The Humanized Wolf in Farley Mowat's *Never Cry Wolf (1963)*

Mohammad Sh'aban Ahmad Deyab[a],*

Abstract

The wolf's conception has been altered significantly in modern times as a result of the emergence of Ecocriticism. The old conceptions of the wolf as sly, vicious, and terrifying have largely replaced by a humanizing attitude. The paper deals in details with how Mowat humanizes the wolves and shows them having "individual impersonalities" by the following techniques: giving them names; acknowledging their social life; assigning them emotions; talking; imitating them; and finally animalizing humans. By assigning human features to those wolves, Mowat believes that humans can understand wolves' true behavior; and increase people's chance to properly help wolves to live well with them.

Key words: Farley Mowat; Never cry wolf; Anthropomorphism; Humanized wolf; Ecocriticism

INTRODUCTION

Some people have a powerful tendency to assign their qualities to animals. They believe that animals are like us and continue to see animals as humans and humans as animals. This perception of nonhuman beings in human features is called anthropomorphism. As a matter of fact, people tend to anthropomorphize animals and attribute to them human characteristics for a number of reasons. First, anthropomorphism, "the belief that animals are essentially like humans," is useful in viewing life from animals' perspective" (Daston & Mitman, 2005, p.2). When humans intentionally anthropomorphize animals,they habitually use animals to help them do their own thinking about themselves by exchanging roles with them and allowing them to see the world with their eyes. As Mark Bekoff has rightly stated,

> Anthropomorphism can be useful for getting closer to and embracing intimately the animals who we study … anthropomorphism allows other animals' behavior and emotions to be accessible to us … anthropomorphism can help make accessible to us the behavior, thoughts and feelings of the animal with whom we are sharing a particular experience. (p.43)

Through anthropomorphism, humans can experience "feelings" related to animals, which make them grow motivated to help animals and lessen their suffering. Second, "attributing familiar humanlike qualities to a less familiar non-humanlike entity can serve to make the entity become more familiar, explainable, or predictable" (Fink, 2012, p.200). Thus, one way to enhance people's acceptance of animals is to make them familiar by using anthropomorphic characteristics. Nicholas Epley and others, emphasize the fact that anthropomorphizing objects may increase "feelings of predictability and control by making the objects appear more human and therefore more knowable" (p.874). Finally, anthropomorphism offers a way of seeing and understanding our surroundings. By assigning human motives and emotions to animals, humans can understand animals' true behavior; and increase their chance to properly help animals to live well with them. In other words, the more "human" people perceive an animal to be; the more probable they know it and the more likely they develop empathy with that animal, and become more compassionate and more understanding to its right to live.

This tendency to anthropomorphize animals has been increased recently as a result of the emergence of the Ecocritical movement. As a way to change people's negative attitudes towards specific animals, many animal advocates endorse anthropomorphism by ascribing human characteristics to those animals. The most famous Canadian nonfictional writer, Farley Mowat, holds a similar view in *Never Cry Wolf.*[1] In this nonfictional work, Mowat intentionally anthropomorphizes the wolf that "has become his own problem" (p.10), in order to change its bad image that has been lurking in human minds for many centuries. As Mowat once stated, "inescapably, the realization was being born in upon my preconditioned mind that the centuries-old and universally accepted human concept of wolf character was a palpable lie" (p.51).

The objective of this paper is to discuss how the wolf's conception has been altered significantly in modern times as a result of the emergence of Ecocriticism. The old conceptions of the wolf as sly, vicious, and terrifying have been largely replaced by a humanizing attitude. Moreover, the paper deals in details with how Mowat humanizes the wolves and shows them having "individual impersonalities" by the following techniques: giving them names; acknowledging their social life; assigning their emotions; talking; imitating them; and finally animalizing humans. By assigning human features to those wolves, Mowat believes that humans can understand wolves' true behavior; and increase people's chance to properly accept wolves to live well with them.

