

71. An archetypal analysis of Angela Carter's "The Werewolf" and Ursula K. Le Guin's "The Wife's Story"¹

Esra ÜNLÜ ÇİMEN²

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Abstract

In literary studies, archetypes, as recurring motifs in literature or mythological narrations, are generally addressed by Jungian analysts to find out the meanings and representations which comprise the "collective unconscious" of a certain culture. The wolf as an archetype often appears in literary works as a symbol of violence. In Angela Carter's "The Werewolf" (1979), generally regarded as a rewriting of the fairy tale "Little Red Riding Hood" from a feminist perspective, a little girl meets a wolf in the forest which turns out to be her grandmother who, in the end, becomes the victim of the child, through which this study argues that the story blurs the boundary between the dichotomies of innocence/experience and good/evil. Ursula K. Le Guin, in "The Wife's Story" (1982), portrays a society in which humans are marginalized and eliminated by wolves. Like Carter, Le Guin does not depict the wolf as a ferocious animal. The study puts forth that due to its close connection with nature, the wolf acquires positive qualities compared to humans, putting into question the binary oppositions of man/animal, culture/nature. Although both stories attribute the wolf a new, positive identity and incorporate archetypal meanings and symbols related to the "werewolf" motif, these meanings and symbols have not been focused on in earlier studies. Therefore, this study aims to offer a Jungian archetypal analysis of both stories to find out how the dichotomies of innocence/experience, good/evil, man/animal and culture/nature are blurred with the new meanings they attribute to the wolf image.

Keywords: Archetypes, the wolves, the werewolves, "The Werewolf", "The Wife's Story"

Angela Carter'in "The Werewolf" ve Ursula K. Le Guin'in "The Wife's Story" adlı hikayelerinin arketipsel bir analizi

Öz

Jungçu analistler genellikle edebiyat çalışmalarında arketiplere belirli bir kültürün "kolektif bilinçaltı"nı ihtiva eden sembol ve anlamları ortaya çıkarmak için başvururlar. Bir arketip olarak "kurt", edebi eserlerde çoğunlukla "şiddet"le ilişkilendirilir. Genellikle "Little Red Riding Hood" adlı masalın feminist bir perspektiften yeniden yazımı olarak kabul edilen Angela Carter'in "The Werewolf" (1979) adlı hikayesinde küçük bir kız ormanda bir kurtla karşılaşır. Hikaye ilerledikçe kurdun kızın büyükannesi olduğu ortaya çıkar ve büyükannenin kızın kurbanı durumuna düşmesiyle, çalışmada öne sürüldüğü üzere, masumiyet/tecrübe, iyi/kötü arasındaki sınırlar belirsiz bir hale

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² Dr. Arş. Gör., Çankırı Karatekin Üniversitesi, Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları, İngiliz Dili ve Edebiyatı (Çankırı, Türkiye), esraunlu@karatekin.edu.tr, ORCID ID: 0000-0001-6481-8854 [Araştırma makalesi, Makale kayıt tarihi: 05.04.2023-kabul tarihi: 20.06.2023; DOI: 10.29000/rumelide.1316374]

gelir. Ursula K. Le Guin "The Wife's Story" adlı öyküsünde ise insanın kurt karşısında öteki pozisyonuna itildiği ve kurtlar tarafından yok edildiği bir toplum tasvir eder. Carter gibi Le Guin de kurdu acımasız bir hayvan olarak resmetmez. Bu çalışmada ileri sürüldüğü üzere, doğaya olan yakınlığı sebebiyle kurt insana göre daha olumlu bir konuma kavuşur ve bu durum okuyucuya insan/hayvan, kültür/doğa ikiliklerini sorguladır. Her iki öyküde de kurt motifine yeni, pozitif bir kimlik atfedilmiş olmasına ve iki öykünün de arketipler açısından zenginliğine rağmen, önceki çalışmalarda bu arketiplerin temsil ettiği anlamlar üzerinde durulmamıştır. Bu nedenle, bu çalışmada iki hikayenin Jungçu açıdan analiz edilmesi amaçlanmaktadır. Böylece, hikayelerin masumiyet/tecrübe, iyi/kötü, insan/hayvan, kültür/doğa ikiliklerini nasıl sorguladığı vurgulanacaktır.

