necromancer.[570] Spaeth and Stratton raise a valid issue in the gendering of the term 'witch', and its feminine nature makes it an odd choice for Moeris' description.

Moeris' other title, necromancer, carries different connotations. Ogden contends with the definition of necromancy by outlining the 'essentialist' definitions of magic, and the comparative 'linguistic' approaches.[571] Ancient Greek and Roman forms of magic are still a much-debated topic, and there are few concrete conclusions to be found in ancient sources. Instead, there are assumptions to be made, which is partially why Ogden's discussions of necromancy branch into broader interactions with ghosts,[572] as well as some discussion around the "descent by the living into the underworld (or *katabasis*)."[573] What we can confirm is that necromancy exists in the space between life and death, with variations on how that is achieved.

The liminality of the werewolf is, by now, well established. The creature that exists 'in between the city and the forest' is well placed for a connection to the practice of necromancy, which exists in similar spaces. The werewolf is, in a sense, deathless, in

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[570] In a publicly available list of characters from Virgil's *Eclogues* by US academic, David Scott Wilson-Okamura, Moeris is explicitly listed as a 'witch': http://virgil.org/eclogues/characters.htm

[571] Daniel Ogden, *Greek and Roman Necromancy* (Princeton: Princeton University Press, 2002), xviii-xix.

[572] Ogden, *Greek and Roman Necromancy*, xx.

[573] Ogden, *Greek and Roman Necromancy*, xxi.

that it experiences the death of self with every transformation. Barbara Creed defined the werewolf as the beast that gives birth to itself – a monstrously feminine creation.[574] It follows that in order to give birth to the next form that the werewolf will take, the old form must die. This is a cyclical process that repeats with each transformation: as the werewolf tears off its skin, it is birthed again, and it reveals yet another layer beneath the ones that we see. The nature of this cycle is abject in the extreme, a theme which unifies the werewolf with the necromantic, with witchcraft broadly, and with the expressions of gender therein.

Through this abject label, Moeris shares space with several important witches in Latin literature: the first being Erictho, a creation of author Lucan in his text, *Pharsalia* (or *Civil War*), who "dwells in battlegrounds and cemeteries where she has continual access to the tools of her trade – decaying flesh, the cinders of cremated corpses, and the implements of death itself: nooses, crosses, and crucifixion nails."[575] Descriptions of Erictho and her work are designed to evoke a visceral disgust, as Stratton suggests, which resonate with the theory of the abject, courtesy of Julia Kristeva. Abjection is defined as "the revulsion experienced at confronting the wretchedness and fragility of

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[574] Barbara Creed, "DARK DESIRES: Male masochism in the horror film," *Screening the Male: Exploring Masculinities in Hollywood Cinema*, edited by Steven Cohan and Ina Rae Hark (London, New York: Routledge, 1993), 125.

[575] Kimberly Stratton, "Magic, Abjection, and Gender in Roman Literature," *Daughters of Hecate*, 152.

human embodiment,"[576] which one is certainly capable of applying to the image of the werewolf tearing at his skin to reveal the wolf beneath. Stratton's exploration of the subject's applicability to descriptions of Roman witches certainly calls to the werewolf. The werewolf upsets boundaries much like those that Kristeva identifies as sites of abjection: the body, identity, and society.[577] Each of these categories is violated by the werewolf – or perhaps, it would be more accurate to say, they are revealed as irrelevant and inconsequential. The abject nature of the werewolf lies in its exposure of the binary, of the lack of power behind the categories themselves, although it shares in the same sense of the grotesque that sees Erictho cut "an unborn infant from its mother's womb to deliver the child to an early death on a smouldering altar as a sacrifice."[578] The werewolf's association with the dead is often in the form of its intention or purpose: the killing of various innocent victims has been a key part of its tradition throughout the ancient material. Dora's killing and eating of the child during transformation finds its conceptual roots in Erictho's own necromantic practices. The werewolf is, always, an act of resistance.

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[576] Stratton, "Magic, Abjection, and Gender in Roman Literature," 153.

[577] Stratton, "Magic, Abjection, and Gender in Roman Literature," 155.

[578] Stratton, "Magic, Abjection, and Gender in Roman Literature," 163.

Man, woman, werewolf

The ancient material on the werewolf attempts to establish strong links to masculinity through the all-male cast: only men, only kings, only soldiers transform into wolves. The contemporary narrative around the werewolf draws on this attempt: in the binary expression of "the beast within" there is an undercurrent that assumes that all violence is inherently masculine. The werewolf is strong and aggressive; physically large and covered in hair, full of an unstoppable sense of rage that propels it towards violent and deadly action. It fulfills a need to package parts of the human propensity for violence into a neat, wolf shape that we can lock beneath the mighty will of humanity. In recent years, it has brought about a recognition of the female, and the werewolf has found a connection to the horrors of the menstrual cycle. While each of these interpretations of the werewolf brings relevant facets of gender to bear on our contemporary landscape, the werewolf is yet to experience a non-gendered reception. The figure must be explored beyond its binary male/female alignment, if there is to be any meaningful critique of the human/animal binary in werewolf narratives. That said, gender does come to bear quite significantly on the werewolf character in its adaptive context. What is important to differentiate here is that the werewolf is not an inherently gendered creature. Rather, gender traits, behaviours, and stereotypes are contiguous to the werewolf: the building of gender is affected by the werewolf, and the werewolf is affected by the building of gender, but the two need not converge.

The concept of gender makes up only a small aspect of the werewolf figure as a whole; it presents an interesting issue when speaking to the figure's contemporary relevance. We have been taught, historically, that the werewolf is man, masculine in the extreme, but the characteristics identified as integral to the gendered image are often traits that are associated with the animalistic (molar) wolf. If masculine is violence, strength, hypersexuality, aggression, then why are these qualities given over to the transformed beast? One of the inner mechanisms of building a lack of control into the werewolf narrative is to assign these illogical, emotional characteristics to the werewolf, not the human. And yet, we know that lack of emotion is not the core operation of the human.

