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Werewolves: A Three-Dimensional Content Analysis of Films from 1980-2014

Jennifer Lewis

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WEREWOLVES: A THREE-DIMENSIONAL CONTENT ANALYSIS OF FILMS
FROM 1980 – 2014

by

Jennifer Lewis

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and the School of Social Science and Global Studies
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ABSTRACT

WEREWOLVES: A THREE-DIMENSIONAL CONTENT ANALYSIS OF FILMS

FROM 1980 – 2014 revolves around how monsters function in stories. Monsters represent fears and teach social norms. They are often portrayed as “other”, but more recently the werewolf has appeared in media as more sympathetic (Brannon 2016, 21; Gilmore 2008, 362; Hughes 2009, 97). Limited research has systematically studied how werewolves are represented in the media. This content analysis focuses on how major werewolf characters are represented in 20 films.

The analysis showcases werewolf characters in today’s culture and what it means to be a monster by analyzing hybridity. This study presents a three-dimensional analysis of werewolves to conceptualize the core ways monsters exhibit human and monstrous traits. It will allow us to better understand the werewolf’s relationship to humanity. The dimensions: physical states, location and social integration, and relationships and emotional competency can be utilized in future studies to examine more closely how monsters, even those not so hybrid, may have hybrid traits.

Through hybridity, werewolves are malleable, serving different functions in films. Some werewolves in this study fit stereotypes of dangerous beings by wreaking havoc on humanity. Yet this study confirms the changing representation of the werewolf. Many werewolves analyzed for this study lived amongst humans, exhibited hybrid physicality, part human and never fully wolf, retained human cognition, and formed consensual non-violent romantic relationships with humans. Therefore, the findings suggest werewolves serve some of the same mythical functions as they did centuries ago but have taken on new functions as well.

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I would like to thank my committee for helping create this thesis. Their help through this journey made me grow as a person and researcher. I hope to continue to use the skills they taught me in my future. My sincerest thanks to the three of you.

DEDICATION

I dedicate this thesis to my grandparents, Joyce and Tom, and my partner Grant. Without you three, I would have never gotten through this step in my education, and I love you all forever. I hope I can repay everything you all have given me in this lifetime.

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CHAPTER I - INTRODUCTION

What are the things that go bump in the night? Monsters are embedded in society through stories by building upon the imagination of many, giving monsters a varied function all over the world. Monsters are in our everyday lives through books, movies, and television shows, continually being reintroduced to society. These characters allow for the curious mind to wander, imagination transforming ideas of what society fears the most into physical beings portrayed in stories. Isolating monsters as individual characters and breaking down who or what they are brings forth the function of the characters, or personalities. I aim to break down why a monster is used and what their character types portray in culture. My thesis examines a type of shapeshifting monster, the werewolf. I performed a content analysis of 20 films from the 1980's to the 2010s's where at least one werewolf served as a main character.

Monsters portray societal fears, anxieties, and more, allowing the audience to be socialized into the norms of certain cultures or ways of life through character portrayals and situations. The shapeshifter is a particular type of monster, one that is hybrid. Extant literature claims the werewolf “represents primal human nature,” and shapeshifters have often been cast as “villains whose transformations emphasize their monstrous nature” (McMahon-Coleman and Weaver 2012, 184). Emphasizing monstrosity is a common trope amongst more traditional monster characters, so what would make the werewolves different? If werewolves are becoming more hybrid characters in their physicality, then their representations through animalistic instincts will potentially shift as well. McMahon-Coleman and Weaver state: “Increasingly they are presented in naturalized

ways that emphasize cohesion between human and other identities” (2012, 184). Following McMahon-Coleman and Weaver, Brannon indicates there is a shift in the werewolf myth as well. She brings forth a similar concept of a revised werewolf in modern culture. She states, “there is a change in appearance of the beast, and an acceptance of them as part of society.... The change in role includes romantic takes on the myth.... Humans fall in love and lust with werewolves” (Brannon 2016, 21). If Brannon’s claims are truth, then the werewolf is not only changing physically, but emotionally becoming more connected to its human side, and able to present more human-like emotions and relationships. The shifts in the werewolf character will give them the ability to appear more human and presenting a more hybrid being.

However, extant literature tends to look at specific werewolves in literature and film. What is needed is a systematic examination of representations of contemporary werewolves. That is the purpose of this thesis. I consider werewolves through a content analysis of three dimensions: physical states, location and social integration, and finally relationships and emotional competency. I draw from literature on monsters and myth to conceptualize these dimensions. These dimensions enable us to more comprehensively understand the hybrid nature of monsters.

More specifically, these dimensions allow us to understand the changing nature of some monsters in contemporary society, such as the werewolf. This study confirms theories that the werewolf is malleable and serves multiple functions in film. In the films analyzed, werewolves took on multiple physical forms, including very human-like forms, hybrid forms that were part human and part monster, and very monstrous or wolf-like forms. Their hybridity allowed them to move within in human society. Some took

advantage of this and exhibited violent characteristics while others retained emotional control and human cognition. These traits helped enable werewolves to engage in romantic and sexual relationships with humans. Rather than exhibit fear, humans commonly welcomed these liaisons, demonstrating a significant shift in the function of monsters in myths.

In Chapter II, I present how myths bring forth a function in culture through monstrous characters, particularly the werewolf. A werewolf's hybridity makes them unique as a monster. Chapter III, Methods, describes how the codebook is formed, along with the choosing of werewolf films. The codebook is in APPENDIX A. The results of the content analysis are presented in Chapter IV, sectioned by the three dimensions: physical states, location and social integration, and relationships and emotional competency. Finally, Chapter V presents a discussion of how werewolves are serving new functions in modern society through their hybrid nature.

CHAPTER II – LITERATURE REVIEW

Myths

Mythical stories are everywhere: movies, television series, books, and daily teachings. Myths are told to us from childhood to adulthood, the generations continuing the teachings of the ways of the world through stories and characters. What classifies a story as myth? There is no single definition of myth researchers agree upon, nor is there agreement on the function of myth (Segal 2004, 2). There have been many attempts to create a cohesive definition of myth to encompass cross-cultural variation, but most are compilations of past meanings and interpretations.

Myths frequently change according to the culture they are told in. The changing of myths reflects what a culture accepts as the most important symbols and how to interpret them (Doty 2000, 37). Doty describes the symbols as “quintessential codings” (Doty 2000, 37) of what may be the most important parts of being human to that specific culture. Robert Segal’s definition of myth is “... simply a story about something significant” (Segal 2004, 5). Segal’s definition of myth is a simplification of a myth’s role while Doty is claiming myths symbolically present core beliefs of a culture and transmit them across generations. In either case, myths are considered functional in culture, as myths symbolically tell the audience what is important and why. Although symbols repeat themselves over time, the story changes to fit the culture it is presented.

Functionalism implies a myth’s purpose is to teach moral ground and social behavior through symbols, characters, and storylines relatable to the audience (Duclos 1998, 213; Levinson 2012, 7). By presenting stories of class structure, sacred truths, social function and norms, myths are a way for a person to learn what is acceptable

versus unacceptable in everyday life (Levinson 2012, 3). Myths convey social norms of culture through the portrayal of social status, government, and order (Signorile 1973, 119) through characters. Myths provide ways of tracing identity and presenting cultural functions (Signorile 1973, 120) through symbols significant to the culture of the story. Presenting social order through mythological stories involves tales relatable to individuals impacting a greater audience. The most popular myths reflect cultural concerns of the general population (Brannon 2016, 2) by representing them symbolically via characters and stories (Brannon 2016, 5).

In myths there is a component of transparency as the audience has the ability to see the story from multiple angles. This transparency has three significant effects on culture: (1) Every telling of the myth may involve a variety of voices; (2) the stories are generated with different alternatives of endings or character relationships, all which involve new and old voices; and (3) each story can be changed depending on the teller (Doniger 1998, 80). Stories vary because the tellers have various goals and audiences. A story will be told differently to a child than an adult because there are different lessons which need to be learned at different life stages. Thus, myths symbolically represent themes that are important to the society as a whole while also permitting individuals a degree of latitude in interpretation. In this way, myths function to enculturate individuals into society.

Society uses a “culture’s self-image” (Levinson 2012, 7) to sustain itself through social shifts by using historical circumstances (Levinson 2012, 7) in mythical stories. Levinson acknowledges the link between myths and ideologies (Levinson 2012, 7) through duality in stories. Duality is portrayed in cultures around the world, but western

myths include dualities of “adventure/domesticity, individual/community, and worldly success/ordinary life” (Levinson 2012, 8). The oppositions of western myths are important to note, especially when considering monstrous characters. The myth allows us to choose both polarities and try to keep equal footing (Levinson 2012, 8) depicting a balance in the structure. American “exceptionalism” is normalized through these myths, where the ideologies and glorification of the ability to be in both sides of the duality is what should be strived for.

Monsters and Cultural Lenses

Myths present culture through symbols to an audience to influence social norms and morals. A major symbol in myth is a personality, or character, which may be a monster or divine being. Here, I evaluate a monster’s function in culture by presenting the personalities as dual-natured, displaying varied characteristics of western culture. Through this argument, I present how and why a monster is created, its purpose is as a dual-natured being, and the meaning of monsters in western society.

Personalities

Historically, myths are teaching tools and use culturally specific personalities, e.g. divine, monstrous, heroes, etc. (Segal 2004, 5). The personalities portray dualities specific to that society, creating more personal myths to the recipients. The personalities are able to present themselves through the duality in the story. The personalities portray life at the crossroads of the dual natured way of living, and we, as readers or listeners, will be able to interpret their characters for our own personal use. In the next section, I focus on the monster personality of myths, and how they are interpreted through the cultural lens of western society.

What is a Monster?

The definition of monster is reflected in its roots, *monstrum*, *monstrare*, and *monere* (Asma 2009, 113; Beal 2001, 2; Cohen 1996, 4; Shildrick 2002, 12), which translate to “that which reveals, that which warns” and “to show or reveal” (Cohen 1996, 4; Beal 2001, 2; Shildrick 2002, 12). Through this translation, one postulates monsters are warnings to society of the outside world, as they reveal the deepest fears, or secrets, of the origin culture (Asma 2009, 13; Doty 2000, 33) and show other sides to culture and humans which could be undesirable. Cohen argues monsters are creations of society and therefore they are our children who teach ‘us’ about ‘us’ (Asma 2009, 13; Cohen 1996, 15) both positive and negative, i.e. dual nature. Monsters represent culture in ways other characters cannot by presenting physical representations of the troubles or fears within the society. As symbols they may display cultural assumptions of race, gender, sexuality, and perceptions of otherness (Cohen 1996, 20) to the audience. A monster is a projection, which allows for their characters to serve a function in the myths. The function is to portray cultural fears through grotesque characters.

Physical States of Monsters

A monstrous projection is typically based in its physical structure. This is where the physical state dimension is developed. The monstrous body is a focal point for societal fears and anxieties brought to life in the mythical stories (Gilmore 2008, 363; Shildrick 2002, 10). The body of the monster is a representation of cultural fear (Cohen 1996, 4). Cohen explains how major cultural moments and/or changes, e.g. war or change in political power, expose monsters to society to represent their fear through their

physical attributes. Brannon (2016, 9) argues werewolf characters play this role in western societies.

