The Morbid Subject:

A New Morphology for Analysis of the Phenomenon of Metamorphosis in Literature

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Abstract

The Morbid Subject: A New Morphology for Analysis of the Phenomenon of Metamorphosis in Literature is the author's attempt to formulate a cohesive and structured morphology for the phenomenon of metamorphosis as it appears in fiction. The study begins by establishing what is considered a 'proper' (or 'genuine') metamorphosis and the basic characteristics any transformation of this kind must exhibit to be deemed as such. Although academic work on this subject has been published at an almost 'epidemic' frequency and scholarly interest has been described as bordering on morbidity, the nature of this phenomenon is still a matter of debate, plagued by unresolved disputes, misinterpretations, and arbitrary positions. The *Introduction* to this thesis aims to settle those issues before moving onto the formulation of a morphology. The morphology developed in this thesis is based on the initial postulation that any entity subjected to metamorphosis possesses three dimensions: a substance, a physical form, and a sensorial dimension. The choice of terminology and a concise overview of the three dimensions will be related in *Chapter Two*. Because each dimension can be metamorphically transformed, one of the aims of this study is to challenge the belief that metamorphosis exclusively entails a mutation in an entity's body. On the contrary, substantial and sensorial metamorphoses exist and are relevant forms of metamorphosis participating in the phenomenon. In *Chapter Three*, each dimension and its 'variables' will be introduced and analysed individually. Variables are the features contained in a dimension; in other words, the attributes directly impacted by the transformation. The quantity and quality of these variables strictly depend on the dimension they belong to, and the ontological status of the entity involved (i.e., whether it is an object/inanimate matter or a sentient being). Each dimension may be affected by metamorphosis either totally or partially. When the metamorphosis alters the dimension totally, the whole dimension is transformed, meaning that all its variables are changed into something else. Conversely, when the metamorphosis is partial, only one or a number (but never all) of the dimension's variables are affected. After establishing the nature of the three dimensions and how their variables may be transformed, the last morphological step aims to formulate and enumerate the total number of theoretically possible forms of metamorphosis derived from a simple arithmetical calculus. By combining and re-combining the three dimensions and the extent to which each dimension may transform (or not transform) in the equation, it is possible to obtain a total of twenty-seven combinations, each corresponding to one expression/form of metamorphosis. *Chapter Four* will also focus on applying the morphology to fictional works by classifying individual episodes of metamorphosis into one of the twenty-seven modalities (combinations) of metamorphosis. Operating with a limited quantity of novels, novellas, short stories, and tales, for a total of one hundred and fifty-one metamorphoses examined, the success of the morphology will be measured on the number

of combinations that appropriately fit those examples. The higher the number of combinations tracked in the literature selected for this dissertation, the higher the degree of the theory's legitimacy. The criteria selection for the texts used in the application stage was based on the popularity of these works in previous studies published on metamorphosis, provided that the metamorphosis discussed is a 'proper' metamorphosis.

Acknowledgements

1. INTRODUCTION

1.1. Metamorphosis: The Morbid Subject

In the opening line of *The Gaping Pig* (1976), Irving Massey delivers an interesting and impactful statement about metamorphosis: "Metamorphosis is a morbid subject."[1] Anybody who has ever attempted to write critically about the so-called *metamorphoses* may recognise the veracity of Massey's words. In fact, an impressive abundance of fiction on this topic exists, spanning from the dawn of literacy to contemporary fiction, as well as many academic essays and studies. It seems as if there was never a chance for metamorphosis to suddenly go out of fashion or succumb to becoming a redundant subject of discussion. In line with Massey's pronouncement, Jennifer Waelti-Walters has concurred that metamorphosis has been studied with a morbid obsession over the past few decades, becoming comparable to an academic "epidemic" given the prolific amount of research on the topic.[2]

Transformation has always been perceived as the inevitable drive towards the new, as well as necessary for the progression and realisation of life and identity. Despite our intimate understanding that transformation is an essential feature of being and development, an overall positive and (re)generating drive, the very idea of the disruption it carries along with it in its endless race towards the unknown is sufficient to encapsulate the most profound fears humankind has ever known. William Carroll has attributed the constant fascination and preoccupation concerning metamorphosis to "an obsession with the nature of change [that] runs throughout Western thought, beginning, like most of our ideas, with the pre-Socratics. Stories of the explicit changes called metamorphoses seem equally ancient, their origins in folktale, their historical manifestation in such sophisticated narratives as those of Lucian and Apuleius."[3] The morbidity mentioned by Massey is simply the result of a desire to fully

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[1] Massey, Irving. *The Gaping Pig* (Berkeley: University of California Press, 1976), p. 1.
[2] Waelti-Walters, Jennifer. *Autonomy and Metamorphosis* (Romanic Review, Vol. 72, Nov. 1982), p. 505.
[3] Carroll, William C. *The Metamorphoses of Shakespearean Comedy* (Princeton, New Jersey: Princeton University Press, 1985), p. 7.

comprehend and dominate something that, due to its naturally Protean and polymorphic disposition, seems to escape logic and control.

Transformative changes per se are not always a cause for fascination and preoccupation. We are constantly surrounded by transformations that are mundane, natural, and ordinary: the passing of the seasons, daily variations in the weather, the growth and ageing of our bodies, changes in our thoughts and feelings, etc. Changes such as these are normal and accepted in their banality and predictability. However, another set of changes trigger intense feelings of rejection, apprehension, and even fear. These changes have some elements in common: suddenness, unexpectedness, disruptiveness, the fact that they are perceived as an extreme (often negative) shift from one situation into something dramatically different, and the level of uncertainty they involve. Metamorphosis falls under the second category of transformations as it entails, by nature, a drastic transformation, which often occurs rapidly and unpredictably, and creates surprising consequences. In many cases, it involves a total loss of control and autonomy in the affected subject. The subject often suffers the transformation's aftermath without the possibility of exercising any control over it and, therefore, is unable to adjust and cope with their new reality in the short term. Metamorphoses in literature reflect our disposition towards those changes and transformations that elude our need for domination over ourselves and our surroundings. They remind us that, no matter how hard we try, some experiences and events will always break free from our obsession for control.

Transposed onto literature, metamorphosis becomes a means to explore uncertainty, anxieties and paranoias related to change, and the grievous consequences of resisting transformation. The primary purpose of this dissertation is to understand metamorphosis narrowly, in relation to literary fiction, focusing in particular on what its basic characteristics are and how this specific type of supernatural transformation may affect an entity.[4] My

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[4] In this study, the term *entity* is used to pragmatically indicate anything that exists or can be thought of in terms of existence, whether it is actual or potential or conceivable by means of imagination. Given the nature of this research, which considers a variety of sentient beings and objects/inanimate matter, it has been crucial for me to find an umbrella word, a hypernym, to address all of them under one term, when necessary, without always listing all the categories under examination (i.e., living beings, sentient beings, spirits, supernatural beings, objects, and inanimate matter, existing in reality or within the spectrum of imagination). The distinction between these categories is essential when each category is considered separately from the others; however, when discussed in concomitance, the presence of a hypernym to bind them together renders the text's readability more fluid. Etymologically, *entity* derives from the Medieval Latin's word *entitās*: *ēns* ("being") plus the suffix *-tās* ("-hood"). In other words, *entity* expressed the *beinghood* of anything in existence which can be understood as a self-sufficient and independent unit. The *Merriam-Webster's Dictionary of Synonyms*

ultimate goal is to construct a morphology that classifies and enumerates the forms of metamorphosis that exist in literature. In the following introduction, I will address the problem of defining literary metamorphoses as a coherent and unified concept. While retrieving literary material to be examined is a relatively easy task, the substantial quantity of texts available has produced some difficulties in systematising the phenomenon, preventing a precise formulation and encyclopaedisation of the subject matter. This is not to say that there is a consistent lack of academic work about this literary phenomenon; quite the opposite, in fact: a whole dispensary of research, which has endeavoured to study analytically the vast corpus of literature featuring metamorphoses, is available to us. However, as it will soon become evident, scholars seldom agree on definitions and basic characteristics of metamorphosis. For this reason, it is crucial to proceed step by step. The first step in this introduction aims to provide a broad and general description of what a literary metamorphosis is, what it means, and how its meaning has been expanded in academic studies to date. This will be executed by investigating the word's etymology, looking at a series of dictionary entries, and the description of the phenomenon as proposed in various academic works. The second step will look at metamorphosis' basic characteristics, namely those characteristics that must be present in every instance of metamorphosis within a fictional context. In the third step, some of the already-established forms and modalities of metamorphosis will be discussed.

Following this path, we will start noticing how scholars who have published on this topic have not yet reached a consensus on the nature of this phenomenon. Even though the literature on the subject is increasing, knowledge often does not advance. Some researchers have formulated their understanding of the phenomenon by establishing who/what may undergo a metamorphic transformation and who/what else they may transform. This modus operandi is outdated and rather fruitless since, as Massey has correctly pointed out, "in literature anything can turn into anything else."[5] Of more interest are the forms of metamorphoses that exist and the ways in which an entity can transform. In the last section

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offers the closest implication to the notion of entity as used in this study: "*Entity…* meaning something which has real and independent existence… implies such existence not only in the actual world but also in the realm of thought. An entity may be seen or heard, or it may be invisible, intangible, or imaginary, but it may be thought of as really existing." [Merriam-Webster, Inc. *Merriam-Webster's Dictionary of Synonyms* (Springfield, Massachusetts: Merriam-Webster Incorporated, 1984), p. 293] Since dealing with metamorphosis in literature propels taking into account not only entities belonging to the natural world but also imaginary entities, the Merriam-Webster's dictionary entry shows the most informative result for the comprehension of this term in the present context. Ultimately, *entity* is employed as a unifying reference for the variety of beings, objects, and inanimate matter that the reader will encounter in this study.

[5] Ibid. note 1 (Massey), p. 17.

of this introduction, I will concisely illustrate how and upon which parameters I propose to construct a morphology of the metamorphosis' phenomenon before moving onto the conceptual foundations upon which I have executed this study.

1.2.   Metamorphosis in Literature

1.2.1. Stranger from Within: The Enigma of Defining *Metamorphosis*

Carroll also emphasises that "common as these [metamorphosis] stories are… it is quite difficult to find systematic attempts to explain them."[6] Part of the problem lies in determining what one means when one speaks of metamorphosis and how metamorphosis ought to be identified and understood within a fictional context. Carroll and Massey, for example, have both implied that, no matter how theoretical and meticulous a study on this subject may be, the enigma concerning the nature of metamorphosis will always reappear with new challenges and exceptions to rules previously established.[7] Metamorphosis is a capricious and volatile phenomenon: the more one tries to pin it down and arrange it into solid principles and structures, the more one is confronted by its heterogeneity and the tendency to reinvent itself relentlessly. For theoreticians who strive to provide a set of coherent guidelines for the study and interpretation of the phenomenon, this is often the main issue at the core of their theories and hypotheses. However, other researchers praise metamorphosis' mutable disposition and rebellious streak as it honours its name and implicit intentions. Andrew Feldherr writes that "rather than measure the success of any theory of metamorphosis by the number of examples it fits, as though this were a scientific problem, we might rather stress that metamorphosis… is something that must be continually reimagined."[8] Continually reimagining metamorphosis does not mean that one must refrain from offering new incentives for reflection and innovative models aimed at explaining the phenomenon. New models are valuable to keep discussions around the topic up-to-date and

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[6] Ibid. note 3 (Carroll).
[7] Ibid. note 1 (Massey), p. 3; Ibid. note 3 (Carroll), p. 3.
[8] Feldherr, Andrew. *Playing Gods: Ovid's Metamorphoses and the Politics of Fiction* (Princeton, New Jersey: Princeton University Press, 2010), p. 35.

stimulating, provided that the theorist is aware of metamorphosis' tendency to escape rigid systematisations and accepts the possibility that the model proposed may be fallible and quickly surpassed in future academic studies. In *Le Mythe de la Métamorphose*, Pierre Brunel has confirmed that the phenomenon of metamorphosis typically "develops in order to abolish itself."[9] Indeed, metamorphosis is a process that annihilates something before revolutionising and reinventing it. This is a fundamental element of its character that ought to be viewed as an opportunity for originality instead of a hindrance.

Besides its propensity for self-reinvention, which causes enough perplexities as it is, the other tribulation lies in the fact that there is no unified description of the phenomenon universally concorded among scholars and researchers. "If we concentrate on 'metamorphosis'… we find that the relatively few uses of the term we turn up with a keyword computer search or creative use of indices are hardly univocal."[10] These are the words of Caroline Walker Bynum in *Metamorphosis, or Gerald and the Werewolf* (1998), in which she appropriately highlights the lack of univocity in capturing and determining the nature of metamorphosis in literature and literary studies. Once again, this is potentially due to metamorphosis' metamorphic nature. Nevertheless, there also seems to be a resistance to definitions on the side of the researchers. After more than a decade since the publication of Bynum's paper, this attitude persists while research on the subject has increased, and the few uses of the term in critical studies have multiplied considerably.

Another scholar who has written on metamorphosis in literature, David Gallagher, has also lamented the absence of consolidated descriptions of the phenomenon and the lack of reliable morphologies. He has stated that the articulation of foundational premises around the nature of literary metamorphoses has frequently been treated with a certain degree of negligence and ambiguity. Furthermore, he has noticed an overall inclination towards pondering the subsidiary facets of the phenomenon instead of focusing on isolating its inherent characteristics. This approach has turned into avoidance of framing consistent, analytical procedures to overcome the problem of classification, possible only through a scientific approach.

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[9] Brunel, Pierre. *Le Mythe de la Métamorphose*. Trans. by David Gallagher; in Gallagher, David. *Metamorphosis: Transformations of the Body and the Influence of Ovid's Metamorphoses on Germanic Literature of the Nineteenth and Twentieth Century* (Amsterdam: Rodopi B.V., 2009) p. 37.
[10] Bynum, Caroline Walker. *Metamorphosis, or Gerald and the Werewolf* (Speculum, Vol. 73(4), Oct. 1998), p. 991.

Scholars either seek to provide a classification of the individual instances of metamorphosis or analyse how it figures in an enormous corpus of literature. Some researchers look at definitions and functions of metamorphosis, whereas others give a multitude of examples of transformations in literature but with very little ensuing analysis. Some of these studies take a general understanding of the concept of metamorphosis for granted and concentrate on the metamorphosis in one specific work or author. Others examine a wide range of literary texts from different view-points: metaphorical, allegorical, aetiological, anthropological, biological, ethical, religious... Still other studies group metamorphosis under various taxonomical headings or concentrate on the motif of change, transformation or even translation of a text seen as a metamorphosis.[11]

Gallagher highlights two issues here. First, the issue that results from taking the conceptualisation of metamorphosis for granted, entirely skipping the terminological and technical facets related to the term, which may help reach a better comprehension of the subject at hand. Instead of offering a transparent definition for metamorphosis as a cohesive concept, some scholars have employed the term spuriously with little understanding of its implications and central characteristics. Second, the problem of involving auxiliary aspects (biological, evolutionary, metaphorical, translational, etc.) connected to the phenomenon in the discussion risks rendering the whole argument dispersive and intrinsically anarchic. Some researchers have re-elaborated the concept of metamorphosis to examine a series of interdisciplinary and/or non-literary themes, topics, trends, and phenomena that have little to no intellectual relationship with literary metamorphoses. Although the notion of metamorphosis may be productively applied to a variety of studies that ponder change and transformation, both within and outside literary studies, when one discusses literary metamorphoses, one ought to keep in mind that one is examining a specific form of transformative change with distinctive patterns and principles, as I will demonstrate.

An attempt to use the etymology of *metamorphosis* to establish its essence would turn out to be a rather fruitless endeavour. The word derives from the Greek μετά (*metá*, which means both "change" and "after") and μορφή (*morphḗ*, "outwards appearance, form, shape, figure").[12] In this sense, metamorphosis appears to designate a transformation that concerns something or someone's form or outer shape. However, as Eliezer González reminds his readers in *Paul's Use of Metamorphosis in its Graeco-Roman and Jewish Contexts* (2014), the meaning of the noun particle *morphḗ* has acquired different connotation over time and,

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[11] Gallagher, David. *Metamorphosis: Transformations of the Body and the Influence of Ovid's Metamorphoses on Germanic Literature of the Nineteenth and Twentieth Century.* (Amsterdam: Rodopi B.V., 2009), pp. 36-7.
[12] Groves, John. *A Greek and English Dictionary: Comprising All the Words in the Writings of the Most Popular Greek Authors* (Boston: Hilliard, Gray and Company, 1839), pp. 387, 399.

"in later Greek, the word came to have a far more vague and general meaning."[13] González mentions Aristotle's philosophy, specifying that for the Greek philosopher, *morphḗ* had become a synonym for the expression οὐσία (*ousia*), which denotes the essence rather than the physical form of an entity. In other words, *morphḗ*, which should be the particle indicative of what undergoes mutation in the subject affected, is not a reliable source of information since it has been construed as both physical form and its exact opposite.

The *Oxford Dictionary of Word Origins* indicates that "metamorphosis came into English via Latin from Greek *metamorphoun* 'transform, change shape.' It was introduced from the *Metamorphoses*, a large collection of verse stories by Ovid… about transformations of gods and mortals into the shapes of objects, plants, or animals."[14] Unlike the previous entry mentioned, here the term is straightforwardly associated with its emergence within a literary context that appears to deal specifically with transformations in an entity's form and/or shape. As Christine Walde has clarified, tales of metamorphoses were "specific types of myths, particularly widespread in ancient Greece, whence they found their way into Roman literature,"[15] so it is not at all bizarre that the term is habitually associated with Greco-Roman myths and literatures. If we turn to another dictionary, the *Oxford English Dictionary* (OED), often employed by scholars who write about literary metamorphoses, we find that three principal meanings (senses) are provided under the entry *metamorphosis*. Sense 1: "The action or process of changing in form, shape, or substance; esp. transformations by supernatural means" or through witchcraft and magic. Sense 2: "A complete change in the appearance, circumstances, condition, or character of a person, a state of affair, etc." These are transformations that appear extraordinary, dramatic and/or unexpected but have no supernatural foundation, such as wearing a disguise, undergoing dramatic, physical changes due to ageing, changing something in one's appearance, or extreme and sudden transformations in one's circumstances or social status. Sense 3 (zoology): a biological "change of form in an animal, or its part, during post-embryonic development," typically observed in insects, amphibians, and invertebrates, which mutates the physical structures of the animal's body as well as its metabolism and behaviour.[16]

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[13] González, Eliezer. *Paul's Use of Metamorphosis in its Graeco-Roman and Jewish Contexts* (DavarLogos, Vol. XIII(1), 2014), p. 58.

[14] Cresswell, Julia. *Oxford Dictionary of Word Origins* (Oxford: Oxford University Press, 2010), p. 723.

[15] Walde, Christine. *Metamorphosis*; in *Brill's New Pauly: Encyclopaedia of the Ancient World*. Edited by Hubert Cancik and Helmuth Schneider (Leiden: Brill, 2006), pp. 783-784.

[16] Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), p. 6.