1. THE MODERN WOLF'S PERCEPTION

According to Martin A. Nie, the wolf is "one of those animals that raise contradictory feelings in any given culture … [and] continues to symbolize larger cultural values, beliefs, and fears" (p.5). For example, in European culture until very recently, man projects on wolves the worst qualities he despises. According to Claudia D. Johnson,

> So-called science and imperfect observation as well as folklore perpetuated the view of the wolf as an aggressive and fearless devourer of sheep, cows, defenseless men, women, and, especially, children and a grave robber who craved the flesh of

dead humans. In Europe, this resulted in the wholesale slaughter of wolves. (pp.225-226)

In Europe as well as in many other countries and for many centuries, the wolf has been a casualty of "malevolent reputation—one handed down from Aesop's Fables—still permeates popular culture (Coates, 1999, p.167). However, in the last forty years, and due to the emergence of Ecocriticism, the wolf's image has greatly changed. As Claudia D Johnson puts it:

> Fortunately for the species, however, the work of naturalists in the last three decades of the twentieth century has slowly begun changing society's view of the wolf and how it should be treated. Certainly, corrective information about wolves was in order, for few animals have been so maligned, so despised, and so misunderstood as the wolf. (p.228)

Many modern and contemporary naturalists have been working hard to change the social perceptions of the wolf. Unlike the predominant conceptions of the wolves as "a savage powerful killer … one of the most feared and hated animals known to man," the wolf has recently been perceived as a having a personality and a character of its own (*Cry Wolf,* p.40). As Sharon Levy puts it,

> Once upon a time, folklore shaped our thinking about wolves. It is only in the past two decades that biologists have started to build a clearer picture of wolf ecology. Instead of seeing rogue man-eaters and savage packs, we now understand that wolves have evolved to live in extended family groups that include a breeding pair-typically two strong, experienced individuals - along with several generations of their offspring.

Because of this new humanistic attitude towards wolves, many creative nonfictional writings have been produced to reflect our changing attitudes towards this animal.[2] Many of those writers believe that "changing the stories we tell ourselves and others about wolves, their relationships with us, and their relationships with the world may help us discover clues about turning adversaries into allies for a more sustainable future" (MacKenzie, 2001, p.18). For example, many Canadian and American writers depict "the wolf as an accomplished wilderness hunter and independent spirit, hailing the animal as a vibrant and vital symbol of an unspoiled and primitive continent. … [and] wolf society as moral, honourable, and benign" (Jones, 2001). One of the best examples of the fictional works that humanize the most vicious of all animals, the wolves, by giving them human characteristics as a way to transform people's attitudes

---

[1] Because of his humanization of wolves, *Never Cry Wolf* was greeted with skepticism in scientific circles. Mowat has been accused by the scientific community of being overly emotional and anti-intellectual. For example, some biologists "raised solemn objections to the book's idiosyncratic blend of scientific argument and quixotic prose" (Jones). Moreover, Mowat has been accused of romanticizing the wolves while failing to understand their "savagery" and "cruelty." For example, Jim Rearden claims that *Never Cry Wolf* is completely untrue: "It is certain that not since 'Little Red Riding Hood' has a story been written that will influence the attitude of so many toward these animals [wolves]. I hope the readers of *Never Cry Wolf* will realize that both stories have about the same factual content" (p.27).

[2] For example, in his book, *The Wisdom of Wolves: Nature's Way to Organizational Success*, Twyman Towery (1997) describes twelve characteristics of wolves that relate to organizational principles. He outlines them as: cooperation, patience, unity, curiosity, communication, determination, strategy, play, death, survival, loyalty, and change. Moreover, in her book, *Women Who run With The Wolves: Myths and Stories of the Wild Woman Archetype*, Clarissa Pinkola Estes (1992) suggests that wolves and women have certain psychic characteristics such as keen sensing, playful spirit, and a heightened capacity for devotion.

to them is Mowat's *Never Cry Wolf*. As Peter Coates has rightly said,

> The wolf's status as an upright and valuable member of the ecological community was popularized at this time by Farley Mowat *Never Cry Wolf* (1963), a fictional account of a biologist's wolf studies in the Canadian far north, and, more recently, the Disney film of that name. (p.178)

2. MOWAT'S *NEVER CRY WOLF*

Farley Mowat's *Never Cry Wolf,* which "was not kindly received by some human animals," (V) is a good example of an Ecocritical work which attempts to humanize the wolves. Throughout this nonfiction work, Mowat works vigorously to dismiss ancient and even modern day myths that show wolves as savage killers of animals and humans:

> On three separate occasions in less than a week I had been completely at the mercy of these "savage killers"; but far from attempting to tear me limb from limb, they had displayed a restraint verging on contempt, even when I invaded their home and appeared to be posing a direct threat to the young pups. (p.51)