Traditional monsters resist human and animal classification, as they are neither animal nor human. This mixture of human and animalistic traits creates hybridity in the monster. For example, Asma (2009) and Du Coudray (2006) both argue monsters are described as animalistic-like beings with deformed human features. This could range from a creature like Frankenstein's monster, deformed and stitched together from multiple human parts, to an animal-human hybrid. If monsters do not fit in with 'normal' society, they are considered outsiders and dangerous beings, pushed away to the outskirts. For example, during war and other culturally stressful moments, monsters are used as projections of social fears based on how their characters are forced to act or look (Duclos 1998, 13). I will discuss this idea through King Kong and vampire characters, as they are pushed away because of their differences, and therefore feared.

A Monster's Purpose

Strong cultural stressors may create the monster, but the monster's purpose is to be thrust outside of the social norms within the society. Monsters are tools portrayed as tricksters or evil characters, reiterating their 'otherness' and presenting fears through looks or actions (Gilmore 2008, 362; Hughes 2009, 97), while also representing a desirous or pitied being (Cohen 1996, 4). Collective fear activates similar interests in the population, allowing the community to express hidden desires and passions which the moral code may deem heinous (Duclos 1998, 141). Some characters inciting desire, pity, and violence include Lestat of *Interview with a Vampire*, Frankenstein's monster, and King Kong. Lestat is a vampire who has seemingly lost human emotions through his

monstrousness and cannibalism. Frankenstein's monster incites fear and pity through a creature who did not want to be created but is forced to live his life as a creation of another. King Kong, an anthropomorphized gorilla, is a monster who creates havoc through his own fear of being forced into a new environment (Bellin 2005, 25).

Symbolism and Spatial Awareness of Monsters

King Kong is a monster which most fear, as he is a beast with an animalistic appetite, with rapist-like tendencies, and portrayed as a sexual predator throughout the film (Bellin 2005, 21). Kong is interpreted as a sexual predator through the disrobing of Darrow, implying rape (Bellin 2005, 21), which was a fear amongst white populations against black men. These events symbolize black men as sexual threats against white men and women, treating them as predators which need to be taken out, or away from society (Bellin 2005, 22). This creation of King Kong reinforced the idea of the black population as a danger to the white population, creating a larger function for the Kong character.

Kong is not only physically different than normal gorillas, he presents more intelligence than other animals, but less than average human intelligence. The symbolism of minority populations insinuates they have less intelligence and equate them to animalistic beings through Kong's character (Cohen 1996, 7; Hughes 2009, 101). Being a deviation of social norms, monsters present social differences which may be foreign, in turn making the creature feared. Monsters encompass the good and bad parts of society in a physical state making them hybrid, showcasing polarities of society (Musharbash 2012, 2). Kong's use as a monster is to reinforce the gaps between white and black populations of the early 1900's.

Another example of how monsters portray social fears are vampires symbolizing the LGBTQ community (Cohen 1996, 5). Vampires are used as metaphors for the AIDS movement of the 1980's as the vampiric disease is similar to AIDS through its transference (Cohen 1996, 5). The LGBTQ community, represented through vampires, are seen breaking moral boundaries, becoming a threat to society. Vampires are pushed away from normal society, shunned for their actions, pushing them to the outskirts. This pushing of the vampire is an example of spatial differences between monsters and humans, because as vampires are pushed away from society, similar to the LGBTQ community, it is easier to see the population as less than human.

Pushing these personalities to the outskirts is a key element of what makes a monster monstrous. This is where I found another of my analytical dimensions: location and social integration, which includes spatial awareness of the monster in varied scenarios. Cohen argues studying monsters will never be static, encompassing looking cross-culturally, across time, and looking for pieces of monsters in everything we see, signifying passing and interpreting culture through the spatial fragments (Cohen 1996, 6). The spatial fragmentation of monsters is why the location and social integration dimension is important to this study. Monsters are able to be in multiple locations at once present the idea that, even though monsters are forced into the outskirts of society in the stories, they are able to move without borders. For monsters to shift their movement gives them ability to present the monster over different boundaries than before, pushing new ideologies through their shifting characters.

Monsters are continually reborn as over time, bringing forth old societal fears and shaping them to match the current times. When there is a massive cultural shift a monster

erupts from the depths of hiding and comes forth to project insecurities and fears of a society, e.g. a resurgence of werewolves during World War II (Brannon 2016, 9).

Monsters are always capable of shifting and/or appearing (Cohen 1996, 5) throughout time and space in stories. In this instance, the monster threatens social norms and escapes death, while showing up in later times or other places around the world. The monster is immortal, and is brought back over time, spatially and socially, to expose the morals and boundaries meant to be followed through metaphorical beings (Asma 2009, 13; Cohen 1996, 6).

Fear of the monster aids in monsters being warnings in society, playing on the fear of the 'other'. The monsters are policing cultural bounds through their actions (Cohen 1996, 16). By policing cultural boundaries, monsters show what morals and behaviors are acceptable (Hughes 2009, 101), giving the monsters a function and purpose. Scholars of monster culture argue monsters represent cultural bodies, which include both good and bad parts of society (Cohen 1996, 4; Musharbash 2012, 2).

Monsters continue to be creations of society; they are creations of human fear of the unknown. Monsters as outsiders give dominant human populations the ability to present the defining lines between what is normal and abnormal. Cohen portrays monsters as embedded in culture to expose and/or create social norms (Cohen 1996, 7). Therefore, their function is to present the social norms and morals to everyday society.

Balancing on the lines between normal and abnormal, monsters become a form of desire (Cohen 1996, 16). This is where the third dimension of this thesis comes from. The relationship and emotional competency dimension is based on the idea that the personality is a form of desire for the human counterpart, therefore relationships can be

developed. Monsters perform forbidden actions giving themselves a freedom from social norms (Cohen 1996, 17). Cohen argues monsters project “fantasies of aggression, domination, and inversion are allowed safe expression in a clearly delimited and permanently liminal space” (Cohen 1996, 17). This is where Cohen brings forth the idea of the ‘other self’ (1996, 17) allowing for ‘us’ to take part in these fantasies, as long as we can come back to the comforts of reality. Duclos states, “all energy that is deflected to fiction is neutralized, hence satisfying the imagination becomes a way of preventing such thoughts from being put to action” (1998, 141), which poses horror films as cathartic (Duclos 1998, 142) as they are temporary places of desire and freedom of societal constraints (Cohen 1996, 17). This is not without consequence, as these myths stimulate a consistent anxiety (Duclos 1998, 142). Cohen claims monsters encompass many identities which include “personal, national, cultural, economic, sexual, psychological, universal, particular” (1996, 19) and we, in turn, are able to connect to the monsters.

Finally, the monster is a symbolic device to project social morals and norms. The monster is born from humans in their stories, with an innate purpose of bringing forth what the social mindset should be according to each specific culture. These characters are thrust on the outskirts of society, feared, and thrust back in our world continuously to provide lessons for the audience. A monster’s portrayal of fears and anxieties during times of crisis, including war, political changes, and epidemics, suggests a monster is needed for specific myths to function, as they are the villains which we need to promote fear of the ‘other’, even sometimes obsession over this fear. In the following section, I focus on a shapeshifting monster and the purpose of hybridity in characters. This is then

followed by a discussion of werewolves and their ability to shift shape, presenting a dual-natured monster and a different perspective on monster characters.

Hybrid Beings and Monstrousness

Shapeshifters: A Different Type of Monster

Shapeshifters are dual-bodied, both human and animal, but the animal varies by culture, as the shapeshifter is based on geographic location (McMahon-Coleman and Weaver 2012, 69-70). Shapeshifting monsters are typically versions of animals the story teller is familiar with, as mythical tales are based in familiar landscapes (Cohen 1996, 4). The animal side of a shapeshifter is based on the environment of the storyteller. In a majority of cases, the shifters are large predatory-animals (Guðmundsdóttir 2007, 277), e.g. wolf, shark, or bear, but there are exceptions to the predatory rule, e.g., the selkie, a seal-shifter, of Ireland and Scotland. The predatory shifters can be represented similarly to other monsters which are based on the natural world. Transformation monsters are an integral part of mythic stories (Baring-Gould 2008, 85). The fear of these metaphorical monsters is different than the fear one feels for predatory animals in the natural world (Lett 1991, 305-306; Musharbash 2012, 6). The reason for this is some predatory shifters hold onto certain animalistic behaviors (Guðmundsdóttir 2007, 279), much like monsters.

Shapeshifting monsters are a specific type of monster which have the ability to shift shape between human and animal. Cohen discusses how monsters are hybrids of bodies, which resist attempts to put monsters in taxonomic structures (Cohen 1996, 6). Monsters are continually 'other', indicating a separate being from human, yet monsters metaphorically are physical and emotional compilations of human fears (Cohen 1996, 7). The shapeshifter differs from a traditional type of monster because they are able to hide

their monstrosity, at least on a physical level. Shapeshifters are sometimes well hidden and can be perceived as normal, but they are hiding their dual-side rather than being stuck in one static body.

Shapeshifters live in a constant state of opposition, being both human and animal. Musharbash claims shapeshifting monsters are from a category which is neither fully human nor entirely monsters (2012, 6). However, like monsters, shapeshifters are used in myths to show animalistic sides to humans (McMahon-Coleman and Weaver 2012, 69), for example through a lack of self-control over their actions, and therefore I classify them as a type of monster. But, since shapeshifters encompass more human-characteristics, which may challenge the monstrous side, they present a different type of duality within the monstrous realm. The monstrous side may not allow for human qualities to shine through (Musharbash 2012, 9), but I argue shapeshifters potentially have the ability to retain some form of human quality compared to more traditional monsters, which have more rigid portrayals.

The focus of this thesis is the werewolf, a type of shapeshifting monster. A predatory animal, the werewolf embodies both human and wolf traits, creating a duality in one being. This duality is brought out from past and present werewolf tales, as will be discussed further.

Werewolves: Dual Bodied Monsters and Hybridity

The definition of a werewolf is a human voluntarily or involuntarily shifting into a wolf and “who is then possessed of all the characteristics, foul appetites, ferocity, cunning, brute strength, and swiftness of that animal” (Summers 1933, 2). This definition is dated but shows how werewolves have been understood. There are other definitions of

werewolves as humans who turns into a wolf, or wolf-like creature (Baring-Gould 1973, vii; Du Coudray 2006, 1; Musharbash 2014, 10; Otten 1986, 1). These definitions refer to werewolf hybridity in physical form, but the hybridity lies much deeper than what is present on the outside.

A werewolf's hybridity symbolizes polarities, including nature and culture, civilized and primitive, rational and instinctual, public and private, and finally masculinity and femininity (Brannon 2016, 3; Du Coudray 2006, 3). In other words, in myths werewolves can function as personalities that embody the dualities linking myth to western ideology discussed above. The duality of the werewolf is based in the belief of humans seeing the 'beast' as an equal (Baring-Gould 2008, 87) as human and animal are polarities in myth. Baring-Gould discusses how the idea of the shapeshifter is based in the idea of body's soul being one entity, but all souls are wrapped in different skin (2008, 88-89). This puts the werewolf character in a constant state of duress as it continually tries to fall within one side of the polarity or the other, creating a liminal, or in-between, state within its body, physically and emotionally (Asma 1998, 120). The werewolf's body is divided into two and acts as a path between the natural world and the created world (culture) (Du Coudray 2006, 3). A werewolf's body is the physical interpretation of polarities in culture and their consistent battle, similarly, seen in myths (Du Coudray 2006, 3; Levinson 2012, 3). The werewolf may be a successful neighbor, a well-traveled aunt or uncle, but internally it may be fighting its animalistic instincts (Du Coudray 2006, 3).