Scholars who have worked on the phenomenon and supported their understanding of the term through the OED (e.g., Ingo Gildenhard and Andrew Zissos, Sabine Coelsch-Foisner, and Susan Wiseman[17]) have stipulated that Sense 1 best describes metamorphoses found in literature: transformations that have as common characteristics a "change in form, shape, or substance" and the presence of a supernatural or magical force, factor, or agent. Coelsch-Foisner has determined that "metamorphosis signifies the complete or partial transformation of an individual or group of individuals, and is usually brought about from outside and caused by 'magic' powers… metamorphosis constitutes a 'significant' change and is 'miraculous', 'unusual', 'exceptional'… transgresses or subverts biological changes, natural laws, and logic consequences."[18] In summary, metamorphosis may be physical or substantial, complete or partial, but, above all, it must be 'significant' and feature supernatural, causative factors and consequences, which subvert the regular order dictated by nature.

While discussing the involvement of supernatural agents and events in stories featuring a metamorphosis, Anna-Teresa Tymieniecka has talked about the power exercised by the phenomenon in surpassing the laws of nature to pierce into human imagination and create the surprise effect of the unforeseen: "In blocking out the forms of the real and introducing other forms not subject to the strict laws of reality… we have recourse to imagination, then, to break down and expand the frames of reality's pedestrian concatenations of occurrences and so give range to the unexpected."[19] Metamorphosis is renowned for escaping the norms

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[17] Wiseman, Susan. *Writing Metamorphosis in the English Renaissance: 1550–1700* (Cambridge: Cambridge University Press, 2014), p. 2.

[18] Coelsch-Foisner, Sabine. *Metamorphic Changes in the Arts*; in *Metamorphosis – Structures of Cultural Transformations*. Edited by Jürgen Schlaeger (Tübingen, Germany: Narr Francke Attempto Verlag GmbH + Co.KG, 2005), p. 39.

[19] Tymieniecka, Anna-Teresa. *Metamorphosis as a Magical Device of Creative Imagination*; in *Metamorphosis: Creative Imagination in Fine Arts Between Life-Projects and Human Aesthetic Imagination*. Edited by Anna-Teresa Tymieniecka (Dordrecht, Germany: Springer Science+Business Media, 2004), p. xi.
An analogous position is held by Gildenhard and Zissos, who assert that "stories involving marvellous change would seem to belong into the realm of the abnormal or the fantastic, the grotesque or the irrational, the monstrous, obscene, or occult, the pagan… the surreal." [Ibid. note 16 (Gildenhard and Zissos), p. 1] Metamorphosis is birthed inside a realm that requires a willing suspension of disbelief in the reader, particularly towards supernatural elements, in the Coleridgean understanding of the expression. Because metamorphosis entails supernatural agents and transformations that operate far beyond the possibilities of nature, the reader must be led to believe that what they are witnessing is somewhat credible, at least for the time spent engaging with the tale. This suspension does not implicate the total loss of coherence and logic. Rather, the reader chooses to momentarily halt their incredulity and follow the story, welcoming the supernatural inside their imagination. Metamorphosis cannot exist without the supernatural element. Therefore, its success in fiction is measured by the degree of suspension of disbelief generated in the reader, with focus on the supernatural

and rules imposed by the natural world and proposes an intriguing yet unsettling alternative. Since literary metamorphoses differ significantly from the transformations that one is accustomed to witnessing in nature, the intervention of an extra-ordinary agent or force functions as a justification for the phenomenon's counter-intuitive outcomes, giving way to imagination, creativity, and the emergence of the fantastic. Not surprisingly, the phenomenon appears insistently and consistently in ancient myths, populated by gods and divine beings, and in folklore, where magical creatures and practitioners of magic re-shape reality using magic and witchcraft.[20] For Lawrence Kimmel, metamorphosis is an attractive phenomenon in the arts precisely because it evades logic and the monotony of life, and acts against the status quos of nature, which is not a "signature domain of the arts," in general.[21] The same vision is shared by David Barry Desmond Asker, who writes: "All literary metamorphosis tropes are literary constructs that do not belong in the physical, natural world. They are imaginative constructs formed by the power of the human mind."[22] Asker's statement reminds his readership that the study of literary metamorphoses cannot be executed through investigating the physical, natural world that surrounds us. We must move away from nature into the spectrum of imagination and fiction, a "reality… controlled by laws unknown to us"[23] which determines its own rules and norms. Fiction breaks the dictates of the natural world and rewrites them as it pleases.[24]

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element. [Coleridge, Samuel Taylor. *Biographia Literaria* (1817), chapter XIV; Hoorn, Johan F. Epistemics of the Virtual (Amsterdam: John Benjamins Publishing Company, 2012), p. 98]

[20] Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Trans. by Caryl Emerson and Michael Holquist (Austin, Texas: University of Texas Press, 2004), pp. 111-115.
In his work on metamorphosis, Max Whitaker has reiterated several times that "shape-shifting and transformation, or metamorphosis, are very common themes in folklore tradition from societies across the globe." He provides a list of forms in which metamorphosis can be found in literature (taken from Stith Thompson's *Motif-Index of Folk-Literature*) and concludes by stating that "the fact that every permutation is present with multiple attestation from multiple locations and traditions shows that the general theme of things in the world being able to shift and change form is a lasting and universal one in folklore." In other words, Whitaker maintains that metamorphosis (and shapeshifting, which is a form of metamorphosis) is a cultural universal in folklore. [Whitaker, Max. *Is Jesus Athene or Odysseus?: Investigating the Unrecognisability and Metamorphosis of Jesus in his Post-Resurrection Appearances* (Tübingen, Germany: Mohr Siebeck, 2019), p. 40-41]

[21] Kimmel, Lawrence. *"Everything Flows": The Poetics of Transformation*; in *Metamorphosis: Creative Imagination in Fine Arts Between Life-Projects and Human Aesthetic Imagination*. Edited by Anna-Teresa Tymieniecka (Dordrecht, Germany: Springer Science+Business Media, 2004), p. 2.

[22] Asker, David Barry Desmond. *Aspects of Metamorphosis: Fictional Representations of the Becoming Human* (Amsterdam: Rodopi, 2001), pp. 17-18.

[23] Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca, New York: Cornell University Press, 1975), p. 25.

[24] Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2004), p. 18.

When exploring and investigating metamorphosis in fiction, the researcher's first concern to determine the nature of the phenomenon according to its own rules should revolve around establishing which basic characteristics every metamorphosis ought to exhibit. Unfortunately, as Gallagher has pointed out, this is seldom a concern shared by academics writing on the subject. The confusion between natural and supernatural metamorphoses is still rampant. Even Gallagher falls into the trap of addressing evolution and non-literary transformations, which have no active relation to the phenomenon of metamorphosis in literature.[25] The frustration that comes from investigating a phenomenon that lacks a consolidated and univocal description, in conjunction with the dispersive nature of some works on the subject, has led me to decide to focus strictly on the necessity of establishing norms and rules for a comprehensive study of the subject matter. Some critics have already developed some norms before me, as I will highlight in the upcoming section, while others are the result of my own research, which has been executed through comparative and morphological approaches.

1.2.2. The Basic Characteristics of Metamorphosis

In their collection of essays on metamorphosis, Gildenhard and Zissos have insisted on the importance of distinguishing change from transformation, stating that metamorphosis does not merely entail a change, but a marked mutation: "Transformation, unlike change, does not simply happen; rather, it requires a code of nature, a supernatural (or human) agent, or another catalyst of sort. Change tends to be random, metamorphosis never is."[26] Two aspects are noteworthy in this passage. First, metamorphosis typically follows a pattern, a "code," so that even in the unpredictability of its output, its occurrence is not left to chance. In this sense, Feldherr's claim that metamorphosis cannot, or should not, be studied scientifically becomes undermined by the fact that some of the phenomenon's characteristics, such as recurring patterns and essential traits common to all episodes of metamorphosis in fiction, can be isolated and examined systematically. In fact, if transformation is not random, it necessarily requires patterns of behaviour that repeat

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[25] Ibid. note 11 (Gallagher), pp. 56-58.
[26] Ibid. note 16 (Gildenhard and Zissos), p. 2.

themselves over time. Furthermore, metamorphosis must entail a 'significant' transformation, as Coelsch-Foisner has argued, implying that it ought to draw sufficient attention from the perspectives of both meaning and magnitude. The end result must manifest, if not physically, in the behaviour of the subject metamorphosed, leaving no doubt that a meaningful transformation induced by a supernatural catalyst has taken place. 'Significant' also means that it ought to be recognisable as a 'proper' metamorphosis, not to be confused with other forms of supernatural/fantastic transformation or natural metamorphoses.

The second aspect addressed by Gildenhard and Zissos in their study is that a metamorphosis requires a catalyst that prompts the transformation. Agents responsible for metamorphosis are usually supernatural since no ordinary human power can trigger an event such as this. Gods and other divine beings (demi-gods, nymphs, or demons), popular in ancient myths and religions, can prompt transformations in objects or living beings but can also shapeshift into mortals, animals, or matter usually to seduce, manipulate, or disguise their true nature. In folklore, folktales, fairy tales, and children's literature, we encounter many fairy-like beings, spirits, tricksters, and other magical creatures that use their abilities to implement metamorphoses upon objects, animals, and people. Shapeshifters, such as vampires and werewolves, may change their physical form, substance, or appearance willingly or after being cursed or infected. Gildenhard and Zissos, however, also speak of human agency, placing this in brackets. In truth, humans cannot perform metamorphoses unless they are endowed with magic powers. Practitioners of magic, such as witches and sorcerers, are humans capable of accomplishing metamorphoses through their knowledge of witchcraft, sorcery, and enchantments.[27] Yet, I suspect that Gildenhard and Zissos had been referring to another cluster of human beings who are not endowed with supernatural or magical abilities but are capable of bending the laws of nature through science to instigate a metamorphosis. These characters, mostly (mad) scientists, are not supernatural agents or gifted with magical abilities. They simply employ science and scientific technologies – not actual science and technologies but pseudo-sciences or 'miraculous' discoveries with no

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[27] Golan, Nurit. *Magic and Science: The "Portail des Libraires," Rouen*; in *Magic and Magicians in the Middle Ages and the Early Modern Time: The Occult in Pre-Modern Science, Medicine, Literature, Religion, and Astrology*. Edited by Albrecht Classen (Berlin: Walter de Gruyter GmbH, 2017), pp. 270-271.
In Stith Thompson's *Motif-Index of Folk-Literature*, the author classifies the supernatural agents responsible for magic transformations, listing: magicians, demigods, witches (sorcerers), trolls, saints, gods and goddesses, evil spirits, fairies, offspring of fairy and mortal, angels, druids, and magic animals.

equivalent in real life – to accomplish a metamorphosis.[28] Thus, Dr Frankenstein gives life to his monstrous creature through pseudo-galvanism in Shelley's novel; in *The Strange Case of Dr Jekyll and Mr Hyde*, Dr Jekyll turns himself into Mr Hyde thanks to a transformative serum concocted after years of research. Likewise, H.G. Well's protagonist in *The Invisible Man* (1897) is a scientist who has discovered a way to render animals (and later himself) invisible. These scientists do not merely change something about the natural world; they bend its laws to their advantage, creating something entirely (or almost entirely) new. In these cases, it is not the agent (the scientist) who is supernatural but their scientific discovery, which is the principal cause behind the mutation.[29] Gildenhard and Zissos devote one-third of their study to metamorphosis and supernatural science, focusing predominantly on Victorian literature and science-fiction.

Lastly, there may be incidents in which the agent and the cause behind the metamorphosis are occult and do not feature in the narrative at any stage. For example, in Oscar Wilde's *The Picture of Dorian Gray* (1891) and Franz Kafka's *Die Verwandlung* ("The Metamorphosis," 1915), it is evident that the outcome of the transformation is a metamorphosis, but there is no manifest agent or supernatural cause mentioned in the story. Under these circumstances, the supernaturality of the transformation's end result is sufficient to recognise that a metamorphosis has occurred, provided that it respects all the principles (characteristics) associated with a 'proper' metamorphosis.

It is not so unlikely to observe that some supernatural phenomena found in literature, phenomena that are not related to metamorphosis, are often mixed up with metamorphosis in academic studies. For instance, Marina Warner includes metempsychosis under the taxonomy of metamorphosis. On the subject of metempsychosis, or transmigration of the souls, she writes: "Ovidian shapeshifting belongs to… the broad rubric of metempsychosis… which holds that the soul, or essence of something or some person,

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[28] Clarke, Bruce. *Allegories of Writing: The Subject of Metamorphosis* (New York: State University of New York Press, 1995), p. 46.

[29] Examples of humans who help to activate a metamorphosis but are neither supernatural agents nor scientists are extremely rare, yet not entirely absent in literature: in William Shakespeare's *Romeo and Juliet* (1595-1597), for instance, Friar Laurence gives Juliet a potion that throws her into a death-like state of unconsciousness. Friar Laurence is neither a supernatural agent nor a scientist or magician who produces the potion, so he is not directly responsible for the transformation for he has no means to elicit it. What causes Juliet's loss of consciousness is not the friar, but the potion. Friar Laurence simply enables the transformation by providing the draught. When there is no agent liable for the metamorphosis, it is the cause that initiates the transformation (in this case, the potion), which is typically supernatural and/or exhibits magical properties, that is responsible for the metamorphosis.

migrates from one body to another. Forms do not only take on different forms; the whole of nature evolves through the creative power of shapeshifting and this transmigration of the souls."[30] I strongly disagree with Warner's position. Metempsychosis *is not* a form of metamorphosis in the narrow usage of the term in fiction and shapeshifting does not equal metempsychosis. De facto, metempsychosis deals with body-swapping, not with mutating one's body into another through shapeshifting. Metempsychosis refers to the philosophical doctrine that believes in reincarnation after death: the deceased's soul transmigrates elsewhere and is incarnated in a new physical form. Ovid dedicates a section of his epic poem to this doctrine, involving the philosopher Pythagoras, believed to have been the first exponent of metempsychosis as a philosophy.[31] The appearance of Pythagoras and metempsychosis in Ovid's poem has led some researchers to suppose that the Roman poet had subscribed to that doctrine to explain the phenomenon of metamorphosis in his work. After all, Pythagoras' lengthy speech is positioned in Book 15, towards the closing of the poem, which suggests that Ovid might have used the Greek philosopher to expound a theory of metamorphosis.[32] However, other scholars, such as Joseph B. Solodow and Monika Schmitz-Emans, have argued that there are too many points of dissimilarity between metamorphosis and metempsychosis for them to be considered the same type of transformation. Solodow asserts that Ovid might have used Pythagoras to illustrate one other type of transformation (metempsychosis) that also deals with changes in physical form (as opposed to permanence of identity) and viewed change as a never-ending flux.[33] However, metempsychosis always requires the death of the subject before the transmigration may take place. In contrast, in the Ovidian metamorphoses, the characters subjected to metamorphosis seldom die: they are punished (or rewarded) by the gods, but the gods transform them while *still alive*.[34] Additionally, according to Pythagoras, metempsychosis is a natural and inevitable event that occurs post-mortem; conversely, metamorphosis is not natural but

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[30] Ibid. note 24 (Warner), p. 3.

[31] Ovid. *Metamorphōseōn librī*, 15.143-198.

[32] Galinsky, G. Karl. *Ovid's "Metamorphoses": An Introduction to the Basic Aspects* (Berkley, California: University of California Press, 1975), p. 104; Hardie, Philip. *The Speech of Pythagoras in Ovid Metamorphoses 15: Empedoclean Epos* (The Classical Quarterly, Vol. 45(1), 1995), pp. 210-211; Holzberg, Niklas. *Ovid: The Poet and His Work*. Trans. by G.M. Goshgarian (London: Cornell University Press, 1998), p. 145.

[33] Cf. Kilgour, Maggie. *Changing Ovid*; in *Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe*. Edited by Alison Keith and Stephen Rupp (Toronto: Centre for Reformation and Renaissance Studies, 2007), p. 267.

[34] In truth, if one looks beyond Ovid's poem, there are some instances of metamorphosis in which the transformation occurs after death. When a character becomes a vampire or a zombie, for example, obviously they must die before transforming. In any case, these mutations are never the result of, or comparable to, a metempsychosis. In fact, vampires and zombies are not subjected to bilocation like ghosts are. For this reason, ghosts are not included in this study, while vampires and zombie (or other types of revenants) are discussed, particularly in the section on metamorphoses in substance.

demands the intervention of a supernatural agent, cause, or factor.[35] The absence of divine intervention, which is present in every metamorphosis recounted by Ovid, also marks a profound discrepancy in the agents responsible for the transformation.

Moreover, metamorphosis cannot equal metempsychosis because the two corresponds to two distinct styles of transformation.[36] First, metamorphosis does not exclusively involve humans and animals, as metempsychosis does, but can be extended to anything, sentient or inanimate, living or dead, divine, human, animal, or mineral. Second, metamorphosis does not always centre on bodily transformations. As I will address in detail in the next chapter, a metamorphosis can alter not only the body but also the substance (mind or soul) and the non-physical expression/perception of an entity. Thirdly, and most importantly, metempsychosis entails a (trans-)migration, not a transformation. When the soul transmigrates, it simply moves from one dead body into a new body, which is supposedly in its unborn or infant state.[37] Drawing a comparison between metempsychosis and metamorphosis evidences another distinctive trait of metamorphosis, which can be added to the list of characteristics of the phenomenon: metamorphosis must always happen *in-situ*.[38] Metamorphosis is not a re-birth of a character's soul inside a new body; rather, it is a mutation that affects the subject *in-situ*. What does *in-situ* mean? *In-situ* is one of the three principles stipulated in this dissertation to identify a 'proper' (or 'genuine') metamorphosis in literature. It means that the transformation must occur in the 'itself' of the entity subjected to that transformation by modifying the entity's body, substance, or sensorial dimension, or a combination of the three, without affecting the unity of the entity. When a metamorphosis takes place, the entity cannot be separated or broken into parts of itself; its three dimensions (substance, physical form, and the sensorial dimension) can mutate jointly or independently, but they can *never* be separated or detach one from the others. If a separation occurs, then we are not in the presence of a metamorphosis. For this reason, shapeshifting *is* a form of

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[35] Furthermore, Solodow explains, Pythagoreanism was regarded as a ridiculous school of thought in Rome during Ovid's time. He indicates that Ovid may have trivialised or mocked Pythagoras' philosophy rather than supporting it as the foundation of his metamorphoses. [Solodow, Joseph B. *The World of Ovid's Metamorphoses* (Chapel Hill, North Carolina: The University of North Carolina Press, 1988), pp. 164-166; cf. Burrow, Colin. *Spencer and Classical Traditions*; in *The Cambridge Companion to Spenser*. Edited by Andrew Hadfield (Cambridge: Cambridge University Press, 2001), p. 230]

[36] Schmitz-Emans, Monika. *Metamorphosis and Metempsychosis – Two Cultural Models of Metamorphosis in the Mirror of Contemporary Literature* (Arcadia - International Journal for Literary Studies 40(2), Jan. 2005), pp. 390-413.

[37] Atkinson, William Walker. *Reincarnation and the Law of Karma: A Study of the Old-New World-Doctrine of Rebirth, and Spiritual Cause and Effect* (Hollister, Missouri: YOGeBooks, [1908] 2010), pp. 3-4.