Anahtar kelimeler: arketipler, kurtlar, kurtadamlar, "The Werewolf", "The Wife's Story"

Introduction

The word "archetype" derives from the Greek words "arche" (first) and "type" (imprint, pattern), and thus means "the first imprint/pattern" (Snowden, 2010, p.63). Archetypes are generally regarded as the sediments of frequently repeating universal human experiences which may occur in dreams, fantasies, mythology or religion, and experienced as a story, an image, a pattern, a mythical or archetypal character, or an emotion. Everyone is familiar with archetypal figures in myths and fairy tales (Snowden, 2010, pp.63-4). Because of their universality, archetypes and archetypal figures in myths and tales provide researchers with clues as to the inmost aspects of human nature and experience. As Jung states, they "are among the inalienable assets of every psyche. [...] In themselves, archetypal images are among the highest values of the human psyche" (Jung, 1973, p.18).

As repeating literary motifs, archetypes are often addressed in Jungian analyses to reveal symbols and meanings that are embedded in the "collective unconscious" of a given culture. As opposed to Freudian psychoanalytic criticism where the emphasis is put on the individual unconscious, Jungian literary analyses focus on how the collective unconscious of a given culture reflects various emotions and reactions such as desires, fears, sources of anger, and passions. Whereas the individual unconscious is formed through the subject's own journey in life, the collective unconscious is, as Ruth Snowden put it, an "inherited" psychic source that is passed on through generations in the form of shared human experiences (2010, p.63). Collective unconscious is, in this sense, common to all individuals in all cultures as they incorporate "primordial images and patterns of experience" (Abrams and Harpham, 2015, p.322). Jung believes that a great work of literature is one which, like myths, contains recurring patterns or archetypes across various cultures (2015, p.322).

The two stories analysed in this study abound in archetypal meanings, which seems not to have been emphasized previously. From a Jungian perspective, these stories written by two women writers from two different cultures – English and American respectively – point to two similar approaches to the psychic meanings of the wolf image. "The Werewolf", mostly regarded as a demystification of the codes of the fairy tale, has been studied from other psychoanalytic perspectives. For instance, while Bettelheim provides a Freudian approach to the story (1976, p.166-83), Atashi and Bakhshandeh offer a Lacanian analysis (2018). In addition, Ya-Chu Yang makes an ecocritical interrogation of the story (2018, p.61-74). "The Wife's Story", which has attracted less attention compared to the first story, has been analysed in terms of its problematisation of human-animal relationship. Scholtmeijer (2006, p.245) and Payne (2007, p.174), for example, underline that the story aims to draw attention to the othering of the animals

by humans. This study, however, aims to make a comparative analysis of the two stories to reveal the archetypal meanings related to the wolf image they both deliver.

1. "The Werewolf": Innocence Reconsidered

The plotline of Angela Carter's short story shows similarities as well as differences with the original one.³ In "The Werewolf", the mother tells her daughter, "[t]he good child", (Carter, 2006, p.127) to visit her sick grandmother warning her not to leave the path in case she comes across with bears, wild boars or wolves, and reminds her that she has her father's knife which she can use if necessary. When the child passes through the forest, she hears the howl of a wolf, which later attacks her by the throat. The girl seizes her knife and slashes off its right forepaw. When she arrives at her grandmother's home, she shakes up the cloth in her basket to make the sick woman a cold compress, and the wolf's paw, which has turned into a hand, falls to the ground. By the wart, she identifies it for her grandmother's hand. After seeing the bloody stump where her right hand should be, she cries out so loudly that the neighbours rush in. Knowing the wart for a witch's nipple, they drive her into the snow and pelt her with stones till she dies. The girl gets her grandmother's house and lives happily in it (pp.126-8). Thus, the story is a werewolf narrative with tinges of witchcraft where the two forms of existence merge in the figure of the grandmother.

