

WILKI I LUDZIE

Małe kompendium wilkologii



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REDAKCJA

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Emilia Wieczorkowska

WSPÓŁPRACA REDAKCYJNA

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Katowice 2014

Wilki i ludzie. Małe kompendium wilkologii

pod redakcją Dobrosławy Wężowicz-Ziółkowskiej i Emilii Wieczorkowskiej,
we współpracy redakcyjnej z Kaliną Jaglarz

ISBN: 978-83-934011-4-7

Recenzja naukowa: Dick Mol, PhD.; dr hab. Iwona Rzepnikowska, prof. UMK

Redaktor prowadzący: Adam Pisarek

Projekt okładki i makiety: Agnieszka Lesz

Adiustacja i korekta: Emilia Wieczorkowska

Skład i łamanie: Tomasz Kielkowski

Tłumaczenia: Kamila Gęsikowska, Emilia Wieczorkowska, Piotr Zawada

Opracowanie indeksu: Małgorzata Kołodziej

Współpraca redakcyjna: Jakub Dziewit

Wydanie książki dofinansowane przez:

Uniwersytet Śląski w Katowicach

Instytut Doskonalenia Nauczycieli „Wiedza” w Katowicach

Wydawca:

grupakulturalna.pl

ul. Słowackiego 15/13

40-094 Katowice

Druk i oprawa:

PRINT GROUP Sp. z o.o.

ul. Mieszka I 63/64

71-011 Szczecin

Wydanie I

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Ilość arkuszy wydawniczych: 18,5. Nakład: 200 egz.

Katowice 2014

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Abstracts

Eric W.A. Mulder, John W.M. Jagt, Elena A. Jagt-Yazykova

Wolves – evolution, distribution and more ...

KEYWORDS: wolf, dog, Mammalia, Oligocene, *Canis lupus*, evolution, domestication, folklore

To humans, wolves (*Canis lupus* Linnaeus, 1758) have always been a source of both fear and fascination. Being so closely related to dogs, ‘our best friends’, this might come as some surprise. To explain this ambivalence, aspects of the biology and evolutionary history of wolves are outlined, and the process of domestication is discussed briefly. The place of wolves in folklore is commented upon as well. With the current ‘comeback’, in particular across Europe, we suggest it is best to consider our relationship with wolves to be an ever-lasting one; after all, we already offer them a home.

Iwona Sydoń, Andrzej Bereszyński

Social behaviour of wolves (*Canis lupus* Linnaeus, 1758) in breeding conditions

KEYWORDS: wolf, *Canis lupus*, social behaviour, zoo, hierarchy, protection of species

Paper presents results of research upon behaviour of wolves in breeding conditions, carried out in four Polish and one Canadian institutions, where wolves live in restricted spaces. Observations and conclusions apply to the hierarchical and social behaviour, inter-individual communication (intraspecific) and interspecific. A simplified model of wolves social behaviour has been presented, emphasizing the fact that each pack’s communication system can be slightly different, which has been evidenced by the

observation. Authors of the research, taking breeding conditions influence into consideration (limitation of space, reduction of physical activity, socialization with human and other *Canidae*), present the results on wolves behaviour. Animals living in complex social groups are able to create very effective and functional hierarchical structure. Social status of each specimen can be observed in nearly every action: during rest, meal, greeting, play. Leader's nature has an impact on the whole pack's existence, since he is the one who maintains the hierarchy in the herd, where each specimen knows their place and functions. Nonverbal communication, vocalisation, scent communication create a complicated structure of intraspecific communication. Social behaviour of wolves are also strongly connected to the individual features, specimen emotionality and susceptibility of the specimen to the environmental changes (specimen ductility). Authors conclude with a thesis that wolf's behaviour is complicated and organised and has not been yet thoroughly examined.

