

INTRODUCTION: FROM PRETERNATURAL PASTORAL TO PARANORMAL ROMANCE

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Amidst concerns about our relationship with nature, in a culture informed by Romanticism and a post-Enlightenment doubt about the centrality of humanity, contemporary fictions often turn to the animal and to transitions between animal and human to interrogate what is special about our species. In her Young Adult werewolf paranormal romance *Linger*, the author Maggie Stiefvater quotes Rilke: ‘even the most clever of animals see that we are not surely at home in our interpreted world’.¹ This captures the amphibious nature of being human, of our embodied consciousness and our status as speaking, interpreting animal. It raises the kinds of questions that the essays in this collection respond to and illuminate. Our contributors examine werewolves, wolves, wild children, and other transitions between culture and nature. The chapters below explore how these themes interact and how they shapeshift around different narrative modes from utopian pastoral to Gothic and romance.

Wolves and wilderness

The history of werewolfism is inextricably bound up with humankind’s treatment of wolves.² Peter Stubbe (variously spelled Stump, Stumpf, or Stube), the Werewolf of Bedburg, is a seminal case. He was executed in Cologne in 1589.³ A likeness of a wolf was framed in wood and set above a pole which contained his severed head – a permanent monument to both the killing of the werewolf and the destruction of the wolf. Dead wolves were coveted as trophies in Anglo-Saxon Britain, and King Edgar (959–75) demanded that his Welsh subjects pay him three hundred wolf-skins a year; some criminals were encouraged to pay their debts in wolf-tongues.⁴ English wolves were almost totally eradicated under the reign of Henry VII (1457–1509). Wolves held out in Ireland until the 1700s (though they were extinct in Scotland by the late 1600s).⁵ British and Irish wolves were exterminated much earlier than wolves across Europe; the total extinction there was not completed until the 1800s.

The result is a contemporary landscape constituted more actively by what is missing than by what is present. The spectre-wolf or werewolf has replaced the actual flesh-and-blood animal. This contemporary werewolf is far from being a curse; perhaps it is a gift, for it can reawaken the memory of what humans did to wolves, initiate rewilding debates and redeem the big bad wolf that filled our childhood nightmares, reminding us that it is often humans, not wolves or the supernatural, that we should fear.

Yet wolves have long been the archetypal enemy of human company, preying on the unguarded boundaries of civilisation, threatening the pastoral of ideal sociality and figuring as sexual predators. On the other hand, with their complex pack interactions they have often served as a model for society. Lately, this ancient enemy has been rehabilitated and reappraised, and rewilding projects have attempted to admit them more closely into our lives. Contemporary narratives have aided or hindered this assimilation in various ways.

The blurring of the boundary between animal and human recurs throughout literature. Wolves in particular, ambiguously social animals yet savage outsiders, predators on the community and disruptors of the pastoral, have long played a versatile role in exploring these topographies. They have a close relationship with the pastoral, which in its literal sense concerns the tending of domestic animals, and the wolf is the shepherd's eternal foe from at least the Old Testament onwards (then there is all the additional allegorical weight that arrives with Christianity, with Christ as shepherd of the human flock). The wolf of tradition preys on the pastoral – quite literally, attacking the sheep that the pastoralist cultivates. The wolf is also well known as one who threatens female virtue: hence 'wolf whistles' and Perrault's warning to innocent girls at the end of his version of 'Little Red Riding Hood'.⁶

The idea of pastoral goes a long way back, of course.⁷ But our account begins in the eighteenth century, where so much of modernity begins. Then, in the present day, we argue that contemporary werewolf fictions take on peculiarly modern versions of pastoral that emerged in the Enlightenment and that are challenged in various ways now. In that period, writers and thinkers explored certain themes about the origins of language and society, and the complex interplay between the human and nature or the animal.

The eighteenth century is also the moment when vampires emerged from the twilight of superstition to become literary monsters. These creatures play a significant part in the development of werewolf narratives. In our discussion below, we want to avoid the idea of some timeless, universal werewolf archetype that has always existed throughout all cultures (though they are certainly more persistent and have more archaic roots than vampires).⁸ We are concerned mainly with the artistic transformation of the folkloric material, although the latter is of interest. Ideals of animality and nature in the eighteenth century display a continuity with those of today, though significant shifts have taken

place, and contemporary representations of the wolf are often employed in reaction to Enlightenment.

Wild children in the company of wolves

With this cultural history of the wolf as predator on the pastoral, it seems paradoxical to discover the wolf itself in the role of a pastoral figure. Yet wolves may also be founders and nurturers of culture, raising Romulus and Remus, or fostering into sociality those abandoned feral children that so fascinated Enlightenment thinkers as they probed into the origins of society and language.⁹

The eighteenth century was a fertile time for new ideas about language. Hans Aarsleff points to the uniqueness and intensity of these inquiries; Nicholas Hudson notes a crucial shift to theories of language as intersubjective and dialogical rather than private.¹⁰ Bernard de Mandeville, Étienne Bonnot de Condillac and Jean-Jacques Rousseau are significant figures who all speculated that human language originated in a primal dialogue.¹¹