Imbued with vivid images of juvenile violence, the story raises questions regarding the nature of innocence and experience as well as good and evil. First of all, as opposed to what is naturally expected, the child is not afraid of the wolf, and when the wolf attacks her, she attacks it in return to defend herself and slashes off its right forepaw. The narrative tone implies that it was something unexpected by the wolf and describes how the animal suffers from the attack: "The wolf let out a gulp, almost a sob, when it saw what had happened to it" (2006, p.127). The girl's combat readiness is contradictory to her seeming innocence, a motif that can be associated with Jung's commentary on the strict line between entrenched dichotomies: "It took more than a thousand years of Christian differentiation to make it clear that the good is not always the beautiful and the beautiful not necessarily good" (1980, p.28), suggesting that the boundary between innocence and experience is not always clear as appearance might be deceptive. Within the context of the story where an 'innocent' girl demonstrates almost professional combat skills, it can be argued that the little girl's innocence is overshadowed with insinuations of evil, addressing a disintegration between the image of innocence and the reality behind it.

This shattering of categorical distinctions is furthered through the girl's clothing. The child's scabby coat of sheepskin conventionally evokes innocence, docility and obedience as it is often referred to in language. However, from an archetypal perspective, clothing can be regarded as a tool hiding one's real self as emphasized by Jungian psychoanalyst Clarissa Pinkola Estés: "In archetypal psychology, clothing can personify the outer presence. The *persona* [emphasis original] is a mask a person shows to the world. It hides much. With proper psyche padding and disguises, both men and women can present a near-perfect persona, a near-perfect facade" (1995, p.51). The persona archetype has two functions: to influence other people and to conceal our true nature (Snowden, 2010, p.72). In this sense, while the scabby coat of sheepskin evokes primarily positive feelings, it is also possible to infer that the girl is somehow familiar with hunting and butchery. Following this line of thinking, one could argue that the

³ Although there are different versions of the tale, the most well-known ones are "Little Red Riding Hood" by Charles Perrault and "Little Red Cap" by Grimm Brothers. In the Introduction to the *The Bloody Chamber*, Helen Simpson clarifies that the stories in the collection are not rewritings, they are original stories. As Carter herself expresses, "[her] intention was not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but to extract the latent content from the traditional stories and use it as the beginnings of new stories" (qtd. in Simpson, 2006, pp.vii-viii).

persona in the story appears as an outer mask the little girl wears to hide her potentially violent nature which becomes evident when she mutilates the wolf skillfully.

Traditionally, the wolf appears as a savage animal and human's enemy in literature and historical writings. Matthew Beresford, for example, claims that until about 4500 BC, people in Britain had a nomadic life style and were often exposed to the attacks by the wolves (2013, p.13). In this respect, it is possible to think that as a result of such attacks, human populations have developed a fear of wolves and regarded them as their enemies, which determined their relationship with the wolves as well as their ensuing literary representations. For instance, as Natsumi Ikoma clarifies, in Aesop's fables twenty-six stories feature wolves, most of which are pictured as rapacious animals (2015, p.10). However, even a cursory glimpse at the image of the animal in "The Werewolf" reveals that the wolf is narratively portrayed as a vulnerable being. When the girl encounters the animal in the forest, it is in its natural habitat, probably trying to find food. When she is attacked by it, she counter-attacks with her knife as she was taught by her mother, displaying that she has hunting skills and is socially conditioned to take action in such circumstances. Normally, a little child is generally supposed to be afraid of a wild animal, which addresses his/her innocence. However, as a result of the way she has been indoctrinated about wild animals, the girl is not frightened of the wolf at all and defends herself masterfully, and if necessary, violently. The duality between the child and the wolf is thus subverted in a way that makes the reader question who really intrudes into whose reality. In this way, the story blurs the boundary between what appears to be good and evil, leaving an open-ended space for ultimate meaning of our entrenched concepts like these.

As well as reflecting on such dichotomies, the characters can be viewed as representations of psychic spaces in Jungian psychoanalysis, that is, the shadow and trickster archetypes. As Frieda Fordham explicates, the shadow is our inferior side, which desires to do everything that we do not let ourselves do. Thus, it is our "primitive", "uncontrolled", "animal" self which is in constant contradiction with our ideal personality and the social norms (1966, p.49). It is "the other side of our psyche, the dark brother of the conscious mind. It is Cain, Caliban, Frankenstein's monster, Mr. Hyde" (Le Guin, 1975, p.143). In this respect, as a symbol of humans' bestiality, it is possible to state that the aggressive wolf represents the 'human' shadow. Considering the little girl's instant willingness to eliminate the animal, it is possible to take the wolf as the darker side of human psyche that he/she strives to repress. In a way, the act of killing is an attempt to control the "uncontrollable" and redefine the self on a secure ground. As to the trickster archetype, Jung states that it "is a collective shadow figure, a summation of all the inferior traits of character in individuals" (Jung, 1973, p.150). The trickster may change shape and appear in animal form; he may play malicious jokes on people and fall victim to those whom he has injured (Jung, 1973, p.136). Within the context of the story, the grandmother slightly poses as the trickster figure with shapeshifting abilities. Turning into a wolf, she tries to deceive the girl but becomes her victim in the end. The old woman accordingly attempts to wield the deceptive power of the trickster but is ultimately faced with the younger version of it in the character of the little girl who lacerates the wolf and gives the story an unexpected twist. As representative figures of archetypal experiences, these two characters point to the continuity between these two psychic spaces. Again, the innocence of the little girl is overshadowed with signs of sinister scheming and images of violence which become further evident in the constitution of her trickster qualities.