Joanna Borowska, Andrzej Bereszyński

Contribution to recognition of the current trends of recolonisation of the *Canis lupus* Linnaeus, 1758 wolf in Western Poland and its protection

KEYWORDS: wolf, *Canis lupus*, recolonisation, Western Poland, preservation

In paper an analysis on the literature concerning the *Canis lupus* wolf in Poland has been carried out, particularly its range in the western part of the country. The gathered materials were examined in the areas of acreage occurrence of the wolf, the changes in its range over the years, its role in the ecosystem, potential endangers and further protection. In order to gather the information, 199 questionnaires were sent to the State Forests National Forest Holding and liable to those Forestry Divisions in Zachodniopomorskie, Dolnośląskie, Wielkopolskie, Lubuskie and Dolnośląskie voivodeships. After the declaration of the wolf as protected species in 1998 in Poland, which in the '90 was small, started to slowly rebuild itself. However, in Western Poland there is still plenty of areas uninhabited by the wolves, which should be connected to various barriers, especially those connected to

the man's economic activity, such as habitats fragmentation, road accidents and poaching. Considerable part of our country is rich in forest complexes, in which the wolves population could be twice as large as it currently is, and the territories most suitable for their location are the western and northern parts of Poland, particularly the Pomorskie, Zachodniopomorskie, Lubuskie and Dolnośląskie voivodeships.

It has been estimated that strength of the wolf in our country is around 700 specimen, from which large amount lives in Karpaty and Pogórze, where it reaches around 250 specimen. Actions concerning creating multiply projects aiming for further protection of this predator resulted in more frequent signals on wolves inhibition in Western Poland.

Elżbieta Kwade

The wolf painter. Alfred Wierusz-Kowalski (an attempt to memetic diagnosis)

KEYWORDS: Wierusz-Kowalski, wolf, dog, meme pool

The circumstances of birth and spreading of certain ideas and trends, especially in the world of art, is what the author is concerned of. Along with the memetic hypothesis that the artists possess a special kind of increased sensibility and brain's susceptibility to memes spread in ideosphere, the author tries to answer why Alfred Wierusz-Kowalski, painter living between 19th and 20th century happens to be called 'a wolf painter'.

Basing on methaphorically introduced triadal construction: human – wolf – dog, she concludes as follows. The nostalgic retro – meme of wolf has been settled in European ideosphere from 2nd half of 19th century. The civilized citizens' reminiscence of wild, uncivilized times, maybe even regret or... remorse caused by eliminating wolf from the evolutionary 'troika' had to be present in memesphere of these times. Wierusz-Kowalski, thanks to his own experience and great painting skills, was able to replicate the meme of wolf, reach to the audience and achieve their recognition. The question of contemporarily growing recognition for the wolf painter is unanswered. The fact is that his paintings are constantly being sold on auctions for substantial amounts of money.

Emilia Wiczorkowska

***Canis lupus* in a trap of popculture**

KEYWORDS: wolf, popculture, folklore, sociobiology, internet meme, manipulation

In her article, the author attempts to analyse those texts of popular culture, for which the wolf is the leading motive. She finds it in a folk tale, the cartoons, computer games, finally – in the internet memes and blogs. The main question is whether such cultural-modified wolf still can be qualified as a *Canis lupus* representative. Basing on Steven Jay Gould and Konrad Lorenz's thoughts, author tries to describe the mechanism used by creators and distributors of pop culture texts in aim to succeed. She considers this mechanism as manipulating with the biological truth and so, changing the way people see wolves in modern world.

Jolanta Nowak

Where is the wolf? A short review on wolf images in Polish folk tradition

KEYWORDS: folk culture, ceremony, proverbs, chants, plays, carolling

The author tries to find wolf's traces in polish folklore and folk ceremonies. Asking a crucial question – where is wolf? – she finds it in carols and other, non – ceremonial chants. In the same time, she points to the absence of the animal amongst other symbolic characters of annual rituals and habits. The absence of wolf occurs to be as interesting as its presence in folk imaginary. The author tries to find the explanation of so: she points to the negative features that people associate with this predator. It is related to the belief in the magic power of word in traditional cultures. It is also proven that the wolf is respected in folk culture and the symbolic sphere of the animal is much more complex that one can assume basing only on the folk verbal activity.