[38] Mikkonen, Kai. *Theories of Metamorphosis: From Metatrope to Textual Revision* (Style, Vol. 30(2), Summer 1996), p. 310.

metamorphosis since the transformation affects the subject *in-situ*, without requiring a parting of its dimensions, while metempsychosis, which involves a transference of the subject's substance from one location to another, is not. I have personally developed the *in-situ* principle to aid the identification of metamorphosis and its differentiation from other types of supernatural phenomena in literature.

Warner also makes the mistake of confusing literary metamorphoses with the *Doppelgänger* motif, another phenomenon found in literature. In her chapter *Doubling*, she explores the theme of being "haunted by doubles or alter egos,"[39] asserting that this topic is fundamental to discussing questions closely related to metamorphosis, such as identity and the loss thereof. She mentions E.T.A. Hoffmann's tales, Adelbert von Chamisso, and Edgar Allan Poe's *William Wilson* (1839), and adds Mary Shelley's *Frankenstein* (1818) as well as R.L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886). I must first make a distinction between works that do contain the *Doppelgänger* motif and those that do not. *Frankenstein* and Stevenson's novella do not contain the *Doppelgänger* motif, but they do contain metamorphoses. The same is true for another novel often misinterpreted as featuring a *Doppelgänger*, Oscar Wilde's *The Picture of Dorian Gray* (1891), in which there is no authentic double, but both the protagonist and his picture are subjected to (different) metamorphoses.[40] Conversely, the first three authors mentioned insert the motif in their work. The *Doppelgänger* motif has nothing to do with metamorphosis. When and where does a transformation occur in these tales? Never and nowhere. In the form of an identical twin or shadow, the main character's double typically arrives on the scene unexpectedly and starts persecuting the protagonist until the latter suffers a mental breakdown, sometimes culminating in an involuntary suicide. The double is seldom real but merely a projection of the character's mind in a state of advanced psycho-emotional decay.[41] Even supposing that the double may be real – though there is little to no proof that this is something other than an obsessive fixation of the main character's mind – we still cannot speak of a transformation

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[39] Ibid. note 24 (Warner), p. 163.

[40] For a discussion on the absence of the *Doppelgänger* motif in Stevenson and Wilde, consult my MPhil dissertation: Leopardi, Elisabetta. *The Mask Behind the Face: The Metamorphosis Motif in R.L. Stevenson's "The Strange Case of Dr Jekyll and Mr Hyde", and Oscar Wilde's "The Picture of Dorian Gray"* (Trinity College Dublin, Master Thesis, 2015).

[41] On the *Doppelgänger* motif in literature, see: Miller, Karl. *Doubles* (Oxford: Oxford University Press, 1985); Rank, Otto. *Beyond Psychology: The Double as Immortal Self*. Trans. by Harry Tucker, Jr. (Chapel Hill: The University of North Carolina, 1971); Vardoulakis, Dimitris. *The Doppelgänger: Literature's Philosophy* (New York: Fordham University Press, 2010); Webber, Andrew J. *The Doppelgänger: Double Visions in German Literature* (Oxford: Clarendon Press, 1996).

taking place because there is none in sight. The protagonist's *Doppelgänger* is not the result of a transformation; the double just is. It suddenly appears out of nowhere and, analogously, disappears at the end of the story, leaving the reader dumbfounded.

Narratives that present doubles can feature a *Doppelgänger*, as discusses above, who appears from nowhere and troubles the protagonist, but they can also be produced by a *split*, which occurs when a character is physically divided into two or more parts. We find a couple of examples of *split* in Italian literature. In Italo Calvino's *Il visconte dimezzato* (1952), the protagonist is sundered into two physically identical halves by a cannonball. As a result, one half (Buono) remains entirely good and the other (Gramo) entirely evil. The two characters are unaware of each other's existence and share nothing apart from their love for the same girl, Pamela. In Calvino's novel, we are in the presence of a supernatural *split*. Supernatural because such an event would be impossible in nature; hence, there must be a supernatural reason responsible for the main character's survival after he has been sundered in two, with each of the resultant characters representing one side of the human good-and-evil dichotomy. *Il visconte dimezzato* aims at extremising the fracture between two parts of the same character and the incompleteness of the protagonist once the duality of his nature ceases to co-exist within one individual. Since the protagonist is sundered into two parts of itself, this cannot be considered a metamorphosis because the initial unity of the character is lost.

The other case from Italian literature can be observed in Carlo Collodi's *Le avventure di Pinocchio. Storia di un burattino* ("The Adventures of Pinocchio," 1881-1883). This children's novel contains two metamorphoses, but the last transformation when the protagonist changes from a marionette to become a real boy is not a metamorphosis, but a *split*. Published a couple of decades after the unification of Italy, Collodi's serialised novel displays a clear political and pedagogical conscience. De facto, the tale was an allegory of modern Italian society, meant to mould the ideal Italian citizen from a young age through the use of Tuscan Italian (the new national language of the Republic) and the teaching of virtuous behaviours to foster social and familial harmony.[42] The story revolves around the misadventures of a living marionette, Pinocchio, who wishes to become a real boy. In order to do so, however, he must prove he possesses the right qualities for entering society as a human child. Unlike the book's adaptation by Walt Disney (*Pinocchio*, 1940), in the original

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[42] Apostolidès, Jean-Marie. *"Pinocchio", Or a Masculine Upbringing* (Merveilles & Contes, Vol. 2(2), Dec. 1988), pp. 77-78.

version, the wood from which Pinocchio is carved is already sentient, thus requiring no metamorphosis to transfer from lifeless, organic matter into a living piece of wood. At the end of the tale, Pinocchio becomes a real boy, shedding his wooden body.

> You can easily imagine how astonished he was when he saw that he was no longer a marionette, but a real boy like other boys… then he went to look in the mirror but he did not recognise himself. He no longer saw the usual image of a wooden marionette, but the expressive, intelligent features of a fine boy, with brown hair and blue eyes, who looked as happy and joyful as an Easter Sunday.[43]

When Pinocchio has fulfilled his formative journey, he can transform from a marionette into a human being and enjoy the advantages of his new condition. In Pinocchio's case, there is a scission, a split, between his former wooden body and his new body.

> "And the old wooden Pinocchio, where is he?" "There he is," replied Geppetto, pointing to a large marionette that was leaning against a chair with his head on one side, his arms dangling, and his legs doubled up and crossed, so that it was a miracle that he stood there at all. Pinocchio turned and looked at him for a little while, and then he said to himself contentedly: "How ridiculous I was when I was a marionette! And how glad I am that I have become a real boy!"[44]

The new body, the body of a child, epitomises a rebirth and implies an incarnation, not unlike the one undergone by the embodiment of God into human form through the body of Jesus Christ.[45] In this sense, the continuation between Pinocchio the marionette and Pinocchio the real boy is intrinsic in the movement of the character's substance from one physical expression to another. We may call this a split with a subsequent incarnation or, even, a metempsychosis. However we decide to call it, this is not a case of metamorphosis as upon becoming a boy, a physical separation occurs in the character and the initial unity of the entity's three dimensions is lost. Pinocchio's former body is left behind, resting, lifeless, on a nearby chair. The *in-situ* principle is not respected, thus signalling that this cannot be regarded as a metamorphosis. Walt Disney's adaptation, on the contrary, features

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[43] Collodi, Carlo. *The Adventures of Pinocchio* (London: Armada, 1985), p. 155.
[44] Ibid. note 40 (Collodi), p. 156.
[45] Stone, Jennifer. *Pinocchio and Pinocchiology* (American Imago, vol. 51(3), 1999), p. 329.

a 'proper' metamorphosis because Pinocchio's body is entirely changed into a child's body without involving a split.

In conclusion, to be considered 'proper,' a metamorphosis must present a set of basic, pre-established characteristics (principles) that are the same for every metamorphosis. First, a 'proper' metamorphosis must entail a *significant* transformation, as stipulated by Coelsch-Foisner. Second, a metamorphosis must necessarily feature the supernatural element, either in the form of an agent, cause, or force, or by presenting an apparent supernatural outcome. Researchers generally agree that the presence of a supernatural element is common to every literary metamorphosis, and it is one of the fundamental tenets necessary for recognising metamorphoses in literature and differentiating them from other types of transformations.[46] Thirdly, the *in-situ* principle must always be respected, meaning that the transformation requires a direct mutation in the entity affected, without compromising the unity of the entity, which is given by the unity of its three dimensions. If the unity is lost, if the character is split into parts of itself or one dimension separates from the others (such as in the case of metempsychosis), we are not witnessing a metamorphosis but something else. The *in-situ* principle is my first contribution to the study of the phenomenon of metamorphosis. By comparing feature-by-feature over two hundred metamorphosis case studies, which have been analysed in other academic works on the subject (many of which also appear in the present dissertation), I have been able to isolate all three principles, including the *in-situ* principle, as they are the predominant and manifest characteristics that can be observed in all cases of metamorphosis.

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[46] Krasniewicz, Louise. *Magical Transformations: Morphing and Metamorphosis in Two Cultures*; in Sobchack, Vivian Carol. *Meta Morphing: Visual Transformation and the Culture of Quick-Change* (London: University of Minneapolis, 2000), p. 43; ibid. note 15 (Walde).

1.2.3. The Forms of Metamorphosis

Now that the basic aspects for the recognition of a 'proper' metamorphosis have been established, we can delve into some of the forms of metamorphosis one can observe in fiction. Typically, scholars in the field do not spend much time describing the various possible forms of metamorphosis that may be observed in literature. They prefer to concentrate on simplified overviews to provide a general idea of the subject matter before moving onto analysing specific texts or episodes. There are exceptions, of course. For instance, Massey does supply a longer-than-average description of the forms of metamorphosis he has surveyed for his work on the phenomenon:

> The forms of metamorphosis… The commonest are of course changes from man to animal, plant, insect, or mineral; partial changes or amalgamations of form (centaurs, harpies, sphinxes, mermaids) are also frequent. Then, people can turn into other people, into antitheses of themselves, into doubles of themselves, or even… into parts of themselves. A human being might be invaded or overwhelmed by objects… turned wholly into an object… or half-petrified. Then again, a man may become, or be embodied in, a picture or artefact; sometimes… he may actually be transformed into a man-made device or machine. An intermediate form is the puppet […] This survey of the superficial forms of metamorphosis cannot achieve a great deal. All it says is that in literature anything can turn into anything else.[47]

Although Massey's account might appear narrow and limited (and, indeed, it is), it is one of the most articulated descriptions I found while preparing this study's literature review. The main point of his survey is not to formulate a comprehensive summary of all forms of metamorphosis, an impractical task given that the literature containing the phenomenon is so wide-ranging and assorted (culturally and historically) that it is virtually impossible to survey every single instance of metamorphosis in fiction. Instead, Massey aims at highlighting how, in literature, anything can turn into anything else, maintaining that superficial generalisations, like the ones he proposes, do not simplify the issue of the phenomenon's nature and forms. On the contrary, "the more one works on the individual books in which metamorphoses occur, the more one finds that it is specific and peculiar to each case, and the less useful the generalisations appear."[48] The impossibility of formulating generalisations to encompass the phenomenon tends to generate the morbid desire to become

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[47] Ibid. note 1 (Massey), pp. 15-17.
[48] Ibid., p. 3.

invested in the lawmaker's role, capable of deciphering and solving the enigma of metamorphosis once and for all.

Part of this enigma, however, has already been resolved several decades ago. The best and most complete overview that encapsulates a considerable number and variety of the forms and modalities of supernatural transformations may be found in Stith Thompson's *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances Exempla, Fabliaux, Jest-Books and Local Legends*, first published in the 1930s and later revised and expanded between 1955 and 1958. In this gigantic index, which runs over two thousand pages long, the author assigns numerous sections to transformations connected to magic and the supernatural sphere. He does not openly label them *metamorphoses*, yet many of these transformations present the basic characteristics that a 'proper' metamorphosis must feature.

In hundreds of pages and entries – divided and sub-divided in clusters, categories, and sub-categories – Thompson has successfully compiled and classified most forms of metamorphosis present in fiction. I encourage anyone who wishes to explore all these forms to read the index's section dealing explicitly with magic transformations (*Section D0-D699*). Unfortunately, Thompson and his excellent compilatory work rarely appear to have been regarded as relevant reference points in academic studies on metamorphosis. In the works I have examined for the literature review, Thompson's classification briefly appears in an endnote in Carroll's study[49] and Max Whitaker's *Is Jesus Athene or Odysseus?: Investigating the Unrecognisability and Metamorphosis of Jesus in his Post-Resurrection Appearances* (2019).[50] Perhaps, this lack of attention towards Thompson is because he never uses the word *metamorphosis* explicitly, privileging terms such as transformation, change/changing, 'produced by magic,' become/becoming, and enchantment (he asserts that "no real difference seems to exist between transformation and enchantment"[51] and between re-transformation and disenchantment – he uses the two words as synonyms).

[49] Ibid. note 3 (Carroll), p. 258.

[50] Whitaker, Max. *Is Jesus Athene or Odysseus?: Investigating the Unrecognisability and Metamorphosis of Jesus in his Post-Resurrection Appearances* (Tübingen, Germany: Mohr Siebeck, 2019), p. 40-41.

[51] Thompson, Stith. *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances Exempla, Fabliaux, Jest-Books and Local Legends, Vol. Two.* Revised and Enlarged (Bloomington, Indiana: Indiana University Press, 1955-1958), p. 503.

Another reason for the omission of Thompson in critical studies may be imputable to a general tendency to obsess over Greco-Roman myths and Ovid's epic poem to extrapolate information about the nature of the phenomenon, rather than sourcing information from other, more reliable and up-to-date sources. Some scholars have already acknowledged this fallacy, such as Walter Burkert, who has condemned academic studies that believe metamorphosis to be a brainchild of ancient Greece and Greco-Roman mythology and literature. The phenomenon is way more archaic than that and frequently emerged in pre-Greek cultures and literatures, often unfairly dismissed in favour of an "image of pure, self-contained Hellenism which makes its miraculous appearance with Homer."[52] A few Ovidian scholars have contested the over-preoccupation with Greco-Roman mythology to explain a phenomenon that originated long before those cultures developed and that can be observed in fictional works that came long after them, up to the contemporary era. They have also challenged the tendency to abuse Ovid's poem, the *Metamorphōseōn librī*, to determine the nature and characteristics of literary metamorphoses.[53] Feldherr has penned a stern and blunt

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[52] Burkert, Walter. *The Orientalizing Revolution. Near Eastern Influence on Greek culture in the Early Archaic Age.* (Cambridge, Massachusetts: Harvard University Press, 1992), pp. 1-8.
Karen Sonik has lamented the absence of appropriate studies involving ancient near-East literatures in the discourse on metamorphosis, a problem which she has attempted to rectify in a 2012 paper on metamorphoses in Mesopotamian written sources. [Sonik, Karen. *Breaching the Boundaries of Being: Metamorphoses in the Mesopotamian Literary Texts.* (Journal of the American Oriental Society, Vol. 132(3), July-Sept. 2012), pp. 385-393] In support of her statement, Sonik quotes the specialist in Sumerian mythology Samuel Noah Kramer who has indicated "the first known example of the metamorphosis of a god" is found in the Sumerian myth of *Enlil and Ninlil* (ca. mid to late 3rd century AD). [Kramer, Samuel Noah. *Sumerian Mythology: A Study of Spiritual and Literary Achievement in the Third Millennium B.C.* (Philadelphia: University of Pennsylvania Press, 1972), p. 43]. Asker is another scholar who has decisively refuted the origins of metamorphosis as Greek, stating that "metamorphosis… has been with us since the beginning and shows little inclination to desert us." However, he does not specify what he means by 'beginning.' [Ibid. note 22 (Asker), p. 6]
Cultural anthropologists, such as Massimo Centini, Louise Krasniewicz, Viveiros de Castro, and Dušan Borić, have established that the concept of metamorphosis was already vigorously present in human culture at least from the Upper Palaeolithic and throughout the Neolithic. [viz. Centini, Massimo. *La metamorfosi. Tra fiaba, natura e mito* (Milano: Xenia, 2008), p. 20; Krasniewicz, Louise. *Magical Transformations: Morphing and Metamorphosis in Two Cultures*; in Sobchack, Vivian Carol. *Meta Morphing: Visual Transformation and the Culture of Quick-Change* (London: University of Minneapolis, 2000), p. 43; Viveiros de Castro, Eduardo. *Cosmological Deixis and Amerindian Perspectivism.* (The Journal of the Royal Anthropological Institute, Vol. 4(3), 1998), pp. 470-471; Borić, Dušan. *Body Metamorphosis and Animality: Volatile Bodies and Boulder Artworks from Lepenski Vir* (Cambridge Archaeological Journal, Vol. 15(1), 2005) pp. 35-69; Borić, Dušan. *Images of Animality: Hybrid Bodies and Mimesis in Early Prehistoric Art*; in *Image and Imagination: A Global Prehistory of Figurative Representation*. (Cambridge: McDonald Institute for Archaeological Research, 2007), p. 92]
[53] The *Metamorphōseōn librī* is considered one of the most reliable collections of Greco-Roman myths after Christianisation obliterated an estimated ninety-nine per cent of Latin literature together with an unknown but sizeable portion of ancient Greek literature [Morford, Mark; Lenardon, Robert J.; Sham, Michael. *Classical Mythology* (Oxford: Oxford University Press, 1999), p. 25] "Most of the literary works of Antiquity are lost," writes Dirk Rohmann. "The ration of extant titles to titles lost but known from secondary sources is less than 10 per cent for both the Greek and the Latin literature. However, we are unaware of much of ancient literature's corpus simply because then-contemporary authors tended not to cite or mention the sources they used." [Rohmann, Dirk. *Christianity, Book-Burning and Censorship in Late Antiquity: Studies in Text Transmission*

statement relative to the work: "The poem offers no clear prescription for understanding the phenomenon of metamorphosis."[54] Indeed, Ovid did collect a large number of myths involving metamorphosis, but under no circumstances did he provide a stable morphology for the description of the phenomenon. Metamorphosis – which, as a term, is found only in the title[55] – is employed as a thematic leitmotif to give purpose and direction to the anthology. However, the poet's non-interventionist attitude signals his disinterest in compiling a theoretical compendium on the subject matter. The absence of prescriptions for the understanding of metamorphosis is not necessarily negative, given that it accounts for the variety of interpretations and wide attention that the subject matter has received in academic studies. Had Ovid provided clear guidelines to comprehend the phenomenon, his work might have appeared more like a treatise on the nature of metamorphosis and less like a poetic composition of qualitative excellence. "Ovid was not a philosopher," writes John Scheid, "and his poem is not a doctrinal presentation."[56] Reflecting on the same issue, Katharina Volk echoes Scheid in affirming that "Ovid is anything but a philosophical poet… irony prevent[s] him from holding a single position for too long – and there is no point in trying to isolate in his work something like a larger message."[57] De facto, the transformations narrated in the poem are frequently at odds with the concept of metamorphosis some modern scholars hold.[58] Ovid is not posing as a philosopher nor, I might add, as a theorist of metamorphoses. The more one examines the multitude of 'anomalies' in the text, the more it becomes clear that he was intrigued by the multi-faceted nature of metamorphosis in all its possible modalities of manifestation and acted unrestrained from the rigid intellectual structures that modern scholars affix to his work. Mikhail Bakhtin has concluded that the epic poem lacks unity and a linear structure, rendering difficult the task of using it to structure a coherent morphology: "Separate instances [of metamorphosis] are superficially vivid but without connection to one another. They are metamorphoses only in the narrower sense of the word, changes that are deployed in a series lacking any internal unity."[59]

(Berlin: De Gruyter, 2016), p. 7-8; cf. Nixey, Catherine. *The Darkening Age: The Christian Destruction of the Classical World*. (London: Pan Macmillan, 2017), p. 166]

[54] Ibid. note 8 (Feldherr), p. 35.