Othering of werewolf characters is typical of the monstrous state (Du Coudray 2006, 44) as discussed in the previous section. A werewolf "represents many answers to

questions of who must be removed from the community at large” (Du Coudray 2006, 44-45), which is why the monster is thought to be a projection of fears and anxieties of those who seemingly do not belong in a society. This is the same concept with other monsters, as they are pushed to the outskirts and brought forth only when used for example of who does and does not belong (Du Coudray 2006, 45). This ‘othering’ then forces the monster to act out and be portrayed as a violent character – instilling more fear into the society. In the past, werewolf characters were depicted as violent, cruel, and cunning (Duclos 1998, 141) with few sources on werewolves who were deemed ‘good’. One of the earliest recorded werewolf characters is King Lycaon of Greek mythos (Lebling 2012), following with tales of werewolves from all around Europe.

Werewolves of the Past

The lycanthrope Lycaon, an evil Greek king, is turned into a werewolf by Zeus (Jupiter) for berating the god openly and feeding him human flesh (Lebling 2012; Yao 2013). King Lycaon of Arcadia was not fond of Zeus, as he taunted the god, and he was cruel to the people he ruled. Zeus comes to punish Lycaon for his wrongdoings and Lycaon feeds Zeus human flesh, enraging the god, who transformed the king into a werewolf, cursing the him for the rest of eternity (Konstantinos, 2010, 20; Everington and Early 2013; Yao 2013). This story includes variations, yet all result in Lycaon forced to transform into a werewolf because of his evil nature.

Similarly, as Christianity became widespread in Europe, the belief in witchcraft became feared. During the coming of Christianity, there are stories of witches turning into werewolves and other creatures, with Lucifer’s blessing (Douglas 1994, 159-160; Konstantinos 2010, 24). During this time, it was believed witches worshiped the devil

and that he gave people the power to shapeshift. The evil werewolf fits into a traditional monster role, equating werewolves to fear-inducing creatures, as werewolves and other monsters continue to break social norms (Cohen 1996, 6; Summers 1933, 1).

In the medieval era werewolves were physically “externalized grotesque” (Du Coudray 2006, 53). Once Christianity became a popular religion as paganism died out, werewolves took on demonic elements (Brannon 2016, 35). For example, pre-Christianity werewolves were men who turned into full-wolves, but when Christianity became prominent, werewolves started to take on more deformed ‘grotesque’ shapes (Brannon 2016, 36). The idea of the devil controlling the werewolf created a fear-induced populace – specifically through sermons where werewolves were key figures. In 1507, a Dr. Johann Geiler von Keysersperg preached the fear of the werewolf to his followers (Baring-Gould 2008, 145). This presented the idea of the cannibalistic werewolf, with uncontrollable urges of the devil residing inside the man, making the werewolf evil.

Werewolves become a popular monster called *loup-garou* in France. France is prone to large wolf populations, resulting in a larger number of werewolf stories in the region compared to others (Konstantinos 2010, 25). *Loup-garou* can be made through cursing or voluntary changes (Konstantinos 2010, 25), and appear to be phantoms in the night, hallucinations of the mind, or a person committing animalistic acts forcing a change into a *loup-garou* (Konstantinos 2010, 25-26). The *loup-garou* are more monsters mentally, but their outward appearance may not present such changes. Never straying far from evildoings, the myths typically result in negative stories.

The idea of werewolves being inherently evil can be explored further through the distinction between involuntary versus voluntary change. Smith suggests werewolves that

transform at-will are more monstrous than werewolves that turn involuntarily. Smith argues a true werewolf transformation is through choice rather than involuntary shifts (Smith 1894, 4; Ward 2009, 32). He claims if human intelligence remains within the werewolf's body, then the body will seek to transcend the werewolf boundaries (Smith 1894, 4) creating a very powerful monster. This is where the "ravening hunger and bestial ferocity" (Smith 1894, 2) comes from, as the human intelligence is fighting the beastly nature of the werewolf and the creature has no way to express those feelings other than violence. In contrast, Smith believes the involuntary werewolf to be an 'innocent victim' (Smith 1894, 5), as the victim of involuntary werewolfism is forced to shift rather than choosing for themselves to change into the animal. It does not seem as if Smith has any information to back this up, as he only cites one instance, and he does not go into any form of discussion as an innocent victim werewolf (Ward 2009, 34). If Smith is correct in his argument, the internal struggle of the werewolf is based on how the werewolf is created and the actions pursued in the myth. I argue the "inner-beast" struggle of werewolves can be attributed to involuntarily changing and having to continually fight the nature versus culture duality within the body.

The Werewolf Complex and Werewolves in Cinema

Duclos presents duality in his "werewolf complex" as werewolf characters are forced into isolation and struggle with their identity as creatures, in return, presenting the struggle of polarities in modern culture (Brannon 2016, 219). The polarities of werewolves are represented through marginalized groups, specifically werewolves shifting primarily from male to female. This began during the Women's Suffrage Movement (Du Coudray 2006, 47), and created werewolf "femme fatales", or

seductresses. This, in turn, was a reaction to the fear of female sexuality and control over their own bodies (Du Coudray 2006, 48). But, this kind of fear was not given to the male-werewolf, where the fear is violence rather than sexuality (Du Coudray 2006, 48).

The idea of relationship and emotional competency brings forth questions on if the werewolf is able to control this newfound sexuality and dual-natured emotional projections. For example, in the past, werewolves were used as a symbol of conquest. In these myths, werewolves, which are typically male, are able to win women of higher standing based on their winnings in battles (Duclos 1998, 119), creating the idea werewolves are bloodthirsty beings who only want control.

The modern werewolf, as Duclos and Brannon claim, attempts to fight the struggle in their own bodies between human and animal, potentially causing harm to themselves or others if the world were to find out the character is a werewolf (Brannon 2016, 219). But if the human population cannot see the werewolf is a monster then they cannot shun it to the outskirts or make an example of its monstrosity. This is the component of the werewolf which is different than other monsters – it has the ability to hide itself amongst the human population in the stories. Yet, Brannon argues even though werewolves are able to suppress their beast sides there is still enough of a trigger to allow the primal instincts to take control (Brannon 2016, 219). She argues the werewolf is forced into isolation through its innate violent nature and uses examples of past werewolf myths along with modern-day films and television shows.

Werewolves are liminal characters that play a huge role in modern times, especially with teenage audiences. McMahon-Coleman and Weaver discuss werewolf characters in television shows and young adult novels explaining how the dual-bodied

monsters project stories similar to how teenagers and young adults feel and act in their daily lives (2012, 16). This is how connections are formed to werewolf characters and one can begin to understand the intense connection of feeling like an outsider within a group. This can be explained through werewolves being shown as ‘other’, or an abnormal being in popular culture (Du Coudray 2006, 44). Werewolves are now invading homes in a blend of romance and sympathy, while remaining dangerous (Brannon 2016, 158). The duality of the werewolf is interesting, because they are never fully human or animal; they are battling their oppositions, creating an emotional and physical strain on their bodies (Brannon 2016, 14) and relationships.

Duclos argues there is a ‘werewolf complex’, which is an ‘essential prototype’, providing opposing energies (Duclos 1998, 13). This is where we can see a hybridity of the werewolf emerge. The werewolf complex is based on never-ending circle of violence, e.g. war, feelings of uncertainty in Anglo-American societies throughout the decades (Brannon 2016, 49; Duclos 1998, 13). This means werewolves are used as a portrayal of uncertainty as the duality always has a violent nature paired with attempting to keep peace within one body (Duclos 1998, 13). This werewolf hybridity showcases how society can be split into two parts: peaceful or violent, or an intermingling of the two. This split is an extreme case, but society teeters between the two, never fully landing on one side or the other. Myths portray society in this form and provide examples to which the extremes are portrayed through its personalities. This is reminiscent of the idea myth and its continual use of opposing sides in one character, never being able to choose between two vastly different worlds.

The werewolf complex illustrates how fear is used as a form of social control within society through myths. Duclos uses America as the example, the same can be said for most western countries regarding the complex. This is something Duclos ignores with his werewolf complex, as he only focuses on American violence, rather than western violence. Yet, the complex is a consistent need to be well-liked throughout the world, and the desire to destroy, possess, and consume to create a homogenous space of western ideals (Duclos 1998, 119). As mentioned, monsters become prevalent in times of war or high-stress and, with the ending of WWI and the Great Depression occurring, it is no wonder *The Wolfman* (1941) was brought to the screen presenting its main character as a monster. The use of the werewolf allows for the myth to portray an image of duality by using two components: a werewolf's need to fit into society to be well liked, but also the beastly nature to destroy and consume (Brannon 2016, 71) which accompanies times of war.

Werewolves are symbolic of violence, sexuality, and hidden passions through their myths (Duclos 1998, 141). The image of duality can be shown through war, and war-like stories. Society fears war; it is a stressful, violent time. So, if werewolves are a symbol for war and violence, they reinstate fears which may have been pushed to the backburner. Throughout the ages, werewolves draw upon a fear which is easily brought back to the surface during high-stress moments (Duclos 1998, 141). The fear one feels towards a werewolf creature is admittance of the practical nature of such violence, a justification of forced order and law enforcement; which is why werewolves are prominent during times of war (Duclos 1998, 141).

Brannon builds upon Duclos as she finds holes in his werewolf complex. She does believe in the dual nature of the werewolf, but she disagrees with how Duclos came to the conclusion. Brannon argues the werewolf is “American’s symbol of tension between our humanity and our primal nature, rising in times of conflict” (Brannon 2016, 11). Her argument draws on the idea of dual-natured werewolf forced into its violent nature yet able to adapt to the culture it is presented within (Brannon 2016, 12). In her dissertation, Brannon focuses on 21st century werewolves and their evolution to self-awareness (Brannon 2016, 221). She explains how the werewolf, being typically brought forth through times of war and violence in the past, has reconciled within itself to be more human as the world becomes more violent. This in turn is how the werewolf symbol and function are changing – violence and war are now at the forefront of modern media; therefore, the werewolf is now more sympathetic and able to be more human by being a reflection of the unconscious (Brannon 2016, 222).

Following Brannon and her ideas on the sympathetic werewolf, McMahon-Coleman and Weaver develop the idea that the shapeshifting characters, e.g. werewolves, are shifting shape, not only physically, but in their functions as well (2012, 184). The werewolves are not only following old trajectories of their monster characters, but they are taking on new ones as well. In their studies, the werewolf character is not only sympathetic (Brannon 2016, 222), but they are fluid in their identity. This identity shift is similar to Brannon’s idea of the character, as they are being brought forth during cultural shifts, but the way the characters are presented are drifting from a traditional monster role. McMahon-Coleman and Weaver present the werewolf characters as potentially becoming more peaceful in their nature through their fluid identities (2012, 9).

Conclusion

Werewolf characters are presented as shapeshifting monsters which possess aspects of a traditional monster character, while being able to live in society without much question. The werewolf is a hybrid being which is in constant duress through its dual-nature, one side always trying to win over the other. When looking at past werewolf characters, we see there is some shift present in myth representation. The function of the werewolf in the past was to create a fear-induced character, e.g. Lycaon. As time continues, the werewolf character is more liminal, creating a new shift in its role. This shift is a core question for this thesis as I argue the werewolf characters have new functions in society through their hybridity. Their new function is presented through the analysis of the three dimensions: physical states, location and social integration, and relationships and emotional competency. The function of the werewolf character is shifting, and the purpose of this thesis is to look at how the werewolf is portrayed for its differing functions.