Accounts of wild children feature prominently in these inquiries. Condillac examined many wild children accounts, particularly one of a child thought to have been raised by bears.¹² He too imagined a primal couple, one of each sex, lost in the desert and creating language out of necessity (or perhaps passion). The Scottish Enlightenment thinker James Burnett, Lord Monboddo, took the ideas of Condillac and Rousseau further. Monboddo had visited Marie-Angélique Leblanc and Peter the Wild Boy. Marie-Angélique was found in the woods of Champagne in 1731 and eventually taken into care and socialised by nuns. Peter was found naked and void of speech in the forests of Hanover in 1725 and brought over to England, becoming a court celebrity and an object of interest to thinkers such as the Rousseauvians Richard and Maria Edgeworth. 'Man is a creature of art', claimed Monboddo, and that we need to separate what is natural from what is artificial. He notoriously thought that orang-utans were humans, giving credence to travellers' tales of them living in society, building wooden huts and enslaving women. Crucially, many of these wild children were thought to have been raised by wolves (and such stories persisted long after this period).

Rousseau explores two dialogic ideas of origins, suggesting that children invented language in dialogue with their parents, but also setting forth a theory of dialogue rooted in the passion of a primal couple. But where Mandeville had seen a development of increasing sophistication (though ambivalently spiced with vice), Rousseau sees decline and corruption, leading to the manipulative speech of contemporary civilisation. Casting Rousseau's ideas as regressive back-to-nature fantasy is a simplification. Yet there is an element of pastoral nostalgia in his thoughts on nature and civilisation.

The term 'preternatural pastoral' in the title of this Introduction serves to emphasise the Enlightenment utopianism of pastoral as image of not a lost Golden Age but a reaching beyond nature, that projection into the future and transcendence of present conditions that characterise that period (a position which has come under suspicion in recent decades). These utopian aspects of pastoral feature in the genre of paranormal romance, which will be discussed below.¹³ Thus to the eighteenth-century mind, humanity is preternatural in that it is beyond nature, though this lies uncomfortably alongside the birth of mechanically determinist thinking. Later scientific ideologies develop this, eliminating agency and reducing human existence to mere biology. In the twenty-first century, many are less assured of human ambitions, and contemporary wolf and werewolf narratives dramatise this uncertainty. The ubiquity and longevity of the wolf-child can also be seen in the variety of narratives from Kipling, through tales by Angela Carter, to such contemporary fictions as Jill Paton Walsh's *Knowledge of Angels* (1994) and Marcus Sedgwick's Young Adult novel *The Dark Horse* (2002), both compelling stories of wolf-girls.¹⁴ Stories of wild children raised by animals appear in the twentieth and twenty-first centuries in a variety of genres from recasting the lives of such real-life wild children as Peter the Wild Boy, Victor of Aveyron, Amala and Kamala in novelistic form to newly imagined characters in fantasy fictions.¹⁵ There are obvious relationships between these narratives and the werewolf fictions discussed in this collection, not least the preoccupation with wildness and civilisation, culture and nature. Some werewolf narratives assimilate more closely the wolf-child motif, dwelling on the nurturing aspect of the wolf mother within the werewolf colony.¹⁶

Werewolves and wearing wolves

Werewolves and shapeshifters have served in narrative fiction to question what humanity is; weres tend to reveal the complex affinities and differences between our existence as linguistic, social subjects and our physiological continuity with other animals.¹⁷ They also draw our attention to questions of hierarchy and sexuality, to the instinctive, and to what extent our conceptions of these are ideological.

Werewolves and similar shapeshifters emerge from ancient myth such as the Classical Greek tale of Lycaon, retold by the Roman Ovid in that paradigm of shapeshifting creatures and genres, the *Metamorphoses*; through medieval romances like Marie de France's twelfth-century *lai* 'Bisclavret'; becoming a staple creature of Gothic horror with Victorian penny dreadfuls such as G.W.M. Reynolds's *Wagner the Wehr-wolf* (1846–47) and then, cinematically, in films such as *Werewolf of London* (1935) and *The Wolf Man* (1941).¹⁸ Contemporary incarnations such as Angela Carter's wolf stories and Neil Jordan's adaptations

of these as the film *The Company of Wolves* have also referenced the fairy tale 'Little Red Riding Hood' which, in some versions, is a tale of lycanthropy.

However, as we warned earlier, one must be careful not to universalise the shapeshifter and erase its history. Perspectives on our relationship with nature and animality shift dramatically, and readings of werewolf texts should be particularised and placed into context.¹⁹ In the twenty-first century, werewolf fiction is much engaged by questions raised in the Enlightenment and by contemporary counter-currents against that.²⁰ The werewolf is a Gothic monster, and the Gothic genre has from its inception been in a complex dialectic with Enlightenment principles.

The monster as metaphor for the social Other has been much charted by Jeffrey Jerome Cohen and many more critics.²¹ As identity politics became mainstream and otherness, to an extent, assimilated into society around the 1980s, there arose a tendency to humanise, even romanticise, the monster in various kinds of fiction. Thus those creatures that once embodied fear and hostility towards racial or sexual outsiders became unwitting victims and sometimes lovers, and uneasy participants in society rather than its absolute Other. Vampires, soon followed by werewolves, soon became the sympathetic protagonists of narrative, often voiced in the first person. Women, too, became more conspicuously the focalised centre of these stories. Alongside this, late twentieth- and twenty-first-century concerns with the environment have played a part in reshaping Gothic tales of monstrosity.