[55] William S. Anderson has compiled a list of all the verbs and expressions used by Ovid to indicate transformative changes, including neologisms invented by the poet himself. Quite remarkably, exception made for the title, *metamorphosis* is not among them. [Anderson, William S. *Multiple Change in the Metamorphoses* (Transactions and Proceedings of the American Philological Association, Vol. 94, 1963), pp. 2-3]

[56] Scheid, John. *Metamorphoses in Greco-Roman Antiquity. Concerning Ovid's "Metamorphoses"* (Collège de France Newsletter, Vol.7, 2015), p. 51.

[57] Volk, Katharina. *Ovid* (Malden, Massachusetts: Wiley-Blackwell, 2010), p. 65.

[58] Ibid. note 32 (Galinsky), p. 10.

[59] Ibid. note 20 (Bakhtin), p. 144; cf. Ibid. note 32 (Solodow), p. 157.

Unlike Ovid, Thompson has offered a comprehensive directory that includes a wide variety of forms of transformation that may fall under the category of literary metamorphoses. Even though, like Ovid, Thompson does not act as a theorist or morphologist for the phenomenon, the inventory can aid our understanding of the forms and modalities in which metamorphosis may manifest itself. There are too many categories and sub-categories registered in the index to be reported in their totality here. Below, however, I have recapped some of the most common forms that Thompson believes may be observed in literature:

Living being becomes god (A104.1.); dead body becomes god (A104.2.); miscellaneous objects become gods (A104.3.); spirits become gods (A104.4.); god as shapeshifter (A120.1.); size-changing god (A120.2.); deity in human form – the human form is assumed in most mythologies (A125); god appears as an object (A139.8.); person returns to original form after having been transformed (C963); person into different sex (D10); god transforms into giant/giantess (D12.1.); person transformation into leper (D27); person into giant (D28); person into person of different race (D30); transformation to likeness or appearance of another person (D40); god in guise of mortal (D42); spirit takes shape of man (D42.2.); mortal to guise of deity (D43); animal transformed to god (D43.1.); mortal in guise of spirit (D44); man to angel (D44.1.); person or god exchange forms (D45); transformation to likeness of monster (D47); dwarf assumes human form (D49.1.); spirit takes any form (D49.1.); fairy transforms into monstrous being (D49.3.); magic change to different appearance (D52); changes in person's health (D53); transformation into sick person (D53.1.); changes in person's size (D55.1.); person transformation into giant (D55.1.2.); transformation adult to child (D55.2.5.); transformation to older person (D56.1.); changes in person's colour – any feature in the body (D57); human being to different human being – miscellaneous (D90); human being to mammal (D100-D149); god to animal or bird or fish (D101); devil or demon to animal (D102), to wild beast (D110); person to werewolf (D113.1.1.); human being into domestic beast (D130) or bird (D150) or fish (D170) or insect (D180) or reptile/miscellaneous animals (D190); human being to mythological creature (D199); human being to vegetable form (D210) or mineral form (D230) or manufactured object (D250) or miscellaneous object (D270); catasterism – transformation into star/constellation (D293); mammal to person (D310-D349); wild beast to person (D310); domestic beast to person (D330); bird to person (D350); fish to human being (D370); insect to person (D380); reptiles/miscellaneous animals to persons (D390); animal to animal (D410); animal to object (D420); supernatural creature to object (D429); object to person (D430); image to person (D435); object to animal (D440); vegetal form to animal (D441); mineral form to animal (D442); manufacture object to animal (D444); image of animal vivified (D445); parts of animal or human body to animal (D447); object to another object (D450); transformation vegetable form to vegetable form (D451); transformation mineral form to mineral form (D452); transformed parts

of person or animal to object (D457); object's material transformed into other material (D470); size of object changed (D480); inedible substance transformed into edible (D476.1.); object becomes liquid (D477); liquid changed to other substance (D478); changes in object's size (480); colour of object changed (D492); person to monster (D494); acquisition of magic strength (D1830); weakness provoked by magic (D1837); acquisition of magic invulnerability (D1840); beautification (D1860); becoming hideous (D1870); rejuvenation (D1880); magic aging (1890); magic immunity (D1924); fecundity magically induced (D1925); appetite diminished/increased (D1927); magic invisibility (D1980); paralysis by magic (D2072.0.2.); magic disappearance (D2095); magic cures disease/physical defects (D2161).[60]

The forms of metamorphosis recorded above are primarily physical (they operate a bodily transformation) and are divisible into two groups. The first group gathers metamorphoses from someone/something into someone/something else. These are what Massey has defined the most common and straightforwardly recognisable forms of metamorphosis. The second group exhibits as its defining nature the fact that the metamorphosis does not entail a complete physical mutation from one ontological class to another, but a partial mutation that affects a physical or physiological attribute, trait, or characteristic in the subject affected through acquisition or loss. In this sense, there is an evident continuum between the original and the post-metamorphosis' form, even though something in the subject has transformed. For instance, if an entity grows or diminishes in size, the rest of the body remains unaltered, undergoing a transformation that merely concerns its original proportions. Likewise, if a character becomes beautiful or hideous, the original physical form is not entirely modified. What changes is the character's looks. If the character becomes invisible, the body persists in the exact same physical form, yet it can no longer be seen. In other cases, as István Czachesz has indicated, a metamorphosis can result in the subject acquiring a "new and unusual feature, rather than undergoing a thorough change."[61]

According to Thompson, a person affected by magic "may… retain his original physical form but may be affected mentally or morally," too.[62] Thus, Thompson openly

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[60] Ibid. note 51 (Thompson), pp. 10-21, 490, 496-848.
[61] Czachesz, Istávan. *Metamorphosis and Mind Cognitive Explorations*; in *Metamorphoses: Resurrection, Body and Transformative Practices in Early Christianity*. Edited by Turid Karlsen Seim and Jorunn Økland (Berlin: Walter de Gruyter, 2009), p. 217.
[62] Ibid. note 51 (Thompson), p. 503.

includes non-physical metamorphoses under the spectrum of magical transformations. As we have already witnessed, metamorphosis scholars have indicated that there may be transformations that affect the subject's substance rather than its body. For instance, Thompson incorporates in the list:

> Acquisition of supernatural wisdom (D1300) and information (D1310), changes in person's disposition/personality (D1350); acquisition (D1720) and loss (D1740) of magic powers; power of prophecy as a gift (D1812.1.); power of prophecy lost (D1812.6.); magic knowledge of strange tongues (D1815); acquisition of magic sight and hearing (D1820); acquisition of spiritual immortality (D1850); magic longevity (D1857); love induced by magic (D1900); hate induced by magic (D1931); magic sleep and death-like sleep induced by magic (D1960); magic forgetfulness (D2000); magic dumbness (D2021); illusions and visions created by magic (D2031); magic insanity (D2065); madness from demonic possession (D2065.1.).[63]

These transformations are as significant as those pertaining to one's physical form; the difference is that they mutate the subject's *forma mentis* and psycho-emotional sphere rather than the body.

To the transformations reported above, I think it is reasonable to attach the category 'resuscitation' (sections E0-E199 in the index).[64] Resuscitation and resurrection belong to the phenomenon of supernatural/fantastic transformations because they contain both the supernatural element (as a supernatural agent triggers it, force, or factor, either manifest or occult, but always beyond the laws of nature) and their transformative modality is always significant (the mutation is radical and manifest). They turn into 'proper' metamorphoses when the *in-situ* element is also present. There are two types of resuscitation recorded by Thompson. One simply entails the restitution of life after the subject has died. Once the subject comes back to life, they re-acquire their original substance so that there is no metamorphosis in the character apart from regaining the condition of being alive. This is not to be confused with objects and artefacts coming to life (Thompson: D435.1.1., D435.2.1.[65]), in which case the metamorphosis does not bring the entity back from the dead, but generates life in something that is naturally devoid of life. Therefore, for example, the resurrection of

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[63] Ibid., pp. 500-823.
[64] Ibid., pp. 859-875.
[65] Ibid. note 51 (Thompson), p. 536.

Lazarus performed by Jesus in the *Gospel of John* belongs to resurrection by restoring the subject's life.[66] Lazarus comes back to life with no evident changes between his original and post-resurrection substance: he returns to be whom he was before dying. Conversely, in Ovid's tale of Pygmalion and Galatea, a sculptor (Pygmalion) falls in love with his creation (a statue, Galatea) and, through the goddess Venus' intervention, the statue comes to life to become Pygmalion's wife.[67] Because the statue is an object, coming to life does not involve a resuscitation/resurrection because the object did not formerly possess life. An intermediate form is Frankenstein's monster, created by sewing together parts from deceased people's bodies to give a human form to the creature. Obviously, the creature is not an object, but neither someone who previously had a life since he has been created from an assortment of cadavers' body parts. When the creature is brought to life, nothing is resumed from before, like in the case of Lazarus, who goes back to being who he was before; the creature gains an entirely new substance and wakes up with the cognitive-behavioural abilities and empirical knowledge of a new-born.[68]

While I was in the process of researching morphological material for this study, Thompson's index has proven to be invaluable as a source of information to support specific aspects of my theory. A significant amount of the index's entries, particularly from *Section D0-D699*, will be returned to in *Chapter Three* when addressing the main typologies of metamorphoses in literature and their variables.

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[66] *John 11:38-44.*

[67] Ibid. note 28 (Ovid), 10.243-297.

[68] In section E, Thompson also describes a series of supernatural beings who are the product of a combination between resurrection and metamorphosis from one ontological being to another, such as malevolent and non-malevolent revenants, and vampires. These creatures must necessarily die first before rising from the dead, yet they may also undergo other transformations to fully turn from human being to supernatural being. Their substance and physical form may mutate so that they may acquire behaviours and physical features stereotypically associated to the new ontological class. Thompson does not mention zombies, which are, in some respect, a sub-class of revenants. Warner, who has studied zombification through metamorphosis, has explained that a zombie is "a living body without a soul… The concept of the zombie runs the timeline on mind-body, life-death separation backwards and postulates a living thing evacuated of soul… a husk inhabited by a non-being that mimics being automatically but with eerie emptiness." Hence, while revenants and vampires may undergo both behavioural and physical transformations (no longer human beings but something else who behave and appear differently from before) at the time of resuscitation zombies do not actually regain life, but merely the appearance of it, which expresses itself through self-movement. [Ibid. note 24 (Warner), p. 122]

1.2.4. Modes of Impermanence: Some Modalities of Metamorphosis

In his *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances Exempla, Fabliaux, Jest-Books and Local Legends*, discussed above, Thompson has also classified several modalities in which magic transformations may occur:

> Repeated transformation (D610); illusory transformation, such as hallucinations (D612.1.); periodic transformations (D620, D621, D622, D624); one shape by day and another shape by night (D621.0.1.); voluntary self-transformation (D630); the faculty of transforming others (D660); partial transformations (D682); re-transformation (or disenchantment) to original form, substance, appearance (D700-D799).[69]

These modalities are helpful for our understanding of the phenomenon of metamorphosis. Having established through Massey and Thompson that generalisations on who/what can transform into who/what are redundant, a viable course of action to construct a morphology is to examine and order into structures the modalities in which metamorphosis may express itself. Some of these modalities have been already assessed and debated by some scholars, finding consensus. For example, the notions of voluntary versus involuntary, temporary versus permanent, and reversible versus irreversible metamorphoses have been duly researched, pondered, and approved in fictional literature. A consensus has been reached because, instead of supporting one modality over the other, all these modalities have been considered feasible modalities of metamorphosis.

Involuntary and permanent metamorphoses are generally undergone by those who are *subjected* to metamorphosis but have no direct involvement or power over it.[70] An involuntary metamorphosis requires the presence of an external, supernatural agent, force, or factor (whether manifest or occult) to perform the transformation since it is not the entity affected that possesses the faculty of transforming itself. In myths, involuntary

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[69] Ibid. note 51 (Thompson), pp. 498-585.
[70] Sonik, Karen. *Breaching the Boundaries of Being: Metamorphoses in the Mesopotamian Literary Texts* (Journal of the American Oriental Society, Vol. 132(3), July-Sept. 2012), p. 386.

metamorphoses are almost always permanent. In Ovid, however, we can observe some 'pseudo-exceptions,' such as in the tales of Callisto (first transformed into a bear and later into a constellation)[71] and Io (first metamorphosed into a heifer and afterwards elevated to a deity of the Egyptian pantheon).[72] However, these incidents are not as popular as the involuntary metamorphoses that remain permanent. I have called these 'pseudo-exceptions' because, in truth, they involve a double metamorphosis, not a re-transformation of the subject who resumes their original form. The subject is initially transformed into something (a bear or heifer, in the cases mentioned); afterwards, the subject is transformed into a second form (a constellation or Egyptian deity), which is different from both the subject's original form and the form assumed during the first metamorphosis. A different scenario is observable in some folktales or fairy tales, where involuntary metamorphoses are, at times, entirely (or partially) reversible. The subject is metamorphosed into something else and later granted the opportunity of resuming its original form, although not before many sufferings and trials. The successful (and last-minute) accomplishment of a difficult or seemingly impossible task often allows the protagonist to restore their original form or help someone else (typically a family member) regain theirs.[73] However, one must remember that these tales still revolve around the fear of the metamorphosis' permanence to generate preoccupation and anxiety in the reader till the very end.

Voluntary and temporary metamorphoses are commonly associated with mythological and fictional characters who possess the faculty to transform and retransform themselves into something or someone different.[74] Typically, these characters belong to the divine or supernatural sphere, including gods, deities, and other divine beings,[75] shapeshifters, tricksters, magicians, or human beings who use witchcraft, magical object, or pseudo-science to perform the transformation.[76] An exception is made for werewolves who, at times, have no control over their transformation. In cases of werewolfism in which the change of shape

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[71] Ibid. note 28 (Ovid), 2.496-507.

[72] Ibid. note 28 (Ovid), 1.601-621, 722-747.

[73] Heselhaus, Clemens. *Metamorphose-Dichtungen und Metamorphose-Anschauungen* (Euphorion, Vol. 47, 1953), pp. 121-146.

[74] Zgoll, Christian. *Phänomenologie der Metamorphose: Verwandlungen und Verwandtes in der Augusteischen Dichtung. Classica Monacensia, Bd. 28* (Tübingen, Germany: Gunter Narr Verlag, 2004), pp. 133-141, 175-179, 217-233.

[75] Buxton, Richard. *Metamorphosis of Gods into Animals and Humans*; in *Gods of Ancient Greece: Identities and Transformations*. Edited by Jan Bremmer and Andrew Erskine (Edinburgh: Edinburgh University Press, 2010), p. 84; Ibid. note 70 (Sonik), pp. 385-386.

[76] Ibid. note 15 (Walde), p. 783.

is triggered directly by the person who becomes a werewolf, the person has chosen to be and possesses the ability to become a werewolf and performs the transformation usually through the use of magic or magical objects. Here, the metamorphosis is voluntary. Conversely, if the metamorphosis is dependent on external factors, such as the lunar cycle or an imposed curse, the transformation is involuntary, albeit temporary (cyclical).[77]

Voluntary and temporary (or reversible) metamorphoses have been described under two appellatives: shapeshifting and polymorphism. Whitaker has devoted a few passages of his study on metamorphosis to these concepts. Shapeshifting is an umbrella term that denotes the ability to mutate one's form into another form voluntarily.[78] Polymorphism, instead, is more specific and indicates someone's faculty to turn into a multitude of different forms. Polymorphism has been further sub-divided into serial-polymorphisms and parallel-polymorphism by Pieter J. Lalleman.[79] Serial-polymorphism is the ability to mutate into many shapes consecutively, one after the other. Whitaker regards shapeshifting – especially in Greco-Roman literature, where the gods can assume a wide range of different shapes – as a form of serial-polymorphism, yet insists that serial-polymorphism should not be confused with the type of shapeshifting in which the person turns into *one*, secondary form that remains constant and persists over time. In parallel-polymorphism, "the person or deity can be seen differently by different people *at the same time*."[80] Parallel-polymorphism occurs simultaneously, not sequentially: the character appears in a multitude of forms at the same time.

Pamela E. Kinlaw has also investigated the notion of polymorphism. On the phenomenon of metamorphosis, she provides a succinct, generalised account of what it entails: "If we define metamorphosis broadly… Humans may be transformed into inanimate objects or animals, and gods can change their appearance not only to that of a human but also to that of other gods or animals. The transformation of humans… is most often a

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[77] Sconduto, Leslie A. *Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance* (London: McFarland & Company, 2008), p. 13; cf. Smith, Kirby Flower. *An Historical Study of the Werewolf in Literature* (PMLA, Vol. 9(1), 1894), p. 5.

[78] Cf. Forbes Irving, P.M.C. *Metamorphosis in Greek Myths* (Oxford: Oxford University Press, 1990), p. 171.

[79] Lalleman, Pieter J. *Polymorphism of Christ*; in *The Apocryphal Acts of John*. Edited by Jan N. Bremmer (Kampen, The Netherlands: Kok Pharos, 1995), pp. 97-118; cf. Lee, Simon S. *The Transfiguration Remembered, Reinterpreted, and Re-enacted in Acts of Peter 20-21*; in *Jewish and Christian Scriptures: The Function of 'Canonical' and 'Non-Canonical' Religious Texts*. Edited by James H. Charlesworth and Lee Martin McDonald (New York: T&T Clark, 2010), pp. 176-177.

[80] Ibid., p. 99.

permanent change…, while that of gods is temporary, for the purpose of aid or deception."[81] She has accentuated the fact that metamorphosis "can be subsumed under two general patterns: (1) metamorphosis, which involves a change of form, and (2) possession, which involve a change of substance."[82] In general, metamorphosis can involve a continuation of the subject's mind and identity but a disruption of the original physical form (physical metamorphosis) *or* permanence of the subject's physical form accompanied by discontinuation, or displacement, of the mind (substantial metamorphosis). Nothing new so far. To these patterns, Kinlaw adds a third possibility: metamorphosis that operates a transformation in the non-physical spectrum of one's appearance, which she has defined as an act of polymorphism. Her understanding of polymorphism is nonmaterial. In order to understand and explain the god's ability to feign a different appearance without undergoing physical mutations, Kinlaw has sought an alternative explanation, positing that shapeshifting and polymorphism belong to two distinct modalities of metamorphosis: one (shapeshifting) modifies the physical sphere of the subject, the other (polymorphism) creates an illusory appearance and/or manipulates how the subject is perceived. For Kinlaw, gods are polymorphs, not shapeshifters. She supports her opinion by clarifying that resembling someone or something is privileged to assuming an entirely new form since the latter would diminish the god to a lower state of existence (human, animal, vegetal, or mineral).