Mowat attempts to dismiss any misunderstandings and misconceptions about wolves that lead to people's ungrounded fears towards them. His main intention is to illustrate the murderous behavior of human beings towards the wolf and explicitly shows the savagery that Mowat finds blended into human nature. As John David Towler has rightly said,

> Just as Farley Mowat has embraced the world of animals, he has turned his back on the world of human beings. Mowat has said on numerous occasions that the human race is doomed to self destruction. Over the years, he has leaned further away from civilization and more towards the world of animals from whence he watches the rest of humanity with a jaundiced eye. (p.60)

The novel is based upon the realistic story of Mowat's actual experiences during two years spent as a natural scientist studying a family of wolves in northern Canada during the mid nineteen fifties. He creates an intimate portrait of their life, illuminating the complex social nature of the wolf that was mistakenly perceived by many as a brutal animal. Mowat's life fate becomes entangled with that of this wolf family. As Mowat immersed himself in living with the wolves, a new Ecocritical conception and images of wolves opened to him: "I would have been to spend all my time afield, living the life of a pseudo-wolf to the fullest. However, I do not have the freedom of the wolves" (p.146). In line with many Ecocritical fictional writings, *Never Cry Wolf* presents the readers with the gradual change of viewing the wolf from the sly vicious animal to a loving humanized one.

3. HUMANIZING WOLVES

In *Never Cry Wolf*, one of the literary techniques that Mowat employs in order to convince people of the wolves' rights in life is anthropomorphism. In almost all of his nonfictional writings, Mowat's animals "whether wild or pet, they are portrayed with their unique personified features" (Ligorias, 2014, p.9). Mowat is "a wolf enthusiast" (p.16), and wolves "were understandably very much on [his] mind … [He] became even more wolf-conscious" (p.27). Like many animal advocates, Mowat intentionally anthropomorphizes the wolf in order to change its bad image that has been residing in human minds for many centuries. As Neil S Forkey puts it, "in an effort to rehabilitate the image of the animal, Mowat used *Never Cry Wolf* to introduce readers to George and Angeline, and other anthropomorphized characters whose animal qualities he selectively highlighted" (p.90). Mowat humanizes the wolves and shows them having 'individual impersonalities" by the following: giving them names; acknowledging their social life; assigning their emotions; talking; imitating them; and finally animalizing humans.

3.1 Naming the Wolves

In order to make his wolves more memorable, unique and humanlike, Mowat gives them human names. In this way, the wolves will make their ways into people's hearts. As Nick Jans has rightly stated, "by giving a wild creature a name, people unavoidably attach human traits as well and come to believe, somehow, that some sort of reciprocal bond exists—friendship, or at least mutual understanding" (Jans, 2013, p.117). In *Never Cry Wolf*, Mowat gives a name to each wolf that suits its appearance and personality. For example, Mowat names the male wolf, George, who has been described as a responsible father and the leader of the family. George is the one who makes the decision for the pack. Bestowing on him the most idealized human features; Mowat describes George in the following words:

> George has presence. His dignity was unassailable, yet he was by no means aloof. Conscientious to a fault, thoughtful of others, and affectionate within reasonable bounds, he was the kind of father whose idealized image appears in many wistful books of human family reminiscences … George was, in brief, the kind of father every son longs to acknowledge as his own. (p.61)

Moreover, there is Angeline, George's wife, to whom Mowat dedicates his novel: "For Angeline—the angel!" Mowat not only gives Angeline a name, but he endows her with feminine characteristics. Angeline is a determined female that attracts Mowat's attention. She is an amazing mother, and Mowat called her "inspirational." She "has beautiful tail" and "wrinkled her lips, bared her superb white teeth" (p.113). To Mowat, Angeline represents female characteristics that rarely exist in any woman he knows. On many occasions, Mowat could not hide his fond of Angeline. As Mowat once confessed: "I respected and liked George very much, but I became deeply fond of Angeline, and still live in hopes that I can somewhere find a human female who embodies all her virtues" (p.62). According to Mowat, one of Angeline's virtues, for

example, is fidelity and devotion: "Unlike dogs, who have adopted many of the habits of their human owners, wolf bitches [like Angeline] mate with only a single male, and mate for life" (p.62). In another situation, when Mowat notices the disappearance of Angeline, he gets uneasy and worried:

> There was still no sign of Angeline, and this, together with the unusual actions of the male wolves, began to make me uneasy too. The thought that something might have happened to Angeline struck me with surprising pain. I had not realized how fond I was becoming of her, but now that she appeared to be missing I began to worry about her in dead earnest. (pp.96-97)