As with the vampire, werewolves invite analyses about alterity, as this collection demonstrates. And just as the vampire figure both conditions the shape of the subgenres it dwells in and draws other genres into its sphere, so fictions about werewolves, wild humans and human–animal relationships also invoke questions of genre and intertextuality. But within this shift, the specificity of the sympathetic *werewolf* may also be accounted for by our distance from the pastoral model of the human–nature relationship that once presided. The sympathetic werewolf has its own characteristics that draw on the complex history of the wolf in culture that has been outlined above and on the questions around nature, culture and language raised in the Enlightenment with those wild children alleged to have been raised in the company of wolves.

The werewolf in the twenty-first century takes many forms.²² But by far the dominant arena for them is paranormal romance – a newly emerged genre born from the coupling of two genres themselves thought to be rather unsavoury.²³ Paranormal romance is an uneasy intermodulation of Gothic horror and romance fiction. This alerts us to ideas of genre, and how different literary kinds bring with them different perspectives, with hybrid genres being particularly intriguing in this respect. And, in the background, the genre of pastoral, with its concerns with our relationship to nature, remains crucial.

The new genre of paranormal romance was born, as new forms often are, from a risky mating of earlier genres. It is characterised most of all by a fusion of Gothic with romantic fiction in the everyday sense that we associate with Mills and Boon and the like. These encounters with different forms bring with them discordant perspectives on the world and may reflect the clash of values in our uncertain modern world. The uneasy coupling of horror and romance humanises horror in quite special ways, focusing on agency (which the inexorable doom of horror often denies) and on the human intersubjectivity found in the mainstream novel. At the same time, it desentimentalises romantic fiction, revealing the darker aspects of eroticism and even humanity as a whole.

This form has many of the trappings of Gothic, but the plot is subordinated to the movement towards amatory consummation of romantic fiction; the setting tends to be contemporary; it seems to assume a female readership; and, crucially, it centres on love affairs between humans and supernatural creatures. The typical Gothic text of darkness and evil now flirts with the much-maligned genre of romance fiction. The monster has become tamed, domesticated or feminised, and transformed into the lover. Thus there has been a significant and dramatic shift away from Gothic as pure horror. This must be qualified: on the one hand, the Gothic horror tradition of the werewolf as absolute monster continues alongside this newer incarnation; on the other, the fictional werewolf has always been a somewhat sympathetic creature.

The vampire, with its own fluid crossing of boundaries, has enabled this commingling of genres – leading us, incidentally, to think in broader terms than the Gothic paradigm. It is fair to say that the paranormal romance began with love affairs between tamed, sympathetic vampires and humans. But, since then, all kinds of supernatural species have been found in the arms and beds of humankind, with werewolves a particular favourite. The shapeshifter, especially the werewolf, is particularly suited as an instrument for exploring the boundaries of humanity and animality, culture and nature. The werewolf of this genre is far more tied to animality and the physiological than the present-day vampire, despite the latter's often compulsive blood-lust.²⁴ The werewolf, too, is bound to a hierarchical pack society; this group membership necessarily evokes a different perspective on the social than the usually solitary vampire.

As noted above, the contemporary werewolf is often female. According to Coudray, in the more recent female-centred werewolf texts of the 1980s and 1990s, there is a background of 'revaluations of the wolf (and the human relationship to the natural world) [which] have paralleled the feminist reclamation of previously degraded values' (p. 128). Alongside a broad critique of the Enlightenment 'in which', Coudray uncritically claims, 'both femininity and nature are systematically othered' (p. 119), 'narratives of female lycanthropy have thus experimented with the positive revaluation of those "negative" qualities traditionally associated with women (such as nature, embodiment, and intuition)'

(pp. 128–9). However, Coudray's analysis is too sweeping an approach, and does not elucidate many of the more recent texts.

Questions of gender are among the ideological issues raised by recent werewolf narratives. Many werewolf romances feature the obligatory 'post-feminist' feisty female protagonist, who is present both in order that the text may conform to a generic imperative and owing to what is socially expected in present-day Western society (particularly when a largely female readership is involved). Readers have expectations concerning gender equality, and so on. Yet contradictions emerge between the ideas of the independent woman and of instinctual submission both to pack hierarchy and to the dominant alpha male, to which the heroine half-willingly acquiesces. These narratives thus resonate with contemporary anti-humanist ideologies of sociobiology and genetic determinism.