While Lalleman and Whitaker uphold the idea that polymorphism is always physical, Kinlaw has stipulated that it is nonmaterial (hence, it does not affect the body but the sensorial dimension of an entity). In this study, I agree with Kinlaw's position and maintain that shapeshifting is physical while polymorphism involves a transformation in an entity's sensorial dimension. This is due to the fact that shapeshifting, as the term suggests, represents the faculty to change one's physical form, to shift from one form to another. Shapeshifting can be performed at will by characters who are, by nature, shapeshifters, or it may involve the repeated (or cyclical) transformation of a subject into something else when the transformation is not intentional. Shapeshifting can involve transforming from one form to a second form – like in the case of werewolves who also transform from human to werewolf – or it can occur serially when the entity assumes various other forms sequentially. I do not support the view that shapeshifting can occur parallelly: to me, it is inconceivable that an entity can host two different physical forms at the same time, as Lalleman and

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[81] Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* (Atlanta: Society of Biblical Literature, 2005), p. 18.
[82] Ibid., p. 12.

Whitaker have established. Conversely, polymorphism indicates the ability to mutate into a wide range of forms. However, the term does not manifestly suggest whether this transformation is physical or sensorial (bear in mind that *morphḗ* is not a reliable, descriptive word in the context of metamorphoses). In the present study, polymorphism will always be intrinsically nonmaterial and associated with sensorial metamorphoses. Polymorphs are entities that possess the faculty to change their sensorial expression to appear something other than their original self. Polymorphism can be executed either from one sensorial expression to another, or sequentially (serial-polymorphism), or simultaneously (parallel-polymorphism), provided that the entity is not transformed on a physical level. I will return to the concept of polymorphism and polymorphs in the section dedicated to sensorial metamorphoses in *Chapter Three*.

Another significant aspect highlighted by Thompson is the presence of partial metamorphoses. He provides a few examples of partial transformations:

> Person with animal head (D682.1.), person with animal hair (D682.2.), animal with human mind (D682.3.), animals in human form retain animal food and habits (D682.3.1.), animal with human eyes (D682.3.2.).[83]

Thompson regards partial transformations as instances of physical hybridity between two ontological beings *or* the acquisition of a new *forma mentis* (animal acquires human mind) *or* the permanence of certain habits and behaviours after the subjected has been metamorphosed. On the topic of hybridity, Dana Oswald has clarified that hybridity denotes a "visible multiplicity, where something has the parts of more than one creature… The metamorphic monster is always in some way hybrid… The monstrous form is always implicated in bodies which can or which have taken on monstrous attributes of excess, lack, or hybridity."[84] Oswald asserts that metamorphosis and hybridity are not independent of one another. However, they neither perfectly coincide. In her opinion, metamorphosis entails a complete replacement, a substitution of someone/something with someone/something else, while hybridity mutates only a portion of the transformed subject's body. In a sense, her

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[83] Ibid. note 51 (Thomson), p. 572.
[84] Oswald, Dana. *Monsters, Gender and Sexuality in Medieval English Literature* (Woodbridge, Suffolk: D.S. Brewer, 2010), p. 24.

distinction is based upon how much the transformation mutates the subject. Thomson appears to agree with this position when he writes of human beings exhibiting animals' body parts.

According to many scholars in the field, as we will see, literary metamorphoses that affect living beings are almost always partial. However, not all partial metamorphoses result in the formation of a hybrid creature, at least in the sense proposed by Oswald. Hybridity is regarded as a form of metamorphosis taking place when two beings belonging to different ontological classes merge one with the other and produce a synthesis: humans can merge with animals and objects, and vice versa or they can merge sexually, becoming hermaphrodites.[85] In each case, the transformation generates a hybrid creature whose hybridity is manifest. Hybridity can involve two entities merging physically *or* substantially, or, in some cases, both physically *and* substantially. Modern scholarship acknowledges hybridity as a form of metamorphosis, yet it postulates that the partiality exclusively involves the physical sphere. If, instead, one considers the entirety of the being metamorphosed, partiality is almost always present given that body and mind might not transform concurrently. As Richard Buxton has put it: "Fundamental to most tales of metamorphosis are two antitheses: that between continuity and change, and that between body and mind/spirit/soul. These antitheses are, of course, fraught with complexity, which metamorphosis tales delight in exploring."[86]

Metamorphosis studies frequently engage with the differentiation between what transforms and what persists into the new form through the lens of the antithesis 'continuity versus discontinuity.' In physical metamorphoses, what mutates is the subject's body while the mind/soul typically remains unaltered. Conversely, the body may persist in its original form while the mind undergoes a transformation. Here, mind and body are understood as two separate components, which may mutate independently one from the other. In Tymieniecka's words:

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[85] Ibid. note 61 (Czachesz), p. 217.
[86] Ibid. note 75 (Buxton), p. 9.

> From its mythological past to the most recent present, metamorphosis has meant a change in the state of a being. This change occurs in a mysterious passage and marks a moment of continuity and discontinuity. Discontinuity consists in the breaking of a hitherto enduring form and the substituting for it of another form. Continuity means the partial persistence of the discarded initial "identity" in such a way that that identity is maintained.[87]

While Tymieniecka speaks of metamorphosis as physical discontinuity, contrasted with identity's continuity, the opposite may also be observed in literature. Gildenhard and Zissos write: "Ovidian metamorphosis, and metamorphosis more generally, frequently implies or even foregrounds an element of continuity between pre- and post-transformation."[88] They do not specify what element(s) may mutate or persist in the newly acquired form because their conceptualisation of metamorphosis is extended to substances and non-physical expression, too. Bynum holds a similar position in *Metamorphosis and Identity* (2005), affirming that "throughout the change of man to wolf, woman to tree, youth to nightingale, something perdures, carried by the changing shape that never completely loses physical or behavioral traces of what it was."[89] She continues asserting that there seem to be traces of the previous physical form, appearance, or substance carried over into the new form in every instance of metamorphosis, even though they may be minimal.

Overall, scholars who have investigated metamorphosis in literary fiction tend to agree that metamorphosis develops along a continuity versus discontinuity axiom, thus entailing a partial transformation (something changes while something else remains in its original form) rather than involving the totality of an entity. In order to elucidate the reason why this dichotomy is crucial to the phenomenon, Carroll has explained that the opposition between transformation and permanence exercises both fascination and anxiety upon the reader.

> A human being can… experience metamorphosis only by not being completely transformed. Turn a man into an ass or a prince into a frog and your lesson will be lost unless you leave him a human mind in an animal shape. Otherwise he won't know that he has been transformed… It follows that every human transformation, if perceived by the metamorph, must be incomplete.[90]

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[87] Tymieniecka, Anna-Teresa. *Metamorphosis: Creative Imagination in Fine Arts Between Life-Projects and Human Aesthetic Aspirations* (Dordrecht, Netherlands: Springer Science+Business Media, 2004), p. xi.
[88] Ibid. note 16 (Gildenhard and Zissos), p. 14.
[89] Bynum, Caroline Walker. *Metamorphosis and Identity* (New York: Zone Books, 2005), p. 32; cf. Griffin, Miranda. *Transforming Tales: Rewriting Metamorphosis in Medieval French Literature* (Oxford: Oxford University Press, 2015), p. 16.
[90] Ibid. note 3 (Carroll), p. 5.

Since metamorphosis is often anthropocentric, meaning that it is preoccupied with positioning human beings at the centre of the transformation, the idea of a human mind cast and entrapped into a lower state of existence is troubling to many. The deceptions carried out by the gods, who hide behind false appearances, generate paranoia of being constantly observed and judged by superior beings who, possessing the faculty of polymorphing themselves and metamorphosing others, can condemn and castigate humans through degradation. However, as Carroll emphasises, the metamorphosis must be incomplete to allow the subject to perceive what has happened to them and suffer the transformation's consequences, particularly when the metamorphosis has a punitive or didactic purpose. Maintaining a fraction of the original subject also functions as a reminder of what the subject was before the transformation and that part of the subject's humanity has been suppressed and/or lost forever.

If it is true that literary metamorphoses play around a continuity-discontinuity axiom, then metamorphosis should always entail a partial transformation since the entity is only partially affected. This position has been contested by Karen Sonik, who has claimed that speaking of continuity-discontinuity may be correct for Greco-Roman myths. However, in Mesopotamian tales and legends, metamorphosis mutates the entirety of the being, leaving nothing of the original in the new form.

> The boundaries between different classes of being in the literary accounts of Mesopotamia, if less easily transgressed than in the mythology of Greece and of Rome, are not, then, utterly immutable… This suggests that a permanent change in form, the shifting from one class or category of being to another – as from human to animal or plant or inanimate object – and the transgressing of the very firm borders delimiting each of these, is to be understood as the complete effacement of what had previously existed, so that nothing of the original remains in the new form. This is a striking divergence from those transformations so familiar from Classical antiquity, in which something of the original, whether of the form, the behavior, or even the whole of the mind transported traumatically into a new and alien body, endures.[91]

We have already encountered a similar statement delivered by Coelsch-Foisner, who has maintained that metamorphosis can be total *or* partial, even though her account is not backed by actual evidence, as in the case of Sonik's study. Thomson also implicitly concurs with this stance. He assigns only one section to partial transformations and does not deliberate any further on the distinction between total and partial metamorphoses. Therefore,

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[91] Ibid. note 70 (Sonik), pp. 391-392.

depending on the individual instance in which the metamorphosis occurs, some case studies confirm the presence of both total and partial metamorphoses in literature. Partial metamorphoses are perhaps the most popular types of metamorphoses since modern episodes of literary metamorphosis are often constructed upon the Greco-Roman conceptualisation of the phenomenon; however, this line of reasoning is not sufficient to exclude total metamorphoses from the discourse.

1.2.5. Morbidity Renewed: Proposal for a New Morphology of Metamorphosis

From what it has been surveyed so far, the modalities of metamorphosis are typically grounded on antitheses: mind versus body, physical versus non-physical, continuity versus discontinuity, voluntary versus involuntary, imposed metamorphosis versus wilful shapeshifting or polymorphism (both physical and apparent), permanent versus temporary, reversible versus irreversible, partial versus total. These are all modalities of metamorphosis upon which morphologies may be potentially erected to understand and organise the phenomenon. However, most of these have already been investigated in other works on the subject (even though they have not led to the construction of consistent or comprehensive morphologies).

A key aspect of the phenomenon that has still not reached a consensus concerns what exactly can mutate in an entity during a process of metamorphosis. Some of the scholars mentioned above (Czachesz, Griffin, Lalleman, Massey, Tymieniecka, Walde, Whitaker, and Zgoll) still consider metamorphosis a process of transformation that exclusively affects an entity's physical body. The body undergoes a mutation, but the intrinsic nature remains unaltered and persists intact into the new bodily form. Conversely, other scholars (Asker, Buxton, Bynum, Carroll, Gallagher, Gildenhard, González, Kinlaw, Warner, Zissos, and, to some extent, implicitly, Thompson) refute to restrict metamorphosis solely to the physical sphere, approaching the phenomenon in a way perfectly abridged by Cat Yampell: "Metamorphosis means a changing of shape or substance. The most common

metamorphoses are physical… however, any physical, mental or emotional transformation can be included."[92] A third option has been added to the physical and psycho-emotional dimensions: metamorphoses that transform an entity's sensorial expression or create illusions and hallucinations, which make reality appear distorted or transformed. Kinlaw is the principal supporter we have encountered at this stage of the third type of metamorphosis. However, she is not the only specialist in the field to have observed the presence of sensorial and illusory transformations in literature, as we will see later on.

Since scholars have been able to agree on some modalities of metamorphosis but are divided when it comes to establishing what exactly may/can mutate in/within an entity, I propose to formulate a morphology focusing precisely on this issue. My morphological study has three main goals. The first is to prove that there are indeed three main types of metamorphoses, each connected to one of the three dimensions comprised in an entity. These three dimensions have been labelled substance, physical form, and the sensorial dimension in this study. I will expound on this choice of terminology in the next chapter since these expressions have been selected after having verified their usage in other scholars' studies. The existence of three dimensions opens the prospect of articulating the phenomenon of metamorphosis into three main domains, rather than being restricted uniquely to transformations in physical form. The second goal of this morphology is to evidence the existence of simple and complex metamorphoses. Metamorphoses in which only one of the three dimensions is affected are deemed simple metamorphoses. On the contrary, complex metamorphoses occur when more than one dimension transforms (or is transformed) at the same time. The three dimensions, in fact, are always present in an entity subjected to metamorphosis and may transform independently or in conjunction. Based on these premises, I have developed a theory that hypothesises the existence of twenty-seven modalities in which a metamorphosis may manifest itself. After examining and establishing the elementary forms of metamorphosis needed for my morphology, the third goal is to generate a tool that gathers and computes the twenty-seven modalities of metamorphosis with arithmetical precision.

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[92] Yampell, Cat. *Metamorphosis*; in *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders – Volume 2*. Edited by Gary Westfahl (London: Greenwood Press, 2005), p. 522.

The morphologist Vladimir Propp, the author of *Morphology of the Folktale* (1928), one of the inspirations behind the present dissertation, has provided some guidelines for those who intend to build morphologies based on literature, guidelines that I have subscribed to while I was preparing my morphology.

> The word 'morphology' means the study of forms […] Since the tale is exceptionally diverse, and evidently cannot be studied at once in its full extent, the material must be divided into sections, i.e., it must be classified. Correct classification is one of the first steps in a scientific description. The accuracy of all further study depends upon the accuracy of classification.[93]

A morphology deals with recurrent patterns and forms, and the modalities in which a phenomenon reproduces itself in literature. Like Propp, I have also been faced with the problem of multiformity, exceptional diversity, and an overabundance of primary material, which had to be organised, classified, and ordered into consistent structures to become a morphology. Metamorphosis as a phenomenon occurs in a considerable range of fictional works (myths, legends, tales, novels, short stories, etc.) from various literatures and cultures worldwide, too many to be considered and duly investigated in the present context. However, through dissecting the individual parts that can metamorphose in an entity, analysing how these parts interact one with the others and defining the modality in which they can transform, I have devised a table that supports the existence of twenty-seven modalities of metamorphosis (termed *combinations*) that may be observed in literature.

For Massey, devising a morphology may be the best approach to tackle and systematise metamorphosis in fiction: "What may somewhat be easier than identifying a single principle in metamorphosis is establishing a set of categories under which the problems of metamorphosis can be studied, and even a classification of the types of metamorphosis."[94] In other words, the method of investigation should concentrate on delineating categories built on modalities of transformation. Gildenhard and Zissos have reiterated what Massey stated, stressing that "if one refrains from trying to turn metamorphosis itself into a technical term but properly theorises its various 'signifieds' according to a typology of modes of

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[93] Propp, Vladimir. *Morphology of the Folktale*. Trans. by Laurence Scott. (Austin, Texas: University of Texas Press, 1968), pp. xxv, 4.
[94] Ibid. note 1 (Massey), p. 3.

change, one would not lose sight of any of the relevant data domain."[95] Once again, the modalities in which metamorphosis may occur overtake the functions of the phenomenon in terms of importance when attempting to formulate a consistent morphology. Only once the modalities have been determined can one ponder other facets of the phenomenon, such as its history, the characters' functions, and why the phenomenon is still so popular in literature. The modalities previously discussed (reversibility, permanence, shapeshifting, voluntary, involuntary, etc.) put the emphasis on the *function(s)* of metamorphosis in literature by indicating to the reader the role within the tale of the entity transformed. A shapeshifter, whose metamorphoses are voluntary and reversible, will play a specific role in the narrative, a role supported by its ability to change shape at will. Conversely, a character who has no control or power over the metamorphosis may endure the sorrows of irreversibility and permanence while cast into a new mode of being, triggering the reader's feelings of sympathy and pity, as Carroll has claimed. The fact that the transformation is executed in a particular manner signals how the reader should respond to the metamorphosis and enables the recognition of the entity's function in the narrative. These modalities focus on how the metamorphosis is implemented (voluntarily, involuntarily, through shapeshifting or polymorphically) and what are its long-term consequences (no long-term consequences, reversible, permanent, irreversible). However, implementation and duration, which are subsidiary facets of the phenomenon, tell us nothing about what may/does specifically undergo mutation in an entity and how.

The formulation of a morphology for the phenomenon of metamorphosis is a matter of urgency, a matter that has remained unresolved for far too long. Massey has suggested that "the attempt to classify metamorphoses had been made repeatedly from the time of Boethius on," to little avail.[96] Even though academic studies on the subject are rich in content and offer interesting analyses around the function(s) of this phenomenon in fictional works, their nature is, at times, too descriptive rather than analytical. There is no morphological study to date that aims at probing metamorphosis' intrinsic structures and forms. If one wishes to understand metamorphosis as a phenomenon of great relevance in literary studies, one must first possess the tools to describe it adequately and systematically. Propp has correctly pointed out that it is useless to discuss a phenomenon when its structures have not

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[95] Ibid. note 16 (Gildenhard and Zissos), p. 5.
[96] Ibid. note 1 (Massey), p. 2.

been thoroughly investigated and meticulously classified.[97] Scholars who have approached metamorphosis within the fictional spectrum have been equivocal in their understanding of the phenomenon and are often in disagreement even on the basic elements/characteristics that a metamorphosis should exhibit to be considered a 'proper' metamorphosis. There is still confusion on how metamorphosis ought to be distinguished from other types of fantastic or supernatural transformations, such as metempsychosis, reincarnation, and the doppelgänger motif. Academic studies that specifically target literary metamorphoses regularly digress to discuss natural and evolutionary metamorphoses, which have little in common with supernatural, literary metamorphoses, or view the phenomenon in metaphorical terms while, in the texts examined, the character's transformation is very real, not a mere delusion. Other times, metamorphosis has become a means to delve into matters that are forcefully imposed on the phenomenon without any immediate significance or relevance for advancing the field in literature.

While I was researching this phenomenon in other scholarly works, it became clear that each scholar held different opinions and interpretations of the phenomenon, at times supported only by dictionary entries. An accurate description of the phenomenon would entail that the 'rules' set for its recognition are the same for every instance of the phenomenon. The basic characteristics stipulated for identification represent the first innovative step in this morphology. Putting them in place helps to establish what ought to be considered a 'proper' metamorphosis in opposition to natural metamorphoses and other forms of supernatural, magical, or fantastic transformations. The formulation of these characteristics has been achieved methodologically by comparing the literary metamorphoses selected for this dissertation – metamorphoses that have been analysed in other academic works on the subject – and extracting the elements common to all of them. Having retrieved these basic characteristics, the separation between metamorphosis and other forms of transformation that manifest one or two characteristics but never all three simultaneously has been made possible. After having determined the model for identification, the problem turned typological. How many types of metamorphosis exist in literature? As I have mentioned above, scholars are still divided on this matter: some claim that metamorphosis is uniquely physical, others have also proposed substantial and sensorial transformations as crucial aspects of the phenomenon. This uncertainty cannot be entirely

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[97] Ibid. note 93 (Propp), p. 4.

imputed to the word's etymology, since it tells us very little about the inherent nature of the phenomenon, nor about the works of individual authors who have dealt directly and explicitly with metamorphosis, given that these authors do not act as morphologists of the phenomenon. Rather, it is produced by a lack of ground rules. If one possesses a set of norms at least to recognise the phenomenon, one can unlock its potential and extend it not only to physical mutations but also to transformations that affect an entity's substance and sensorial dimension. Those scholars who have devoted larger portions of their study to the understanding of metamorphosis as a concept (namely, Buxton, Bynum, Coelsch-Foisner, Gallagher, Gildenhard, González, Kinlaw, and Zissos), avoiding generalisations and limiting ambiguities, were better equipped to correctly locate the phenomenon in literature, remaining faithful to their conceptualisations throughout their studies. Additionally, they were the least strict and rigid when it came to extending this type of transformation to non-physical occurrences. Once the ground rules for identification have been set, retrieving and examining literary metamorphoses becomes automatically less challenging because one knows what one is seeking.