The dichotomy between innocence and experience is further questioned with the child's knowledge of the forest as underlined in the story: "[S]he knew the forest too well to fear it" (Carter, 2006, p.127). Considering her skill in using the knife, it is again possible to say that she is not inexperienced in facing

wild animals and mutilating them. Therefore, she must have passed through the forest many times. Furthermore, "like a professional murderer", she masterfully manages the process after mutilating the wolf (Klonowska, 2005, p.150). Her knowledge of the forest represents her wisdom and experience (Abbasođlu and Alban, 2018, p.19). This aspect of the story raises significant questions about the little girl's engagement with the narrative space, that is, the forest. According to Marie-Louise von Franz, in fairy tales the forest symbolizes loneliness, unconventionality and finding out one's inner self (1993, p.97). Embarking on a quest on her own within a space whose psychic significations address the dynamics of self-exploration, the little girl commits a violent act on the road. In a way, her search for self-discovery gets on a crossover with a violent aspect of human experience. In this respect, the forest functions as a psychic place where the child goes through a process of experience and discovers her potentials to do evil. While the narrative portrays a young girl in defense of her life, it also pictures her disposition to calmly shed blood and survive in dangerous circumstances, thereby complicating the concepts of innocence and experience.

While the narrative mostly focuses on the little girl, it also puts into question the wickedness of the grandmother. "[T]he Old English 'wer' or 'were' means 'man' as biological category" (Lau, 2008, p.82) while the werewolf in the story is female. Elliott O'Donnell states that women generally became werewolves to take revenge on another woman or a lover, and since their craving for human flesh is insatiable, they are crueller and more dangerous than male werewolves (1914, pp.277-8). However, the werewolf in the story hardly fits in such descriptions as it is vulnerable to the attacks of the child. This means that the grandmother's existence and ultimate elimination as a werewolf has much to say about the way the relationship between her and her granddaughter is maintained. Previously, it was stated that the little girl's act of murder might be taken as an attempt to secure her subjective position. However, when the grandmother's identity as a werewolf is reconsidered from a symbolic perspective, the shadow archetype that she represents acquires a different meaning that is very much related to the *collective* rather than the *personal*. Kaja Franck claims that "[T]he werewolf [...] symbolizes] 'the beast within' the human; something which was always there but hidden behind the facade of civilisation" (2016, p.155). Following this plane of thought, as the representative shadow figure and werewolf, the grandmother represents humans' collective brutal instincts which they have to suppress as social beings. The little girl's attempt to eliminate the grandmother (and thus the shadow) is in this sense on a par with the collective fears of the uncontrollable aspect of human civilization. In this respect, the little girl is a representative figure of human civilization that fights itself continuously.

In the story, the identity of the grandmother as a werewolf is further complicated with her attributed identity as a witch. At the end of the story, the child identifies the hand, which was the wolf's paw in her bag, as her grandmother's hand by the wart on it and sees the bloody stump where her right hand should be. She cries so loudly that the neighbors come in to see what is happening. The child is sure that the neighbors will take the wart as the devil's mark which is "an example of physical evidence that could help to 'discover witches'" (Darr, 2009, p.362), a common belief concerning witches in the Medieval and Early Modern Europe⁴. Fordham announces that the shadow is personal when it is about our own failures; however, it can also be collective when it is expressed as a devil or witch (1966, p.50). The fact

⁴ The development of the witch hunts of Early Modern Europe has been discussed in detail in the introduction of the author's MA Thesis. See Ünlü, E. (2017). *The Witch, The Witch of Edmonton, Vinegar Tom ve Byrthrite oyunlarında cadı imgesinin feminist analizi*. Unpublished MA Thesis. Ankara: Ankara University. 7-24. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=A2Z94pTmLobqtgJ-Faj2ww&no=k63NCO8RDwLAS11lOy-IXA>

that the grandmother is announced as a witch positions her as a figure living on the margins of the society. Then again, the grandmother's existence acquires a ground in relation with the collective.

