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FACULTY OF EUROPEAN STUDIES

WOLF AND MAN

**IMAGES AND TRANSFIGURATIONS IN THE
COLLECTIVE MENTAL,
REALITY AND CONFABULATION**

- INTERDISCIPLINARY STUDY -

PHD THESIS

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The starting point of this work, its scientific and emotional ground is the study that I performed during the 4 years period (1998-2002) when I was involved in the middle of a complex and rare experience: my domestic everyday life with a she wolf (*Canis lupus lupus*). This specialization led to the accumulation of random personal comprehensive documentation that dares, with humility, to contribute to the information extracted from the selective bibliography, sometimes emphasizing points or observations and conclusions already established; whenever there is a close identification between the free existence and the captive one, between the authentic expression and confabulation is possible. I also used the original material courtesy provided by Ph.D. Mr. Alexandru Filipaşcu, specialist in biology, and in the Wolf, his personal experiences in this field were a real help for me and that's why I address my whole gratitude and affection towards him.

I also gratefully thank Ph.D. Mr. Ioan Cuceu, this enlightened spirit for his confidence, his flexibility and his support, he showed me in order to start this project until its unconventional and circumstantial completion.

CENOTAF

A WOLF – A REAL BEING OR AN ABSOLUTE FABULATION?
TODAY WE CANNOT ESTABLISH THE LIMITS SEPARATING THESE TWO CONCEPTS THAT ARE STIRRING THE MOST HORRIBLE IMAGINATIONS; IDENTIFIED WITH THE EXTREME NATURE, WITH THE ESSENCE OF EVIL, DEMONIC SYMBOL, PROTOTYPE AND AN EXPRESSION OF FEROCITY , CRUELTY, GREED, THIRST FOR BLOOD, LACK OF SCRUPLES, AGGRESSIVENESS AND DEATH ITSELF, OR OF COURAGE, DIGNITY, FORCE , VIRILITY, STOICISM OR MOTHERHOOD, THE WOLF HAS ATTRACTED ALL THE OBSCURE, SOMBER AND THE UNSPEAKABLE ATTRIBUTES OF THE HUMAN MIND SPILLED UPON IT AS AN UNFORTUNATE LIVING LIGHTNING ROD, DEVOID OF ANY REAL FAULT. THE WOLF IN THE COMMON ACCEPTANCE AND STRICTLY SYMBOLICALLY, IS THE REPRESSED VIOLENCE IN THE CIVILIZED MAN, HIS HELPLESSNESS AND ALSO HIS DESIRE TO RECOGNIZE OR TO RETURN TO HIS OWN NATURE. NOWADAYS THE FIXED REPRESENTATIONS THAT THE WOLF HAVE RECEIVED ALONG ITS TUMULTUOUS HISTORY, CLOSELY CONNECTED WITH THE HUMAN ONE, ARE FINALLY CONTESTED .THE WOLF RETURNS FROM THE FANTASTIC TO BECOME A NATURAL BEING OF OUR PLANET RECONQUERING HIS RIGHT TO A RECONSIDERATION, AND HIS RIGHT TO LIFE.

The journey of the Wolf in association with humans, begins in the hazy distance of a troubled history, still unstudied by science. If the appearance of dog, *Canis lupus familiaris* is dated 45 000 years ago, *Canis lupus lupus* precedes it, with 150,000 years B.Chr., that is, when incipient forms of manifestations of hominid cultural events are reported (*Sapiens*) in sub-Saharan Africa. Following this long the way, the wolf has endured atrocious transfigurations, and unimaginable figurative mutilations. It was a psychological support and liberating therapy for all the whole subliminal interior pressure of human species.

The modifications of the sequence changes – strictly ENDOGENETICAL - we identify three types of ordered relationships synopses chronological set in circle:

1.- observation/as vital exploitation, element of the environment (the comparison gives birth to the first anthropomorphic perception. Non -fusion.

2.- it attracts /as partnership / superior exploitation, climax, wolf – god (totem), god-wolf (zoomorphism). Fusion through self –identification ”+”. Symbol.

3.- repudiation /in the adversarial /inferior exploitation, perigee, competitor wolf, wolf-devil, disguised in dragon. Fusion through self-identification "-". Symbol (upside down).

4. < >- Return to observation / **a**). pecuniary exploitation (source of commercial imaging expression. Loss of Symbol); **b**). Art exploitation (again superior but with ambivalent incourse in the previous forays **2.** and **3**, Symbol conservation). **c**). environmental exploitation (contribution to the planet salvation and contemplative emotional pretext; simply, humans discover the beauty, and rediscover the primordial, returning to **1.** in the circle, last anthropomorphized perception). Exit out of Fusion, Exit out of Symbol. (Lack of Symbol). It Becomes Representative.

We could ask the anthropological question if in this circle the stage of observation is still closed or it returns in a spiral shape? As signs of adoration are already reformulated in their reconceptualized signals. And if so, the spiral space is flat or Hegelian? Will the Wolf record an evolution on the vertical axis or just a semantic concentric horizontal flowering?