The aspects of the werewolf that are traditionally gendered need not be so limited. Figures that share in historically hybrid constructions have experienced a deconstruction of gender, as Haraway has accomplished on behalf of her cyborg creations in *The Cyborg Manifesto*. First published in 1985, Haraway's work was instrumental in conceptualising the move from humanism to posthumanism, couched firmly in feminist critical theory and inevitably entangling problematic elements of gender within the context of technology, innovation, and humanity's pathway forward. Haraway states that she is "making an argument for the cyborg as a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful coupling."[579] Further, she considers her work

[579] Haraway, "The Cyborg Manifesto,"*Manifestly Haraway*, 6-7.

> an effort to contribute to socialist-feminist culture and theory in a postmodernist, non-naturalist mode and in the utopian tradition of imagining a world without gender, which is perhaps a world without genesis, but maybe also a world without end.[580]

Haraway's deconstruction of the gendered feminist identity is crucial to her construction of the cyborg: in examining the construct of gender, she notes, "there is nothing about being 'female' that naturally binds women."[581] Instead, the gendered label along with racial or class alignments are consequences of patriarchal, colonialist, and capitalist realities. What Haraway questions is the binding of people into these categories, and the success of "unity-through-domination or unity-through-incorporation."[582] In the rebuilding and recoding of the social structures that distinguish us, Haraway finds that

> […t]his kind of analysis of scientific and cultural objects of knowledge that have appeared historically since the Second World War prepares us to notice some important inadequacies in feminist analysis that has proceeded as if the organic, hierarchical dualisms ordering discourse in "the West" since Aristotle still ruled. They have been cannibalized, or as Zoë Sofia (1984) might put it, they have been

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[580] Haraway, "The Cyborg Manifesto," 7.

[581] Haraway, "The Cyborg Manifesto," 16.

[582] Haraway, "The Cyborg Manifesto," 20.

> "techno-digested." The dichotomies between mind and body, animal and human, organism and machine, public and private, nature and culture, men and women, primitive and civilized are all in question ideologically.[583]

Haraway's cyborg myth comes into play at the very end of her text, and she builds it with the aid of scholars and authors of fiction alike. One key aspect that Haraway recalls is the search for an 'innocent wholeness',[584] a cultural response to the fragmentary nature of humanity on both historical and literary pages. We seek out this innocence, to be found in the un-fragmented body of the dualistically affected human, in the imagined body of the Mother who represents the beginning of all life, as well as the end.[585] Haraway notes that feminist science fiction rejects this search, instead drafting the cyborg body as the site of the mosaic of identities, categories, and relationships. Her conclusion draws us back to that anti-dualisms approach that Haraway takes throughout the essay in a very interesting way: she explains that the cyborg aids in expressing two distinct avenues of discussion: first, that "universal, totalizing theory is a major mistake that misses most of reality," and second, that "taking responsibility for the social relations of science and technology means refusing an anti-science

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583 Haraway, "The Cyborg Manifesto," 32.

584 Haraway, "The Cyborg Manifesto," 62.

585 Haraway, "The Cyborg Manifesto," 57.

metaphysics," and recognising our responsibility in reconstructing 'daily life'.[586] It should come as no surprise that Haraway "would rather be a cyborg than a goddess."[587]

What is clear from Haraway's various positions (this being her first in a long line of works expressing her thoughts on these topics) is that her initial reading of un-gendering the human must be viewed through the gender binary as it stood at the time of her writing. Just as Derrida needed to build the binary before it could be destroyed, Haraway needs to construct gender before she can provide an alternative. In de-gendering the cyborg alongside her feminist explorations, Haraway must inevitably label the cyborg as female, before destroying the concept of 'feminine' altogether.

The werewolf has a much longer historical tradition with which to contend. Its gendered interpretations carry weight, even in the contemporary era, as is made clear by the continued use of gender in new adaptations. Arguing for a gender-less reading of the werewolf is no easy task. However, what is clear from Haraway's emphasis on the lack of gender required for the function and relevance of the cyborg figure is that we are approaching a future where these gendered assignations mean less and less, in part because of the manner in which posthumanism explores concepts of embodiment.

What the gendering of the werewolf does contribute is an inevitable gendering of violence – to suggest that the werewolf must operate within the boundaries of

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[586] Haraway, "The Cyborg Manifesto, 67.

[587] Haraway, "The Cyborg Manifesto," 68.

masculinity is to ascribe its violent tendencies to masculinity only, and as history has proven, those same violent tendencies can be visited upon any and all genders, any and all species. The anti-binary werewolf cannot be gendered, because it rejects the humanist consequences of such a label, and it recognises the futility inherent in applying a label that, as Haraway has identified, is designed by the colonialist/capitalist/patriarchal State to unite groups without commonalities among them.

(Meta)physicality of transformation

There is an inherent physicality that upholds the conceptual werewolf before the introduction of the literary or cinematic werewolf. One must confront the concept of transformation, as the Neurians have, and becoming, as the Arcadians must, before approaching how the literary werewolf has metamorphosed into its current iterations and variations. There is a visceral underpinning in even Moeris' story, one supported by the confusion of gender and reinforced by Medea and Erictho, that must be evaluated before we can understand why the contemporary werewolf is expressed in overwhelmingly physical terms.

In studies of posthumanist texts, I have found there is consistent and controversial discussion around the concept of objectivity, subjectivity, and physicality. Researching posthumanism and objectivity brings about an inevitable focus on the literal object, and breaches into the machinic, with appropriate analyses on the construction of the cyborg.