Therefore, the grandmother as a witch represents the weaknesses and the failures of the society which must be evaded. As Brian P. Levack emphasizes, in case of inflation, competition for land, famine, plague, and unexpected religious or political changes, peasants and labourers found in witch-hunting a release from the psychological burden they were living through. In such troublesome periods, witches became scapegoats for the whole community (2006, p.165). In the story, the neighbours come in and, identifying the wart on the grandmother's hand as the devil's mark, they drive her into the snow and stone her until she dies. Killing the grandmother in such a violent way, they kill their shadows in order to project their weaknesses onto her and get rid of their responsibilities for their problems⁵. At the end of the story, the child starts to live in her grandmother's house and becomes happy, addressing a turn of events in her personal economics. Whereas she could easily overcome the sick grandmother as she defeats the wolf, she somehow wants the neighbors to come into the house and see the wart on her hand since she knows they will kill her as a witch, showcasing her potential for evil and the grandmother's (that is, the wolf's) evident vulnerability.

In the same way as "The Werewolf", some academic studies also focused on the positive attributes of the wolf. For instance, Iring Fetscher announces that a fragment of the fairy tale has been discovered by folklorists in which a little red-headed boy skips school and goes into the woods where he meets a wolf. They pick beautiful strawberries and the wolf accompanies the boy to his home. Having found out that the child skipped school, the father hits the wolf with a club on its back, beats his son and locks him in his room, not allowing him to go to his grandmother's house with his sister the next day. This is where the fairy tale *Little Red Cap* transmitted by Grimm Brothers begins. Thus, the motivations of the wolf to deceive the girl in the forest is comprehensible. The wolf in this version senses that the father is a victim of mother fixation which turns him into a difficult and hard man. In order to turn him into a more compassionate man, the wolf swallows his mother, the grandmother. In the end, however, a hunter who happens to pass by the house of the grandmother, hears the snoring of the wolf, slices his stomach into two, frees the grandmother and the girl, and fills it with stones. The wolf dies, becoming a victim of human's wickedness (Fetscher, 1984, pp.234-5).

Another source in which the wolf is positively pictured is *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype* (1995) by Clarissa Pinkola Estés, where the author associates the wolf with "the wild woman archetype". "[T]he word *wild* [emphasis original] here is not used in its modern pejorative sense, meaning out of control, but in its original sense, which means to live a natural life, one in which the *criatura* [emphasis original], creature, has innate integrity and healthy boundaries" (Estés, 1995, p.6). In this respect, "running with the wolves" is an emancipatory experience for women. The association of the wolves with women in the book is significant since the archetypal analysis of "The Wife's Story" will basically be based on this association.

2. Running wild: "The Wife's Story"

Archetypes have potential to shed light on the collective experiences of women across different cultures and ages. Congruent to such analysis is the way by which Clarissa Pinkola Estés weaves together Jungian concepts and methodologies and feminist perspectives to delineate the wild woman archetype through

⁵ With its references to witch hunts and werewolves, the story depicts an Early Modern Europe which was a politically, socially, economically and religiously turbulent period.

the similarities between wolves and women. According to her, both women and wolves have common characteristics such as

keen sensing, playful spirit, [...] a heightened capacity for devotion. [...] They are deeply intuitive, intensely concerned with their young, their mates and their pack. They are experienced in adapting to constantly changing circumstances; they are fiercely stalwart and very brave. [...] [B]oth have been hounded, harassed and falsely imputed to be devouring and devious, overly aggressive. (1995, p.2)

The archetype represents playfulness, ability to love and care, intuitions, instincts and bravery, which are related to humans' bodily senses, rather than reason. In a similar vein, Stacey Shelby defines the wild woman "as one who has become conscious of some of the ways culture has overdomesticated her and has become aware of her own wild, instinctual, animal nature" (2014, p.2), drawing attention to her awareness of the influences of culture on her untamed nature.