Another level of systematization of the transfigurations is synaesthesia, in which perceptions, projections and interactions merge resetting symmetrically (according to synaesthesia Chart) reproduced on purple background just to show the imaginary nature of the concepts.

Here, the wolf and the man are placed face to face, between two parallel mirrors, so that each actor can see in reflection the back, the hidden part of the other, in a repeating sequence of images. Spread around an axis of the interferences, the elements are disposed by themselves in a surprising symmetry, revealing ways in which, after their own verdicts, the man has a wolf face and the wolf has human face:

1) - the level of the *real*, that of the man-wolf (man has a wolf face), comes from the **naturalism** and it implies biological and ethological identifications of the man in the animal.

2) - the corresponding symmetrical plan, that of the man-wolf (wolf takes human form) is *paramount* and comes from **environmentalism**, showing the simple attributes of the animal as an Earth's natural being.

Both entities are located above the natural register, they are accurate, objective and *pro-wolf*, regardless of their flattering or unflattering appearance (eg. in biology "a wolf is opportunistic" a pejorative feature in the human world, welcome in the animal world, emphasizing the language ambivalence).

The investigation of the Manichaeism dispute reveals:

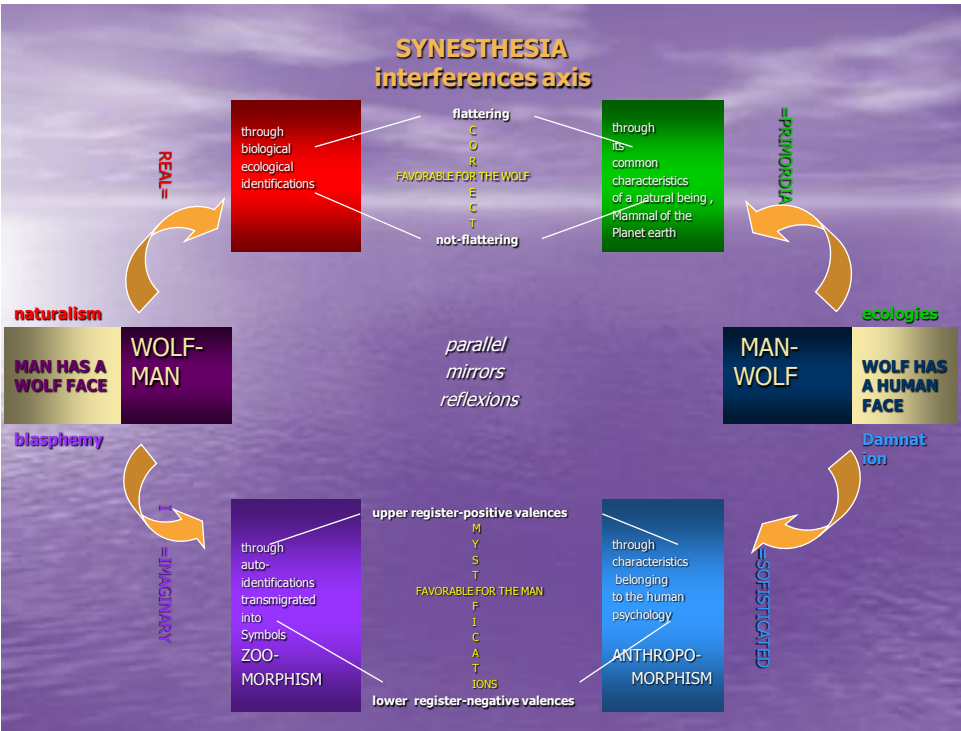
3) - The Plan of *imaginary* projections of the wolf-man, the man has a wolf face, coming from **worship** and **blasphemy** (at one point the first term is recognized in the second) transformed by self-identification into symbols: ZOOMORPHISM (the wolf as a dual vehicle loaded with invented attributes, desired or rejected, belonging to the man and returning to the man as if they come from the wolf, thus the model-beast becomes reality through its model of human semiotic language, by dissimulation, thus, by not taking the attributes, this is counterfeiting called *transfer*, eg. lycanthropic)

4) - *Sophisticated* plan, the man-wolf, the wolf with human face, coming from the damnation that accuses other counterfeits, attributes of human nature discharged on the wolf with different motives: ANTHROPOMORPHISM (eg. in the tale "The Wolf is a liar", strictly human, non-existent in the animal kingdom, the same clear grasp of the language as to 2).)

Both plans are placed below, being human mystifications, in the *humans advantage*, with enrolment in the upper register, the valences "+" and in the lower register of the valences "-".

The place of the intimate meeting is lycanthropic, where, wrapped in a mad tango, beast and man melt together going through the world in guided Choreographic laborious steps; a joint entity impossible to separate even today. The mytheme resistance is extracted therefore from an amazing identification, the man, as we see, is more wolf than any other animal on earth.

SYNAESTHESIA CHART :



THE VERDICT EXIT

Today the wolf is breaking its chains. It quits the ineffable, gets out of the avatar.