Conversely, the posthumanism/subjectivity connection contends with how the 'subject' must navigate its humanist legacy, although there are threads, outlined by Rosi Braidotti's work, *The Posthuman*, that push for a return to the posthuman subject. In light of these interfacing conversations, it should perhaps come as no surprise that posthumanism does have an issue with discussing embodiment, and so it is challenging to discuss how embodiment might interact with the physicality of the posthuman.

What the werewolf proves to us is the visceral nature of placing exclusionary boundaries around aspects of the species. When the (molar) werewolf, who fought their transformation, unwilling to give their mind over to the beast that they insist is a divergence from their true nature, is forcibly transformed anyway, they experience pain. These are interpretations of the molar wolf, the wolf of rumour and folklore, where the wolf is violent, dangerous, and unrelenting in their murder of their human kin. It is a binary werewolf, a werewolf created by the State, one that cannot reconcile the parts of itself into a multiplicity. The important distinction is conceived by Braidotti: "Change is certainly a painful process, but this does not equate it with suffering."[588] The molar werewolf suffers, subject to "the politically conservative position that chastises all change as dangerous."[589] All werewolves, inevitably, must experience some pain at their transformation – it is not the movement between forms, but the realisation that they

[588] Braidotti, *Nomadic Theory*, 219.

[589] Braidotti, *Nomadic Theory*, 219.

were always both kind and violent, murderous and regretful, and that they must face these aspects of themselves. To change is to experience pain at the life and death of oneself, a 'shedding of skin', whether it is physical or metaphysical.

Hypersexuality, part 2: gender edition

When discussing werewolves and gender in contemporary fictional forms, one must consider the fan-created works that exist in the primarily digital framework of the omegaverse. The omegaverse is a contentious and controversial area of study, given the sexually explicit nature of the works under the banner, the issues surrounding consent, and the inherent biological determinism that often provides the basis for perpetuating situations that amount to rape and sexual assault. Unlike the werewolf erotica of the first chapter, material mapped onto the omegaverse framework is designed to adapt characters to secondary gender assignations. Commonly referred to as Alpha/Beta/Omega (A/B/O) dynamics, this universe takes these secondary genders and alters the human body on the basis of its assignation. Alphas are the dominant gender, Betas are most often considered baseline or only nominally affected by the universal framework, and Omegas are submissive. The design of the universe allows for physiological changes based on these gender categories, as well as behavioural changes that, depending on the perspective taken, can either reinforce traditional gender stereotypes (the hypermasculine Alpha as the provider/protector and submissive Omega as 'housekeeper') or provide an alternative (given that the secondary gender is

not always aligned with assigned sex at birth). One of the most common elements of the universe is "social behaviour altered to resemble that of dogs or wolves (including a heightened sense of smell, mating cycles/heat and Alpha male characters possessing a penis similar to a dog's)."[590] It is these physical implications that are the most concerned with the werewolf narratives that intersect with the omegaverse.

While recognising that the various works of fanfiction that adopt this universal framework tend to focus on different tenets, there are some 'primers' provided in order to help establish the more foundational ground rules that are common to these works. One such guide, *Alphas, Betas, Omegas: A Primer,* written by norabombay on the website ArchiveOfOurOwn.com,[591] was initially published in 2012. It contains five chapters on various aspects of the universe and was finalised in 2015. The author identifies that while the werewolf is a popular inclusion in the omegaverse structure, not all works will involve explicit werewolf characters. Instead, there is a merging of the werewolf with a baseline understanding of humanity that heightens more animalistic (lupine) behaviours and senses in non-transforming individuals. Milena Popova has identified

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[590] Milena Popova, "'Dogfuck rapeworld': Omegaverse fanfiction as a critical tool in analyzing the impact of social power structures on intimate relationships and sexual consent," *Porn Studies* 5, no. 2 (2018): 181.

[591] norabombay, "Alphas, Betas, Omegas: A Primer," *ArchiveOfOurOwn*, May 13th, 2012, last modified September 22nd, 2015, https://archiveofourown.org/works/403644/chapters/665489?view_adult=true

that the works that employ explicit werewolf traits, such as transformation or animal-identification, tend to be based in material content that originally contains werewolves, such as the *Teen Wolf* fandom.[592] Works that map the original content into omegaverse terms have the benefit of a foundational basis that requires only additions, instead of more significant world-building. What is clear, however, is that the inclusion of A/B/O dynamics reiterates the hypersexuality of the figure in a manner that not only affects the werewolf character, but that physically changes the humans with which they interact. Apropos of the omegaverse, Popova has noted that "many readers and writers object to its roots in bestiality fiction or to the highly gendered power imbalances inherent in the setting."[593] The popularity of the universal framework speaks to a reading of gender that must bear some influence on how we discuss the werewolf. The significant hypersexualisation of the figure occurs beyond the gender structures of traditional erotica, although it takes its cues from the structures themselves; the masculinisation of various figures is constantly couched within sexuality, and outside of sexual contexts, is often disputed or reimagined in the face of a new gender dynamic.

The connections between the werewolf figure, as it is taken in its changing historical form, and the building of various tenets of the omegaverse may seem, at first, minimal, given that the werewolf is not central to the scope of the omegaverse. However, the

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[592] Popova, "'Dogfuck rapeworld'," 181.

[593] Popova, "'Dogfuck rapeworld'," 181.

hypersexuality of the werewolf figure, especially in the context of the rise in werewolf erotica in recent years, has prompted another iteration of the role that the werewolf plays in hypersexual scenarios. Fanfiction itself tends towards the fringe interests of the broader public and can be in itself a vehicle for exploration of the Other. Rewriting a canon narrative is hardly a new venture, but the extent to which it is adapted, sexualised, reoriented for the fanfiction audience is a very contemporary phenomenon. The werewolf in contemporary media is affected by contemporary forms of adapting media, and its role within the omegaverse makes for an interesting take on how human structures of gender are manipulated by an audience seeking sexually explicit materials.