Contemporary werewolf narratives incorporate the legacies of Romanticism and twenty-first century concerns about the environment, accompanied by currents of thought that are sceptical of the centrality of the human. They often express a longing for a less antagonistic relationship with nature and utopian aspirations towards the heightened powers and imagined intensities of animal existence. This is a new incarnation of pastoral, which modulates these narratives. However, many such fictions adopt an uncritical enthusiasm for the instinctual and a postmodern denigration of agency and subjectivity that can lead to unexpectedly reactionary positions – as when hierarchies become legitimated by an essentialism derived from animal analogies. Generally, werewolves embody determinism more than other paranormal characters, biology inescapably dictating their identity. Kelley Armstrong's *Bitten* (2003) is exemplary here; Armstrong's heroine, Elena Michaels, sums up the overall perspective: 'Nature wins out. It always does.'²⁵

A final theme which resonates with contemporary ideological concerns is humanity's relationship to the environment, which is often represented in a post-Romantic manner through the appeal to what is spontaneous and 'natural'.²⁶ This is represented as unproblematically appealing in many of these fictions. Anne Rice's *The Wolf Gift* (2010) exemplifies this perspective.²⁷ Rice's text is complex, and she does value human qualities in certain ways, but the novel displays in general an anti-humanist orientation. The dominant devaluation of Enlightenment humanism – and, indeed, humanity – is expressed through the celebration of the instinctual and the animal as being subversive. Other fictions are more ambivalent and potentially more humanist about the dialectic of instinctual fleshliness and the voiced subject (for language is a crucial theme).

Incarnations of the (were)wolf

This book explores crucial questions concerning human social existence and its animal substrate, and the intersection between the human and the wolfishly

bestial as expressed in narrative media from a variety of epochs and cultures. Taken together, the essays have a deliberate coherence and are shown to be in dialogue with one another. They represent a substantial body of work, one that makes clear the significance of the relationship between the flesh-and-blood wolf, legends of wolf-children, and the werewolf as the wolf's spectral Other.

The different incarnations of the werewolf quite obviously depend on the cultural representation of wolves themselves and chapters in this collection explore narratives of the real wolf. Our collection also highlights the human term of the werewolf's oscillation between nature and culture by discussing the figure of the wild child, so crucial to speculations on the origins of language and society and what differentiates human from animal.

We begin with the wolf itself as it has been interpreted as a cultural symbol and how it figures in contemporary debates about wilderness and nature. Alongside this, we consider the fictional representation of wild children – often thought to have been raised by wolves and other animals. In Chapter 1, from the perspective of an imaginative writer of fictions and one who tells stories about wolves, the author Marcus Sedgwick performs a dizzying tour of interconnections between stories, lies and the wolf – a creature characterised as the arch-deceiver. Thus, in Aesop's fables the wolf is the pre-eminent deceiver, as in the fairy tale 'Little Red Riding Hood'. From *Gilgamesh* through Classical Greece and Rome to Norse mythology this stereotype persists. (Though, as Marvin also shows, there are cross-cultural differences as well as similarities.)

Turning to the twentieth century, Sedgwick situates Disney's *Three Little Pigs* (1933) in the context of the Depression and the rise of the Nazis, leading to a discussion of anti-Semitism and Stanley Kubrick's *The Shining* (1980), seen by some as an allegory of the Holocaust. Sedgwick moves on to the disputed *Misha: A Mémoire of the Holocaust Years* (1997), with its tale of salvation by wolves, and then to accounts of feral children raised by wolves. Present-day arguments about protecting wolves become part of this narrative, with the problems of distinguishing truth from fiction in the evidence given. One side of the debate invokes the image of the wolf as noble – a particularly modern, and recent, attitude. In Sedgwick's own *The Dark Horse*, the character Mouse is discovered living with wolves. Sedgwick wants to ask questions about what has been lost in our shift away from the wildness that wolves embody. This returns us to the lie, and to fiction, and above all to this consoling fiction that wolves reveal to us a lost authenticity. We are reminded of the importance of language in wolf/human narratives and of the lost pastoral that Sam George also invokes later.

Garry Marvin further elaborates the context of the book through his anthropological account of how the wolf has been experienced and created through culture. He observes differences in the way societies perceive wolves: hunter societies admire them; pastoralists, who have separated areas off from

the wild, hate and fear them. The werewolf figure appears in the latter cultures, notably ancient Greece and Rome, then again in medieval Europe. Wolf behaviour is always represented as laden with value judgements. The records of ecologists observing the social behaviour of wolves in the wilderness are themselves bound up with human concerns; the wolf is constructed by science. Thus wolves have a cultural as well as a natural history.

But now wolves are returning across Western Europe. The debates around this are about more than wolves themselves. For pro-wolf advocates, this process is seen as a sign of return to a healthy relationship with a damaged natural world. But others see a risk of dangerous criminal animals roaming. Those opposed to rewilding object to environmentalists and urban animal lovers as people who have lost contact with rural reality. The language also reflects rhetoric over immigration. Thus Marvin analyses the role of the wolf in human culture and casts light on aspects of the unstable oppositions of wildness and humanity that are expressed elsewhere in accounts both of wolf-children and humans who take on lupine form.

Sam George takes up culture itself, looking at how its foundations in and departure from wolfish nature are problematised by the wild children so frequently associated with wolves. The sound of wolves is commonly associated with unsettling, uncanny or sublime moments in literature and film but George begins with a contrary depiction in Ted Hughes's poem 'Life after Death'. Here, the empathic and consoling nature of the wolves' cry is emphasised in a moment of absolute grief. Hughes is seeking solace in the notion that wolves and other animals can become surrogate parents to orphaned human children.