Furthermore, Mowat never forgets to name the other male wolf "who's true relationship to the rest of the family was still uncertain, but as far as I was concerned he had become, and would remain, 'good old Uncle Albert'" (p.66). According to Mowat, Uncle Albert is a bachelor. He does not have a wife or children, and he prefers this social status: "some wolves actually preferred the "uncle" or "aunt" status, since it gave them the pleasure of being involved in rearing a family without incurring the full responsibilities of parenthood" (p.122). For example, one of Uncle Albert's jobs, in addition to bring food, is babysitting. Mowat "had several times seen her [Angeline] conscript Albert (and on rare occasions even George) to do duty as a babysitter while she went down to the bay for a drink or, as I mistakenly thought, simply went for a walk to stretch her legs" (p.70).

3.2 Family
Mowat seeks to alter the popular vision of the wolf pack, long viewed as a band of competitive brutes, to be actually an extended family: "One factor concerning the organization of the [wolf] family mystified me very much at first" (p.63). According to Mowat, wolves form complex social groups called packs, which have a family structure which is very similar to humans. Mowat's pack consists of a mated pair of wolves—George and Angeline, whose relationship is more stable and more loyal to each other than humans are:

> Angeline and George seemed as a devoted mated pair as one could hope to find. As far as I could tell they never quarreled, and the delight with which they greeted each other after even a short absence was obviously unfeigned. They were extremely affectionate with one another… whereas the phrase "till death us do part" is one of the more amusing mockeries in the nuptial arrangements of a large proportion of the human race, with wolves it is a simple fact. Wolves are also strict monogamists. (p.62)

Other members of the wolf family are four unnamed young pubs and Uncle Albert, and every member knows its role. For example, when the pups are very small, it is the responsibility of George and Uncle Albert to bring food to Angeline so she does not have to leave the den. When Angeline wants to take some rest, both George and Uncle Albert, take turns playing with them and even baby-sitting.

Moreover, like humans, Mowat observes that the wolves share strong social bonds. Like people, wolves want to have company. They do not like to be alone. They frequently visit each other, have fun together and educate their pups. For an instance, Mowat observes that some strange wolves are spending some time with, Angeline, the female wolf. When he told Ootek of what he had seen, the Eskimo man "was not surprised, although he seemed to find *my* surprise rather inexplicable. After all, he pointed out, people do visit other people; so what was odd about wolves visiting other wolves?" (p.119) In addition, the wolves not only visit each other but they have fun and go together in expeditions:

> The pups had left the summer den and, though they could not keep up with Angeline and the two males on prolonged hunts, they could and did go along on shorter expeditions. They had begun to explore their world, and those autumnal months must have been among the happiest of their lives. (p.140)

Furthermore, like humans, Mowat implicitly conveys that wolves have their schools and ways of educating their own pups, which "never slow to join in something new, also roused and galloped over to join their elders" (p.142). Like human beings, young wolves learn much by imitating their parents, who are protecting and watching over them. Similar to humans, the young wolves acquire knowledge and learn everything they need thanks to the parents and elders of the pack:

> It was half an hour before the pups came back. They were so weary they could hardly climb the ridge to join their elders, all of whom were now lying down relaxing. The pups joined the group and flopped, panting heavily; but none of the adults paid them any heed. School was over for the day. (p.145)

3.3 Emotions
In one of their studies over wolves, Bill Tomlinson and Bruce Blumberg argue that "each wolf has an emotional state at every moment; the wolf is able to recognize all of the other wolves; he is able to form an association between each other wolf and the emotional state that he tended to experience during previous interactions." The claim that the wolves have such emotions and feelings would suggest that there are major psychological similarities between human beings and wolves, including feelings of suffering and falling in love.

One of the ways that Mowat uses to anthropomorphize his wolves is to show how the wolves have the ability to suffer and love. According to Mowat, wolves can not only express their needs but can express emotions, such as love and pain. As a matter of fact, "Mowat is a part of a group of Canadian writers who internalize the emotions of their animal protagonists" (Towler, 1989, p.17). In *Never Cry Wolf*, Mowat presents all of his wolf characters, George, Angeline, Uncle Albert and the pubs, as having emotions: pain, suffering love, and fear. For example, when Mowat laid mouse traps, George, the male wolf, went into one of them, "the shock and pain of having a number of his toes

nipped simultaneously by an unknown antagonist must have been considerable" (p.74). This Mouse trap incident is a grim reminder that wolves feel pain, which to contrary to Mowat's preconceived notions about wolves. In other words, Mowat in this situation seems unable to get rid of his particular anthropocentric attitude towards those feelings. Although, Mowat "felt badly about the incident [because] it might easily have resulted in a serious rupture in our relations" (p.74), it is "George's sense of humor… led him to accept the affair as a crude practical joke—of the kind to be expected from a human being" (p.74).