What is different about werewolf erotica is the habitual bolstering of heteronormative relationship structures: traditionally published werewolf erotica unsurprisingly reinforces the dominant male/submissive female heteronormativity influenced by a heteronormative culture. Alternatively, the authors and target audience of fanfiction comprise a majority of female-identifying or non-binary people and tend towards people with non-heterosexual identities.[594] The content itself, and the omegaverse specifically, establishes a queer reading and adaptation of the canon content. What must be considered is whether a secondary class of gender aids in the deconstruction of the

[594] Milena Popova, *Dubcon: Fanfiction, Power, and Sexual Consent* (Massachusetts: Massachusetts Institute of Technology, 2021), 8.

werewolf binary or provides yet another avenue to establish boundaries and binary distinctions around the werewolf figure.

Braidotti's work can also be brought to bear on this topic. Notably, she provides a new perspective on gender and sex that is based on the literary image of the relationship between English writer Virginia Woolf and her lover, Vita Sackville-West: "sexuality deterritorializes and undoes the actual gender of the people it involves in the process of becoming."[595] Braidotti advocates for a "postanthropocentric theory of both desire and love in order to do justice to the complexity of subjects of becoming."[596] The omegaverse structure that connects to the werewolf figure does not provide the freedom to move beyond the frameworks that Braidotti has dismissed, however; instead, it reiterates the "dialectics of masculinity and femininity"[597] that promotes a "homophobic assumption that same-sex relationships cause fusion and confusion insofar as they fail to establish sufficiently strong boundaries of alterity."[598] Even with the queering of the characters, the establishment of secondary aspects of gender and the highly controversial adaptation of a sexual identity that embeds oppression into biology does not circumvent the inherent heteronormativity, and thus binary structure. The omegaverse

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[595] Braidotti, *Nomadic Theory,* 167.

[596] Braidotti, *Nomadic Theory,* 168.

[597] Braidotti, *Nomadic Theory,* 166.

[598] Braidotti, *Nomadic Theory,* 166.

construction is a step towards a non-heteronormalised werewolf, but not an anti-binary one.

The Nomadic future

Braidotti 's advocation for the postanthropocentric approach is based in a reassessment of the difference between same and Other. She believes:

> [...t]he postanthropocentric approach allows for a nonbinary way of positing the relationship between same and other, between different categories of living beings, and ultimately between life and death. The emphasis and hence the mark of 'difference' now falls on the 'other' of the living body (following its humanistic definition): *Thanatos* – the dead body, the corpse or spectral other.[599]

The werewolf contains the potential for a postanthropocentric approach. This thesis grazes the surface of the figure's limitless insides, and the deconstruction of the binaries that have surrounded it frees the werewolf to explore those posthuman spaces. Even as the historical werewolf found itself split into "the beast within" and the man without, it has still found those liminal spaces to operate, to influence, and the contemporary forms of werewolf fiction have proven that the binary, while damaging, was not lasting. Braidotti herself engages with werewolf content in *Metamorphoses: Towards a*

[599] Braidotti, *Nomadic Theory,* 328.

Materialist Theory of Being.[600] She references many of the ancient sources discussed in this thesis, including Ovid, Petronius, and Pliny. Her use of the ancient sources is embedded within the established 'canon', that is, "the wolf as a metaphor for male violence and more especially for his sexual aggression."[601] In opposition to this, she proposes a "nomadic theory of becoming-wolf," or "a qualitative multiplicity in an open-ended set of complexities, as in philosophical nomadism,"[602] one that is mapped onto the werewolves of this thesis. When considering the contemporary inheritance of these thematic approaches, there are some fictional representations that we can call upon to furnish our expectations. The first is the character of Caine Wise from the 2015 space opera film *Jupiter Ascending*.[603]

While a character from a space opera might be considered somewhat 'outside' the traditional expectations of a werewolf figure, Caine fulfills almost all the expectations of a werewolf character, albeit without the traditional interpretation of transformation. Caine's narrative arc begins with his creation, in that he is a genetically manufactured hybrid of human and wolf, a species known within the universe as a 'lycantine'. Caine's

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[600] Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Being* (Cambridge: Polity Press, 2002).

[601] Braidotti, *Metamorphoses*, 128.

[602] Braidotti, *Metamorphoses*, 130.

[603] The Wachowskis, dir. *Jupiter Ascending* (United States, Australia: Warner Bros., 2015).

backstory is told by his military superior, Stinger, who is genetically spliced with the bee species. His story is lengthy, but worth quoting in its entirety:

> Caine is…complicated. He's a lycantine without a pack. Had the bad luck to be born half albino, runt of the litter. The splicer that bred him had to sell him to the legion for a loss. But a lycantine needs a pack. It's their centre of gravity. Alone, usually, they waste away and die. Unless they become like him – fearless, relentless. Perfect hunting machines. Caine was the best soldier I ever went into battle with.[604]

Caine's character structure recalls the werewolf in several ways. His genetic reliance on pack dynamics (and the lack of such contributing to his failure to participate in military dynamics effectively) recalls the Arcadian cult and the contemporary werewolf pack adaptations. He enjoys the benefit of heightened senses, which are consistently referenced throughout the film. The wolfish characteristics are pronounced and central to his character, to the point of some discomfort: in an interview, the actor that portrays Caine, Channing Tatum, spoke of his experience wearing "a mouthpiece that changed the shape of his jaw," which he claims made it difficult to "close [his] mouth to talk."[605] The aggressive wolfishness of his character calls to the molar wolf image, one that

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[604] *Jupiter Ascending*, 42:27-43:15.

[605] Chris Heath, "Channing Tatum on How Kanye West Influenced *Jupiter Ascending*," *GQ* May 18, 2014. https://www.gq.com/story/channing-tatum-kanye-west.

fundamentally misunderstands how the wolf operates, making Caine the ultimate interpretation of the molar werewolf.