George then turns to wolf-children in Romantic-period poetry, where notions of native innocence prevail, drawing on poems by Wordsworth and Mary Robinson. She interrogates the representation of such children in relation to Locke's *tabula rasa* theory and Rousseau's lost 'state of nature'. Whilst the eighteenth-century wild children Victor of Aveyron and Peter the Wild Boy remain largely mute, literature constructs a history for these children through repeated storytelling. The Rousseauvian ideal of the child of nature is often undermined in such accounts but there is ambiguity too. Abandonment can be seen as a blessing: the child inhabits an animal world, a gap is bridged and something once lost is rediscovered through narrative.

Stacey Abbott foreshadows the later chapters' concern with the transition between human and wolf as werewolves by analysing the eerie howling soundtracks of horror films. She begins with the evocative theme music of *Buffy the Vampire Slayer* (1996–2003), where wolf howls meet Gothic organ and rock 'n' roll. The howl of the wolf has come to be a key signifier of the horror genre. This sound and the noises that accompany the physical metamorphosis of the werewolf are central to this chapter. The wolf's voice is both terrifying and melancholy, and is employed to illuminate the movement between

animal and human. Bram Stoker in particular links the wolf to that other classic monster, the vampire (as the title's 'what music they make' suggests); the howls of wolves are the soundtrack to the latter creature.

In film, the lupine howl immediately connotes ideas of wilderness. Abbott briefly outlines the history of sound in cinema, leading up to *Werewolf of London* (1935) and *The Wolf Man* (1941) where this signifier is developed further and an extra ambivalence is introduced as the werewolf becomes both monster and victim. After this classic period, another wave of werewolf films occurred in the 1980s. In *An American Werewolf in London* (1981), the soundscape of wolf howls, close-up personal noises and the sounds of transformation is enhanced by the ironic use of pop music and the screams of the protagonist, eliciting further sympathy through bodily identification. The sounds of the werewolf dismantle distinctions between good victim and evil monster, and between human and animal.

The next four chapters further concentrate on the purported savagery of the wolf – the animal that werewolf fictions employ as metaphorical 'beast within' to indict human nature. In Russian fairy tales, Shannon Scott uncovers one culturally specific attitude to the wolf. As Marcus Sedgwick and others in this volume have noted, we are accustomed to the fairy-tale image of the wolf as vicious and devious and the enemy of pastoral life – this is true in many Russian fairy tales, where they are often also stupid. In the nineteenth century, when many of the tales were collected, wolves were a major threat to livestock. But at the same time a sense of identity between (human) hunters and predators emerges (perhaps recalling the values of pre-agricultural cultures in Marvin's account). As with the nurses of wolf-children that George describes, wolves may have a benevolent role. Thus in some tales, conventionally evil characters such as witches and wolves appear as helpers, and their realm, the forest, is seen as a sanctuary for humans failed by society. For heroines, especially, in these tales the wilderness of the forest can be a refuge from brutally patriarchal practices. Paradoxically, it is the wolves of the forest that act with humanity. In one tale, the Grey Wolf becomes a shapeshifter in order to protect the heroine from rape, in an inversion of the more familiar image of the wolf as sexual predator. In another, he becomes a Christ figure.

Joseph Crawford looks at the legal and medical discourses that are drawn on in Victorian fiction to incarnate the werewolf. The association of the werewolf with insanity and the shifting understandings of that make concrete the abstractions of 'the beast within'. Crawford uses a case study from nineteenth-century Britain to show how contemporaneous werewolf narratives dramatised questions of sanity and moral responsibility. Legislation around insanity had long been founded in the opposition of rationality to the behaviour of the wild animal; Crawford's telling phrase is of madness as a state of 'legal lycanthropy'. But the 'M'Naughton Rules', named after the assassin of the Prime Minister's secretary

in 1843, changed this interpretation and no longer saw madness as ferocious animality.

The controversy over the limits of responsibility, argues Crawford, helped give rise to the nineteenth-century popular werewolf narrative, which clearly linked werewolves to both lunacy and criminality. It is G.M.W. Reynolds's *Wagner the Wehr-wolf* (1846–47) which, in this period, established the involuntary aspect of werewolves in fiction, clearly linking it to older ideas of lunacy as savage animality. However, the newer medical understanding of lunacy embraced 'moral insanity' – behaviour that seemed non-animalistic but where the affections had been distorted, as in the narrative of Sweeney Todd. Crawford speculates that the werewolf may have been an oddly consoling creature during panics over insanity and anxieties about the moral wilderness of the industrial city of modernity.

Rebecca Langworthy begins with the premise shared by Crawford that nineteenth-century Britain was marked by concerns over the distinction between animal and human. Analysing George MacDonald's 'The History of Photogen and Nycteris' (1882), she shows how the werewolf or witch figure in a fairy-tale setting questions notions of scientific experimentation in the late Victorian period. She brings in contemporary ideas of evolution and degeneration and the educational theories of Locke, Rousseau and Godwin, recalling the wolf-children discussed by George and the developmental theories of eighteenth-century linguists. Wolfishness in MacDonald's allegorical tale is used to characterise scientific enquiry as cruel and having an irrational, even magical, component, subverting established conventions. There is a subtle reading of how MacDonald uses the modified fairy-tale genre to explore these epistemological issues behind education and scientific knowledge.

