

**A Sociological and Psychological Analysis of
*The White Wolf of the Hartz Mountains***

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Abstract

The White Wolf of the Hartz Mountains (1839) is a short story was written by Captain Frederick Marryat. Andrew Barger, in his book *The Best Werewolf Short Stories* (2010), mentions that it was veritable work of Captain's novel serialized from 1837 to 1839 printed on its own. Captain Frederick Marryat was famous for his short writings on nautical subjects. Most of his works are known as short stories, plays, pieces of travel journalism.

The central character who is presented in *The White Wolf of the Hartz Mountains* (1839) is an impetus for the sociological and psychological study. The writer has presented the central character (Christina) as a marginal character (the white wolf), who continuously appears and disappears for the readers. The shapeshifting character (Christina) is not just the tool of fantasy, metaphor and imagination, yet she mostly commands attention as the symbol of social policy and horrific power. The writer (Marryat) uses the werewolf character (Christina) to focus the attention on the sociological and psychological effects, and the reasons against modern and traditional societies in order to get justice, regain women's rights, make the domestic ideal, reject man's authority and superiority, and to show her inner psychological suffering .

Chapter One

The Shapeshifting of the Woman Who Threatens her Family and Society

Andrew Barger also mentions that one of Marryat's famous stories *The White Wolf of the Hartz Mountains* includes the first female shapeshifter in a short story. In 1839, Marryat also published his *Diary in America*, a travelogue that reflects his criticisms of American culture and society. The book and the author were both subject to acts of violence, including the burning of the book and of Marryat's effigy in public.

Frederick Marryat uses Christina through shapeshifting. Rosalyn Greene defines shapeshifting as "something that is there all the time, something that we live and breathe and deal with every day" (15). Throughout history, humans have imagined forms that combine elements of the human and the animal since the beginning of written history. These imagined forms may be symbolized as several terms for metamorphic or skin-walker or shapeshifting etc. Gary Melhorn also defines shapeshifting that "It is the ability of an entity to physical [psychological] transform into another being or form. It is also the

transformation of a human being into an animal [plant]. Other terms for shapeshifting include metamorphic, skin – walker, mimic, [werewolves] etc." (3).

The female shapeshifter in Marryat's story and the behavior of the other characters towards her reflecting is considered the reaction of certain feminist groups in the American society towards the rising want for change in the social and political status of women in the traditional and modern American society to feminism.

Clarissa Pinkola Estés clarifies as well that "The predation of wolves and women by those who misunderstand them is strikingly similar. So, that is where the concept of the wild women archetype first crystallized for me, in the study of werewolf" (2). Clarissa Estés, in her book *Women Who Run with the Wolves* (1996), adds that "I've studied other creatures as well, such as bear, elephant, and the Soul – butterflies. The characteristics of each species give abundant metaphoric hints into what is knowable about the feminine instinctual psyche" (Estés, 2).

Throughout history, in the nineteenth century, the sociological and psychological aspects of shapeshifting are the fuel for older legends and mythology throughout different cultures and the inspiration for the frighteningly misunderstood creatures., both men and women authors focus that feature a female shapeshifter as the central character produced short stories. The original and instinctive behavior of a werewolf has generally considered for masculine, since his aggression wildlife, "the werewolves are an ideal vehicle for expressing, the imagery of fear and disgust against the forces of political or social repression" (Carroll, 198).

Any reader will see that the female werewolf through shapeshifting characterizes a rejection of the domination of men in the society and it reveals the females who try to contest the supremacy and control of males. Academics in the field of horror studies, most notably Noel Carroll, have shown that "female monsters often represent the fears of certain groups within a society; the creation of a female werewolf reflects the fear of society of the threats of the status quo" (Carroll, 190). By looking at Freudian interpretation, the researcher finds that the shapeshifters, particularly the female werewolf, react the worries of world and most men have behaviors that are considered terrifying or aggressive. This appears in *The White Wolf of the Hartz Mountains*, featuring a demonic human fatal who transforms from woman to wolf.

The figure of the werewolf is more ambiguous and subject to an allegorical interpretation, "their best goal has historically been as in the analogy of the Freudian dream to bring to consciousness that which has been repressed" (Smith, 47). In this short story, the researcher considers that the female shapeshifter will show societies that individual woman behavior was reflected to be frightening in the past times in which the several short stories were published.

Most of the literary feminism of the nineteenth century consists many of female shapeshifters and there are various reactions by the American society towards this phenomenon, which appeared in that period. These reactions usually grew because the call for equality and women's right. The horror for the demolition of male culture also develops with it. For this, it is probable for the researcher to think and analyze the various phases of early feminists' roles in this part of the story. Moreover, there are psychic characteristics between women and wolves, Estés, mentions that "wolves and women are relational by nature, inquiring, possessed of great endurance and strength". (2)

In this chapter, the study focuses on the concept of shapeshifting within the nineteenth-century developments throughout feminist thoughts and actions. Through the analyses of the story, it explains how will the female shapeshifter reveal several parts about the increase of feminism in the society. The short story will also tell that the reactions to the female shapeshifter reflect modern and traditional American culture's reactions to these women through the sociological and psychological aspects.