In addition, wolves not only suffer and feel pain but they also fall in love. For example, in a chapter entitled, *Uncle Albert Falls in Love*, Mowat describes Uncle Albert's first experience in falling in love with Kooa: "During the next week, we sometimes caught glimpses of the lovers walking shoulder to shoulder across some distant ridge … they lived in a world all their own, oblivious to everything except each other" (p.107). Moreover, at the end of the novel, Mowat describes the fear that some wolves feel because of man's anthropocentric behavior. In their reaction to man's cruel actions of hunting and killing them, Mowat shows how "Angeline and her pup cowering at the bottom of the den where they had taken refuge from the thundering apparition of the aircraft" (p.163). To sum up, depicting the wolves to have humanlike emotions means that they are capable of conscious experience and should, therefore, be treated as a humanlike being worthy of care and concern.

3.4 Wolves Can Talk

If Language is one of the criteria to differentiate between humans and animals, this barrier should vanish simply because "the gap between human and animal language is somewhat narrower than has traditionally been assumed" (Hurley). According to Bill Tomlinson and Bruce Blumberg, "wolves communicate with each other in a variety of ways … in wolves, as in most social creatures, communication is central to the social relationships that are formed." In *Never Cry Wolf*, Mowat seems to have held such a view by making the wolves talk and communicate with each other. Although Mowat knows that "attributing language to nonhuman entities is arguably the most extreme example of anthropomorphism" (Sutton-Spence and Napoli), he insists on humanizing his wolves by portraying them as communicative animals. Mowat has shown that language is not a unique characteristic of humans, and that wolves use oral signals to communicate with each other. He interprets these vocal noises as wolves talking to one another. There are many situations where Mowat has indicated that wolves seem to have some ability for using language in the way human beings do. For example, Mowat "had already noted that the variety and range of the vocal noises made by George, Angeline and Uncle Albert far surpassed the ability of any other animals I knew about save man alone" (p.88).

Mowat's assumption that wolves have a language of their own has been confirmed by Ootek. As someone who is closely connected to the wolf, "Ootek in particular, could hear and understand [the wolf] so well that [he] could quite literally converse with wolves" (p.90). Ootek told Mowat that when wolves are very far apart, they communicate with each other through howling, and that they can hear each other's howling up to five miles away: "The wolves not only possessed the ability to communicate over great distances but, so he insisted, could "talk" almost as well as we could" (p.90). Ootek's proves practically to Mowat that wolves can communicate with each other in response to various stimuli such as hunger or even fear. For example, while setting with Mowat, Ootek turned toward a mountain range five miles away and cupped his hands to his ears, "Listen, the wolves are talking!" (p.89). Ootek explains to Mowat that the wolves are telling humans if there is going to be good caribou hunting or not. "Caribou are coming; the wolf says so!" (Ibid.). By proving and presenting the wolves as having a language of their own through which they can express their feelings and thoughts, Mowat humanizes them. In doing so, Mowat challenges the prevailing notion that only humans can possess mental capacities and reasoning.

3.5 Imitating Wolves

Since wolves have illustrative human characteristics such as naming, family life, emotions and talking, Mowat seems to imitate them: "Wolflike, I occasionally raised my head and glanced round me" (p.127). By imitating those wolves, Mowat is able to break the bond between animals and humans. Out of his love and admiration to those wolves, Mowat imitates them in every action: "I never did see wolves catch pike; but, having heard how they did it from Ootek; I tried it myself with considerable success, imitating the reported actions of the wolves in all respects, except that I used a short spear, instead of my teeth" (p.83). Moreover, according to Mowat not only are the wolves admirable in their actions, but also in their sleep. For about two days of observing the wolves, Mowat was badly in need of sleep but he could not because he is afraid that he is going to miss something important. In search for a solution to this problem, a male wolf offers him an answer: "I could think of nothing adequate until, watching one of the males dozing comfortably on a hillock near the den, I recognized the solution to my problem. It was simple. I had only to learn to nap like a wolf" (p.60). To Mowat's surprise this does not work because he could not get enough sleep. Mowat finds out that his lack of sleep is because of him and not of the wolves as he could not imitate them perfectly: "After the first two or three naps I failed to wake up at all until several hours had passed. The fault was mine, for I had failed to imitate all of the actions of a dozing wolf" (Ibid.).