Roksana Sitniewska

The image of the wolf in animal folk tales

KEYWORDS: wolf, folk tale, magic tale, folklore, proverbs, fox, folk culture

This article tries to reconstruct the image of the wolf as presented in the animal folk tales, as well as to establish its characteristics, most importantly when confronted with other animal characters (e.g. fox, dog). The analysis of its particular parts aims to depict the aforementioned wolf from various angles: either as a victorious or defeated hunter-predator, as a rival in the struggle for survival or nourishment, or, finally as a character entangled in different relations with characters originating from both realms - human and divine. Part of this essay concerns functions carried out by animal folk tales and how the role of the wolf has been presented in the general meaning. The context for this reflection includes the folk culture itself, world view characteristic for peasant societies, along with their beliefs, customs and their idea of the world, and other folklore texts (aitiological fairytales, jokes, anecdotes, proverbs, etc.).

Elwira Wilczyńska

Transformations of werewolf in Polish culture

KEYWORDS: werewolf, folklore, folk tale

The image of werewolf in polish folk culture, as appears in folklore and ethnology, is heavily diversified – these demons were considered to be damned beasts, as well as pitiful human beings who suffered from evil spells. Furthermore, apart from texts concerning werewolves' great cruelty, there are also another ones that emphasize the human part of their nature and their longing for their former lives. An attempt to explain these discrepancies leads to two conclusions. Firstly, the humanization of wolf reflects the process of extinction of the entire species, which could be linked to the end of their harmful activity to the farms. A stimulus that would awake folk imagination to attribute cruelty to the wolves was therefore lacking. Secondly, changes within the peasant culture itself led to the decline in the tradition of storytelling concerning demon creatures, as well as a need to rationalize their stories and reduce the element of horror.

Violetta Wróblewska

The iron wolf figure in polish folklore and literature

KEYWORDS: iron wolf, folk tale, literary fairy tale, Vilnius, Gediminas, Adam Mickiewicz, Waclaw Sieroszewski, Antoni Czajkowski, Andrzej Sapkowski, Anna Sójka

The article's main aim is to answer the question how the motif of the iron wolf got to Polish culture and how it exists in the literary and folk works. Basing on analyses of folk tales containing plot T 315 'Iron wolf' (the signature according to systematics of oral tales plots), it can be said that the motif was borrowed from Lithuanian culture. The assumption is confirmed by the presence of iron wolf in Kresy Wschodnie (Eastern borderlands of Poland) and its absence in the stories of other Polish regions. Adam Mickiewicz introduces his iron wolf folk tale version to *Pan Tadeusz* pointing to the link between the plot and the founding of Vilnius.

Another plot – iron wolf kidnapping children previously promised to wolf by their father, and then being punished for it – suggests the influence from the West. The lack of iron wolf is visible especially in the German realisation of the plot T 315 called 'the traitorous sister' – it is replaced by another diabolic beings. The intriguing character of the iron wolf was the reason for reinterpreting this plot by various writers such as Antoni Czajkowski, Waclaw Sieroszewski, Anna Sójka, Andrzej Sapkowski or Tytus Karpowicz, additionally gaining new meanings.

Beata Mytych-Forajter

The wolves of Mickiewicz

KEYWORDS: Mickiewicz, wilk, bajka, *Pan Tadeusz*

The article deals with the importance of the wolf figure in the literary production of the author of *Pan Tadeusz*. The frequency of appearance of *Canis lupus* species in his work, becomes the starting point of this article. The author also points out to a number of heavily stereotypical, pejorative images of the wolf, as well as discovers interesting, original facts and finds surprising innovativeness in shaping the figure of the wolf (etymology of Vilnius,

fairytale *Pies i wilk* [*The dog and the wolf*]). The article ends with a phrase that mentions records concerning public lecture by Mickiewicz (ecological theses of the poet) and his biography, which altogether reveal that his home once housed, among others, the dog's sole ancestor itself.