I support the existence of three main types of metamorphosis because I have been able to locate each type in literary fiction. First, I have determined whether these transformations exhibit the principal characteristics to be regarded as 'proper' metamorphoses. If they do exhibit the supernatural element and a significant transformation *in-situ*, they were deemed 'proper.' Subsequently, I investigated what exactly can mutate in an entity during a metamorphosis. I have been able to detect that certain components may undergo a metamorphosis. I have called them 'dimensions' and set their number to three: the substantial dimension, the physical form dimension, and the sensorial dimension. Apart from the sensorial dimension, the other two dimensions will be labelled from now on simply as *substance* and *physical form*. Regardless of its ontological status, any entity possesses these three dimensions, and each dimension can be subjected to a process of metamorphosis. In other words, any entity possesses a substance, a physical form, and a sensorial dimension. These are the parameters upon which I will develop my morphology's structural system. By cross-referencing my results with the results attained by other scholars, I have concluded that restricting metamorphosis to physical transformations constitutes a flawed interpretation of the phenomenon and prevents the field from developing a comprehensive morphology that may be the object of insightful, further debates. Metamorphosis can express itself in

three primary modalities by affecting one (or more) of the three dimensions comprised in an entity. I propose one of the many morphologies that could be formulated to explain and study this phenomenon. My study focuses on isolating the dimensions present in any entity, whether the entity elicits the transformation upon itself or others. The three main types of literary metamorphoses that may be observed in literature correspond to these three dimensions. In *Chapter Two*, I will explain the reasons behind the choice of terminology and how the three dimensions have been understood and described in the critical field up to now. The three dimensions, in fact, are described (at times under different nomenclatures) in other works on metamorphosis, yet, they have never been the object of a morphology.

The second point of interest in this morphology considers *how* each dimension can mutate. One may think that because there are three main types of metamorphosis, each corresponding to one of the dimensions, there are *only* three modalities in which a metamorphosis may manifest. This conclusion is incorrect. A metamorphosis may affect any of the three dimensions in various manners, depending on the type of entity affected (inanimate or sentient) and which 'variable(s)' in the dimension transformed is/are mutated. Dimensions are 'constant.' According to my parameters, there are three dimensions at play in any entity subjected to metamorphosis. However, it is not the dimension itself to metamorphose: substance, for instance, cannot mutate into something different from the entity's substance. The same is valid for physical form and the sensorial dimension. Every entity possesses these three dimensions, and they remain conceptually constant throughout the transformation. However, each dimension contains 'variables.' Variables are the constitutive traits of that dimension, the elements that may be subjected to the transformation directly. The quantity and quality of these variables depend on the individual dimension, and they will be properly analysed in *Chapter Three*.

For this morphology, I have also determined that each dimension may be transformed *partially* or *totally*. A dimension is said to have transformed partially when the metamorphosis has not entirely altered all the variables contained in that dimension, but only one or a limited number of them but never all of them at once. Conversely, a dimension is said to have been transformed totally when all its variables are transformed into something entirely different from the original. When I speak of totality and partiality, I am not describing the concept of continuity versus discontinuity. Indeed, I have observed that most literary metamorphoses are partial, meaning that the original entity maintains something of

its previous nature, whether physical, substantial, or sensorial. Of course, as Sonik and Coelsch-Foisner have highlighted, there are episodes of metamorphosis in which an entity becomes something else entirely, but they are rarer than their partial counterpart. Out of the total number of modalities of metamorphosis in my morphology (the total is set to twenty-seven), only one entails the complete effacement of the original entity in all its dimensions' variables. Therefore, when I address partiality and totality, I indicate the extent to which each dimension is affected by the metamorphosis. As anticipated, in *Chapter Three*, I will deal with each dimension individually, using fictional examples to demonstrate how metamorphosis may occur within that dimension, both totally and partially, and how its variables may be transformed.

At the beginning of *Chapter Four*, I shall introduce the final stage of the morphology, which involves the formulation of the twenty-seven modalities (combinations) of metamorphosis I propose for the correct analysis of the phenomenon in literature. After having established the existence of the three dimensions and how their variables may be affected, the last morphological step aims at formulating, enumerating, and cataloguing the total number of theoretically possible modalities of metamorphosis, a number derived from arithmetically combining and re-combining the three dimensions by the extent to which each dimension may transform (partially or totally) for a total of twenty-seven combinations. This chapter will also be centred around the application of the morphology on fictional works through classifying individual episodes of metamorphosis into one of the twenty-seven modalities of metamorphosis. The application stage is fundamental to prove (or disprove) the theory's validity and demonstrate that what was once understood as a mono-dimensional phenomenon (physical metamorphosis) may manifest in a multiformity of modalities since, theoretically, the forms of metamorphosis have been calculated to be twenty-seven.

1.2.6. Literature Selection Criteria

Scholarly attention towards the phenomenon of metamorphosis habitually pivots around specific genres, texts, and authors more than others. Ancient myths, folklore, folktales and fairy-tales, Biblical tales and the *New Testament*, children's literature, and

literature from the long nineteenth century are among the main genres that critics have explored and appear in many of the studies on the phenomenon in literature unless the study focuses on one genre, text, or author exclusively.[98] One of the initial problems I had to overcome concerned the selection criteria for the texts to be used in the application stage of the theory presented in this study, the *Theory of the Twenty-Seven Combinations*.

In Thompson's *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances Exempla, Fabliaux, Jest-Books and Local Legends*, *Section D0-D699 Transformation*, one can observe that tales featuring supernatural transformations – transformations that can be identified as metamorphoses – come from all over the world in the forms of myths and folklore. Shown below is a list, in alphabetical order, of the populations whose literature (oral or written) is mentioned by Thompson in his *Section D0-D699 Transformation*: Africa (Angola), Africa (Ba Ronga), Africa (Basuto), Africa (Bechuana), Africa (Bondei), Africa (Bulu), Africa (Bushman), Africa (Cameroon), Africa (Congo), Africa (Dahomé), Africa (Duala), Africa (Ekoi), Africa (Fang), Africa (Fjort), Africa (Gold Coast), Africa (Hausa), Africa (Hottentot), Africa (Ila, Rhodesia), Africa (Kaffir), Africa (Kpelle), Africa (Loango), Africa (Luba), Africa (Madagascar), Africa (Milligan Jungle), Africa (Mossi), Africa (Mpongwe), Africa (Northern Rhodesia), Africa (Pahouine), Africa (Pangwe), Africa (Shangani), Africa (South Africa), Africa (Suto), Africa (Upoto), Africa (Vai), Africa (Wachaga), Africa (Weute), Africa (Yoruba), Africa (Zulu), American Indian (Aztec), American Indian (Canadian Dakota), American Indian (Cheyenne), American Indian (Creek), American Indian (Zuňi), Australian, Babylonian, Bantu Nomads, Belgian, Bohemian, Brazilian, Breton, Buddhist, Cape Verde Islands, Cape York Peninsula, Central Caroline Islands, Cherokee, Chinese, Danish, Easter Island, Egyptian, English, Eskimo (Bering Strait), Eskimo (Central Eskimo), Eskimo (Cumberland South), Eskimo (Greenland), Eskimo (Kodiak), Eskimo (Labrador), Eskimo (Mackenzie Area), Eskimo (Smith Sound), Eskimo (Ungava), Eskimo (West Hudson Bay), Faroe Islands, Estonian, Finnish, French, French Canadian, German, Germanic, Greek, Hawaiian, Hebrew, Hindu, Hungarian, Icelandic, Indian (Amazon), Indian (Amuesha), Indian (Apapocuvá-Guaraní), Indian (Brazil), Indian (California), Indian (Caraja), Indian (Cariri), Indian (Cashinawa), Indian (Ceuici), Indian (Chibcha), Indian (Chiriguano), Indian (Choco), Indian (Eastern Brazil), Indian (India), Indian (Iroquois),

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[98] Ibid. note 92 (Yampell).

Indian (Joshua), Indian (Kiangon), Indian (Maroja), Indian (Mataco), Indian (Micmac), Indian (Mundurucú), Indian (Quiché), Indian (Quinault), Indian (Seneca), Indian (Sharati, Comacan, Mashacalí), Indian (Shasta), Indian (Tembe), Indian (Thompson River), Indian (Toba), Indian (Warrau), Indian (White Mountain Apache), Indian (Yuracare), Indonesian, Irish, Italian, Jamaican, Japanese, Jewish, Korean, Lapponian, Lithuanian, Livonian, Malaysian, Maliseet, Mangaia (Cook Island), Maori, Mari People, Marshall Islands, Marquesas Islands, Menomini, Missouri French, Negro (Georgia), New Guinea, New Hebrides People, Norse, Norwegian, Papua, Passamaquoddy, Persian, Philippine (Tinguian), Polynesian, Rarotonga (Cook Islands), Russian, Samoa, Scottish, Semitic, Slavic, Solomon Islands, Spanish, Suriname, Swedish, Swiss, Tahitian, Togo, Tonga, Tuamotu, Welsh.[99] This list engages with a considerable number of populations whose interest has pivoted around supernatural transformations at some stage.

To a lesser extent, Warner has also included non-European myths and folklore in her work on metamorphosis, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (2002), in order to emphasise that metamorphosis is not a phenomenon that can be entirely ascribed to Western literature and culture. In *Mutating*, she addresses tales of metamorphosis in the Taino culture, the indigenous people of the Caribbean and Florida, and how Ramón Pané reported them in the fifteenth century.[100] In *Splitting*, she first moves to Brazil, discussing Robert Southey's *History of Brazil* (1810-1819) and the origins of the term *zombie*, before turning to African and West Indian myths and beliefs on the topic of metamorphosis.[101] Although her scope of inquiry is narrower than Thompson's – even though it is equally true that Thompson created an index while Warner examined her materials more in-depth – her study reveals that the phenomenon can be investigated beyond the literary production that is typically privileged in criticism on the subject, that is, Western culture.

In light of this, I have often pondered whether it would be accurate to describe the phenomenon of metamorphosis as a cultural universal since many cultures and civilisations present tales and myths related to the phenomenon, as Thompson and Warner have demonstrated. A cultural universal is an element – a "common denominator," as Christoph

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[99] Ibid. note 51 (Thompson), pp. 496-584.
[100] Ibid. note 24 (Warner), pp. 29-35.
[101] Ibid., pp. 119-160.

Antweiler has labelled it[102] – shared by all (or the majority of) human cultures, transcending time and space. Donald Brown explains that "universals - of which hundreds have been identified - consist of those features of culture, society, language, behaviour, and mind that, so far as the record has been examined, are found among all peoples known to ethnography and history."[103] The belief in metamorphosis *per se* has not been recorded among the list of cultural universals proposed by anthropologists. Nevertheless, many topics closely associated with it have been included in the list, such as anthropomorphisation of objects; beliefs in the supernatural; fear of revenants and the undead; fear of death and beliefs in resurrection; transformative magic practices; myths of creation that involve transformations. Suppose metamorphosis can be regarded as a universal that rises above culture, time, and geography (so much for those scholars who still regard metamorphosis as a brainchild of the ancient Greek). In that case, it becomes rather difficult to establish which works and which cultures should be considered when choosing the texts to be used when applying the morphology formulated in the present study as the material available is considerable.

One of the questions that should be answered before proceeding concerns the universality of the concept of metamorphosis. Is metamorphosis a universal concept, or is it culturally specific? Most studies I engaged with for this study's literature review focus on Western literature and do not move beyond the ancient near-East in terms of time and geography (except Thompson's and Warner's studies). Hence, stipulating that the notion of metamorphosis is universal becomes rather complicated as it is seldom supported by other studies on the subject that do not look past particular literatures and historical periods. My take on the matter is that the concept of metamorphosis I propose is universal because it is founded on principles rather than content. Massey was correct when he asserted that it is not easy to identify metamorphosis through a "single principle."[104] It is not possible for the reason that a single principle is insufficient for the identification of this phenomenon in literature. If we only had the principle of 'significant' transformation or the principle of the supernatural element(s), the concept of metamorphosis would collide with other literary phenomena that deal with 'significant' transformations and/or host the supernatural element, such as metempsychosis or reincarnation and *splits*. Even if we had both principles,

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[102] Antweiler, Christoph. *Our Common Denominator: Human Universals Revisited* (New York: Berghahn Books, 2016).

[103] Brown, Donald E. *Human Universals, Human Nature & Human Culture*. (Daedalus, Vol. 133 (4), 2004), p. 47.

[104] Ibid. note 1 (Massey), p. 3.

metamorphosis would still collide with other types of supernatural transformation that are not metamorphoses. One principle is not enough, and neither are two. Three principles are necessary for identification. There is a metamorphosis whenever the three principles are satisfied; conversely, there is no metamorphosis when one or more of these principles are missing. Since the three principles are not culturally specific, the notion of metamorphosis, founded upon the necessary manifestation of these principles in every instance of the phenomenon, cannot be regarded as culturally specific. One must distinguish between concept and context. The concept of metamorphosis is universal, as is the morphological model formulated in the present study. What is culturally specific is the context in which metamorphosis is inserted. Therefore, one may observe a specific type of metamorphosis – for example, a physical transformation from human to animal, which is a widespread type in literature – in many cultural contexts that are intellectually, historically, and geographically distant.[105] The metamorphosis *per se* is always the same because it follows a specific pattern of behaviour that entails a physical metamorphosis from a human body to an animal's body. Some elements are predetermined in this pattern, such as the presence of a human being, a resulting form that belongs to an animal, and a transformation that solely involves the subject's body. On the other hand, other elements may vary depending on the context specific to the tale. The character who transforms must be human, but who that character is may vary. The animal form must be the result of the metamorphosis, but the animal into which the character transforms may vary. Furthermore, the role of the character in the tale, the modality in which the person transforms, who performs the transformation, the function of the metamorphosis within that given context, and the historical, cultural, and bio/geopolitical setting of the story are also subject to variation depending on the specific environment established by the author. My morphology disregards the contextual variables surrounding a metamorphosis and focuses uniquely on the technical aspects of the phenomenon's manifestation and the pattern(s) that said manifestation might follow. The morphology has been constructed to be all-inclusive by affording hyper-structures rather than concentrating on the contextual variabilities. The number of the combinations of metamorphosis possible in literature has been set to twenty-seven, a number that should satisfy any instance of the phenomenon observed in literature. For this reason, throughout the study, I have insisted that the definition of metamorphosis is not culturally specific due to the absence of culturally specific principles. Someone's cultural tradition and context

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[105] See, for example, Thompson's *Section D, D100-D199. Transformation: man to animal*. Ibid. note 51, pp. 508-519.

cannot determine the concept of metamorphosis in its hyper-structural formulation. It is the general setting of the story – which is a subsidiary facet that has the function of hosting the phenomenon, but it is not the phenomenon itself – that is informed by the cultural framework and tradition. However, as I pointed out earlier, this study is not interested in exploring these subsidiary facets of the phenomenon.

To restrict the large number of primary sources available, I have opted to consider only works from some European literature and myths from the ancient near-East. The canon chosen will result rather traditional and narrow, with little consideration for non-European literatures, minor works of fiction, and literary texts from the twentieth and twenty-first century. Given the limitations imposed upon this dissertation, the corpus elected for my analyses has come predominantly from texts examined and discussed in previous academic studies on metamorphosis, the same studies cited in my literature review (except for Wesley D. Smith's work on possessions in Pre-Christian Greece, which will be discussed in the next chapter), with some (albeit rare) exceptions. Hereafter, the reader can find the list of the texts selected to formulate my theories and used during the application stage. Except for Homer's *Odyssey* (c. eighth century BC), Ovid's *Metamorphōseōn librī* ("Metamorphoses," 8AD), and Franz Kafka's *Die Verwandlung* ("The Metamorphosis," 1915), texts that are universally acknowledged as containing metamorphoses and appear in every scholarly work on the subject, I have attached to each entry a note to specify in which academic works the text had previously featured.

> *The Epic of Gilgamesh* (c. 1800 BC);[106] Homer's *Odyssey* (c. eighth century BC); *Old Testament: Genesis*[107] and *Exodus*[108] (c. sixth-fifth century BC); Bacchylides' *Ode 11* (c. fifth century BC);[109] Aeschylus' *Agamemnon* (458 BC);[110] Sophocles' *Ajax* (442 BC);[111] Euripides'

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[106] Ibid. note 28 (Clarke), pp. 24, 84, 113; Ibid. note 11, (Gallagher), p. 27; Ibid. note 52 (Sonik), pp. 385-393.
[107] Ibid. note 3 (Carroll), p. 38; Ibid. note 18 (Coelsch-Foisner), p. 104; Ibid. note 61, (Czachesz), p. 220; Ibid. note 11, (Gallagher), pp. 59, 63, 81, 198, 275, 283, 301, 310; Ibid. note 16 (Gildenhard and Zissos), pp. 9, 17, 21-27, 205; Ibid. note 89 (Griffin), pp. 23, 170-171; Ibid. note 81 (Kinlaw); Ibid. note 19 (Tymieniecka), p. 292; Ibid. note 50 (Whitaker), pp. 108-109; Ibid. note 17 (Wiseman), p. 6.
[108] Ibid. note 11, (Gallagher), p. 155, 207; Ibid. note 16 (Gildenhard and Zissos), pp. 17, 32, 195; Ibid. note 81 (Kinlaw); Ibid. note 50 (Whitaker), pp. 60, 97, 109, 136.
[109] Smith, Wesley D. *So-Called Possession in Pre-Christian Greece* (Transactions and Proceedings of the American Philological Association, Vol. 96, 1965), p. 412.
[110] Ibid. note 81 (Kinlaw), p. 44; Ibid. note 107 (Smith), p. 423.
[111] Ibid. note 81 (Kinlaw), p. 24-26; Ibid. note 107 (Smith), p. 411.

Bacchae (405 BC);[112] *Old Testament: Book of Daniel* (c. 167-163 BC);[113] Ovid's *Metamorphōseōn librī* ("Metamorphoses," 8AD); *New Testament: Canonical Gospels* (c. 66-110 AD)[114] and *Acts of the Apostles* (c. 80-110 AD);[115] William Shakespeare's *A Midsummer Night's Dream* (c. 1595 or 1596)[116] and *Romeo and Juliet* (1595-1597); Charles Perrault's *Histoires ou contes du temps passé* (1697);[117] Jeanne-Marie Leprince de Beaumont's *La belle et la bête* ("Beauty and the Beast," 1756);[118] the Brothers Grimm's *Kinder-und Hausmärchen* (1812);[119] E. T. A. Hoffmann's *Der Sandmann* ("The Sandman," 1816);[120] Mary Shelley's *Frankenstein* (1818);[121] Hans Christian Andersen's *Den lille havfrue* ("The Little Mermaid," 1837), *Snedronningen* ("The Snow Queen," 1844), and *Den lille pige med svovlstikkerne* ("The Little Match Girl," 1845);[122] Lewis Carroll's *Alice in Wonderland* (1865);[123] Carlo Collodi's *Le avventure di Pinocchio. Storia di un burattino* ("The Adventures of Pinocchio," 1881-1883);[124] R.L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886);[125] Oscar Wilde's *The Picture of Dorian Gray* (1891);[126] H.G. Wells' *The Stolen Bacillus* (1895) and *The Invisible Man*

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[112] Ibid. note 8 (Feldherr), pp. 180, 183, 187, 230-231); Ibid. note 11, (Gallagher), p. 247; Ibid. note 16 (Gildenhard and Zissos), p. 46; Ibid. note 81 (Kinlaw), pp. 10-24, 44; Ibid. note 19 (Tymieniecka), pp. 385-398.