My research builds upon Brannon (2016) and Duclos (1998) by looking at werewolf hybridity through the three dimensions, by focusing on more modern werewolves in films from 1980 to 2014 and analyzing how the characters are presented in the films. Similar to Brannon, I argue the werewolf is a hybrid being, but I suggest the werewolf is beginning to have multiple functions based on its dualities, including the function of ‘othering’, or symbolically representing the limits of social belonging. Whereas Brannon looked at specific werewolf cases in a variety of media, I focus solely on films. I then operationalize the three dimensions with a codebook as a way to systematically study the werewolf characters. By pinpointing a time frame, there is more

of a chance to understand the minute shifts between werewolf characters, if any, and interpret these shifts through the overarching themes presented in this thesis. I am also building upon Duclos's idea of a 'werewolf complex' and questioning if the werewolf in this time period is inherently violent. Overall, this thesis will present the idea of the werewolf character having new functions in modern society through its hybridity.

CHAPTER III - METHODS

Introduction

Until now, I have discussed how mythical stories serve a function in society by presenting the social norms and moral boundaries of a culture. The function is served through characters, or personalities. The personalities I focus on in this thesis are monster characters, and more specifically werewolves. The goal of this thesis is to study the hybridity of werewolf characters in a nuanced way through a content analysis of films. To do this, I perform a content analysis.

I analyzed werewolf hybridity through three dimensions: physical states, location and social integration, and finally relationships and emotional competency. I developed these dimensions from literature on why and how monsters are created and used in myths. Monsters have historically been used as projections of fear and otherness, presenting social and moral boundaries of the culture. Myths are used as teaching tools and therefore the monsters aid in teaching the population about what is acceptable in society and what should be pushed away. I created a codebook with this traditional monster function in mind. More specifically, the codebook analyzes the degree to which werewolf characters are similar to humans or are “othered.”

I chose to analyze werewolves because they are relatively unique among monsters in their hybridity. They encompass both a human-side and a ‘monstrous’ side. The human side is supposedly always fighting the animal-self, in turn creating a liminal space within its body. The liminal space is a representation of culture.

In the following chapters, I use the three dimensions to analyze representations of werewolves in 20 films of the modern era (1980-2014). The results of this thesis will

reveal some of the contemporary functions monsters serve in films. By analyzing werewolves in this fashion, we can also gain insight into what makes werewolves different from other monsters. This analysis is capable of bringing forth new questions on monsters and how we perceive them.

Movies

I sought to study contemporary representations of werewolves so when I began searching for films, I aimed to find the earliest film of werewolves. Monster movies have been around since the 1890's, but the first recorded werewolf film was in 1913 titled *The Werewolf* (Steiger 1999, 386). This film became unattainable as the only copies of the film were destroyed. For the films to be classified as werewolf-specific, they needed to have at least one main character as a werewolf. To begin the search for werewolf films, I found a werewolf movie database, Werewolf-Movies.com (Werewolf-Movies.com, 2019), cross-referenced the films with the film database IMDB (IMDB.com, 2019), and *The Werewolf Book: An Encyclopedia of Shape-Shifting* (Steiger, 1999). I was able to use synopses of the films to determine if there was a lead werewolf character, but there were only two films before the 1970's which fit the criteria and finding them was nearly impossible. This is when I decided the best option was to begin in the 1980's and go forward.

For this thesis, I listed out the 50 films which fit the criteria of the main werewolf character, were based in America, the UK, and Canada for language purposes, and were accessible to me through DVD or the Internet. I separated each by decade starting in 1980 and put the titles into a random generator in order to form my sample of 20 films. The films I analyzed are broken down by decade, since the western perception of time is done

in this fashion: 1980's (4 films); 1990's (3 films); 2000's (7 films), and 2010's (6 films). The ratio of films is off, as the 1980's and 1990's had only seven films total between the two decades involving at least one main werewolf character and were made in English, but the 2000's had a heightened period of werewolf films for western society.

Screening the films was the next step. For watching the films, I wanted to have an isolated area so I could absorb and record as much information as possible for the films. For recording purposes, I also wanted to have as little bias as possible when searching for likenesses by decade. For this reason, I decided to list the 20 films in order by year and randomized once more. This process was not needed, but it kept a fresh mindset, and the decades as spread out as possible. The main genres of the films are action (15%), comedy (25%), romance (25%), and horror (35%).

A list of the films and a minor synopsis are as follows:

1. *Full Moon High* (Cohen, 1981) stars Tony, a teenage boy and football star, who gets bitten by a werewolf in Romania when he visits with his father. He turns into a werewolf when they come back to America, killing his father (after being attacked), and running away to keep others safe. He then returns to fulfill his destiny of football stardom, as he did not age, and defeats the rival football team and becomes the town hero once more.
2. *The Howling* (Dante, 1981) stars Karen, a newscaster who tracks down a malicious cannibalistic rapist/serial killer. She finds him and he changes into a werewolf in front of her in an adult movie theatre. This leads her to have PTSD, and she goes to a psychiatrist who takes her to a place called "The Colony". The Colony is a werewolf compound her psychiatrist built for

himself, and other werewolves. Karen finds there are abnormal occurrences happening at the compound, and in turn loses her husband and friends to werewolves by staying at “The Colony”.

3. *An American Werewolf in London* (Landis, 1981) stars David, a young man traveling across Europe with his best friend, Jack. Both are attacked in the Scottish Highlands by a werewolf. David is turned and Jack is killed. David then begins to show signs of werewolfism during his stay in the hospital and wreaks havoc on London, leading to his death at the end of the film.
4. *Teen Wolf's* (Daniel, 1985) lead, Scott, is born a werewolf and learns of his secret waking up one morning covered in hair. Scott learns his werewolf side comes out in times of intense emotions, such as anger or happiness, and he becomes the town hero as the “Teen Wolf”. He leads his town to a basketball championship, making him the greatest teen in his hometown, but not without obstacles along the way.
5. *Wolf* (Nichols, 1994) stars Will, a book editor in Vermont who is attacked by a werewolf one night on a drive from a client. He begins showing signs being a werewolf and ends up turning into one at the next full moon. He blacks out and attacks others, while also making friends with the wolves in the zoo. Will falls in love with his boss's daughter and loses his wife to his rival, Stewart, who in the end is a werewolf as well, and ends up dying at Laura's, Will's mistress, hands.
6. *Bad Moon's* (Red, 1996) main character, Ted, is a photojournalist on assignment in Nepal with his partner, Marjorie, when they get attacked one

night by a werewolf. Marjorie is killed while Ted gets marked by the werewolf. Ted then has a streak of violent behavior and hides from his family in the woods. In the end, he gets killed by his sister's dog, Cujo, who could sense Ted's secret.

7. *The Curse* (Garry, 1999) is about Frida, a woman who works in New York City who has signs of werewolfism during the week of her period. She blacks out and begins to have signs of violence in her bed the next morning. Frida learns she is a werewolf and is killing men during her cycle. In the end, she finds love. The film foreshadows her attacking her lover in the end, but is left with a cliffhanger.
8. *Ginger Snaps* (Fawcett, 2000) stars two teenage girls obsessed with violence. The main characters, Ginger and her sister Brigitte, encounter a werewolf and Ginger gets scratched. She begins turning into a werewolf before the next full moon and Brigitte tries to find a cure. Ginger, falling into the allure of being a werewolf, begins hurting and killing before she is killed herself by Brigitte.
9. *Dog Soldiers* (Marshall, 2002) begins with a training of military soldiers in the Scottish Highlands. The men get separated, and Sgt. Harry and the rest of his troop find safety in a seemingly abandoned house. They meet a woman, Megan, who is secretly a werewolf and ambushes the group, killing most of them.
10. *Underworld* (Wiseman, 2003) stars a vampire, Selene, and her journey in following werewolves and their attempts at finding a human, Michael. Michael has a specific bloodline the werewolves are after, as he will become

the strongest werewolf if turned. Selene and Michael fall in love, and they end up defeating the head vampire once Michael is turned into a hybrid werewolf-vampire in the end of the film, thanks to Lucian, the head of the werewolves.

11. *Skin Walkers* (Isaac, 2006) follows a 12-year-old boy and his mother as they become the targets of a werewolf clan. The boy, Timothy, is said to break the curse of the skinwalkers (werewolves) when he turns 13; therefore the clan is trying to stop him. In the end, Timothy turns 13, and they find his blood is the cure to the skinwalkers.
12. *Blood and Chocolate* (Von Garnier, 2007) follows Vivian, a werewolf who is destined to be with the alpha of her pack but she rebels and falls in love with a human. We follow her story of being a lone werewolf and in the end, she is able to escape with her lover.
13. *Underworld: Rise of the Lycans* (Tatopoulos, 2009) follows Lucian, the main werewolf of the first *Underworld* film, when he is first born back in medieval times. We see his story and how he became the leader of the werewolves in modern times. The film shows him falling in love with Viktor's (the head vampire) daughter, Sonja. Sonja ends up getting killed because of her 'blood' treachery.
14. *The Twilight Saga: New Moon* (Weitz, 2009) follows Bella and her friendship with Jacob Black, who we learn is a werewolf. He is turning because of the vampires in the area, aka the Cullens, and we follow his journey into his newfound state. We see Jacob is trying to help Bella get over her relationship with Edward, and he begins to fall in love, but ends in heartbreak.

15. *The Wolfman* (Johnston, 2010) stars Ben Talbot, a man returning to London from America upon the news his brother is missing. Once his brother is found, Ben goes to a gypsy camp for a carnival with his sister-in-law, to talk about his lost brother, and ends up getting bitten by a werewolf, which turns out to be his father. We see him fighting his father as a werewolf, and in the end, he is in turmoil living his life as a 'monster'.
16. *Red Riding Hood* (Hardwicke, 2011) is set in a medieval village following the classic story. Valerie, aka Red, is scared of the werewolf, as is the rest of her village, and she falls for a boy in the village, but her family does not approve. Vivian and the boy attempt to run away and come in contact with the werewolf, who attacks her lover, and in turn changes him into a werewolf. The film ends with Valerie learning her father is the werewolf and it is in her bloodline.
17. *Underworld: Awakening* (Mårilind, 2012) once again follows Selene, but it is set in the future. She was cryogenically frozen in a facility and a mysterious person brings her back. The story follows her as she attempts to find her lover, Michael, a werewolf. She ends up finding her long-lost daughter, who is a hybrid werewolf and vampire, and they fight off genetically enhanced werewolves in their attempts of escape from a scientific facility.
18. *Strippers vs Werewolves* (Glendening, 2012) involves a group of strippers who have to fight for their lives against werewolves in London. When they accidentally kill the werewolf chief, the group of werewolves is after them.

Justice, the main character, is engaged to one of the werewolves, unbeknownst to her until the final battle of strippers versus werewolves.

19. *Wolves* (Hayter, 2014) is about a teenager, Cayden, who learns of his werewolfism during a football game. He then flees and finds a small town that is home to werewolves, where he learns of his adoption and finds out his true werewolf history.

20. *Blood Moon* (Wooding, 2014) is a werewolf-western based on Navajo traditions of skinwalkers. A group of travelers is stranded in a ghost-town after being hijacked by thieves. In the end they get killed off one-by-one by the skinwalker, which only comes out at the blood moon.

Codebook and Analysis

The codebook is primarily designed to analyze the hybridity of monsters. The codebook first addresses basic information about each film for context, including genre. After this, the codebook focuses on assessing the hybridity of werewolves who are main characters. Each main character who is a werewolf is assessed according to three dimensions: physical states; location and social integration; and relationships and emotional competency.