Victoria Amador adds a sociological dimension by drawing attention to the class status of the werewolf in cinema and television from *The Wolf Man* to *Twilight* and *True Blood*. In many twentieth- and twenty-first-century representations of the werewolf, it is characterised as working-class. The animality and savagery of the creature is bound up with its lower social status (in contrast to the usually sophisticated vampire). With parallels to the resistance over the reintroduction of real wolves, the werewolf is outcast and unwanted, standing in for various marginalised peoples. In Stephenie Meyers's *Twilight* books and the subsequent films, the werewolf's outsider status is compounded by its being Native American. Amador looks at apparent exceptions to this tendency and finds that upper-class werewolves are also social outcasts of a kind. But Lon Chaney's *Wolf Man* is distinctly lower-class. Again, in the television series *True Blood* (2008–14) the werewolves are 'white trash', outsiders in the way that the wolf itself has been vilified.

Werewolves are taken up further in the next three chapters, where they prowl through various media and break through the boundary fences of genre.

Bill Hughes looks at werewolves (and the associated shapeshifters) in the beast tales of Angela Carter's *The Bloody Chamber* (1979) where they appear in a spectrum of manifestations, devouring Gothic, fairy tale and other genres to reveal an equally promiscuous set of human potentialities, exploring human agency, creativity and sexuality by paradoxically shifting them into beast form. Hughes analyses how in Carter's tales flesh, and particularly the flesh of women, is commodified, teasing out the various implications of Carter's phrase 'The price of flesh is love'. Flesh can be object for others but its animal nature can be redeemed as love and pleasure. Hughes argues that Carter's well-known feminist writing is part of a larger humanist project, rooted in a socialist materialism that acknowledges and celebrates the embodied aspect of human consciousness and agency. Her tales adumbrate the emancipation of human flesh from its reification as mere meat under capitalism as well as from patriarchy.

The metamorphoses of animal and human in Carter's beast stories are paralleled by her permutations of textual motifs and intermodulation between genres to examine the topics of flesh and the way it is evaluated from different perspectives, anticipating the recently emerged genre of paranormal romance, whose central figure is the love between bestial monster and human. Inspired partially by the wolf-children that George describes, Carter creates a mode of writing that looks back to questions first raised in the Enlightenment about our relation to nature and animality, bequeathing her explorations to her successors.

Kaja Franck returns to the transformations of Gothic and romance fiction that Hughes argues Carter developed as they appear in the hybrid genre of paranormal romance. Franck points out that the painful transition from one state to another in lycanthropy as depicted in Young Adult paranormal romance is an apt figure of adolescence. But transformations from beast to human also challenge the animal-human dichotomy itself. As previous chapters explore, the idea of 'the beast within' is common in interpretations of werewolf narratives from 'Little Red Riding Hood' onwards. But Franck wants to challenge the derogatory stereotype of the wolf in these incarnations, along with the idea of 'taming' the wolf. The oppositions of nature/culture and animal/human are again dramatised as Franck performs a close reading of two Young Adult paranormal romances, Maggie Stiefvater's *Wolves of Mercy Falls* series (2009–14) and Annette Curtis Klause's *Blood and Chocolate* (1997). She shows in what ways these novels undermine the hierarchy of human over wolf while exploring the metaphorical relationship between lycanthropy and adolescence.

Ivan Phillips hunts for werewolves through the long career of the television time-traveller Doctor in *Doctor Who* and, allowing generously for variants of the creature (by including shapeshifting between animal and human, wild and civilised), finds quite a handful. The creatures Phillips looks at are hybrid in this sense and also hybrid concoctions out of a whole intertextual lineage of

Gothic monster narratives. For Phillips, werewolves, among other things he charts, including ecological themes of wilderness, play a metafictional role in *Doctor Who*, representing moments of transition in the way the series has developed. Phillips mentions the sexual aspect of lycanthropy but notes that it is mostly repressed in its appearance in the series.

The final section looks at humans performing wolfishness in a way that is not quite werewolf but gains power from the latent image of that creature. Turning to the visual arts, Sarah Wade considers the later sculptures that developed from the 'becoming animal' and shamanistic works of the contemporary artist Marcus Coates. In his earlier works, Coates attempted to experience the world as an animal, or to demonstrate the impossibility of that, and shed light on human identity. Wade shows how Coates's later, more minimalist sculptures continue these themes. Wade approaches shapeshifting in an oblique and revealing manner through the theory of Deleuze and Guattari. These engagements with animals take on a lycanthropic aspect with the sculpture *Running Grey Wolf*. Wade then connects her analysis with themes that run through this collection in a comparison with sculptures and installations by other contemporary artists.

Polly Atkin takes performance into the linguistic realm by undertaking a close reading of a group of contemporary women's poems where a kind of shapeshifting akin to lycanthropy takes place: here, humans take on animal selves as a flight from human consciousness. The poets Liz Berry and Kim Moore employ this trope as a way of understanding female embodiment and as a means of resistance. Atkin also reads Berry's and Moore's poems in an ecofeminist manner, though pointing out that the poems pose challenges to the orthodoxy of that way of thinking. Both Kaja Franck's female werewolves and the wolf-women of Angela Carter in Bill Hughes's chapter are recalled here. The poems are full of metamorphoses; Moore's pieces in particular play with the transformation between human and wolf, challenging patriarchal assumptions but also celebrating the wolf itself. The Otherness of the wolf casts light on gender and raises paradoxes about language and the voicing of animals.