[113] Ibid. note 3 (Carroll), p. 7; Ibid. note 19 (Tymieniecka), p. 124; Ibid. note 17 (Wiseman), p. 7.

[114] Buxton, Richard. *Forms of Astonishment: Greek Myths of Metamorphosis* (Oxford: Oxford University Press, 2009), p. 9; Ibid. note 11, (Gallagher), pp. 63, 106, 165, 227; Ibid. note 16 (Gildenhard and Zissos), pp. 189, 191-192, 195, 216, 227, 238, 249; Ibid. note 81 (Kinlaw); Ibid. note 50 (Whitaker), pp. 125-217; Ibid. note 17 (Wiseman), p. 61.

[115] Ibid. note 16 (Gildenhard and Zissos), p. 191; Ibid. note 81 (Kinlaw); Ibid. note 19 (Tymieniecka), p. 302; Ibid. note 50 (Whitaker), p. 126.

[116] Ibid. note 22 (Asker), p. 116; Ibid. note 3 (Carroll), pp. 141-177; Ibid. note 28 (Clarke), pp. 14, 129-131; Ibid. note 11, (Gallagher), pp. 12, 42, 79, 87; Ibid. note 16 (Gildenhard and Zissos), pp. 179, 283, 291-293, 295-297, 305-306; Ibid. note 1 (Massey), p. 192; Ibid. note 24 (Warner), pp. 88, 170-171; Ibid. note 17 (Wiseman), pp. 14-57.

[117] Ibid. note 11, (Gallagher), pp. 28, 286, 418.

[118] Ibid. note 11, (Gallagher), pp. 33, 42, 120; Ibid. note 92 (Yampell), p. 522. Beaumont's version of *La belle et la bête* is mentioned only by Yampell; Gallagher refers to an earlier version of *La belle et la bête* by Gabrielle-Suzanne Barbot de Villeneuve (1740). I have chosen to include Beaumont's version in this study, even though both tales feature a metamorphosis, as her rendition contains a complex metamorphosis.

[119] Ibid. note 28 (Clarke), p. 165; Ibid. note 61, (Czachesz), pp. 220-222; Ibid. note 11, (Gallagher), pp. 12-13, 27-34, 88, 113, 226-229; Ibid. note 92 (Yampell), p. 522.

[120] Ibid. note 11, (Gallagher), p. 38; Ibid. note 16 (Gildenhard and Zissos), pp. 373; Ibid. note 1 (Massey), pp. 25, 28-29, 93, 117-124).

[121] Ibid. note 28 (Clarke), pp. 96, 99; Ibid. note 11, (Gallagher), p. 38; Ibid. note 16 (Gildenhard and Zissos), pp. 19, 25, 353-354; Ibid. note 1 (Massey), pp. 27, 92, 115, 154-155; Ibid. note 24 (Warner), pp. 164, 186.

[122] Ibid. note 11, (Gallagher), pp. 8, 21, 347, 353-359, 361-369, 385; Ibid. note 16 (Gildenhard and Zissos), pp. 165-174, 435-43.

[123] Ibid. note 22 (Asker), p. 121; Ibid. note 9 (Brunel), p. 37; Ibid. note 18 (Coelsch-Foisner), pp. 42-44, 55; Ibid. note 11, (Gallagher), pp. 38-43; Ibid. note 1 (Massey), pp. 10, 26-27, 76-97; Ibid. note 24 (Warner), p. 191; Ibid. note 92 (Yampell), p. 522.

[124] Ibid. note 16 (Gildenhard and Zissos), pp. 179-180, 334, 377, 437.

[125] Ibid. note 22 (Asker), p. 105; Ibid. note 28 (Clarke), pp. 6-9, 64, 53-55, 71-81, 139-144; Ibid. note 11, (Gallagher), pp. 38, 41-42, 79, 87, 419; Ibid. note 16 (Gildenhard and Zissos), pp. 29, 341, 343-344, 361, 379, 440; Ibid. note 40 (Leopardi); Ibid. note 1 (Massey), pp. 31-32, 35, 101-116, 121, 161-162, 179; Ibid. note 19 (Tymieniecka), pp. 361-385; Ibid. note 24 (Warner), pp. 164, 169, 185-187, 199; Ibid. note 92 (Yampell), p. 523.

[126] Ibid. note 16 (Gildenhard and Zissos), pp. 341-342; Ibid. note 40 (Leopardi).

(1897);[127] Bram Stoker's *Dracula* (1897);[128] J. M. Barrie's *Peter Pan* (1911); Franz Kafka's *Die Verwandlung* ("The Metamorphosis," 1915); Virginia Woolf's *Orlando: A Biography* (1928);[129] and a few examples from J.K. Rowling's *Harry Potter* saga (1997-2007).[130]

The first selection criterion used to determine which material could be feasible for the application stage solely relied on the rule that the metamorphosis (or metamorphoses) in the story had to be 'proper' (or 'genuine'). To qualify, the metamorphosis had to abide by the three principles laid above ('significant' transformation, supernatural element, and *in-situ* principle). The second selection criterion confined the range of texts to European literature and the ancient near-East and considered the popularity of the collection, tale, or author in the academic studies I engaged with to establish the theoretical premises of my morphology. Of the thirty authors selected for the application stage, Gallagher mentioned nineteen of them in his work (63%), while Gildenhard and Zissos discussed fifteen in theirs (60%). These numbers/percentages are relevant to the present investigation as they evince increasing attention and predilection towards specific authors and texts in the most recent studies on the phenomenon. The selected works – aside from some exceptions, such as Bacchylides' *Ode 11* and, perhaps, Wells' *The Stolen Bacillus* – are also well-known classics in Western literature. This includes the two texts that have not been cited in other studies on the subject matter, such as J. M. Barrie's *Peter Pan* and Shakespeare's *Romeo and Juliet*. The decision to incorporate them in my study was prompted by the fact that they function uniquely in support of other texts to substantiate a particular aspect of the theory. Concerning collections of tales (i.e., Ovid's *Metamorphōseōn librī*, Charles Perrault's *Histoires ou contes du temps passé*, the Brothers Grimm's *Kinder-und Hausmärchen*, and Hans Christian Andersen's *Eventyr*), it was not possible to integrate every tale in this thesis, for obvious reasons of space. Priority was given to tales that manifested either complex metamorphoses or metamorphoses that helped clarify a particular facet of the theory, which required a practical example or a series of examples to be corroborated. Additionally, I prioritised non-physical metamorphoses. Physical metamorphoses have been widely discussed in previous criticism, while substantial and sensorial metamorphoses have been relegated to an inferior or null position. Since the present study aims to valorise the types of metamorphoses that have

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[127] Ibid. note 22 (Asker), pp. 69, 101-105); Ibid. note 11, (Gallagher), pp. 40-41; Ibid. note 16 (Gildenhard and Zissos), p. 384; Ibid. note 92 (Yampell), p. 523.
[128] Ibid. note 16 (Gildenhard and Zissos), pp. 341, 379; Ibid. note 1 (Massey), pp. 98-101.
[129] Ibid. note 18 (Coelsch-Foisner), pp. 47, 55; Ibid. note 11, (Gallagher), pp. 12, 39.
[130] Ibid. note 16 (Gildenhard and Zissos), pp. 26-27; Ibid. note 24 (Warner), p. 208.

remained marginal in other studies, the sections dedicated to substantial and sensorial metamorphoses are more extensive than those dedicated to physical metamorphoses; therefore, they demand a larger quantity of examples.

Given that some of the texts selected are collections of tales that feature more than one metamorphosis, counting for a total of one hundred and fifty-one metamorphoses analysed in this dissertation, I believe that the material chosen for the application of the morphology is sufficient to demonstrate the validity of the theory proposed here. These examples have been selected not only because they manifestly contain 'proper' metamorphoses, often already recognised as such by other scholars in the field, but, most importantly, they have rendered evident the set of variables that are useful for addressing the components in a dimension that may be subjected to metamorphosis and how they may mutate. These texts offer a wide selection of samples upon which the theory can be verified. Ultimately, the success of this morphology will be based on verifying the validity of the theory by observing how many of the twenty-seven combinations of metamorphosis can be observed in the one hundred and fifty-one case studies selected for this thesis. The higher the number of combinations tracked, the higher the theory's validity will result when transposed from theory to practice.

In truth, however, what is paramount is not the set of examples used during the application stage. The theory can function with or without these examples because it is founded on logical premises, and the results are obtained arithmetically. If we can agree that to be considered 'proper' a metamorphosis must abide by certain principles, that there are three types of metamorphosis each connected to one of the three dimensions comprised in an entity, that these dimensions can transform jointly or separately, and that the transformation can affect each dimension either totally or partially, it does not matter how many or which examples are utilised in the application stage as the theory stands as it is. On the contrary, if we cannot agree on the principles, the dimensions, and the modalities in which each dimension can be affected, the problem does not lie in the examples chosen but uniquely on the theoretical premises. Regardless of the set of examples selected, once one encounters a 'proper' metamorphosis in literature, one can rest assured that that metamorphosis inevitably falls into one of the twenty-seven combinations I have postulated. In this sense, I agree with Tzvetan Todorov, who, in his work *The Fantastic: A Structural Approach to a Literary Genre* (1970), correctly noted that the scientific method does not

heavily rely on the number of instances examined, for that is ultimately irrelevant, but rather on the logic behind the system established. A hypothesis, which subsequently turns into a more articulate theory, is always born out of a deduction derived from the observation of a minimal number of case studies at first and is later extended to other cases that resemble the ones utilised to structure the structure system.[131] My initial deductions were inferred by solely working on three texts, namely, Ovid's *Metamorphōseōn librī*, Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, and Wilde's *The Picture of Dorian Gray*, the first chosen due to his universal prominence in academic studies on metamorphosis and the other two because I had worked on them in my MPhil thesis on the distinction between the *Doppelgänger* motif and metamorphosis. These works were sufficient to derive the whole morphology. Considering that in Ovid one can observe at least 67% of the twenty-seven combinations, and *The Picture of Dorian Gray* features Combination 0, a combination that I will discuss in *Chapter Four*, the theory could have been established and proven valid using only these two texts. Nevertheless, I have added twenty-eight more works to demonstrate other aspects of the theory and provide examples for the variables in each dimension analysed in *Chapter Three*.

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[131] Ibid. note 23 (Todorov), p. 4.

2. CHAPTER TWO

2.1. Metamorphosis and the Three Dimensions: Substance, Physical Form, and the Sensorial Dimension

As presented at the end of the previous chapter, there are three dimensions within an entity, regardless of its ontological status, whose variables may be affected during a process of metamorphosis. In this study, they have been respectively labelled with the following terms: *substance*, *physical form*, and the *sensorial dimension*. Each dimension may be affected by metamorphic transformation, either independently of or in concomitance with the other two dimensions. Understanding this tripartition helps prepare for more advanced and complex theoretical steps, upon which I have established the morphology of metamorphosis.

This chapter focuses on articulating the dimensions theoretically, *in primis*, following other scholars who have discussed literary metamorphoses in their studies. Some researchers have detected the presence of at least two dimensions at play during a metamorphic transformation, namely substance and physical form. In fewer cases, scholars have noticed all three dimensions, but have examined them separately and with no objective to use them to construct a morphology. Academics who have acknowledged the dimensions of substance and physical form in their work recognise that metamorphosis can alter an entity's body (physical form) but leave its substance unaltered, meaning that the entity's substance remains intact throughout the process of transformation while the body transforms, *or* that metamorphosis can mutate the entity's substance but not its physical form. Since many studies on metamorphosis are anthropocentric, as they primarily focus on humans transforming into something non-human, they often uphold the idea that a person subjected to the metamorphosis may have their body transformed but maintain their humanity and identity underneath a different physical form. Instead, the inverse model hypothesises that a human may retain their original physical form, their body, but mutate intrinsically, having their identity and humanity transformed. These two modalities of metamorphosis are deep-rooted in a theory known as mind-body dualism, a philosophical concept that investigates

the separation and interrelation between mind and body, extending the dichotomy to all sentient beings. Because human metamorphoses are prevalent in literature, I have devoted a few pages to a discussion of this notion of dualism, in which I shall demonstrate why dualism is an essential component of metamorphosis and how academics implicitly endorse intuitive dualism in their studies on the phenomenon. Once the concept of dualism is grasped, it should become easier to come to terms with the multiplicity of dimensions, at least regarding the substance-physical form dichotomy in sentient beings. Of course, objects and other insentient entities also possess a substance and a physical form. However, in inanimate entities, this dichotomy is not expressed through a mind-body dualism (because objects and insentient entities do not possess a mind), but, rather, through a partition between matter and form. Given that the distinction between substance and physical form manifests differently depending on the ontological status of the entity, it is fundamental for this study to impose a strict separation of entities into two groups: inanimate entities and sentient beings. For now, I will solely concentrate on dualism in sentient beings, which is the most prevalent form of dualism in works on metamorphosis and appears to be an intuitive, almost default paradigm.[1] This paradigm is essential when it comes to understanding some of metamorphosis' underlying mechanics.

2.2. Dualism and Metamorphosis

Our cultural comprehension of the structure of sentient entities has been conditioned to accept the existence of two separate dimensions: one pertaining to the metaphysical realm of the mind (or soul) and the other represented by the body, the physical realm. *Dualism* is one of the terms principally utilised to describe the mind-body dichotomy, in which intellectual – or spiritual – phenomena are rigorously separated from their physical counterpart. Debates around this subject have their roots tracing back to well before the French philosopher René Descartes coined the term *dualism* in his work *Meditations on First Philosophy* (1641) and pioneered the formulation of the dichotomy as we understand it

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[1] Forstmann, Matthias; Burgmer, Pascal. *Adults Are Intuitive Mind-Body Dualists* (Journal of Experimental Psychology General, Vol. 144(1), Dec. 2014), pp. 1-42.

today. Several centuries before the birth of Descartes, Plato had already stipulated that man comprised two dimensions: the dimension of the *soul*, based on the Socratic psyche (the essence of the person), and the dimension of the body. He claimed that the human soul – the figurative sphere where the mind, reason, emotions, desires, and appetites reside – is lodged to the body. He likened the body to a prison, or a grave, entrapping the soul until death. The true nature of a person does not reveal itself in the body but in the individual's soul, which is immortal and outlives corporeal death.[2]

Endeavours to find solutions to the dilemma of the polarity between mind (or soul) and body reflect concerns that are not tied to specific historical or cultural periods. Rather, they are universal matters of discussion aimed at better understanding the natural world as well as connected to the abstract ambit of imagination.[3] According to Descartes' philosophy, mind and body are ontologically distinct since the mind is immaterial while the body is made up of material stuff. In his words:

> This is the best mode of discovering the nature of the mind, and its distinctness from the body: for examining what we are, while supposing, as we now do, that there is nothing really existing apart from our thought, we clearly perceive that neither extension, nor figure, nor local motion, nor anything similar that can be attributed to body, pertains to our nature, and nothing save thought alone; and, consequently, that the notion we have of our mind precedes that of any corporeal thing, and is more certain, seeing we still doubt whether there is any body in existence, while we already perceive that we think.[4]

Among the functions of the mind, Descartes had included the abilities "to understand (INTELLIGERE, ENTENDRE), to will (VELLE), to imagine (IMAGINARI), but even to perceive (SENTIRE, SENTIR) … to think (COGITARE, PENSER)."[5] Descartes' famous maxim, *cogito, ergo sum* ("I think; therefore, I am"), summarises the idea that *to be*, to exist, is provable through the faculty of thinking, and the faculty of thinking is possible only by possessing a sentient mind. Through the act of thinking, we are able to experience, or

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[2] Plato. *Platonis opera (Vol. 1): Phaedo* (Oxford: Clarendon Press, 1900) pp. 57–118; Plato. *Platonis Opera (Vol. 3): Gorgias* (Oxford: Clarendon Press, 1903) pp. 447–527.
[3] Forstmann, Matthias; Burgmer, Pascal; Mussweiler, Thomas. *"The Mind is Willing, but the Flesh is Weak": The Effects of Mind-Body Dualism on Health Behavior* (Psychological Science, Vol. 23(10), Oct. 2012), p. 1239.
[4] Descartes, René. *Meditations on First Philosophy* (abstract); in *The History and Philosophy of Science: A Reader*. Edited by Daniel J. McKaughan and Holly VandeWall. Trans. by Harald Hoffding (London: Bloomsbury Academic, 2018), p. 361.
[5] Ibid.

'inwardly feel,' ourselves as endowed with an incorporeal dimension, responsible for the interpretation of the reality surrounding us. Interestingly, Descartes does not limit the properties of the mind to thinking but includes in the count: reasoning, making decisions, perceiving, experiencing emotions, and the act of imagining things beyond the scope of reality. The ability to imagine something outside what our senses can capture and investigate (such as the abstract concept of essence beyond physicality) is a direct consequence of our cogitative competencies. De facto, the complexity of our mind is contingent on the complexity of its faculties, and the sense of self in an individual develops along with the correct functioning and interconnection of these faculties when they are put to good use.

Since the eighteenth century, many philosophers have criticised and refuted Descartes' dualism on the grounds that separating mind and body complicates – and even renders impossible – the comprehension of how these two dimensions can interact, without merging one into the other, and how they can remain distinct when interaction leads them to coalesce one with the other.[6] The American pragmatist John Dewey has argued that "[t]he idea that matter, life and mind represent separate kinds of Being" has to be regarded as the product of a "philosophical error."[7] Analogously, modern science has upheld a similarly materialistic account that supports an all-embracing physicality.[8] As much as the sciences have strived to induce alternative answers to the problem of dualism, these attempts have regularly fallen short, if not in theory, then pragmatically. Even though one can trust a scientist's epistemological positions when they disprove the legitimacy of possessing a mind (or soul) as an ontologically existing or separate component entrapped in the physical body, it is not unusual to sense that these argumentations are far removed from everyday experience. As human beings, we experience difficulties related to this notion from the perspective of personal experience: it would be like saying that there is no relevant distinction between us and objects. Ontological materialism might be the most accurate position from which to describe reality, but it is certainly not the most popular.

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[6] Damrosch, Leopold. *Symbol and Truth in Blake's Myth* (Princeton, New Jersey: Princeton University Press, 1980), p. 165.

[7] Dewey, John. *Experience and Nature*; in Mori, Giuliano. *Head Transplants and Personal Identity: A Philosophical and Literary Survey* (CNS Neuroscience and Therapeutics, Vol. 22(4), April 2016), p. 277.