At first glance, Caine's gender assignment appears hypermasculine. Caine's apparent tendency for an unthinking, instinctual violence supports a masculinised image of the werewolf: "He attacked someone. He attacked an Entitled. He bit him…Tore his throat out." It is revealed later that he cannot remember the event, and the reasons why his instinct was triggered remain unknown, although others speculate that there is a corruption in his genetic makeup. Caine's predisposition to violence, and the inherent violent impulses that form his 'werewolf transformation', acknowledge the key disconnect between werewolves and gender: the aggression expressed by Caine's outburst required no transformation to enact. The attack on the Entitled is not at the behest of a "beast within", although it is almost framed in that manner in the suggestion of a genetic defect or corruption. There is no equation of masculinity and the transformed beast; instead, Caine's brutality is considered an underlying characteristic of his own species makeup, unaffected by which gender he is assigned. Although his rejection by the military authority casts the violence in a moral structure that does not necessarily suit the werewolf itself, it creates clear movement towards the degendered werewolf.

As Caine represents the molar werewolf, still free from the gender structure around werewolves and transformation, the character of Decker from the tenth episode of the

first series of *Love Death & Robots*[606] represents the contemporary adaptation of the molecular werewolf. In the tenth episode of the first series, titled "Shape-Shifters," two werewolf characters are introduced: Decker and Sobieski, members of a military base deep in Afghanistan. Their introduction renders them as Othered from their colleagues. When on the move, Decker and Sobieski walk a distance in front of and behind the main vehicle, using their heightened senses to spot danger before the human contingent can be harmed. Several interactions with the human members of the military establish the werewolves as a subjugated class, ridiculed in a manner that recalls racial and sexist tensions that have historically been attributed to military environments. One soldier claims: "the corps turned to shit when they started lettin' you animals wear the uniform." The use of 'animal' as a slur is consistent throughout the episode, although the use of "dog soldiers" prompts Sobieski to threaten to tear a human soldier's throat out. The derogatory language from the soldier, which is followed by a suggestion that the werewolf characters are inherently unnatural, is rebutted by a short speech from Decker:

> I can stalk my prey by scent alone. I can run for miles while you need to ride in a stinking Humvee all say. I can see clearly on a moonless night, while you cling to

[606] Tim Miller, creator, *Love, Death & Robots* (United States: Blur Studio, Netflix, 2019-present).

> your flashlight as soon as the sun goes down. You ask me, there's not much natural in that.[607]

Decker's interaction recalls the unspoken advantages that werewolf characters often experience. The conflict in the contemporary adaptations often comes down to this precise distinction: the werewolves are capable predators in their natural environment, and humans are not. The advantage recalls *Those Across the River,* and the building conflict that sees the werewolves hunting the inhabitants of Whitbrow, although Decker and Sobieski's successful integration into a military unit provides a divergence from the contemporary traditions. Later, during a conversation between Decker and Sobieski, the latter claims that "they're fuckin' terrified of us," to which Decker replies: "they don't *understand* us."[608] The acknowledgement of a disconnect between the humans and the werewolves is equally an acknowledgement of the nomadic werewolf. They are incapable of existing peacefully within the structure of the State.

This interaction is followed by the opening of the conflict of the narrative, which sees the werewolf characters isolated from each other. The base to which Sobieski is transferred (atop a large hill close to the main base) is attacked, and the carnage left behind by whatever being has massacred the men is seen directly through Decker's eyes. The animation mimics the movement of Decker, and the audience sees directly

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[607] *Love, Death & Robots,* series 1, episode 10, "Shape-Shifters," 2:55-3:11.

[608] *Love, Death & Robots,* series 1, episode 10, "Shape-Shifters," 4:09-4:16.

through his eyes, surveying the mutilated bodies of the soldiers that fell to an unknown, brutal enemy. Decker spots Sobieski's corpse and identifies him as the first victim, establishing the unknown enemy as a werewolf. This claim is met with confusion from the American soldiers: "Taliban's not supposed to have werewolves."[609]

The final confrontation between Decker and the enemy werewolves takes place in the desert, away from the military structures. The ancient removal of clothes motif is employed in full force, and the battle takes place while all parties are naked. The transformation is effectively simplified: we see the ultimate expression of *versipellis* once again, as the characters tear their skin from their body, revealing fur and claws beneath the human façade. In some instances, the werewolf grows from within the human form, bursting through before the skin can be torn away to make space, and all is designed to invoke the pain of transformation. The actual pain of the event is not made clear, they show no indication of discomfort during the transformation itself.

The battle itself emphasises the visceral, abject nature of the violent confrontation, and does not shy away from animating the grotesque in depicting the battle wounds. Decker is challenged by two werewolves, an elder man in his human form, and an accompanying younger boy, likely his grandson or other young relation. The brutality expressed between them is bright and vital to the fight: in between the blood sprays and tearing of flesh, Decker has his humerus (top of the arm) torn out, and the bone is tossed

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[609] *Love, Death & Robots,* series 1, episode 10, "Shape-Shifters," 7:32-7:33.

away by the younger werewolf. At the height of the battle, Decker feigns defeat, and collapses on the ground. The young werewolf, believing Decker to be defeated, rushes at his body, and the elder werewolf fails to stop the boy from rushing into a trap. Decker catches the young werewolf and tears out his throat, and the boy reverts to human form in death.