4. ANIMALIZING HUMANS

The creatures looked outside from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which. (Orwell, 1946, p.139)

According to Adam Waytz, and others (2010), "the inverse process of anthropomorphism is dehumanization, whereby people fail to attribute humanlike capacities to other humans and treat them like nonhuman animals or objects." This is typically true of Mowat's *Never Cry Wolf*. In his attempt to humanize wolves, Mowat goes to the extreme by animalizing humans. Like Gulliver in Jonathan Swift's *Gulliver's Travels*, Mowat has observed "many virtues of those excellent quadrupeds, placed in opposite view to human corruptions" (p.194).[3] Like Gulliver, Mowat confesses that the many virtues of wolves placed in opposite view to human ones, had so far opened his eyes and enlarged his understanding that he began to view the actions of humans in a very different light:

Whenever and wherever men have engaged in the mindless slaughter of animals (including other men), they have often attempted to justify their acts by attributing the most vicious or revolting qualities to those they would destroy; and the less reason there is for the slaughter, the greater campaign of vilification. (p.156)

In contrast to Mowat's humanized depiction of wolves, he portrays some humans as "beasts" and perceives them with disgust: "My original plan was to write a satire about quite a different beast—the peculiar mutation of the human species known as the Bureaucrat" (p.v). As a matter of fact, Mowat dehumanizes those humans for the same reason he humanizes the wolves. According to Waytz and others (2010),

dehumanization has equivalent and opposite implications of anthropomorphism for moral treatment of an agent. Anthropomorphism increases moral concern, whereas dehumanization increases moral disengagement that can license immoral action toward others.

In *Never Cry Wolf*, many of the human characters are portrayed as "animalized humans." They are not fully human; they are animals behaved in animalistic ways. They are big liars who just lie for the purpose of their own benefits regardless of any moral concern for other animals:

The trappers whom I interviewed informed me that wolves were rapidly destroying the caribou herds, that each wolf killed thousands of caribou a year just out of blood-lust, while no

trapper would think of shooting a caribou except under the most severe provocation. (p.16)

Instead of catching wolves in traps or even shooting them, many trappers use a notorious poison, strychnine, liberally and kill everything in a specified area. The result is the pervasive killing of every fox, wolverine, and other animals in this area. Mowat knows that the trappers behave inhumanely because they are looking for money. One trapper boasted that he had killed over a hundred of the wolves in a single season simply because the government offers a twenty dollar bounty on any wolf killed. To Mowat, animals are more trusted than those trappers who are always dangerous to themselves and to animals. Therefore, those trappers have lost their right to be understood as human beings:

A white trapper who does not kill more than five hundred deer a year himself will go into a perfect paroxysm of fury as he tells you how the wolves are slaughtering the deer by the tens of thousands. He has no proof, of course; but then, who needs proof against the wolf? (*People of the Deer,* p.82)

To Mowat, this wolf trapper is an animal in human shape that has a capacity for brutality that extends far beyond anything in the animal kingdom. Unlike him, "the wolf never kills for fun, which is probably one of the main differences distinguishing him from man" (p.136). For this reason, Mowat does not have any sympathy for the trappers who hunt for sport and he depicts them as malicious hypocrites. "Much is said and written about the number of deer reputedly slaughtered by wolves. Very little is said about the actual numbers of wolves slaughtered by men" (p.155).

Moreover, to Mowat the problem with those hunters is that they are encouraged by some corrupt government agents: "Government agencies from hunters, trappers and traders seemed to prove that the plunge of the caribou toward extinction was primarily due to the depredations of the wolf" (p.67). Mowat alludes to the fact that some people in the Canadian government think that wolves lack emotions and that people should be allowed to treat them however they choose: "The war against wolves is kept at white heat by Provincial and Federal Governments" (p.154). Mowat realizes that it is humans, not wolves, who are the real bloody creatures on earth. He blames man for often intervening in nature for anthropocentric reasons:

So-called civilized man eventually succeeded in totally extirpating the real wolf from his collective mind and substituting for it a contrived image; replete with evil aspects that generate almost pathological fear and hatred… we moderns have since waged a war to the death against the wolf. (pp.vi-vii)

According to Mowat, "We are the primary threat, I underline that. We human beings are the primary threat to the survival and continuation of life on Earth. And I don't think that life is going to put up with us much longer" (Cameron). Mowat states that because of our

---

[3] There is a striking similarity between *Never Cry Wolf* and Part IV of *Gulliver's Travels*, "A Voyage to The Country of the Houyhnhnms." In both novels, animals are represented ideally and in anthropomorphic terms. For example, similar to Mowat's love and respect for the wolves, Gulliver loves the horses to the extent that he holds only "love and veneration for the inhabitants, that I entered on a firm resolution never to return to humankind, but to pass the rest of my life among these admirable Houyhnhnms" (p.195).

anthropocentric behavior, we have lost the ideal world of animals. At the end of *Never Cry Wolf*, for example, Mowat lamented "the lost world which once was ours before we chose the alien role; a world which I had glimpsed and almost entered … only to be excluded, at the end, by my own self" (p.163).

Mowat acknowledges that all humans, including even himself, are accused of their deep-rooted prejudices against animals especially the wolves. The symbolic scene at the end of the novel where Mowat finds himself face to face with "two wolves in the den" (p.161), shows how fear can blind people to the truth and cause them to cling to myths and "irrational but deeply ingrained prejudices [that] completely overmaster reason and experience" (p.161). Mowat recognizes that although he has been the intruder into the wolves' territory, they had shown consideration for him. By not attacking, the wolves are displaying concern for Mowat; and therefore, they deserve moral thoughtfulness from humans. In spite of his long knowledge of the wolves, Mowat could not get rid of his dark "human ego" and its previous prejudices against the wolf (p.162). Although the wolves make no aggressive moves, Mowat acknowledges that "an irrational rage possessed me. If I had my rife I believe I might have reacted in brute fury and tried to kill both wolves" (Ibid.). Summing up, his experience with the wolf, Mowat was "appalled at the realization of how easily I had forgotten, how readily I had denied, all that the summer sojourn with the wolves had taught me about them … and about myself" (pp.162-63).

CONCLUSION

Being considered as "an imaginative literary plea for canine preservations," Mowat's use of anthropomorphism in *Never Cry Wolf* attempts at creating a different wolf myth (Jones, 2013, p.69). In order to alter the bad concept of wolf, Mowat attempts to do so by humanizing wolves, and animalizing humans. As Alec Lucas has rightly said,

> Although our literature contains many wolf stories, there are none like Mowat's either in science or in fiction … Mowat is more a "participant" than other nature writers … he more readily humanizes and authenticates his work as field naturalist and makes it vividly experiential. (pp.20-21)

Since anthropomorphism "grants nonhuman agents moral regard, conferring rights such as freedom and autonomy" (Waytz and others), Mowat believes that wolves "have at least equal-claim, to be allowed to survive and function according to their structures, their laws—which are the natural laws—with us. The claims are equal, we have no superior claims" (Interview, 1989). Through his intimate and humanized portrayal of wolves, Mowat hopes that people will become acquainted with the real wolf:

We have doomed the wolf not for what it is but for what we deliberately and mistakenly perceive it to be: The mythologized epitome of a savage, ruthless killer—which is, in reality, no more than the reflected image of oneself. We have made it the scapewolf for our own sins. (p.viii)

In the relationship between Mowat and the wolves, readers gradually have a positive mental image of the wolf. By observing closely these wolves, Mowat comes to know them for what they really are. Mowat's experience with the wolves invites us, to use Randy Malamud's words, "to come close, to understand that animals' lives are intermingled with our own and that our prosperity is ultimately interdependent on theirs. We're all in this together." As a matter of fact, *Never Cry Wolf* plays a great part in changing people's perception of the wolf by encouraging humans to "go open minded into the lupine world and learn to see and know the wolves, not for what they were supposed to be, but for what they actually were" (p.52).

REFERENCES

Bekoff, M. (2007). *Animals matter: A biologist explains why we should treat animals with compassion and respect.* Shambhala Publications.

Coates, P. (1999). Extermination of the wolf in the United States history. In M. Levene & P. Roberts (Eds.), *The massacre in history* (pp.1136-184). New York: Berghahn Books.