Catherine Spooner, in the final chapter, looks at the transvestitism of humans transformed into wolves by fur and fashion. Examining the signification of wolf imagery and the wearing of fur in fashion advertisements for Ralph Lauren and others, she links this to female werewolf fictions, showing what it means to 'wear the wolf'. This raises questions about the antinomy of culture and nature, gender, whiteness, and also the representation of indigenous peoples (as in the photography of Jimmy Nelson, which Spooner shows are often homologous with his fashion shoots for Lauren). Spooner examines Victorian female werewolves, then early twentieth-century representations of women with dogs in painting, which share this iconography of fur in fashion. The feral child appears again in this chapter in an analysis of the 1990 film *Dances with*

Wolves, where the representation of women, wolves and wilderness resonates with both the later fashion imagery and the earlier female werewolf. Despite uncomfortable ideas about gender and the problematic images of indigenous peoples and of wolves themselves, fashion has a utopian promise of transformation, including our relationships with nature.

Thus, through humans in wolves' clothing we return to the pastoral genre as a utopian vision of our place in nature and to the complex issue of the dialectic of humanity's transcendence of and immersion within the natural world. By integrating analyses of werewolf texts with studies of wild children and wolves themselves, these essays situate the werewolf in a broader context of animality and sociality, leading to interpretations that challenge the simplistic model of the werewolf as 'the beast within'. The contributors here show how, in various ways, the Gothic (were)wolf confronts Enlightenment, traversing genres and illuminating the contradictions of modernity. The attention paid by the following essays to prose fiction alongside such media as cinematic sound, fashion, visual art and poetry, and the range of theoretical positions therein opens up new approaches to these topics. We invite you now into the company of wolves and to listen to their voices as they sound in 'our interpreted world'.

Notes

- 1 From the first *Duino Elegy*, in Stiefvater, *Linger*, p. 223.
- 2 The best account of the cultural history of the wolf is Marvin, *Wolf*. But see also Lopez, *Of Wolves and Men*.
- 3 Charlotte F. Otten gives in full the original trial transcript of Peter Stubbe in English, translated from the Dutch in 1590 and supposedly based on eye-witness accounts by Tyse Artyne, William Brewar, Adolf Staedt and George Bores. See 'A Discourse Declaring the Damnable Life and Death of One Stubbe Peeter', in *A Lycanthropy Reader*, pp. 69–76.
- 4 Marvin, *Wolf*, p. 82.
- 5 These dates are well documented by Garry Marvin and others. There is not a complete consensus on this but the dates roughly correspond in most accounts. We refer to Marvin's 'Timeline of the Wolf' (*Wolf*, pp. 182–3) for evidence here.
- 6 Where they are warned that 'the most dangerous wolves of all' are the 'softly-spoken and discreet' men who talk to them on the street (Perrault, 'Little Red Riding-Hood', p. 103).
- 7 For a brief account, see Gifford, *Pastoral*.
- 8 That the vampire, as a revenant that sucks blood to survive, is not timeless (as Montague Summers and others claim) but is a creature specific to eighteenth-century Eastern Europe is argued in George and Hughes, Introduction, *Open Graves, Open Minds*, pp. 7–15). But see George, 'How Long Have We Believed in Vampires?'

- 9 See Novak, 'The Wild Child Comes to Tea'; Douthwaite, *The Wild Girl, Natural Man and the Monster*; Newton, *Savage Girls and Wild Boys*; Benzaquén, *Encounters with Wild Children*. Newton's is a well-researched but populist account while Douthwaite and Benzaquén provide more academic in-depth analyses. Also very useful is Malson, *Wolf-children and the Problem of Human Nature*; this contains the physician Jean Itard's accounts of his attempt to socialise Victor of Aveyron: *Of the First Developments of the Young Savage of Aveyron* (1799) and *Report on the Progress of Victor of Aveyron* (1806).
- 10 Aarsleff, 'The Tradition of Condillac', and 'An Outline of Language-origins Theory since the Renaissance', in *From Locke to Saussure: Essays on the Study of Language and Intellectual History*, pp. 146–209, 278–92; Hudson, 'Dialogue and the Origins of Language'.
- 11 Mandeville, *The Fable of the Bees*, II, pp. 269–89; Condillac, *Essay on the Origin of Human Knowledge*; Rousseau's *Essay on the Origin of Languages* has been published alongside Herder's *Essay on the Origin of Language* in *On the Origin of Language*, trans. by Moran and Gode, pp. 5–74.
- 12 Condillac, pp. 88–91.
- 13 But the eighteenth century also saw a moment of anti-pastoral, a reaction against this optimism over modernity itself, which manifests itself in the oppositional genre of satire. Swift and his fellow Scriblerian John Arbuthnot (the doctor to whom Peter the Wild Boy was entrusted) subverted this with their satires. They envisaged Peter as natural and Other and a standard of virtue to measure modern society against. This would be a common device in eighteenth-century satire, but it is interesting that these two chose Peter to act as a foil against the corruptions of modern civilisation. (See Jonathan Swift, *The Most Wonderful Wonder* (1726) and John Arbuthnot, *It Cannot Rain But it Pours* (1726), which has in its subtitle 'Of the Wonderful Wild Man that was nursed in Germany by a Wild Beast'.)
- 14 Angela Carter's tales 'Wolf-Alice' (1979) and 'Peter and the Wolf' (1985) retell wolf-child narratives as dazzling explorations of sexuality and humanity (see Bill Hughes, Chapter 9 below). Sedgwick's novel is loosely based on the story of Amala and Kamala.
- 15 See Sam George, Chapter 3 below.
- 16 Pertinent examples are the Young Adult paranormal romance by Jennifer Lynn Barnes, *Raised by Wolves*, and the enchanting anime film *Wolf Children*.
- 17 Surprisingly, there are few scholarly books on representations of werewolves, and they tend to be restricted in scope in various ways. None of them explores the connections with the wild child or the wolf itself as mediated through culture (as does this book). Isolated chapters on or references to the werewolf have appeared in academic studies of monsters, paranormal romance and the Gothic generally. There are many popular books on the werewolf phenomenon in general; these tend to focus on the folkloric and the cinematic, do not treat other media or genres and are sometimes rather uncritical. Among the better ones are: Beresford, *The White*