The elder werewolf and Decker mutilate each other, tearing off facial features and mercilessly disfiguring limbs. The brutality is not the only aspect of the fight, and clear and obvious pain is displayed in the features of both werewolves – they grimace and frown, there are cries of pain, they flinch away from claws. There is a clear emotional investment that the animators and directors intend from the audience. There is a strong will to survive that is performed by both parties, and in the final moments of the fight, Decker fits his mouth around the pinned werewolf's head and bites down, staring directly at the audience. This example of the werewolf is almost performed as distinctly animal, directly acknowledging the complexity and brutality of the molecular wolf, granting its own sense of morality as discrete from humans. Decker hides the conflict away from his military superiors, keeping the location of the enemy werewolves to himself when questioned. His return to the military base following his victory sees him limping through the gates, slowly healing from the elder werewolf's damage. There are large chunks torn out of his face, his arm, and his stomach. After he dresses, he seeks out Sobieski's corpse, dragging his hand over the corpse's face and scenting him, to the obvious discomfort of his superior. There is a recalling of the necromantic elements of

the werewolf tradition in the final scene, as Decker lifts his pack member's corpse, walking into the desert in order to bury his friend. The scene is reminiscent of Erictho's walk through the battlefield. Further, there is an element of Latin poet Horace's[610] witch characters in Decker's actions: Canidia and Sagana howl as they gather bones and herbs for their magic, pale and barefoot, and they "began to scratch up the earth with their nails and to tear apart a black lamb with their teeth,"[611] embodying the monstrous animality of their witch titles. Decker performs the same rites as he gathers the body of his packmate, a fallen soldier. The classical images are maintained through these cultural receptions.

In the broader context of the series, the freedom of the hybrid creature at the close of the episode is a consistent theme throughout the episodes *Love, Death & Robots*. There are two overt examples: "Sonnie's Edge,"[612] and "Good Hunting."[613] In "Sonnie's Edge," a victimised and traumatised woman, Sonnie, achieves a sense of freedom through the technological escape from a broken human body. Sonnie is depicted as a successful cage-fighter in a technologically advanced future which sees fighters telepathically

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[610] Horace, *The Complete* Odes *and* Satires *of Horace,* translated by Sidney Alexander (Princeton: Princeton University Press, 1999).

[611] Marguerite Johnson, "Witches in time and space: *Satire* 1.8, *Epode* 5 and landscapes of fear," *Hermathena* 192 (2012): 18.

[612] *Love, Death & Robots*, season 1, episode 1.

[613] *Love, Death & Robots*, season 1, episode 8.

controlling monsters. She refuses to bow to a mobster who attempts to fix the fight, and as a result, is attacked when tending to her monstrous pet. When her body lies broken, a spark reveals that her human body is not her main vessel: after being sexually assaulted and left for dead, Sonnie's mind was placed within her monster. After Sonnie reveals she is nothing but "a couple of bioware processors spliced into a spine,"[614] the monster breaks through the glass containment, and graphically murders the mobster and his female companion. Sonnie's true edge is that when she is fighting, she is fighting for her own survival, and this gives the motivation and investment to win her battles.

In "Good Hunting," Yan, a Chinese mythical creature with a triplicate form (fox, human, machine) witnesses her home destroyed owing to industrialisation. She turns to sex work to survive in a changing world, and she is mutilated by a powerful client who is aroused by machinery, cutting off body parts to replace with robotic replicas. She murders him as a result, tearing his face open. She turns to her old friend Liang, the son of the man who killed her mother, who helps her to adapt her machinic parts in order to regain her hunting abilities, and she becomes a machinic double of her folkloric form. The advances are painful, and during the replacing of parts, she cries out in her distress. She achieves her goal: her machinic kitsune form is metallic and cold, but serves its purpose, hunting down perpetrators of sexual violence (in this case, British men).

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[614] *Love, Death & Robots*, season 1, episode 1, "Sonnie's Edge," 14:47-14:54.

In each of these examples, the victim of the humanistic values, whether it be Decker, Sonnie, or Yan, find balance in their final forms. Sonnie and Yan, as victims of sexual violence, gain a capacity for violence in return – Sonnie as the ultimate monstrous weapon, and Yan as a machinic image of her folkloric form. Decker also achieves a sense of peace in his narrative conclusion, as he breaks from the military influence, the false authority of the State, and takes steps towards living within a natural state. There are three distinct interpretations of 'in between the city and the forest' at work within these episodes of *Love, Death & Robots,* and each displays a different sense of liminality that encapsulates the posthuman experience.

In each of these narratives, there is a sense that gender is only relevant to the outside perception of the figure. Both female characters, Sonnie and Yan, experience sexual assault as a key aspect of their story, and thus their motivation. The conclusion of the narratives indicate that the femininity of their characters is a mistaken interpretation made by their attackers: regardless of their gender, they prove themselves capable of great violence. The graphic nature of the killings that they perpetuate de-emphasises the incidences of their own sexuality or sexual assault, and they are portrayed as advantageously animalistic in the conclusions of their stories.

As for the werewolf, Caine remains trapped within the military complex that purchased the emotional attachment he might have made towards others of his own kind. The 'gravity' that Caine would feel towards his pack is shifted towards the legion that owns

him, which affects the conclusion of his narrative, when he re-enters the same military industry that disfigured him in the first instance. He is, in essence, an anti-binary figure (multifaceted, transformed through physical mutilation) manipulated into binary form, and trapped within anthropocentric shackles. Decker, on the other hand, is freed from the constraints of the army, accepting of his place in nature, as his beliefs throughout the narrative have prophesied. He is capable of removing himself from the city and the State, in part due to the connections he makes with others of his species, representing the intrinsic connection to the forest that all werewolves inherit. He is given the framework to be critical of his oppression, and he sheds his anthropocentric shackles with the shedding of his clothes.

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Gender is an irrelevant aspect of the werewolf because of its anthropocentric foundations. The posthuman future cannot be gendered as is dictated by humanist gender dynamics, due to the binary nature of the masculinity/femininity dichotomy. Definition of difference, as we have seen from the werewolf itself, creates false divisions that do not stand up to critique. Instead, gender only functions as a disguise or weapon, cast off once it serves an illusionary purpose. The werewolf's lack of gender is supported by the magic/technology that is required to transform it. Braidotti claims that "[w]hat we are dealing with today is anti-oedipal animality at work within a fast-changing

technoculture that engenders mutations at all levels."[615] Identifying the (species of/nonmoral/multiplicity/genderless) nomadic werewolf, as a consequence of the ancient sources and a function of the contemporary adaptations, is a radical evaluation of the humanist tradition that requires a posthuman critical analysis.