First, physical states of werewolves are taken into account within the codebook. I record each character's sex and age. After this, I ask how each character is represented as similar or different relative to humans. I later analyzed this qualitative data for patterns and documented four different physical states of werewolves: human form; transitional form; hybrid form; full-wolf form. By asking these questions, I can evaluate how werewolves have changed over time to see if their wolf-side is becoming more 'human'

or if they are becoming more 'beastly'. By looking at these aspects of werewolves in film, we can see the trends from oral/written werewolf stories to how they are being projected today.

Location and social integration are assessed through a question asking how the werewolf is living in relation to humans (e.g. if humans know of werewolves and where the werewolves are living). I later analyzed this qualitative data and recorded four different types of living styles represented in the films. The protocol also records the relationship between this werewolf and humans, more specifically if humans know of this werewolf's existence and if there are feuds or violence between this character and humans. These questions indicate how humans feel about werewolves (if humans know of them), and/or if werewolves can pass as humans if they live amongst larger populations of non-werewolves. This leads into how werewolves are socially integrated into society and able to have relationships with humans, creating a cohesive environment.

The third dimension of relationships and emotional competency is assessed through a host of questions asked of each romantic relationship formed with the main werewolf character. An open-ended question asks how human characters respond to having a relationship with the werewolf (e.g. if they know they are with a werewolf and the emotions they feel as a result). The type of intimacy represented is recorded through closed-ended questions for each relationship: touching, handholding, flirtations, hugging, kissing, passionate kissing, snuggling/cuddling, disrobing, and implied or outright showing of intercourse. The sex scenes are specifically analyzed in order to assess how often sex occurs between werewolves and humans; the location of the liaisons; the physical form the werewolf is in and sexual positions of the characters; if blood or other

bodily fluids are shown; and if biting or other violence occurs. After coding the films, I used my notes from open-ended questions to formally calculate to what degree each werewolf character exhibited human cognitive emotional control.

The data was put into an Excel sheet for analysis. The results of closed-ended questions were tallied, and percentages calculated. The results of open-ended questions were coded for patterns as described above. A few questions on the codebook did not get put into the analysis of the films, as they did not add substantial data regarding the three dimensions. Examples of this are the questions on incest and if the films are set in the past or future. The answers ended up not being pertinent to the thesis, therefore were not used in the analysis. Some questions which are used for background information are ones such as the point of view and how different the main werewolf character is from others, if shown.

CHAPTER IV – FINDINGS

The findings section presents the results of the content analysis of 20 werewolf films with 33 main werewolf characters (22 males and 11 females). It is organized according to the three dimensions I created to analyze the hybrid nature of werewolves in a more nuanced way: physical states, location and social integration, and relationships and emotional competency. The physical states dimension allows us to ascertain to what degree werewolf characters are distinguishable from humans and the different types of werewolf transitions (including a full-wolf werewolf transformation and a hybrid werewolf transformation). Location and social integration are a dimension examining where and how a werewolf character is living and if there is opportunity for integration into the human ‘world’, portrayed through jobs, physical living space, or where the werewolf spends a majority of its time. This relates to the third dimension of how a werewolf forms its relationships with humans and the werewolf’s ability to be aware or control its werewolf side. The dimension of relationships, including the cognitive and emotional competency of werewolves, examines the interpersonal and sexual relationships of werewolves with humans. Emotional control plays a key role in a werewolf’s ability to blend into human society. Taken together, the three dimensions allow for a more thorough examination of werewolves’ hybridity.

Physical States

Physical states are important factors storytellers use to distinguish monstrous characters. Through these states, werewolves can be made to seem comparable to humans or others from humanity. I am interested to the degree to which werewolves sustain a human form that is physically similar to humans, as this allows them to live and work

with humans without detection. Moreover, when they shift to the werewolf states they appear as either full or hybrid, and I code for the transitional characteristics exhibited (e.g. the way films portray the werewolf shifting from one form to another). For each form, I focus on seven distinct attributes: body, eyes, ears, hands, legs/feet, hair level, and mouth/teeth. In the following sections, I present the physical analysis by state: human form, the transitional period between human and werewolf, and finally, the full-wolf and hybrid werewolf forms.

Physical States: Human Form

Physical Changes of the Human Body

The human form of werewolf characters is how the audience most often is introduced to the character. This section describes the traits of the human side to the werewolf character, while looking for discrepancies between werewolves in their human form and real humans. Are there any distinctions that give away the werewolf identity? If so, are these obvious physical differences or those that may often go unnoticed by humans, such as heightened vision or hearing.

Out of the 33 main werewolf characters, 94% retain their original human form pre-transition; the other 6% present distinctive changes before they shift into their werewolf forms for the first time. This does not include the unseen traits, such as heightened eyesight or hearing in the following section. The 6% of characters, two out of 33, that present human forms which go through major physical changes from their pre-werewolf body to their post-werewolf body are in the films *The Curse* (1999) and *The Twilight Saga: New Moon* (2009). In *The Curse* (1999), Frida becomes a werewolf by a bite at a lingerie sale and wakes up the morning of her period (so she thinks) with her bed

covered in blood. As she gets up and starts getting dressed, she notices her body has gone through change. Frida's body has become more voluptuous, a noticeable change from her pre-bitten human body to her post-bitten human body. Her changes occur through the enlargement of her breasts and hips on a physical scale. Frida's changes are noticeable on the outside, but she also gains better eyesight, hearing, and smell. Her character presents itself, pre-bitten, as a mousy-looking woman, while her post-bitten body is a stereotypical ideal of what a woman is 'supposed' to look like. These changes are important for Frida's character, as she develops a new-found sexual nature, making her a femme fatale character. The difference between her and other female werewolf characters (11 main female werewolves) is Frida's body changed once she became bitten, while the others remained outwardly the same, not including heightened senses.

Next, *The Twilight Saga: New Moon* (2009) introduces werewolves into the supernatural world of vampires. Jacob Black is the main werewolf character and experiences physical changes throughout the film. In the beginning, we see Jacob as lanky and mousy. He is very boyish in his features, but as the film progresses, we see his body change in stature and musculature. His transformation is brought on through a werewolf gene from his Native tribe, the Quileute. The Quileute werewolves present themselves as a pack through their matching tribal tattoos on their upper right arm, which is an important indicator and physical change Jacob goes through. The tattoo shows solidarity between the werewolf pack, only given once the member transforms into a werewolf the first time. The transformation to werewolves is triggered when vampires are near, and Jacob is one of few tribe members with the ability to shift to a werewolf. Jacob's physical transformation is similar to Frida's as they are both drastic changes.

Jacob's character goes from a teenage-looking boy to a young man as he grows taller and more muscular, losing his mousy nature. His tattoo is a symbol of his werewolf side, giving us a different kind of physical variant. Frida and Jacob go through a different kind of physical transformation in their human forms compared to other werewolves. In the next section, I present unseen traits of werewolves in their human forms.

Unseen Traits of Werewolves

Almost half of the werewolf characters exhibit physical differences that cannot be easily seen by humans while the werewolves are in their human forms. This is important to note, as 48% of characters, 16 werewolves, have no detectable differences such as heightened eyesight, strength, and hearing. These desirable traits give the werewolves an advantage over humans, allowing the werewolf characters potentially to be a step ahead of the others around them. The werewolves with these differences give the illusion of being human but have a side to them others cannot see, allowing the werewolf character to live with humans undetected. An example of this is Will from the film *Wolf*, where he demonstrates acute hearing and inhuman physical strength that he did not possess pre-werewolf bite. This means a werewolf can walk amongst humans unnoticed as a peer, or a potentially dangerous creature amongst the human population which is not easily detected.

The other 52%, 17 werewolves, have no indication of heightened senses from the films, and are no different than humans until they shift to werewolf form. Some differences shown in human form are heightened senses, such as eyesight, hearing, and strength. Even with the heightened senses and strength, the werewolf characters are still able to live amongst humans unnoticed, even though they have the hidden werewolf side.

Physical States: Transitional States

Transitional states of werewolves are not often explored by researchers.

Transitional states refer to how the films portray the shift a werewolf goes through between its human form to its final werewolf form. Out of the 33 werewolf characters, 20 are shown in their transitional states, presenting the changes occurring in the human body during the shift into the 'beast' we see on the screen. The transitional state of werewolf characters can range from a matter of seconds to days. The transition from human to werewolf involves the breaking and reshaping of bones, the face changes, hair growth occurs all over the body, and more.

I am going to discuss two transformations where characters were in their in-between states for an extended period of time. The two instances are outliers because the transformations of the werewolf characters are typically quick, a few seconds to a minute at most, while these transformations are extended over a period of time in the films. The first film, *Wolf* (1994), presents Will in his transitional state before the full moon. Will's transitional state is extended over a week before the full moon, but the heightened senses become his norm. During the week leading up the full moon, Will shows signs of heightened senses through his sense of smell, hearing, and eyesight, as he no longer needs his glasses. This is significant as Will is an older man, showing signs of his age, but he begins to not need the aids of his past once he begins his slow transformation and he gets closer to the full moon. Once the day arrives for his transition, his hair grows along his face in an odd pattern; his eyes turn yellow, and his teeth elongate. Will also has claws growing out of his nails and he becomes more agile. We see Will present his werewolf side as he begins to smell animals moving in the forest, showing his heightened

senses. This animalistic side leads him to chase a deer. Will blacks out, awakening in the morning as a human, with dried blood on his shirt and no recollection of the night before.

The second film with a drawn-out transitional state is *Ginger Snaps* (2000). The main character, Ginger, has a lot of moments which stand out, especially when comparing to other werewolf characters. In Ginger's story, we see her shift from human to animal through her character over a full month. Ginger gets bitten while out with her sister during a full moon and her transition begins days after. Her eyes turn an icy blue and she begins to get grey streaks in her hair, reflecting her werewolf's coat color, white. We see Ginger's body change throughout the film, her face contorts and shifts to be more animalistic, her teeth sharpen, and her mannerisms become more risqué. A major plotline for Ginger is her transformation from a non-promiscuous virgin to femme fatale post-bite. We see the evolution of her human body to her wolf body, seeing the changes her body is going through.

These two transitional states are presented emotionally by showcasing the turmoil and physical toll the transition has on the human body. In Will's transformation, we see his eye color change, teeth elongation, claws coming from his nail beds, which all seem very painful in process. Will, along with other werewolves, does not remember his transition, but the after-effects when he came-to were confusion and later on, realization. Ginger embraces the changes her body undergoes, even if emotionally she is becoming a new person. Her physical body changes, becoming more animalistic, along with the pain she endures from her growth. In contrast, in all the other 22 characters depicting a transitional state, it seems there is no fight against the werewolf side because the shift happens so quickly, in some cases almost instantaneously, as if the characters must

succumb to the werewolf. If there is any overt indication of the human side attempting to fight the werewolf side, it is not shown in the films. In the films, we typically see the first transformations, which appear to be the most painful, so perhaps this is indicative of the human side resisting the change.

Physical States: Full Wolf Werewolf

The first type of werewolf state is the ‘full wolf’ transformation, which is when the werewolf character changes into a full wolf with no human features post-transition. Typically, this entails the werewolf having larger stature than a real-world wolf. In the twenty films, four out of 33 (12%) werewolves take this full-wolf form. The full wolf werewolves resemble real world wolves, with minor differences. The full-wolf werewolves are typically quick to transition and vary from the wolf humans know and understand. Stature is the best indicator distinguishing wolves and werewolves, but the films did not actively compare wolves and werewolves side by side.