This short story, proposes that Christina has not shapeshifted as a cursed woman. The researcher claims that some kinds of evil are not readily condemned in the American culture, but in the case of events intermingled in this culture, education, and religion events or behaviors regarded as normal, common, even good because "it is not easy to spot evil's presence even when people suspect it is there. For example, Americans often have difficulty detecting evil in the privileged habitat of women, the domestic scene" (Gebara, 3). Because its title "The White Wolf" and not "The White werewolf" but Christina's real form appears to be that of the werewolf, and not the woman.

A person who reads this short story is familiar with earlier shapeshifting stories will understand the shapeshifting after Christina's death as a symbol of the integrally evil nature of the womanly character, speaking about evil as lived and performed by women is a complex business. When people turn the attention into experiences of destruction, alienation, or exclusion, which are the daily fare of women, conflicts arise for understanding and interpretation (Gebara, 4). Some women have an evil that is not connected in nature, they do evil because of their freedom in life. "In the case of women, however, certain scripture texts and a number of theological commentaries by church fathers state that female beings are eviler than male beings" (Gebara, 4).

If the short story is read with the rising call for women's rights in mind, "human rights and women's activists among them, to raise awareness, to get justice, and to stop the killings" (Staudt, 27). Several of these symbols develop more clearly. They scarab the wolf of the story female, an alignment is created between evil and females. With such signs, it is possible for the reader to know the importance of the dominant patriarchal ideology. "In 1860... A judge of the New York Supreme Court looked at this new law and declared that no rational legislature could have meant to divest fathers of their rights." (Hartog, 222).

Throughout the story, male dominance is reinforced in multiple occurrences. By proposing the idea of male dominance:

By the early twentieth century, it was theoretically possible for a woman to become a lawyer, and by the 1920s there would be a sprinkling of women who were judges and a number of women who wrote texts (although though not authoritative treatises) on family law. (Hartog, 171)

Even though Christina seems to make her own choices, the domination of man is even further greater by the fact that she is always “owned” by a male character. she is under the power of her father. “...My daughter, who rides behind me,” (Marryat, 358). Both Krantz and her father rejected the clue that a female has rights and freedom for making her own decision about her marriage. “Nearly, all recent scholarship on the legal history of American marriage has been shaped by explicit political and normative concerns. One side begins with a demonstration that traditional legal rules, identified with the term “coverture,” were bad, like slavery” (Hartog, 63). The reader also sees that after Christina’s marriage, she is under the power of Krantz.

The domination of man from the events of the story shaped tension that was around Christina, as the reader, she is a werewolf. Ivone Gebara points out that “evil, as women know it has been reduced to silence. It is almost unknown; where it is known, from men's perspective, it is almost the worst of all evils, belonging to the very essence[spirit] of a woman” (7). Christina is symbolized as a demonic female who needs to destruct patriarchy. Hendrik Hartog claims that “Beginning in the 1840s, women's voices were increasingly and insistently gently present as voices of protest and critique. Women spoke on every side in the cultural wars over marriage”. (171)

Every reader of this short story thinks that the shapeshifting of Christina's character is not real but an illusion. Leslie Sconduto defines “Metamorphosis [the shapeshifting] is not real but only illusion and the result of demonic trickery”. In American society, some religious men those who believe that the devil (or any man) has the power to transform substances: “Whoever therefore believes that anything can be made, or that any creature can be changed... is beyond a doubt an infidel” (Sconduto, 20). Finally, the feeble of men are also proposed, “women's words are nowhere to be found: women are silent victims even when they succeed in gaining a mention in official history” (Gebara, 7).

Chapter Two

Christina’s Ambiguously Shapeshifting

The wedding vows of Christina reflect what American’s family movements were trying to achieve. “Over the past 300 years, American families have undergone a series of far-reaching “domestic revolutions” that profoundly altered their familial life, repeatedly transforming their demographic

characteristics, organizational structure, functions, conceptions, and emotional dynamics” (Mintz, 86). In this scene,

He rose and we walked up to the grave; what again was our astonishment and horror to find that, instead of the dead body of my mother-in-law, as we expected, there was lying over the remains of my poor sister, a large white she-wolf. The white wolf!' exclaimed my father, 'the white wolf which decoyed me into the forest---I see it all now---I have dealt with the spirits of the Hartz Mountains. (Marryat 370)