[615] Braidotti, *Nomadic Theory*, 83.

What is Between the City and the Forest?

Insofar as we know ourselves in both formal discourse (for example, biology) and in daily practice (for example, the homework economy in the integrated circuit), we find ourselves to be cyborgs, hybrids, ***mosaics,*** *chimeras. Biological organisms have become biotic systems, communications devices like others. There is no fundamental, ontological separation in our formal knowledge of machine and organism, of technical and organic.*

Donna Haraway, "The Cyborg Manifesto," *Manifestly Haraway*, 60 (my emphasis)

The four thematic narratives of this thesis fit together like a mosaic: not quite interlocked in a perfect tiled pattern but forming a fluid structure-without unity around an image. The final form of the werewolf is one of transformation: the act itself, not the movement between one and another. Not just man, not just wolf, not a dualism constantly at war with itself, but a complete figure that stands at the intersection between prehuman and posthuman, in between the city and the forest.

Credit must be paid to the ancient material, the first building of the figure into important cultural contributions that carry the werewolf throughout historical contexts and into the contemporary era. The unchanging

importance of the werewolf speaks to how a posthumanist reading of ancient material can prompt new ideas, aid in moving beyond a limited outlook that denies complexity and provide new perspectives that tell us more about the historical exploration of humanity. Whether the future is literary, cultural, or historical in its presentation, the werewolf remains relevant to the posthuman conversation.

While not embedded as a core theoretical approach of this thesis, there is an academic area of study that was first identified in the Introduction and to which this thesis contributes: Classical Reception Studies. I have consciously decoupled the idea of reception within this thesis as recognition that the consistent dialogue between ancient source material and contemporary adaptation is not always easy to find in relation to a figure whose ancient origins are not widely known. There are key aspects of the contemporary werewolf drawn from the historical periods in between antiquity and now, and these aspects might have ancient origins, as I have shown, but they are not acknowledged in the contemporary works. This makes a clear-cut reception study difficult to reconcile with the material; instead, I see this study as cultural transmission, not literary adaptation, and that is why critical theories have taken the place of a stricter Classical Reception analysis.

That said, this thesis does employ a receptive approach in a more subtle way. In recent years, there have been a succession of publications under the auspices of Classical Reception Studies that have re-evaluated how reception functions and how scholars approach it. Clare Foster, for example, questions the disciplinary range of Classical Reception Studies as follows:

> [w]hat qualifies as an instance of primarily *classical* reception, rather than an instance of other more important agendas such as commercial viability, fashion, education, or the use-values of tradition itself – agendas which can be entirely deracinated from any interest in a historical ancient Greece or Rome? What is a limit case of 'classical reception' when culture operates as a kind of language, continuously evolving from past patterns, styles and content to make its meaning? […] Not every scantily-clad female with a bow and breasts is an Amazon: or is meaningfully an Amazon. It is in that 'meaningfully' that classical reception is located. References to an antiquity, even when intentionally made, are not necessarily motivated by a grasp of, or even interest in, what most readers of a chapter such as this would mean by 'antiquity'.[616]

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[616] Clare L. E. Foster. "Familiarity and Recognition: Towards a New Vocabulary for Classical Reception Studies," *Framing Classical Reception Studies: Different Perspectives on a Developing*

The approach of this thesis is intentionally subversive, so as to highlight the lack of intentionality in the reception of culture: while Classical Reception Studies foregrounds the continuous relevance of ancient Greco-Roman material, this thesis explores the manner in which the material is immersed in the essence of culture itself. Culture has embedded meaning in the figure of the werewolf, extensively enough to reach through concepts of species, race, morality, materiality, subjectivity, gender, and encompassing identity. This manner of reception cannot be tracked through a linear reading of ancient texts, and finding their contemporary counterpart written by an author inspired by them. This style of reception is unplanned, unconscious, and involves the mosaic of humanity that touches distinct parts around it, influencing and infecting other elements of the assemblage with the knowledge, importance, and shape of the werewolf.

Rosi Braidotti explores the role that the animal has played in the discovery of humanity. She suggests that

> [a]nimals are no longer the signifying system that props up humans' self-projections and moral aspirations. Nor are they the gatekeepers

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Field, edited by Maarten De Pourcq, Nathalie de Haan, and David Rijset (Leiden and Boston: Brill, 2020), 35.

> that trace the liminal positions in between species. They have rather started to function quite literally, as a code system of their own.[617]

In response to this advancement of the animal, recognised by humanity, the werewolf becomes the inherent expression of both: human and nonhuman, at once, on its own. The humanimal, as proposed by Chesi and Spiegel, is the werewolf that is recognised within all of humanity, couching an inherently human topic within the structure of animal, and proving that the human/animal binary is an invention that is now irrelevant to our image of self.

In the first chapter of this thesis, I explored the werewolf as influenced by species and race, the first instance of building a false binary. The werewolf of the ancient sources, its animality folded into its foreignness, forged an illusionary separation between the Eurocentric male of humanism and all other living beings who shared his environment. Herodotus and Pomponius Mela each approached the Neurian werewolf with the supplement of his barbaric neighbours, placing distance between their cultures and the monstrous race of sorcerer men who transformed into beasts for days at a time. These images affected the developing understandings of race, tied into species in a mythically inspired exploration, alongside the Greek and Roman

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[617] Rosi Braidotti, *Nomadic Theory*, 85.

molar image of the wolf, and their building of cultural identity. The Neurian werewolf became a foundation for the contemporary fictionalisation of a biologically distinct werewolf species; the subversion of a Darwinist narrative, perpetuating an inherent foreignness of the werewolf throughout its adaptations. A consequence of this narrative was the hypersexualisation of the werewolf in a confused and often problematic portrayal of biological determinism. Misusing the Darwinist narrative saw werewolf erotica excusing sexual assault, ignoring modern consent structures, and reframing possessiveness as protectiveness. In response, I see the introduction of non-heteronormative characters and queer sexualities as a reversal of this narrative. Embedding the werewolf in emotional intimacy, recognising its animal complexity beyond the biological imperative to 'continue the species' deconstructs the false distance between human and animal, and acknowledges the potential of connection that exists within the humanimal.