Size

The size of the full-wolf werewolves is one which is larger than an actual wolf. I infer this is related to how the human stature plays a role in the shifted states. As humans are generally larger than wolves when fully grown to adulthood, it would make sense that the differences between wolves and werewolves would be their size. This may also explain why Jacob Black and his werewolf peers are larger than wolves, along with David in *An American Werewolf in London*, and more.

Eyes

Lastly, the differences of the full-wolf werewolves and wolves are their eyes, more importantly the eye color. The werewolves in this state involve a range of eye

colors including red, yellow, black, amber, and bright (neon) green. Out of the seven main werewolf characters in this section, all involve the abnormal eye colors, except Jacob Black and his pack. Their werewolves have human-like eyes, meaning they keep their original eye colors and appear the most ‘human’ in their shifted forms as full-wolf werewolves.

Physical States: Hybrid Wolf

Next, the hybrid wolf/human has both wolf and human physical features in one being. The hybrid werewolf is a *fully turned* werewolf; their transformation completes in a state between human and animal. Of the 33 main werewolf characters 28 (85%) are hybrid werewolves and they do not have full-wolf forms, with the remaining one werewolf, 3% of the sample, does not disclose the werewolf form other than through shadow. For the hybrid werewolf, I present the data of the body, eyes, ears, hands, legs/feet, hair level, and mouth/teeth of the characters and aim to show how animalistic or human the hybrid werewolves are presented.

To begin, the body of the hybrid wolf typically is bipedal, but has quadrupedal tendencies, especially when running or chasing prey. The hybrid is fast, specifically when running, stronger, and more efficient than humans, in both human and shifted states. The hybrid werewolf is much taller after shifting than when in their human state. The entire body of the werewolf typically shifts upward, making the werewolf appear small in the waist, but broad in the shoulders, arms, and legs.

Next, the eyes of the hybrid change from their human eye color to yellow, green, amber, or red, and on the rare occasion, black. The eyes are large and very dog-like, giving the face a more animalistic appearance. Along with eyes, the ears shift to an

animal appearance as well. The ears are pointed and large, aiding in the heightened hearing and overall shift in physical features.

The hands of a hybrid werewolf are where we see some of the greatest variation between the characters on screen. The hands and arms show how the werewolf characters differ. The hybrid werewolf involves human-like hands, with abnormalities such as extra-long fingers and claws, and excessive hair growth, color change to match the fur color, and very large knuckles, as if the hands were attempting to curl into paws, but never completed. The shoulders and the rest of the arms of the hybrid werewolf are typically elongated, allowing for them to run on all fours and have a larger range of motion than a regular wolf and even a human.

Next, the legs and feet of hybrid werewolves vary. The films from the 80's involve werewolves with human legs that are extra hairy. For example, in *Full Moon High* Tony has padded feet like a dog, while in *Teen Wolf* Scott's legs and feet do not change in appearance other than hair level. In others, the legs are very canine-like, yet still bipedal, giving the werewolf the height differences mentioned previously. This happens through the werewolf's legs shifting and getting smaller, resembling a wolf's leg but tapering down into a full human-foot/paw hybrid.

The last two attributes of the werewolf characters are the hair level and formation of the teeth and mouth. All of the hybrid werewolf characters grow large amounts of hair over their entire bodies during transition and retain the hair while transformed. This hair is symbolic of their wolf sides and a huge factor in their hybridity, specifically in a mixed state because we see attributes of both sides: wolf and human. A bipedal body with large amounts of hair brings us to see the hybridity in this physical state. The werewolves are

standing on two legs, which appear wolf-like, and then are presented with large bodies and faces which resemble wolves.

Lastly, the mouth and teeth of a hybrid werewolf includes profound differences throughout the films, but all have long, sharp teeth in the changed states. Along with the canine teeth, some of the werewolf characters have snouts for noses, which gives the werewolves their wolf-like appearance mixed with human features. But there are others where the mouths contort and grow all sharpened teeth but keep the remaining human facial features. Others grow elongated jaws and noses, forming a very dog-like face, with some characteristics which made them look 'off', but not necessarily fully changed from their human states.

Overall hybrid werewolves are a mixture of human and wolf, each reflecting a different ratio of human to animal, presenting us with a range of hybrid werewolf characters. Each hybrid werewolf is unique, with their own mixture of physical traits portraying a monster character unlike most others. The hybrid werewolf is the most complex and variable in outer appearance compared to the full-wolf werewolf. The hybrid werewolves present the most physical differences between one another. Hybrid werewolves are typically bipedal and present both human and wolf in one body. In the next section, I present data on where werewolves live and if they are able to socially integrate themselves. The social integration of a werewolf is aided by its ability to blend in with society, which we can see is now an easy feat, as werewolves in their human states differ only slightly, physically and invisibly, from everyday people.

Location and Social Integration

Location and social integration refer to where werewolves reside and how they integrate socially into human culture and society. First, I look at where the werewolves reside: inside a city, own compound, own town, and alone/outside of city. This breakdown in the films is seen in Figure 1 below. The aim is to present how a werewolf character is socially integrated, not only *where* they live, but *how* they live.

Werewolves live with humans in a city in ten out of 20 films using the same resources and partaking in similar activities as humans. In Table 1, I present how many werewolf characters live in each location out of the 20 films. The other half of the films are mixed in how werewolves live with humans and one another. Some werewolf characters live together in compounds, isolating themselves with one another, while others create their own towns and interact with humans on a daily basis, and allow humans to live there on rare occasions. There are other werewolves who choose to live in isolation or outside of the human population (which occurs in 5 of the films), rather than live amongst humans or with other werewolves.

Table 1. Location of Werewolves in Relation to Human Population

Location of Werewolves	Inside City	Own Compound	Own Town	Alone/Outside of City
Number of Werewolves Per Location	19	4	4	6
Number of Films Per Location	10	2	3	5

City

Werewolves that live in predominantly human cities fully integrate themselves into human society. They have jobs, human friends, and romantic relationships, keeping the werewolf hidden from the human population in most instances. However, in some cases the character has no recollection they are a werewolf and continue to go through their routine as if they are still human, which suggests that even if the human is unable to understand or know about its werewolf side, they are still able to function in everyday society. We see this in *An American Werewolf in London* and *Wolf*, where both characters are unaware of their werewolf side, even after they shift for the first time. Even werewolves which do understand they are werewolves live amongst the human populations in cities, which is a large majority of the werewolf characters (70%).

Own Town

The towns of the werewolves are similar to small towns one passes through on a daily basis. In a werewolf town, a majority of the residents are werewolves, but allow for humans to go through the town, for example to shop or get gas, with no issue. In very rare cases, humans live in these towns; their knowledge of werewolves is uncertain in these cases. This kind of integration allows for the werewolves to have fully functioning lives around the human population, but continue to stay close to one another, keeping their own pack-area intact. This is seen in the films *New Moon*, *Skinwalkers*, and *Wolves*, where werewolves and humans live amongst one another, with werewolf secrets staying hidden.

Own Compound

The werewolves living in their own compound are either forced to live there, as shown in *Underworld: Rise of the Lycans*, or choose to live in the compound, which occurs in *The Howling*. The compound is a barred place where only werewolves reside in the walls and either choose not to go out or are imprisoned. In *Underworld: Rise of the Lycans* the vampires are keeping the werewolves imprisoned for various reasons – but in *The Howling* the compound is used as a safe haven for the werewolves. This is the place where the community can be free, especially during the full moon. In *The Howling*, humans are brought to the compound to either be changed into werewolves or be eaten by the werewolves. Typically, no human survives going to the compound or they are turned to werewolves themselves.

Alone/Isolation

Finally, there are werewolf characters that live alone or outside of cities with no indication of where they live. In five films the werewolf chooses or is forced into isolation. The isolation of the werewolf has two causes: fear of self and fear of other. The fear of ‘self’ is shown in the film *Bad Moon*, where Ted (the werewolf) chooses to stay in isolation for fear of his werewolf side as he does not want to harm his family or others. In *Red Riding Hood*, the werewolf is forced into isolation based on the agreement that he is not allowed to hunt the village members if they give him a monthly sacrifice. The village is scared of the werewolf but attempts to remain in its good graces.

In the next section, I look at relationships and the emotional capacity of the werewolf characters. For this dimension, I look at the werewolves’ relationships with humans and non-humans, and if those relationships are romantic, sexual, platonic, or

violent. I see if the werewolves retain emotional control of their human sides and are cognitively aware in their shifted bodies. Werewolves are half human and half wolf, so are their sides equal, or are the animal and human natures continually fighting for dominance at an emotional level?

Relationships and Emotional Competency

In this section, I present the relationships between werewolves and humans. I analyze the ability of werewolves to form relationships with humans and the struggles they face in these relationships. As part of this, I discuss the cognitive capacity of werewolves, their ability to compartmentalize and control their emotions, and how this affects their relationships.

Relationships Between Werewolves and Humans

Relationships between werewolves and humans are the focus for this section of the thesis. The relationships can be violent or romantic and sometimes both. In this section, I first present how the human populations in the films act towards the werewolf characters, seen in Table 2.

Table 2. Werewolf Knowledge of Human Populations by Number of Werewolf Characters

Humans Accept Werewolves	Humans Do Not Know Werewolves Exist	Humans Violently or Verbally Attack Werewolves
3	28	2

In Table 2, we see that for 28 werewolf characters, their existence is hidden from the majority human population in the films. This is unsurprising, as the films focus on the werewolf character and its intimate relationships with others rather than overarching relationships with the general population. This can be presented as a way for the

werewolves to fit into society easier, as the human population is unaware of their existence. But, in the other cases, we see the humans have two types of reactions to the werewolves – they either accept them, or attack. The acceptance of the werewolf characters is through a pact between the werewolf and the humans, the werewolf is beneficial to the population, or the humans are scared of the werewolf and do not want to interfere. In the violent cases, the humans fear the werewolves' existence to the point of violence, thinking they are protecting themselves.

In contrast, there are cases where the werewolves attack the human population. Frida, in *The Curse*, is only one of the werewolves which incites violence against humans. Violence towards people is one of the more common aspects of the films. The number of werewolf characters involved in violence against humans is 16 of the 33, 48%, spanning 12 of 20 films. The violence in these films is done through killing humans and other werewolves. In the films *Dog Soldiers*, *Red Riding Hood*, and *Underworld: Awakening*, the werewolves attack humans because they fear they are in danger and need to protect themselves from being killed based on their secret. In *Dog Soldiers*, the werewolves attack the humans because the humans find out about the werewolves' secret. Similarly, *Red Riding Hood* and *Underworld: Awakening*, the werewolves are being attacked by the human populations if they are seen, therefore their violence against humans is to preserve their life and secret of werewolfism. But in other films, the werewolf's violence is fueled by the animalistic need to hunt and kill.

An example of a werewolf's animalistic need for violence is *Wolf*. The moment Will shifts the werewolf takes over fully and leaving him with amnesia when he wakes from his shifted form. Will begins to commit acts of violence as a werewolf, there is no

perceived danger to the werewolf. So, the acts of violence occur based on the animal instinct rather than self-preservation. Will wakes from his shifts, back in his human form, and is unaware of the violence he commits against humans. In *The Curse*, Frida also gets amnesia after shifting, unaware of the violence the werewolf side of her is inflicting throughout the film. The amnesia of the werewolf side leads to questioning which werewolves are able to remember their shifts compared to those who do not, and how this plays a role in the emotional control of the characters. Next, I look more closely at particular relationships formed between the werewolf characters and certain humans, especially romantic ones.