Anna Filipowicz

From „Warsaw dog” to *becoming-a-wolf*. Julian Tuwim's ways towards posthumanism (on the example of *Kwiaty polskie*)

KEYWORDS: Tuwim, dog, II world war, wildness, destruction

Julian Tuwim, in one of the parts of *Kwiaty polskie*, writes about “warsaw dogs” showing the domesticated animals that free themselves from human rule and start to live in a ‘wolf-like’ way. Dog suffer as shown in a poem (caused by lack of human care during war, but more generally - by many ages of cultural abuses) is for a poet an opportunity to demand a radical riot against the oppressive anthropocentric habits. The animals are called here to a collective backslide against the torturers and the ‘frantic’ going wild (borrowed by Tuwim from the medieval Wincenty Kadłubek’s chronicle). Reaching for a literary past is, however, only a starting point for the ethical poetic research directed on the dog fate. For many reasons, Tuwim seems to be ahead his times, as the way of picturing animals – far from conventional symbolizing – prove. He is rather interested in a real existing of the dogs, and so, in *Kwiaty* he describes them with a care, compassion and gravity. The ‘animal’ part of the poem can be eventually read by modern philosophies, more and more often describe the dogs as the causers and subjects. The digression dedicated to dogs would be an anticipation of posthuman reflection, in which human loses his right to ancient total demands.

Kalina Jaglarz

Lupus in fabula

KEYWORDS: wolf, names, plants, place, biocentrism

Author in her article refers to glosses about wolf. Text has been divided into a few subsections: on extermination of the wolf and its track in E. Lévinas' conception, on the wolf in folkloristic beliefs, in which it was an ambivalent, double construction, a pharmacion, on wolf concealed in plants names, i.e. "wawrzynek wilczelyko" [*Daphne mezereum*], "pokrzyk wilcza jagoda" [*Atropa belladonna*], "wilczomlec" [*Euphorbia*], "tojad" [*Aconitum*] etc. A separate part has been dedicated to the "Roots", focusing on Aldo Lepold's biocentrism and "Psalms" – interpretation of T. Nowak's *Psalm wilczy* and *Psalm milczący*, where the author ponders on extirpation of human from the wolf and the nature, and on wolf as the human's place, Heimat, considering the ecocriticism's ideas and careful thought on relation between human – animal – place.

Michał Nikodem

Dances with the wolves, woman who run with the wolves. An attempt of analysis of Ricoeur's wolf symbol

KEYWORDS: wolf, psychoanalysis, literature, archetype, symbol

In my paper I present various dimensions of wolf's symbol. Beginning with the conception created by Paul Ricoeur, I head toward interpretation of wolf in phenomenological and hermeneutic method. In the first phase, I compare various meanings of wolf's symbol, in the second one, I cite hermeneutic classification of wolf's appearances in S.K. Robish works and analyse Michael Blake's *Dances With the Wolves* from that perspective. In the third part I cite Jung's understanding of this symbol and from that perspective I analyse Clarissa Pinkola Estés *Woman Who run With the Wolves*. Summing up my paper with a conclusion, that modern human can obtain a access to the wolf's symbol's meaning through various dimmensions of experience.

Mikołaj Marcela

Human-wolf or (vanishing) mediator

KEYWORDS: monster, werewolf, vampire, nature, culture

Werewolf, unlike other modern monsters (like vampire or living dead) is constituted by their ability to revertible transformation – they lose their humanity for a period of time in favour of monstrous human-wolf form, and yet, they can revert to the human form. The essence of being a werewolf would be hidden in the hyphen in the 'human-wolf' expression. It's about being a (vanishing) mediator between those concepts, which in modern culture are recognised as opposite to each other. In this sense, werewolf appears to be one of the most extraordinary monsters of our culture, mainly exactly because of the, similar to all monstrous characters, yet particularly visible here, vanishing of the boundaries (mainly those vitally constitutive, between nature and culture, humans and non-humans, self and the other), being in addition an expression of disapproval of taking a part in the western classification of matters.

Ryszard Kulik

Why are people afraid of wolves?

KEYWORDS: fear of nature, projection, analytic psychology

The purpose of this article is to identify psychological factors of human relations with the wolf. This attitude is on the one hand stigmatized by fear, manifested in both individual experience and products of human culture, while on the other, by inclination towards total extermination of the entire species (especially in the past). According to analytical psychology, the fear of wolves is connected to the Shadow archetype, considered as an unaccepted part of one's personality. The identification and reintegration of the Shadow is a task that results in the reduction of fear and acceptance of oneself, which leads to further consequences – i.e. change in attitude towards wolves and all of wild nature.