However, the link of the wolf to horror, is diminished, exploring a welcome ramification, opening space again after the black millennia for the authentic wolf, a space where it is running freely in order to exist as it is. Disappearing, discreet, wounded and retreated, the wolf is finally included not only in the human, balanced, cultural gestures of his intellectual space only, but also in the natural gestures, and further, in the emotional, affective ones; it regains freshness, vigor, it is reborn without ever having succumbed, it is saved from homeomorphism, from this superimposed construction, it escapes the endogenetic cliché, where it has been incarcerated more terribly than any other animal on earth, it gets rid from the trauma, it denies its stigmata, it frees itself of patterns and constraints, it rewrites humbly for the fifth time, the palimpsest (the primary wolf, the pagan, wolf, the Christian wolf, the modern wolf, the present wolf), screaming like a warning voice of the very wildlife. It perseveres and enduring the acute metaphor of the human survival, because whatever we do, however we evolve, we, humans become more wolves and the wolf becomes, by changing our perspective, more human.

PAPER ORIGINAL ASPECTS

According to my personal information, no one has ever tried so far to dispose methodically face to face in an interdisciplinary and anthropological system, the authentic, real, scientific and purely biological aspects, that define an animal (**Who is the wolf?!**) with the integrity of its imaginative projections on a universal level in various psycho-social creative phenomena (ancient mythology, Christian and modern, visual arts, literature) in various expressive segments; nobody, to our knowledge has ever tried to systematize mathematically the ways in which human thinking transforms a specific object perception - animal subject until it takes cultural value to become therefore a symbol, theme, myth or mythem (see synaesthesia diagram above).

Thus the whole conceptual formula of this work itself is unique, never used in any other work, because we consider forbidden and deprived of lucidity and decency and decency to discuss a phenomenon without knowing its substance and origin.

POETIC ARGUMENT :

We are going to accompany the dead and we will share new sorrows,

We are going to dance again and we will knock down the demons,

If we do not know where the dance comes from,

We must not speak about it.

If we do not know the origin of the dance

We are not able to dance.

Shamanic song (from Mircea Eliade, *Aspecte ale mitului*, 1978, p. 17)

Our study shows:

- the bizarre fascination which is explained only by the assumed introspection that the wolf has (on one hand as „the champion ” of the animal reign in comparison with the impact of the other animals in this interference, game of life, of the brain and of the spirit).

- Once for ever, the study explains both punctually and on the text level the uniqueness of the specificity and the origin of the wolf, not in the western dragon, but in the face of the „balaur” entity, proper to Romanian culture.

- it organizes and classifies for the first time the original aspects of the lycanthrope and its forms of manifestation both in an autochthonous and universal context.

- it collects and classifies lexical complex phenomena linked to the word “wolf”, mainly in the names /anthroponomical domain, and proves their abundance (the largest number in comparison to any other animal).

It shows in a circular trajectory the wolf symbolism and its complete image in human history revealing the **rediscovery** as a necessary return to the necessary NATURE (ecological manifesto) and the mirror finding of the human nature reconsideration.

We dare to make a remark which we did not use in this text, namely that during the study, without having proposed such an issue at all, I have had a spontaneous revelation that if anyone, in any case, would seek once, for scientific reasons or for any other purpose to solve the dilemmas and controversies about the identity, the origins, the evolution or the continuity or the discontinuity of a certain population, such as the Romanian people (an eclectic one), especially in the context of the discussions on the recently launched theme (Cumans and Pechenegs related to the Thracian origin of the Latins, or positions involving old Slavonic, etc., as well

as the precise moment of its setting up a coherent nation) will be supposed to start necessarily from this type of research and following closely the cultural spiritual, religious pathway to the wolf theme; thus following a reverted chronological excursion-from today back to the past, comparing it to the other European countries, the WOLF in Romanian culture is the secret element which defines, expresses, coagulates and spreads.

The work tends, by subsequent additions, to become a monograph of the wolf in an universal context and for this, we have used, any valuable resources, even unconventional ones, provided they are verifiable and scientifically viable.

KEY WORDS

A: WOLF, LYCANTHROPY, WERE-WOLF, ZOOMORPHYSME, ZOOLATHRIE, DRAGON, „BALAUR”, CONFABULATION, IMAGINARY, TRANSPHIGURATION, PALIMPSEST, ECOCULTURE

B : THE WOLF IN:

REAL ORIGIN, TOTEM, MYTHEM, EPONYM, ETHNONYME, LYCANTHROPY, DEMONIZATION, DRAGON, BALAUR, IMAGINARY FABLE, FAIRY TALES, SLANDER, PROFANITY, MAGIC, PAREMIOLOGY, NAME, ETHNO BOTANICAL, MEDICINE, BIOLOGY, ETOLOGY, ECOLOGY, VISUAL, HERALD, CINEMA, SPOT, LITERATURE, CONVERSION, DISFIGUREMENT, MUTILATION, RECOVERY, BURN, REHABILITATION, PALIMPSEST, TODAY.

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