Platonic relationships between werewolves and humans are less frequent than romantic types of interactions. In two films, platonic relationships are key to the story: *Skinwalkers* and *The Twilight Saga: New Moon*. In *Skinwalkers*, the main character Rachel, a human, and her son Timothy, a werewolf, are running from Rachel's ex/Timothy's father, who is also a werewolf. In this story, the townspeople and family help Rachel to hide Timothy from her ex, keeping him safe from getting murdered by werewolves, as he is the cure for werewolfism because he is born from a human and werewolf, and his birth is prophesized as being the end to the werewolf race. The townspeople's knowledge of werewolves puts them in danger in the end, and most of the family and townspeople who know of the skinwalkers die from trying to protect Timothy from his father.

Next, *The Twilight Saga: New Moon* involves a platonic relationship between Bella, a human, and Jacob, a werewolf. Jacob's werewolf traits do not scare Bella, as she is now immersed in the supernatural world through her vampire boyfriend. Throughout

the film we see Bella and Jacob’s friendship blossom as Jacob tries to help Bella overcome her trauma of heartbreak, and he tries to understand his new life as a werewolf. Jacob’s werewolf side is very protective of Bella and her reliance on him is not a common type of relationship in other werewolf films. The friendship is through their platonic love for one another, attempting to grow up and understand the world they are thrust into.

Romantic relationships for the main werewolf characters are shown in 15 films of twenty. The relationships are coded through nine actions seen in Table 3 below. The actions occur between humans and werewolves through a total of 15 romantic relationships.

Table 3. Relationship Indicators of Werewolf Characters and Romantic Interests

	Number of Occurrences (n=15)	Percent
Handholding	5	33%
Cuddling	5	33%
Hugging	8	53%
Kissing	10	67%
Disrobing	10	67%
Flirtations	12	80%
Passionate Kissing	13	87%
Caressing	13	87%
Implied Intercourse	13	87%

The behaviors above happen frequently and, in some cases, between the main character with multiple partners. The most frequent relationship indicators are caressing, passionate kissing, and intercourse in 87% of the relationships with humans. The relationships involve one werewolf and one human. In four of the films the sexual acts are implied to turn the human partners into werewolves: *The Howling*, *Wolf*, *Ginger Snaps*, and *Strippers Vs Werewolves*.

Sexual relationships between characters are a major focus for the 15 films involving romantic relationships. When developing the thesis, I was curious about whether there would be consensual sex in the films. The idea of violent relationships is based upon the stereotype of werewolves being more animalistic and not taking human emotion into consideration. I analyzed how often rape or any nonconsensual contact occurred between werewolf characters and humans. There is one incident where rape by a werewolf occurs, while the other sexual acts are consensual.

The instance of rape occurs in the film *Ginger Snaps*. Ginger's character is coming into her werewolf side and, in her case, she has uncontrollable sexual urges. Ginger is berated by a fellow student, Jason, for being a virgin. Jason bullies Ginger because of her unpopularity, and rejection of his previous advances onto her character. Once Ginger is bitten, her slow transformation to werewolf begins. Jason notices a few changes in Ginger and begins to flirt with her again, not expecting her to accept his vulgar proposals. Ginger tells Jason to meet her later and they begin intercourse soon after. Jason realizes Ginger is not a human as she begins biting and hurting him and he tries to get away, but Ginger rapes him. Ginger claims "he wanted it" because of his continual attempts at seducing her before their nonconsensual encounter. Ginger believes the rape is justifiable based on Jason's previous actions. Ginger spirals down to her most animalistic instincts, losing the qualities which make her human.

The remaining relationships involving sexual intercourse, whether between werewolves and humans, or werewolves and other creatures, are consensual and frequent. The sex is shown in a variety of ways, including one instance where it appears to be ritualistic. In *The Howling* the sex between a main werewolf character, Marsha, and

Karen's husband Bill, occurs around a fire during a full moon. This moment of intercourse involves Marsha going into a half-state, and she scratches Bill across his chest, turning him into a werewolf. Other instances of sex involve the werewolf character howling and sometimes their eye color changes from a natural color to a bright, neon yellow or blue. We see this during *Full Moon High*, *An American Werewolf in London*, *Underworld: Rise of the Lycans*, and *Wolves*. In the films *Underworld: Rise of the Lycans* and *Wolves* the intercourse is between a werewolf and vampire, and two werewolves, so the state of the werewolf is not shocking to the partner in these instances. These instances present how a werewolf lacks some form of emotional control while under the influence of sex, but there are no instances where a werewolf kills or hurts their partner during or after intercourse is through.

During sex, the physical transformations are present six times. In those instances, the human partners did not react to the changes in the werewolf partners. If anything, the transformation fuels the sex between the characters, creating a bond. As the werewolf presents themselves to their partners during intercourse, there is little to no fear once their werewolf side is present. An example of this is in *The Curse*. The film portrays Frida as a femme fatale as she embraces her werewolf side, similarly to other female characters in *The Howling* with Marsha, and *Ginger Snaps* with Ginger. In *The Curse*, Frida has pursued and killed a few men. The police begin an investigation on Frida, and one of the investigators fall in love with her. His discovery that she is killing the men does not stop him from pursuing their relationship, but he tries to figure out why she does not remember doing it. Her lover, Peter, discovers that if the werewolf loves someone, they do not kill them. He tests this theory during one of her shifts and the film ends with a

cliffhanger of Frida and Peter standing together, not knowing if she kills him or not. Peter's love for Frida drove him to find a way for them to be together, despite her murderous tendencies.

Emotional Control of Werewolves and Cognition

In the previous section, I touch on how some werewolf characters lack emotional control while being intimate with partners or in their shifted forms and develop amnesia. Here I look more closely at the werewolves' emotional control. I look for physical signs where the human side of the werewolf is fighting control through shifts in eye color, hair level, height, and limb shapes. The changes occur during intimate and violent moments, which sometimes overlap, between werewolves and humans. There are 5 werewolf characters whose lack of emotional control overlaps with sexual and violent occurrences.

More specifically, sexual intimacy is where we can see different sides of the protagonists, where some present an in-between state. There are eight films which present nine werewolf character's in-between state. The in-between state of the werewolf is not controlled during intimate moments, presenting a lack of control on the werewolf's side. If the werewolf cannot control minor changes in their body, e.g. shift in eye color or teeth elongation, then they are unlikely to control their werewolf side as a whole.

In *Full Moon High*, Tony's character has multiple sexual relationships. His sexual prowess is brought forth through his status as a football player, but his character uncontrollably howls during intercourse, presenting his werewolf side to his partners. His partners enjoy his vocalizations, which he tries to hide, and continue the intimate moment.

Next, in *An American Werewolf in London* David has long scratches on his chest, which gives us the indication of his werewolf status. As intercourse continues between David and Alex, his eyes shift color from his normal brown to yellow. This may indicate the werewolf side is coming forth, but the human and animal seem to be fighting for dominance during this intimate moment. The next three films present the in-between state through their physical features much like Tony and David. The films *Ginger Snaps*, *Underworld: Rise of the Lycans*, and *Wolves*, portray a more out-of-control werewolf when engaged in an intimate act through howls, eye color changes, and scratching/biting of the partner.

Finally, the last film with a major shift during intercourse is *The Howling*. Here we see Marsha and Bill not only committing adultery, but Marsha begins a full transformation during her sexual encounter with Bill. This release of her werewolf side results in her infecting Bill with werewolfism, making him a werewolf towards the end of the film through scratches on his chest.

The lack of control of these characters conveys that some werewolves are unable to control themselves during emotional or intimate moments, but this only occurs in 27% of cases. Nine main werewolf characters present the issue of werewolves with lack of control during intimacy.

Next, I focus on the cognitive abilities of the hybrid werewolf. The other side to control is if they remember their shift and retain a human's ability to think and reason while in werewolf form. If the werewolf character retains human cognition, then they could be potentially less violent, or animalistic.

Werewolf Cognition in Shifted Form

Cognitively aware werewolf characters retain their knowledge and reasoning of their human side while in werewolf form. The cognitively aware werewolf is present in 20 werewolves or 61% of characters (11 out of 20 films), with 12 werewolves, or 36% of characters, unaware of their werewolf states. The cognitive abilities of the remaining werewolf are unclear. In Table 4 the number of characters who are cognitively aware are compared to the number of characters who are not cognitively aware by their werewolf states.

Table 4. Number of Werewolves in Relation to Cognition

	Cognitively Aware in Werewolf Form	Cognitively Unaware in Werewolf Form
Full Wolf Werewolves	4	0
Hybrid Werewolves	16	12

The difference between the full wolf and hybrid werewolves in relation to cognition is interesting, as 100% of the full wolf werewolves are cognitively aware in their shifted states. This is in comparison to the 57% of the hybrid werewolves which are cognitively aware in their shifted states, while the other 43% are unaware and potentially more dangerous to the human population.

Some of the films represent characters as struggling with cognition, for instance cases where the werewolf recognizes certain people while they are shifted, but the recognition goes away quickly. This happens in *An American Werewolf in London* when David is in his shifted form and attacking London. His love interest, Alex, tries to calm him down to shift back so they can help him instead of killing him. The film portrays David as recognizing Alex in some form, but then he snaps at her and is shot by someone

in the crowd, leaving him dead at the end of the film. This happens in other films as well, where the werewolf ends up not recognizing their partners or people in their lives with strong emotional connection. Contrary to David in *An American Werewolf in London*, Jacob Black and his werewolf pack in the film *The Twilight Saga: New Moon* are cognitively aware in their werewolf states. In this film, Jacob and his pack are able telepathically communicate. His pack is also able to retain their full human cognition while in their shifted forms.

In the next examples, I show how some werewolves are able to control themselves in heightened moments of anger, showcasing how the human and wolf are working together in one body, rather than trying to control itself.

The cognitive difference in the werewolf characters is connected to emotional control and characters' ability to fit in with the human population. Werewolves that retain human cognition and are able to control their emotions are seen in *Underworld*, *Blood and Chocolate*, and *The Twilight Saga: New Moon*. In these three films the werewolf characters undergo large amounts of stress and are still able to remain in their human forms. In *Underworld*, one of the main werewolf characters, Lucian, tells his followers they need to reign in their anger instead of letting it out. In one scene he berates the other werewolves for acting like a bunch of dogs, demonstrating his hatred for the animalistic side his fellow werewolves partake in. This scene is when Lucian walks into the sewers, where the werewolves hide and live, and he sees them fighting one another, similar to a dog fight. This amount of aggression is understandable, as the werewolves are forced to hide because of their feud with the vampires, but Lucian is attempting to show them how to control themselves and act 'civilized'.

Blood and Chocolate and *The Twilight Saga: New Moon* have similar instances where anger is controlled during stressful moments. Vivian, in *Blood and Chocolate*, frequently is berated by her aunt and fellow pack members for not conforming to their werewolf ways. She wants to stay out of a pack and be a part of human society, confusing the pack members. Vivian has a job, an apartment, and a life outside of her pack. She projects hatred for her werewolf side and how the pack chooses to live. Her need to be a lone werewolf upsets the pack dynamic, in turn leading her to defend the life of her human boyfriend, Aiden. Vivian choosing a human over her werewolf pack causes a rift between them and leads her to fight the alpha werewolf for the safety of her lover.