The wife in Le Guin's story seems to incorporate these qualities. At the beginning of the story, she declares her love for her husband. She is also a mother caring for her child and is supported by her sister. Later, however, she senses some changes in the attitude of her husband who leaves home in the evening and comes back very late at night, which "happens in the dark of the moon" (Le Guin, 1983, p.246). One night, she sees him in the passage to the house and observes the change in his appearance:

I saw the changing. In his feet, it was, first. They got long, each foot got longer, stretching out, the toes stretching out, and the foot getting long, and fleshy, and white. And no hair on them. The hair begun to come away all over his body. It was like his hair fried away in the sunlight and was gone. He was white all over, then, like a worm's skin. And he turned his face. It was changing while I looked. It got flatter and flatter, the mouth flat and wide, and the teeth grinning flat and dull, and the nose just a knob of flesh with nostril holes, and the ears gone [...] (Le Guin, 1983, p.248)

It becomes evident that the husband turns from a wolf into a human; the text first implies that he is a werewolf like the grandmother in the previous story. Meanwhile, the wife also uncovers herself as a wolf; thus the reader is made aware that the story has been told from the point of view of a she-wolf so far. Having witnessed the transformation of her husband, her love for him turns into disgust and humiliation. She defines the transformation as "the awful thing" (Le Guin, 1983, p.247) and declares her disappointment: "my own dear love, turned into the hateful one" (1983, p.248) referring to him as "it", "[t]he man thing" and "the man" afterwards (1983, pp.248-9). "[She] cannot know her husband once he has become human; she can only fear him" (Payne, 2007, p.174). Her fear of her humanized husband can be regarded as a subversion of the man/animal dichotomy of the Early Modern period when stories about wolves and werewolves were highly popular and animals were thought to be inferior to men. The story challenges the dichotomy between man and animals which is indicated through the othering and destruction of the man by the wolves in the end. As Marian Scholtmeijer underlines, "By investing in the animal the power to define the natural state of being, Le Guin undermines human identity" (2006, p.245).

The wife's hatred for her husband as a human being is closely related to her being an embodiment of the wild woman archetype. She is a wolf close to nature, untamed by humans, free from any kind of social norms and restrictions. However, from her point of view, man is civilized, and therefore, away from nature. She hates humans as they abandoned the animal in themselves. Therefore, the story also subverts the Western dichotomy between culture and nature, a trait that can be found in Le Guin's body of writings. In the Introduction to her story collection *Buffalo Gals and Other Animal Presences* (1990), Ursula K. Le Guin puts forward that: "By climbing up into his head and shutting out every voice but his own, 'Civilized Man' has gone deaf. He can't hear the wolf calling him brother - not Master, but brother.

He can't hear the earth calling him child - not Father, but son. He hears only his own words making up the world" (1990, p.11). This statement might be regarded as Le Guin's criticism of the modern man who has left his instincts and senses, his shadow, and moved away from nature for the sake of civilization.

In her essay, "The Child and the Shadow", Le Guin refers to a tale, "The Shadow" by Hans Christian Andersen. In the tale, an educated man sees a girl on the balcony of a house across the street, but, as he is too shy to talk to her, he tells his shadow to go to her, which it does. The shadow does not come back for years and meanwhile, the man becomes more learned talking only of beauty and goodness. When he is a middle-aged man, the shadow returns and begins to dominate over him. The man becomes the servant and the shadow becomes the master. When the shadow is about to marry a princess, the man threatens the shadow to tell her the truth. In the end, the princess believes the man to be mad, she marries the shadow, and the man is executed. According to Le Guin, while the man is a symbol of civilization, the shadow is all that he suppresses to appear as a decent man. The house across the street is the House of Beauty and the maiden is the The Muse of Poetry. The message of the tale is that if the man had wanted to enter the House of Beauty, he should have followed his shadow (Le Guin, 1975, pp.139-140), his curiosity and courage to do what his reason tries to suppress. Thus, Le Guin reveals the Jungian aspects of her writing.