As with the medieval sources American's families reflect, the shapeshifting of Christina can remain vaguely described because the shapeshifting itself is not what is important to the audience. The study attempts to show that the shapeshifting of Christina can be called apparition shapeshifting. Greene implies that, “It is very like astral shifting except that the spirit-body appears as a ghostly apparition that others can see, and that, like real ghosts and apparitions, can sometimes affect physical reality in some small ways” (17). The author attempts to explain the connection between *The White Wolf of the Hartz Mountains* and what will Greene take a comprehensive look at the literature of the shapeshifting, particularly the werewolf in the book of *The Magic of Shapeshifting* (2000):

The rarest abilities of shifters are physical shifting and bilocation shifting. Physical shifting occurs when the inner animal becomes powerful enough and substantial enough to periodically, for a short time only, take the physical matter of the shifter's human body and change it to conform to an animal body in every way. Physical shifting is true shapeshifting, the shifting of the physical shape. (17)

Many shifters believe that it does not exist, or they believe that other, more minor paranormal effects create a convincing illusion that it has happened, an illusion shared by the werewolf and any observers. The researcher also believes that physical shifting is quite rare, but it does exist. “all cultures and from credible witnesses cannot be entirely mistaken. Bilocation Shifting is the ultimate manifestation of what is seen in a lesser form in astral and apparition shifting” (Greene, 17). Rosalyn Greene also clarifies how the shapeshifting has represented in werewolf legends and popular cultures:

In werewolf legends, bilocation shifting is actually more common than physical shifting. In bilocation shifting, the person becomes unconscious and leaves his or her body in etheric travel. However, this person is in an animal-shaped etheric body, and this body is not invisible or ghostly, as in astral shifting and apparition shifting. As in

normal bilocation, where the materialized body is a “carbon copy” of the human body, the etheric body materializes to a fair degree and becomes apparently entirely real. Although there may be a few differences between this materialized body and a truly physical one, they are usually minor and of little importance. (17)

The researcher attempts to claim that to be a shifter is something much wider, deeper, and more significant than just the act of physical transformation. There are many ways to shift, many ways to manifest the inner reality of what a shifter is. Humans tend to place the most emphasis on the act of physical transformation, but shifters tend to feel that spiritual reality is more important. After all, even those few who physically shift or bilocation shift get to spend only a tiny percentage of their time in the physical form of an animal (Greene, 17). In this short story, the fact that the character can transform is important, because the process of transition involves the characteristics of humanity and personal identity. “Shapeshifting is a way to connect to animal power, to regain those valuable aspects that animals possess and humans’ lack, without actually taking a step backward in our evolution” (Greene ,18). The specifics of the shapeshifting might be important to a writer in the horror genre, but even then, leaving the appearance vague, as most of the descriptions in wolves are, can produce the desired effect much better than a detailed description.

Chapter Three

The Female’s Refusal for her Responsibilities

In the scene “things went on much as before the marriage, except that our new mother-in-law did not show any kindness towards us; indeed, during my father's absence, she would often beat us, particularly little Marcella, and her eyes would flash fire” (Marryat, 364). Christina feels that the children do not belong to her for this reason, she does not control over her real feeling as werewolf, and she shows reader that the particular female behavior is considered to be threatening force in this story. Greene defines sense shifting as it “is often accompanied by telepathic contact with the animal, or by simply being aware of its thoughts, without any telepathic communication. It is also often accompanied by the sense of an "energy cord" connecting the shifter and the real animal” (Greene 32).The author attempts to explain that Christina began to behave like a predator; she refused to deal her husband’s children as their mother.

In sense shifting, shifters usually receive information simultaneously from their own human and animal senses. While seeing what the animal sees, they still see out of their human eyes. While hearing what the animal hears, they still hear out of their human ears. On occasion, however, one or more of their human senses are "blacked out," while they receive information from the corresponding sense or senses in the animal. Occasionally, sense shifters even become unconscious,

riding around in the animal's body, feeling everything it feels, yet not at all in control of its actions. They are merely passengers. This type of sense shift is much rarer and borders on possession shifting. It is not possession shifting, however, because the shifter has absolutely no control over the animal's body. (Greene, 32)

The reader can read that the woman who rejects her home responsibilities, she will consider as a demon woman. Christina also leaves her husband's bed during the night and wanders outside. This can also be seen as a sign of the shifting boundaries within marriage:

During the early nineteenth century, married women lost many traditional "productive" economic roles. Many middle-class women concentrated on motherhood and household management. According to a new conception of sex roles. (Mintz, 186)

Christina rejects her domestic responsibilities. The woman is a demonic woman who rejects the domestic ideal, which signs to the reader that this type of behavior is horrific; therefore, she shifts herself to be a werewolf. The reader can see this most clearly in the association between Christina's werewolf and the moon:

The moon shone bright and I could see the spot where my brother and my sister had been buried; and what was my horror when I perceived my mother-in-law busily removing the stones from Marcella's grave! "She [Christina] was in her white night-dress and the moon shone full upon her.. (Marryat, 369)

Shapeshifting (werewolves) are most commonly known to transform under a full moon. The moon has mystified cultures throughout the time leading the reader to question whether the moon's power and influence on Earth affect our very human nature. Nathan Brown mentions that, "the oldest lore states that a lycanthrope enters the werewolf state only on the night of a full moon". (194). The superstitious theory that the full moon causes people to act out of the norm in its presence has become such a widespread belief that those in the scientific and psychiatric fields have actually done studies to test its validity.