The Twilight Saga: New Moon presents Jacob and his pack members in both werewolf states and transformations. The beginning of the film shows Jacob fighting the urge to change when experiencing heightened emotions, typically anger towards Bella and the situations she puts him in. We see Jacob visibly shake and ask Bella to leave so he does not shift in front of her and harm her on accident. Jacob and his pack understand what they are and what needs to happen to keep the werewolf sides in control. This allows for them to retain full control over their werewolf by retaining human cognition.

Summary

The findings of this chapter suggest that werewolves take a variety of physical forms. With few werewolves still retaining a full-wolf change, the films emphasized the hybridity of the werewolf. The majority of characters only transformed into hybrid werewolves that retained some forms of their humanity through their physicality.

Next, as werewolves are looking more human in their werewolf states, they are able to live more comfortably amongst humans. In some cases, werewolves choose to

live alone, with other werewolves, or a mixture of humans and werewolves. The ability to live with humans, and interact daily, while still remaining anonymous is a sign of a werewolf's ability to retain its humanity in some form. Out of 33 werewolf characters, 20 are cognitively aware in the changed state, so they are potentially able to keep their secret more easily compared to their amnesia-ridden counterparts, as they are aware of the thing they need to hide. The ability to blend in with society allows for the werewolf to develop and maintain relationships with humans.

Relationships with humans are important in the films. The werewolves do have slip-ups when in intense emotional moments, e.g. sex or fighting. In some instances, they also purposefully act violently towards humans but in many cases, this is for self-preservation. However, typically relationships with humans are positive. There are instances where the partners of werewolves realize they are with something which is not human, but it does not deter their relationship. I expected there would be more feuds between humans and werewolves, but the results show most humans have no idea werewolves exist. This is best for the werewolf characters as they can continue to blend with society.

CHAPTER V - CONCLUSIONS

The way that monsters are represented in film have something to teach us about how we view ourselves and the nature of our societies. Monsters in general defy categorization and tend to represent cultural anxieties. The werewolf in particular does so due to its hybrid nature. This thesis demonstrates how contemporary werewolves are especially complex and serve many functions in film through a content analysis.

The three dimensions utilized in this thesis are key elements when discussing what a werewolf is in modern times and what monsters can tell us about western culture. The dimensions are a tool that provides insight into the function of werewolf characters in modern society. The dimensions give the ability to look at a monster's relationship to humanity through physical states, location and social integration, relationships and emotional competency.

The findings of this thesis provide insight into werewolf character representation in twenty films between 1980 and 2014. I have illustrated how werewolves embody their different sides in multiple ways. Per Cohen (2006), monster characters are combinations of predatory animals, given fearful characteristics physically, giving them a fearful element regarding humans, but werewolves are different because they are animal and human. All werewolves analyzed could pass for human in their human form. The human form of the werewolf aids in their ability to develop and sustain relationships with humans as there are no dramatic physical differences between werewolves in their human states and humans. While this humanizes the monster it also suggests to viewers that undetectable dangers can live among them. In their monstrous or werewolf form, many werewolves still retained some physically human traits, but this physicality could be

misleading. Once the characters shift, they are either full-wolf or hybrid werewolves. The latter have elements of bipedalism with a wolf-like face and more. This appearance allows for certain animalistic elements to come through, while also allowing for the werewolf to retain the most important human elements, such as arms, hands, and bipedalism. These werewolves seem to be the most human in their physicality, while the full-wolf werewolves seemed more pack-minded or outsiders. However, a significant proportion of these “hybrid” wolves did not retain human cognition, while all the full-wolves exhibited human cognition. This is interesting as the full-wolf form physically looks like a predatory monster but inside does not have to be so. It shows viewers that looking physically “other” does not mean one is necessarily different on the inside. Relatively few films revealed the transition between the two sides of the werewolf, but this form can be utilized by storytellers to demonstrate whether the two sides of the werewolf are in tension or not.

As werewolves can pass as humans when not shifted, they are able to socially integrate and stay safe. Werewolves are able to hold jobs and live amongst human populations. In some cases, this does not work, e.g. *An American Werewolf in London*, where David gets killed from shifting in the city and killing civilians. But generally, the werewolf is able to live amongst humans with few problems. While almost half of the characters engaged in violence against humans, some of the cases were based in the fear of their secret coming out. If the werewolves were going to be exposed to the humans, their lives were in danger, so they committed acts of violence to keep their secret intact. This confirms the way in which modern representations of the werewolf have become more sympathetic (Brannon, 2016, 158).

The werewolf's hybrid state is present in the idea of liminality. The liminal state of a society can be a reason monsters are more prevalent in one time or another. If a society is going through major cultural change, there may be a feeling of being caught in the middle of two opposing sides, much like a werewolf in its hybrid form. The werewolf, i.e. the liminal state, is threatening to the social body (Du Coudray 2006, 44) through its dual nature, consistently presenting the two sides of society which are fighting for dominance. We can see this in the hybrid werewolf's form – the human side and the wolf side mixed together in one being, physically presenting a liminal state which represents cultural changes. The function of the werewolf presents the idea that humans are able to sympathize as we go through liminal states. Humans feel the consistent pull of one side or the other, e.g. conservatism vs liberalism. Werewolf liminality is a symbol for 'us' to interpret, as a shifting werewolf presents a shift in culture.

Following the physical states of werewolves, their location plays a significant role. The location of werewolf characters has four variations. In those variations, the locations of the werewolves aid in separating or bridging gaps between the monsters and humans. Per the previous chapter, werewolf characters live amongst humans in 50% of the films, while the other 50% shift between living in compounds, werewolf towns, or isolated.

The werewolf character's lack of difference in human form means they can work and live amongst humans with few problems. The ability to live and exist amongst humans allows for the werewolf to form relationships with humans, platonically and romantically. This is shown through the werewolf's ability to hold jobs and interact with humans daily.

Confirming theories that the contemporary werewolf has become more integrated with humans (McMahon-Coleman and Weaver 2012, 184), including becoming at times a “sex symbol” (Brannon 2016, 21), this study found many werewolf characters involved in prominent consensual romantic liaisons, including sexual ones, with humans. As the partners are largely unbothered by their relationships with werewolves, this could mean they are more willing to accept differences and challenges in partnerships. The function of a werewolf/human relationship represents challenges of everyday life. On screen, if the audience sees someone accepting their partner despite their werewolfism, this could translate to being more accepting of others for being different in their own lives.

Concluding this thesis, I suggest a new way to look at monstrous characters. With the three dimensions one can begin to look at monster characters in more nuanced fashion through analyzing their location, relationships, physical states, and degree of humanness. By presenting werewolf characters through the dimensions, I concur werewolf characters both serve their old functions but serve new ones as well. Further, their hybridity allows them to serve a multitude of functions in myths.

One strength of this study is the consistent manner in which a relatively large number of modern films was analyzed. Future research can expand on the research to examine a wide representation of television shows, books, or expand the study to more werewolf films from previous decades or other cultures. I aim to learn more of werewolves and see if there is a change between the digital and written worlds, and if those changes bridge across time.

APPENDIX A – CODEBOOK

For the following code-sheet, please indicate answers on the table attached to the codebook.

1. Date: Fill in the date in which the coding form is completed: Month/Day/Year (e.g. 11/25/16)
2. Year of the Film: Indicate the year the film was released.
3. What time period is being portrayed in the film?
 - a. Past
 - b. Present
 - c. Future
 - d. Unclear
4. Where does the film take place?
(If name is not given of the city/state/country, then describe the region in which the film is taking place.)
5. From whose point of view is the story told?
6. What is the genre of the film (based on previews, reviews, or your overarching opinion)?

Answer the following for each main werewolf character.

1. Main Werewolf Character(s) Name/Description: If the character's name is provided, list the name given. If the character's name is not provided, give a brief description.
2. Character's Sex:
3. Character's Age:
 - a. >18
 - b. 18-30
 - c. 31-60
 - d. 60+
4. Indicate the relationship between the werewolf and humans. (*Please choose an answer and describe the answer. E.g., if humans do not know werewolves exist, specify what the werewolves do to keep themselves hidden. If there are feuds, specify what these are, etc.)
 - a. No issues, but humans know of this werewolf's existence
 - b. No issues, and most humans do not know of this werewolf's existence
 - c. Humans visibly or verbally attack this werewolf
 - d. Feuds but no violence against this werewolf
 - e. Other (If other, explain).
5. How is this werewolf living in relation to humans? Does it live in a pack, or with the humans in a city or town? (*Then indicate how they stay hidden if the humans do not know about werewolves.)
6. What makes this werewolf different than humans? How is the film constructing the main werewolf? (E.g., if the werewolf population is presented as larger, more muscular, do they have a different eye color? Does the werewolf have human cognition? Things of this nature).
7. Is this werewolf character different from the rest of the werewolf population? Why are they considered the main character? (*indicate which situations explain why the werewolf is different. E.g., are they the alpha? Do they live alone or in the pack? Etc.)

8. Indicate this werewolf's status at the end of the film.
 - a. Alive
 - b. Badly beaten, but alive
 - c. Presumed alive, but not present
 - d. Presumed dead
 - e. Explicitly shown to be dead
 - f. Other, explain.

9. Does this werewolf engage in romantic relations within the film?
 - a. No
 - b. Yes

10. If romance occurs within the film, which characters does the romance occur between?

For each relationship, answer the following questions (copying this section of questions for each relationship)

Relationship 1: Specify characters in the relationship for this section.

1. Mark which actions were shown between these characters:
 - a. Touching (e.g., caressing, hand on lower back, touching thighs, feet, legs, etc)
 - b. Flirtations
 - c. Handholding
 - d. Hugging (e.g., hesitant to let go, etc)
 - e. Kissing (e.g., longer than a peck, less than a passionate kiss)
 - f. Passionate kissing (e.g., French kissing, hands caressing face/body, heavy breathing)
 - g. Snuggling/cuddling
 - h. Disrobing
 - i. Implied intercourse (talking or images)

2. Which character initiated the romance?

3. Specify the number of sexual references or innuendos.

4. What is the setting or location of dates?

5. Is there hesitancy with forming the relationship? If so, explain. (E.g., if the character finds out the other is a werewolf, how do they react? Is there anger? Is there more passion? Etc.).
6. Does sex occur?
 - a. No
 - b. Yes
 - i. Where does the sex take place? (e.g., indoors, outdoors, woods, living room)
 - ii. In what position(s) are the characters having sex?
7. Are bodily fluids present during sex?
 - c. No
 - d. Yes
 - i. If yes, indicate which bodily fluids (e.g., spit, blood, semen, sweat, etc)
 - ii. How are they presented?
8. Is the sex forced?
 - e. No
 - i. If no, what genders?
 - ii. If no, is one or both a werewolf?
 - f. Yes (this includes verbal AND physical)
 - i. If yes, what gender is the aggressor?
 - ii. If yes, is the aggressor a werewolf?
9. If there is sexual aggression in the film, how is it portrayed? How does the “victim” react? (If no aggression, skip this question)
10. How often is sex happening?
 - g. Little to none (0-2)
 - h. Moderate (3-5 times)
 - i. Frequently (6+)
11. During sex scenes, what indicators show that one or more characters is a werewolf?
 - j. They are in wolf form
 - k. Their eyes, teeth, or hands change
 - l. They become hairy
 - m. They howl like a wolf

- n. Other
- o. No werewolf traits present

12. During sex scenes is there biting or consumption of blood?

- p. No
- q. Yes
 - i. If yes, describe briefly what occurs

13. Does any visible or implied incest occur?

- r. No
- s. If yes, indicate who and how.

Repeat Questions 1-13 for multiple relationships, indicating the characters for each set.

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