In the second chapter, I explored the connections between the wolf as the immoral example and the ethical responsibility of the werewolf. In the ancient material, the wolf bore the punishment of the man, and suffered consequences in the depiction of its moral failings. The wolf became representative of the ultimate immorality, and its image was fashioned from the philosophical surveys that questioned the ethical responsibility of man. Plato and Ovid provided images of Lycaon that blamed "the beast within" for

his crimes, shifting the moral responsibility to an 'inevitable' transformation. Derrida's inquiry into the true validity of the human/animal binary began the dissolution of the unbalanced relationship between Lycaon's form before and after transformation, the beast and the sovereign, interchangeable in their roles outside of a social structure that nevertheless defined those roles. The contemporary adaptations of the moral dilemma saw werewolves denying their instinct for the sake of a framework that did not account for the animal, or shifting the blame to a higher power, blaming the same gods who transformed Lycaon for their failure to stop the werewolf rampage that they were powerless to control. Stephen King's exploration of the werewolf saw both of these contemporary adaptations come to life. The subversive narrative came in the form of acceptance and acknowledgement, resolving the punishment of Lycaon as an historical event. Instead, the werewolf receives new power as a result of posthuman ethical frameworks, acknowledging the true wolf, the true alpha, as a capable leader and protector, and developing a werewolf narrative that promotes the same traits.

In the third chapter, concepts of singularity and duplicity in the werewolf figure are interrogated. Using ancient structures that discuss change within hierarchies, the werewolf capacity is embedded in its original ancient context. The group-identification narrative, courtesy of Pliny the Elder and

Pausanias, along with a contribution from Lycophron, built the first images of the werewolf pack. Strong connections between human and nature allowed for a development of the werewolf pack as multiplicity, nomad. This complexity lies within the philosophy of Deleuze and Guattari, because "you can't be one wolf, you're always eight or nine, six or seven."[618] This chapter introduces the molar and molecular wolves, Deleuze's acknowledgement of the impact of the moral tradition discussed in the second chapter. The molar wolf, as the false image of the wolf built by folkloric beliefs and superstitious encounters, represents the interpretation of the State. The molecular wolf stood, not in opposition, but in defiance, as a representation of the wolf based on natural observation and objectivity. I explored the notion of the nomadic werewolf through Deleuze's development of the nomad: 'in between the city and the forest', a liminal position that does not emphasise a binary interpretation but acknowledges that there are many ways to exist in an in-between. Contemporary adaptations show us a harmony with nature, advantageous for the balance that it affords the werewolf figure. The molecular werewolf pack, that does not battle with itself, is intrinsically complex, a multiplistic structure-without-unity, one that does not feel the conflict of the molar werewolf, controlled and constricted by the State.

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[618] Deleuze and Guattari, *A Thousand Plateaus*, 32.

In the final chapter, I interrogate the gendered expressions that have been historically linked to the werewolf figure. Within the gendered confusion of the ancient werewolf was its deep connections to the false war-machine of the State (military/masculine) and the abject variations of power (witchcraft/feminine). Virgil's Moeris saw his animal connection embedded in feminine and foreign traditions that removed his agency as a werewolf figure. Petronius' soldier forfeited his bravery and honour at the moment of his discovery as werewolf. Both have impacted the intense gendering of the werewolf in contemporary sources. It has been shown how this gendering is undone by the work of Haraway on the cyborg: a technologically affected hybrid that cannot be gendered, for the cyborg body is the site of the mosaic of identity. To exist liminally is to prove the illegitimacy of the categorical separation, and the werewolf is a liminal creature. Using Braidotti's *Nomadic Theory*, I explore contemporary adaptations that formulate the werewolf as incompatible with the military industry. The military, as a function of the State, cannot abide the molecular werewolf and its advantage in nature, and so forms molar werewolves instead. The State's werewolf must be masculine or feminine, but the molecular werewolf recognises itself without gendered labels. Decker's decision to return to nature is the consequence of the radical evaluation of humanism: advantage no longer lies with the Eurocentric, phallocentric figure. Instead, the Other carves out a pathway to the

posthuman future, and thus the werewolf centres itself as a hopeful expression of humanity.

I have combined many complex and dense topics in this broad exploration of the werewolf across historical contexts and theoretical frameworks. It is to be expected that not all aspects of the figure, the history, or the philosophy are covered. What I hope to have provided is a wide-reaching analysis that touches on the major aspects of the werewolf as a posthuman figure, and the potential for the continuation of this research into new contemporary material, other cultural avenues that explore similar forms of transformation. Inevitably, it is the mythical metamorphosis that tells us most about humanity because it is the most optimistic expression of the myriad ways in which we are capable of change. At the close of her text, Braidotti offers a secular prayer "for my uncle Romano, who died on Christmas Day, 2008."[619] In the prayer, she talks about life and death, of thinking and existing, of energy that transforms, and the pain that exists within all. She meditates on the philosophical tangents that separated her from her uncle Romano – his in the direction of secular philosophers and religion, hers in the precursors to posthuman thinking, anti-binary and curious in their approaches. In the end, Braidotti finishes with, "suffer us not

[619] Braidotti, *Nomadic Theory*, 359.

to forget what we are capable of becoming, *teach us to care and not to care, teach us to sit still.*"[620]

[620] Braidotti, *Nomadic Theory*, 365.

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