Sioux Rose, in her book *Moon Dance: The Feminine Dimensions of Time* (2009), mentions that "no study has ever been done that correlates the moon's phase changes with variations in female moods" (172). They have yet to find concrete evidence linking the two, but thoughts on the theory are still split in research. So, the connection between this Christina's werewolf and the moon remains fuzzy, the very belief and unresolved argument that the full moon affects us in strange ways aids in proving how myths affect human mentality. "The moon is instrumental in invoking the Divine Archetypes for each is called to the heavenly stage in its due hour [full moon]" (Rose, 200).

The connection between the moon and the wolf is not so farfetched in Americans' short story. Therefore, people see in fiction the presence of the full

moon is most often what triggers a werewolf's transformation. The moon is also seen and "human beings are not separate from the celestial field that enfolds our planet in a sea of radiant light. The moon, directly associated with the female experience, plays a significant role in the dissemination of that light" (Rose, 200).

Sioux Rose adds that the lunar cycle also acts as "she [the female] transmits the energy received from the outer planets direct to our earth. The changing hues the moon takes on deeply affect women due to our biological link with her twenty-nine-day cycle" (200). Both of the lunar cycle and emotion of women which go through stages building up to their full presence on a monthly basis with a connection to nature and the female body. Sioux Rose also adds, "in a very real sense the cycles of time flux through females and keep us connected to the source. Conventional astrology links the moon with our ever-changing feelings. The lunar cycle directly impacts our emotions and energizes the collective unconscious, a pool that retains a heritage" (200).

As actual wolves are nocturnal and known to be one of the superior hunters of the animal kingdom, their connection to the moon is apparent and "in many traditions, there is an association between the moon and a female deity concerned with hunting. The classic example of this association is the Graeco-Roman figure of Artemis, or Diana, called "the mistress of animals" (Lawrence). These goddesses were known to have the power to change people into animals when the moon is apparent. They also reveal how females could be connected to the werewolves' mythos and how females are equally represented as werewolves, which should have a stronger, more positive reflection in the culture of the werewolf short stories today.

Conclusion

In "The White Wolf of The Hartz Mountains", the woman shapeshifter is a quiet female. Even though Christina challenges man's authority, she is essentially controlled by man. A lot of concluding signs are in the short story. Both on direct and indirect levels by opposition and alignment that improve the power of the man personality and which it can be seen as a reaction to the political position and changing social.

The story that is written by male author, Captain Frederick's "The White Wolf of The Hartz Mountains" is significantly less judgmental to the male and female shapeshifting. Marryat's story shows how the sociological and psychological betrayals and the sociological and psychological prejudice can affect and lead to injustice towards an innocent family.

Finally, the study is not sympathetic to men who only believe in the demonization of females out of conformity to a patriarchal ideology and ignorance.

التحليل الاجتماعي والنفسي للقصة القصيره (الذئب الابيض من جبال هارتز)

الكلمات المفتاحية : الاجتماعي ، النفسي ، الذئب الابيض

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المخلص

يتحدث البحث عن التحليل الاجتماعي والنفسي في القصة القصيره التي عنوانها (الذئب الابيض من جبال هرتز) للكاتب (Captain Frederick Marryat) في هذا البحث يستنتج الباحث بان الكاتب اوضح فكرة تحدي المراه لسلطة الرجل من خلال التجسيد بالذئب حيث تتحول المراه (Christina) الى حيوان مفترس وهو الذئب لتنتقم من زوجها .

هناك العديد من الإشارات الختامية في هذه القصة القصيرة، هذه الاشارات على المستويات المباشرة والغير مباشرة بقيام النساء بالمعارضة والانتقام ضد المجتمع الذكوري الذي يتحكم بها . حيث ان النساء تكون غالباً تحت سيطرة وقوة وهيمنة الرجال.

حيث تحاول النساء ممثله بالشخصية الرئيسية وهي كرسيتينا بالخلاص والهروب من هيمنة الذكور عن طريق التحول الى حيوان مفترس ومنتمم وهو الذئب الابيض.

ويناقش البحث العديد من العوامل الاجتماعية والنفسية من خلال الاجحاف الاجتماعي والنفسي ضد النساء التي تعاني منها في المجتمع ، بواسطة التقاليد والاعراف الدينية والسلوك القبائلي للذكور.

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