Daston, L., & Gregg, M. (Eds.) *Thinking with animals: New perspectives on anthropomorphism* (pp.1-14). New York: Columbia UP.

Epley, N., et al. (2007). On seeing human: A three-factor theory of anthropomorphism. *Psychological Review, 114*(4), 864-88.

Farley, M. (1952). *People of the deer*. Little, Brown in Boston.

Farley, M. (1963). *Never cry wolf.* Toronto: Bantam Books.

Farley, M. (1989). *Interview by John David Towler*. Port Hope Ontario.

Farley, M. (2005). *A whale for the killing.* Stackpole Books. (First published 1972)

Farley, M. (2010). Interview by Silver Donald Cameron. *The green interview.* Online video clip. *YouTube.* YouTube.

Farley, M. (2012). Interview with the *toronto star* by Greg Quill. Thestar.com. Online Video Clip.

Fink, J. (2012). Anthropomorphism and Human Likeness in the Design of Robots and Human-Robot Interaction. In S. S. Ge, et al. (Eds.), *ICSR, volume 7621 of Lecture Notes in Computer Science* (pp.199-208). Springer: Verlag Berlin Heidelberg.

Forkey, N. S. (2012). *Canadians and the natural environment to the twenty-first century.* University of Toronto Press.

Hurley, P. K. (2014). Do animals have language? *Ling 102/WI introduction to the study of language.* University of Hawai'i - Leeward Community College.

James, L. R. (2014). A clarion call for the "other": An analysis of eco-thrillers of Farley Mowat. *The Journal for English Language and Literary Studies*, (2). 1-11.

Jans, N. (2014). *A wolf called Romeo.* Houghton Mifflin Harcourt.

Johnson, C. D. (2000). *Understanding the call of the wild: A student casebook to issues, sources, and historical documents*. Greenwood Publishing Group.

Jones, K. (2013). *Never cry wolf*: Science, sentiment, and the literary rehabilitation of Canis Lupus. *The Canadian Historical Review, 84*.

Levene, M., & Roberts, P. (Eds.). (1999). *The massacre in history*. Oxford, Berghahn Books.

Levy, S. (2014). Family values: Why wolves belong together. *New Scientist, 206*(2764).

Lucas, A. (1976). *Farley Mowat*. Toronto: McClelland and Stewart Ltd..

MacKenzie, E. (2011). *Hunting the big bad wolf: A material-semiotic analysis of community discourse*. Montana Tech of the University of Montana.

Malamud, R. (2007). Animated animal discourse. *Chronicle of Higher Education, 54*(8).

Nie, M. A. (2001). The sociopolitical dimensions of wolf management and restoration in the United States. *Human Ecology Review, 8*(1).

Orwell, G. (1946). *Animal farm*. London: Penguin.

Pinkola, E. C. (1992). *Women who run with the wolves: Myths and stories of the wild woman archetype*. New York: Ballantine Books.

Rearden, J. (1985). Fairy tales and wolves. *Alaska, 51*(4), 26-27, 74-75.

Singer, P. (1975). *Animal liberation: A new ethics for our treatment of animals*. Random House, New York.

Sutton-Spence, R., & Napoli, D. J. (2010). Anthropomorphism in sign languages: A look at poetry and storytelling with a focus on british sign language. *Sign Language Studies*. Retrieved from Questia.com

Swift, J. (1992). *Gulliver's travels*. Hertfordshire: Wordsworth Editions Limited.

Tomlinson, B., & Blumberg, B. (2003). Alpha wolf: Social learning, emotion and development in autonomous virtual agents. In W. Truszkowski, M. Hinchey, & C. Rouff (Eds.), *Innovative concepts for agent-based systems* (pp.35-45). Springer Berlin Heidelberg.

Towery, T. (1997). *The wisdom of wolves: Nature's way to organizational success*. Franklin, TN.: Wessex House Publishing.

Towler, J. D. (1989). *Literature and social criticism: A case study of canadian author farley mowat* (MA thesis). Vermont College of Norwich University.

Waytz, A., Cacioppo, J., & Epley, N. (2014). "Who sees human? The stability and importance of individual differences in anthropomorphism. *Perspectives on Psychological Science: a Journal of the Association for Psychological Science, 5*(3), 219-232.

Waytz, A., Epley, N., & Cacioppo, J. T. (2010). Social cognition unbound: Insights into anthropomorphism and dehumanization. *Current Directions in Psychological Science, 19*(1), 58-62.