In a similar vein, Estés explains the meaning of "wild woman archetype" and its significance for women's inner integrity, and calls them to embrace their shadow:

When we lose touch with the instinctive psyche, we live in a semi-destroyed state and images and powers are that natural to the feminine are not allowed full development. When a woman is cut away from her basic source, she is sanitized, and her instincts and natural life cycles are lost, subsumed by the culture, or by the intellect or the ego [...]. Wild Woman is the health of all women. Without her, women's psychology makes no sense. [...] The wild nature carries the bundles for healing; she carries everything a woman needs to be and know. She carries the medicine for all things. [...] It means to establish territory, to find one's pack, to be in one's body with certainty, [...] to speak and act in one's behalf, [...] to rise with dignity, to retain as much consciousness as possible. (1995, pp.8, 10)

As it is clear, "wild woman" represents a certain consciousness that each woman needs to become herself. In the story, the wife is such a woman who has achieved this consciousness and does not want to forsake it. It is the fear of losing her wild nature which causes her to kill her husband. If he lives as a human with her, he will tame her, their child and probably the whole pack. That is why they destroy him before he tames them. She is aware of the ways culture civilize people (domesticate animals), in a way which evokes the wild woman archetype:

[M]any women within patriarchy are socialized in a way that leads them to be overly "civilized" or overly "domesticated" from birth and that this domestication affects how they express their sexuality and have relationships. When women become conscious of the wild woman archetype, then they are free to explore sexuality and relationship(s) on their own terms. (2014, p.2)

As Shelby suggests, a wild woman, like the she-wolf in the story, is aware of the ways civilization suppresses women's freedom to explore their own sexuality and engage in relationships with other people by imposing on them certain social roles and identities (for instance, as a mother or a wife). These social roles suppress women's natural instincts and force them to live up to their social roles, which means they also forsake their shadows. The wife in the story is alert to these social impositions brought by civilization and, therefore, she insists on following her shadow.

The wild woman is not simply associated with the shadow archetype. It is also closely related to the anima archetype. "The anima is usually personified by the unconscious as a female figure. [...] She

represents a man's feeling nature, which is fascinating and secretive. Because the anima is composed of feelings, she may distort a man's understanding" (Snowden, 2010, p.74). "The anima is expressed in a man's life not only in projection upon women and in creative activity, but in fantasies, moods, presentiments, and emotional outbursts" (Fordham, 1966, p.55). The anima, like the wild woman, relates to man's feelings, creativity, fantasy and dreams which are generally regarded as feminine and attributed to women in Western binary thinking. However, Le Guin emphasizes that these qualities are what make a "man" a "human being". Men need to embrace their animas in order not to lose the female soul in them, that is, their emotions, fantasies, dreams, imagination and sensitivity that civilization aims to suppress for the sake of logic and reason. The wife in the story struggles not to lose her identity as a wild woman; she does not want to allow civilization to capture her and her family since she wants to hold on to her senses, instincts, intuitions, the d(evil) in herself, rather than obeying the social norms and rules that civilization will impose on her. Therefore, instead of succumbing to the human hierarchy, she destroys her husband who is the emblem of human civilization that is very much outside nature.

Conclusion

To conclude, in "The Werewolf", the wolf appears as humans' shadow onto which all their weaknesses are projected. In this story, the wolf, as a scapegoat, embodies what humans do not want to see: their sins, guilts and faults. It is "the other" that the society, symbolized by the girl, wants to destroy. It has to be destroyed so that the members of the society can evade facing their hidden, suppressed emotions and responsibilities for their troubles. In "The Wife's Story", however, man is marginalized by wolves. In this society, its members are living a natural life untouched by modernity or any trait of human civilization. They fear that the man will domesticate them. Through such motifs, Le Guin suggests that a human should not suppress the (d)evil in itself and should try to follow what is simply true, beautiful and good. She highlights the complexity of human nature and pictures it as a combination of paradoxical feelings and attitudes. She implies that evil - instincts, curiosity, courage, fantasies, dreams - is an indispensable part of human beings as much as the good as it shows them that not everything will be as logically planned or expected in life. Therefore, the concept of the shadow differs in the two stories. In the first one, the shadow represents the unwanted or forbidden feelings that humans must control as social beings. In the second one, it represents the evil in humans not as something that they should suppress but embrace as much as the good since it is also the source of emotions, excitement, imagination and dreams which are the indispensable parts of a healthy psychological development of humans that enables them to face bitter realities in a more conscious way.

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