Devil; Douglas, *The Beast Within*; Frost, *The Essential Guide to Werewolf Literature*. This last has more of a literary focus and is comprehensive and useful, but not particularly analytical.

The principal academic monographs are as follows. Coudray, *The Curse of the Werewolf* provides a broad sweep and is perhaps the most analytical and theoretical of competing books in the field, though it is confined to literary texts and does not consider recent Young Adult fiction. McMahon-Coleman and Weaver, *Werewolves and Other Shapeshifters in Popular Culture* focuses on werewolves in contemporary popular culture through the lens of identity. Sconduto, *Metamorphoses of the Werewolf* is mainly confined to medieval and Renaissance literary texts. Stypczynski, *The Modern Literary Werewolf* includes more recent texts but employs a reductive and somewhat questionable Jungian approach.

There are two edited collections to consider. Priest, ed., *She-wolf: A Cultural History of Female Werewolves* is, as the title suggests, focused on female werewolf texts. Then, more recently, *Werewolves, Wolves and the Gothic*, ed. by McKay and Miller, takes a mainly ecocritical approach to werewolves and the representation of wolves; it does not extend the analysis to wild children.

- 18 A brief but concise general account of the folklore of the werewolf is Russell and Russell, 'The Social Biology of Werewolves'. The werewolf in European folkloric tradition is covered from an anthropological perspective in *Werewolf Histories*, ed. by de Blécourt. For an insightful analysis of the werewolf in Classical Greece, see Buxton, 'Wolves and Werewolves in Greek Thought'.
- 19 This is one reason why the collection eschews psychoanalytic approaches, which the idea of the werewolf as 'beast within' seems to lend itself to. This has been a frequent move in understanding the werewolf (Freud's own analysis of 'the Wolf Man' being central, of course). However, such readings tend to be reductive and to lose sight of the particularity of the text; our contributors perform close readings, situating the creature in its context. That is not to ignore insights from the psychoanalytic tradition and the essays here do draw on, for example, Marcuse, Kristeva, and Deleuze and Guattari.
- 20 Perhaps Gothic literature has always been concerned with central issues of Enlightenment rationalism in various, often conflicting ways. However, in that mode's present incarnation, there are clear signs of its involvement with a contemporary counter-Enlightenment exemplified by Lyotard's and other postmodernists' suspicion of 'grand narratives' and the widespread scepticism towards ideas of human progress, universalism, science and rationality in popular and high culture and in political discourse.
- 21 See Cohen, ed., *Monster Theory*, and Halberstam, *Skin Shows*.
- 22 See Franck and George, 'Contemporary Werewolves'.
- 23 Crawford, *The Twilight of the Gothic*.
- 24 The vampire in its eighteenth-century folkloric origins is grossly bestial and is often not clearly distinct from the werewolf. In its literary development it exhibits a range

of characteristics, from Polidori's rather insubstantial Lord Ruthven to the monstrous Count Dracula, who again shares features with the werewolf (see Franck, "Something that is either werewolf or vampire").

- 25 Armstrong, *Bitten*, p. 1. Erin S. Young sees more of a subversive side to Armstrong than we do, in her article 'Flexible Heroines, Flexible Narratives'. Typically, shapeshifter heroines' dramas revolve around their search for autonomy against the authority and appeal of a pack dominated by alpha males (who are, adding a requisite narrative tension, often the love interest). Armstrong's Elena and Rachel Vincent's werewolf Faythe Sanders are good examples of this tendency; see Vincent, *Stray*.
- 26 As always in this area, Raymond Williams is illuminating; see 'Ideas of Nature' and 'Culture', in *Keywords*, p. 89; and also Terry Eagleton, 'Culture and Nature', in *The Idea of Culture*, pp. 87–111.
- 27 Rice, *The Wolf Gift*.