[8] Neurobiologist Francis Crick has summarised what he calls the *astonishing hypothesis* in the following terms: "People often prefer to believe that there is a disembodied soul that, in some utterly mysterious way, does the actual seeing, helped by the elaborate apparatus of the brain. Some people are called 'dualists' – they believe that matter is one thing and mind is something completely different. Our *Astonishing Hypothesis* says, on the contrary, that this is not the case, that it's all done by nerve cells." [Crick, Francis. *The Astonishing Hypothesis: The Scientific Search for the Soul*. (London: Simon and Schuster, 1995) p. 33]

In Western thought, discussions about dualism are not exclusively limited to philosophy and the sciences: they surface regularly in religion, psychology, anthropology, and, of course, the Arts. Exposure to some forms of religion may reinforce a series of attitudes that prove to be exceedingly challenging to eradicate once absorbed.[9] Among them, one regularly finds (at times implicitly) the notion of dualism. The didactic training offered by religion has been proven to be a significant part of acculturation.[10] The procurement of knowledge around the expectations and dogmas of a given religion is afforded to the individual in the form of tales, myths, parables, fables, and allegories. The fulcrum of religions that uphold dualistic views often pivots around stories that support the existence of an incorporeal element, which is indestructible and survives the body's death. Through storytelling, the conception of possessing something separated from the body emerges and clings to the human subconscious.[11] Additionally, these religions tend to induce beliefs in dualism by offering an escape from the fear of absolute annihilation after death.[12] They have developed elaborate dualistic doctrines according to which the corporeal dimension is destined to perish while the spiritual dimension will live on.

Science has frequently attempted to contradict these views on dualism by presenting evidence for their logical fallacy and trying to recalibrate human thinking towards a more materialistic and rational perspective. Nonetheless, it has continuously failed to accomplish such a task, as psychologist Paul Bloom has pointed out elucidating why it is so troubling for us to let go of the dichotomy mind/soul-body:

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[9] Brown, Donald Edward. *Human Universals* (New York: McGraw-Hill, 1991), p. 142.
[10] Riekki, Tapani; Lindeman, Marjaana; Lipsanen, Jari. *Conceptions about the Mind-Body Problem and their Relations to Afterlife Beliefs, Paranormal Beliefs, Religiosity, and Ontological Confusions* (Advances in Cognitive Psychology, Vol.9(3), 2013), pp. 112–120.
[11] Pruyser, Paul W. *Religion in Psychodynamic Perspective: The Contributions of Paul W. Pruyser* (Oxford: Oxford University Press, 1991), p. 172.
[12] Cave, Stephen. *Immortality: The Quest to Live Forever and How It Drives Civilisation* (New York: Crown, 2012), p. 23.

The notion that our souls are flesh is profoundly troubling to many, as it clashes with religion. Dualism and religion are not the same… But they almost always go together. And some very popular religious views rest on a dualist foundation, such as the belief that people survive the destruction of their bodies. If you give up on dualism, this is what you lose… Our dualistic conception isn't an airy intellectual thing; it is common sense and rooted in a phenomenological experience. We do not feel that we are material things, physical bodies. The notion that we are machines made of meat, as Marvin Minsky once put it, is unintuitive and unnatural. Instead, we feel as if we occupy our bodies… Even for those people who would explicitly reject the notion of a body-soul split, dualist assumptions still frame how these issues are thought about.[13]

A crucial point manifests in the second half of Bloom's discourse: the certainty that we are not only "machines made of meat" is ingrained in the belief that we are not machines at all. As a species capable of intellectual reasoning, the experience of the world leads us to embrace the belief that, unlike inanimate objects and artefacts, we possess something beyond our bodies, which we may respectively label as *mind* or *soul*, depending on our specific cultural upbringing. In a sense, we 'feel' that, entrapped within the body, something exists that cannot be expressed with the same language we use for indicating physicality.[14]

Adults are natural dualists in their vision of reality. Anthropology has joined the discussion on this topic, investigating how people become dualists in the first place and through which means. In her article *Are We All Natural Dualists? A Cognitive Developmental Approach* (2001), Rita Astuti concluded that dualism is not present as an inborn intellection,[15] but rather it is acquired after intellectual maturation and in the course of progressive acculturation. Adults exhibit what appears to be an instinctive understanding of the body-mind dichotomy, even though they do not enunciate its theoretical foregrounding explicitly. She also discovered that, unlike adults, children display monistic convictions. That is, they do not yet have a clear grasp of the distinction between their body, their mind, and the distinctive properties thereof. She explains that "children gradually learn to see

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[13] Bloom, Paul. *Natural-Born Dualists* (www.edge.org, 2004); see also: Horst, Steven. *Whose Intuitions? Which Dualism?*; in *The Roots of Religion: Exploring the Cognitive Science of Religion*. Edited by Roger Trigg and Justin L. Barrett (London: Routledge, 2014), pp. 37-54.

[14] The very adjective *animate*, which indicates the characteristic of possessing life, derives from the Latin *animatus*, past participle of the verb *animare*, itself stemming from the noun *anima* ("soul"). We hardly sustain reservations around other animate beings, such as animals, also possessing a mind and a body separate from one another. We spontaneously assume they do on the grounds that, just like us, they express their dualism in the form of being animate. We might doubt that they retain a soul in the religious sense of the word, but as far as conceiving that they too have a mind that thinks and rules over their actions there is no question. We also acknowledge that they can experience emotions and we discern that they exhibit particularised personalities, even though perhaps not as complex as ours.

[15] Cfr. Gell, Alfred. *Art and Agency* (Oxford: Clarendon Press, 1998), pp. 126-7.

things the adult way, as a result of growing up in their cultural environment… They gradually assimilate it and learn to reproduce it"[16] primarily through oral literature and storytelling, which encourage the child to formulate a bi-dimensional understanding of identity and human nature. Hence, it becomes self-evident that persistent exposure to one's cultural environment is the dynamic promotor for dualism in human beings. The child picks up cultural cues and a customary modus operandi both consciously (when told) and intuitively (when they observe or listen), initially from their primary caregivers and later from their interaction with the community. The competency in reproducing and transmitting knowledge in accordance with one's cultural environment marks the child's entrance into adulthood. Bloom also places the attention on children, suggesting that they are repeatedly brought into contact with dualism implicitly, which means they do not reach a knowledge of dualism via theoretical discourse:

> Children are raised in environments where they hear dualistic stories, they see movies where souls are depicted as independent from bodies, and they usually get some sort of religious training… There are also certain universal experiences that support a dualist worldview, such as the sensation of leaving one's body in a dream, or the experience of our bodies disobeying our will… So, it is perfectly plausible that children start off innocent of any body-soul separation and come to be dualists through experience.[17]

Intuitions surrounding the definite distinction between the incorporeal and the corporeal dimensions of an entity, between soul/mind/identity and body, are understood as an acquisition prompted by cognitive development, subsequently becoming subconsciously integrated and validated. Psychologists and anthropologists concur that stories and literature are crucial to assimilate dualism. Myths, religious tales, and stories connected to folklore are among the principal promoters of dualism, as anticipated by Bloom. Unsurprisingly, these are also among the leading hosts for the phenomenon of metamorphosis and, in fact, metamorphosis and dualism go hand in hand in fiction frequently.

When it comes to metamorphosis, learned dualism automatically sunders the possibilities of transformation into two categories: the physical and the non-physical. These

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[16] Astuti, Rita. *Are We All Natural Dualists? A Cognitive Developmental Approach* (The Journal of the Royal Anthropological Institute, Vol. 7 (3), 2001), p. 441.

[17] Ibid. note 13 (Bloom); see also: Schachtel, Ernest G. *Metamorphosis: On the Conflict of Human Development and the Development of Creativity* (Hillsdale, New Jersey: The Analytic Press, 2001), pp. 301-302.

categories function independently from one another, and the modification of one does not necessarily impact the other. Once one encounters metamorphosis in fiction through dualistic perspectives – whether the metamorphosis affects the physical dimension or the non-physical (substantial) dimension – the co-ordinates to elaborate what has endured a transformation and what has not are already in place, so that the individual is not left conceptually confused. Instinctively, all human beings are capable of recognising the profound distinction between the two dimensions and how metamorphosis may affect them. When dualism and metamorphosis are conjoined in storytelling or fiction, one becomes the ground upon which the other can be cultivated. De facto, dualism is often at the base of metamorphosis. Rare are the instances in which a metamorphosis modifies an entity entirely, as it has already been highlighted in the previous chapter. More frequently, something of the original entity is preserved in its new state of being. In the hypothetical case that in every single instance of metamorphosis, the entity was mutated in its entirety, dualism would become unnecessary to the argument. The entity would be completely transformed; hence, implicating two dimensions in the discourse would be pointless. However, since this is not the case, as most metamorphoses do not mutate the entity completely, a discussion about dualism may help to deepen our understanding of metamorphosis when it befalls a sentient being.

The concept of continuity versus discontinuity in discourses on the phenomenon appears to be intrinsically linked to an intuitive understanding of dualism. Typically, a metamorphosis transforms one dimension while the other is preserved. The manner in which Anna-Teresa Tymieniecka and William Carroll have addressed permanence and transformation epitomises how dualism plays a crucial part in metamorphosis. For Carroll, the permanency of a human mind inside a new body is what renders metamorphosis anthropocentric and significant. The fracture between body and mind forces the subject to acknowledge the transformation and its dramatic consequences from within. Tymieniecka echoes Carroll's argument, postulating that "it is this continuity/discontinuity that makes the device of metamorphosis meaningful. In this continuity within discontinuity… there resides the constructive power of metamorphosis."[18] Other scholars cited in the introduction, who have not delved into matters of continuity-discontinuity, still recognise the presence of (at least) two dimensions at play. Thompson, Kinlaw, and Yampell have openly spoken of

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[18] Tymieniecka, Anna-Teresa. *Metamorphosis as a Magical Device of Creative Imagination*; in *Metamorphosis: Creative Imagination in Fine Arts Between Life-Projects and Human Aesthetic Imagination*. Edited by Anna-Teresa Tymieniecka (Dordrecht, Germany: Springer Science+Business Media, 2004), p. xi.

physical mutations as opposed to moral, psycho-emotional, or behavioural transformations, thus highlighting the dual nature of sentient entities. Sonik is, perhaps, the only researcher who has not held dualistic views when approaching the phenomenon of metamorphosis;[19] every other specialist I have researched for this dissertation has at some point maintained (implicitly or explicitly) that metamorphosis involves a separation between mind and body, where one dimension transforms, and the other usually perdures.

Thanks to dualism, we are also able to perceive the difference between sentient beings and objects intuitively. In the context of metamorphosis, conventional dualism is extended to all beings that present a sentient mind manifestly. Conversely, objects and inanimate matter present no mind-body dichotomy: they do not possess a psycho-emotional inner realm, imbued with the faculties of thinking, feeling, experiencing emotions and desires, the power of imagination, and perception. Intuitive dualism leads us to comprehend that sentient beings and objects must be treated as two distinct classes of entities. In the event of a metamorphosis taking place, the process of transformation would not affect sentient beings and objects/inanimate matter congruently because these entities are inherently different. Does this mean that objects and inanimate matter are purely physical and have no substance? No, it merely means that the plethora of entities examined in the study of metamorphosis as a phenomenon must be separated into two classes, sentient beings and objects/inanimate matter. These classes must be treated differently while maintaining the same terminology for both.

What is imperative is for us to understand that substance and physical form acquire different connotations depending on the entity examined. For the purpose of this study, I have stipulated that when I speak of substance in sentient beings, I refer to the inner domain of the mind, the sentient being's psycho-emotional sphere and identity. On the contrary, the substance of objects and inanimate matter cannot imply the possession of an inner domain since these entities exhibit none (unless they are anthropomorphised, but that is another issue). Therefore, the substance of objects and inanimate matter must concern something

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[19] Sonik's position, however, may be merely contextual. Since in Mesopotamian myths, metamorphosis entails the complete effacement of the original subject, who becomes something entirely different, it is useless to speak of mind versus body and continuity versus discontinuity. Because both mind and body mutate simultaneously, there is nothing that perdures into the new form. She otherwise recognises that in Greco-Roman metamorphoses, unlike their Mesopotamian ancestors, there is always an element that transition intact into the new form, thus playing around the renegotiation of one's body or mind/identity when transposed into a novel state of existence.

else; in this case, the material out of which the object or inanimate matter is made. The term substance remains the same, but it must be understood differently depending on the entity examined. A sentient being's physical form involves the totality of the entity's body, namely, its constitutive material as well as its physical shape and state of matter (solid, liquid, gas). Since I have predetermined that it is constitutive material that represents the substance of object and inanimate matter, their physical form exclusively refers to their shape and state of matter. Again, the expression *physical form* is the same for both sentient beings and inanimate entities, yet it bears slightly different connotations.

2.3. Theoretical Premises

It is possible to intuit the presence of the three dimensions in the words of other specialists who have approached literary metamorphoses, particularly at times when they have attempted to define the term *metamorphosis*. Although most scholars recognise the existence of at least two dimensions at play through intuitive dualism, no study has yet attempted to construct a morphology based on these dimensions and their modalities of transformation. In the following pages, I will highlight where and how the three dimensions have emerged in academic works on the subject matter, how they have been conceptualised, and what fictional examples have been used to justify the dimensions' presence in literature. At the end, I shall draw my own conclusions to explain how I have abridged my predecessors' understanding of the topic to formulate a comprehensive understanding of the three dimensions before moving onto an in-depth analysis of each dimension and its variables in the next chapter.

In his essay *Plus ça Change… - Cultural Continuities and Discontinuities and the Negotiation of Alterity* (2004), Christoph Bode has stated that "metamorphosis means 'a complete change of physical form or substance' or 'a complete change of character,

appearance etc.'"[20] The keywords concerning the possible dimensions involved are physical form, substance, character, and appearance – at least, according to Bode's desk dictionary.[21] Focusing on the nature of metamorphosis, Bode concentrates on the Ovidian ideas of continuity in identity. Frequently (but not always), in Ovid's tales, there is an element of the original entity that permeates in the post-metamorphosis' form. Bode names this phenomenon "permanence-in-change"[22] and indicates the character's identity as the feature remaining intact in the metamorphosed body. The co-habitation of the original identity (which does not mutate through metamorphosis) and the newly acquired form leads to the formation of a new entity and raises questions about the nature of hybrid beings. Bode focuses all his attention on metamorphoses in the physical realm. Does this mean that metamorphosis affects only the physical form in an entity? What about the other keywords mentioned by Bode's dictionary (substance, character, and appearance), which he does not further explore in his paper? Relying on a dictionary's entry to interpret metamorphosis, but ignoring its intricate nature, which goes beyond physical change, is a problematic position. Even in Ovid's metamorphoses, there are instances in which an entity's sensorial expression or substance mutates. What is the point of involving in the paradigm of metamorphosis keywords such as substance, character, and appearance, and then disregarding their partaking in the phenomenon? Restricting metamorphosis uniquely to physicality – and extending the principle of discontinuity solely to this dimension – does not afford a better or more in-depth understanding of the subject matter. On the contrary, it creates the illusion that metamorphosis lacks plurality and that it is a stagnant form of transformation since its modality of change is marketed as an invariable constant. Bode overlooks the dictionary's secondary keywords, retaining one (physical transformation) and dismissing the others. The use of dictionaries in this context is beneficial as a starting point to ponder the phenomenon's complexity but should not be the sole source of knowledge on the matter. I may add that unless the whole dictionary's entry is considered and its overall meaning carefully deconstructed and meditated upon, a dictionary is superfluous in defining the nature of metamorphosis.

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[20] Bode, Christoph. *Plus ça Change… - Cultural Continuities and Discontinuities and the Negotiation of Alterity*; in *Metamorphosis: Structures of Cultural Transformations*. Edited by Jürgen Schlaeger (REAL Yearbook of Research in English and American Literature, Vol. 20, 2004), p. 30.
[21] Ibid.
[22] Ibid., p. 31

Bode is not the only scholar who relies on dictionary entries to probe the nature of metamorphosis. Susan Wiseman defines metamorphosis as "'the action or process of changing in form, shape, or substance' and especially doing so through supernatural agency."[23] Form, shape, and substance are Wiseman's keywords, obtained from the *OED*. She later specifies: "The actual term metamorphosis is used in this study alongside change, transformation and other terms, but all used in relation to the possibility and actuality of a change of state." *A change of state* is an ambiguous expression because it does not provide a clear account of which elements can – and do – undergo metamorphosis. If we stick to the OED's entry, form, shape, and substance can be subjected to metamorphosis, but it is still unclear what these aspects are and what they implicate.

Ingo Gildenhard and Andrew Zissos report the same entry from the *OED* and postulate that it "captures types of transformation that defy empirical plausibility; it presupposes, in its most pregnant use, a *supernatural* catalyst, that is, some factor or force sufficiently powerful to enable an otherwise *un-natural* event to occur."[24] They agree that, in literature, substantial metamorphoses exist on par with physical metamorphoses. They devote one-third of their work to metamorphoses in Christian thought and literature (incarnation, transfiguration, resurrection, and transubstantiation), posing them in contrast with Greco-Roman literature and Ovid's work: "If in Ovid metamorphosis usually implies a change in form and continuity in material substance, Christian thought posits the possibility of transformative change that involves change in material substance and continuity in form."[25] They perceive substantial metamorphoses as an inversion of metamorphosis in the Ovidian sense. However, I will prove that Ovid made ample use of substantial and sensorial metamorphoses, and Christian metamorphoses do not uniquely entail a substantial transformation in the entity affected.

In her search for a reliable elucidation of what *metamorphosis* signifies, Wiseman references Caroline Walker Bynum's grasp of the term: "The substituting of one thing for another… or it can mean that one thing alters in appearance or qualities or modes of being."[26] Bynum offers another set of keywords: appearance, qualities, and modes of beings.

[23] Wiseman, Susan. *Writing Metamorphosis in the English Renaissance: 1550–1700* (Cambridge: Cambridge University Press, 2014), p. 2.
[24] Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), p. 6.
[25] Ibid., p. 16.
[26] Bynum, Caroline Walker. *Metamorphosis and Identity* (New York: Zone, 2001), p. 19.

Additionally, she introduces two modalities of change: substitution and alteration. Substitution appears to replace something in favour of something else entirely. This notion is in line with Bode's elaboration, which upholds that metamorphosis entails "a complete change." Instead, alteration transforms the entity partially by modifying one element, which could be its appearance, qualities, or mode(s) of being. *Modes of being* is a versatile and fluid expression that may allude to various states in which the being may be transformed. The lack of specification concedes that transformations in an entity's modes of being might be physical or pertain to the entity's mind or essence. Bynum clarifies some of her positions in another work, *Metamorphosis, or Gerald and the Werewolf*. In one section, she touched on an intriguing item: the twelfth-century German monk "Conrad of Hirsau, in an often-cited passage that echoes the *Canon Episcopi*, takes metamorphosis to mean 'transformation of substance' and forbids the reading of tales in which man's reason (the image of God) is obscured in his mutation into beasts or stones."[27] Interestingly, Conrad has interpreted metamorphosis by pairing mutations of beings into beasts or stones with an obscuration of the human mind. The intriguing part lies in Conrad's double use of the term *substance*, which simultaneously appears to describe the subject's physical body and its mind. Hence, metamorphosis can concurrently operate a transformation from one physical form to another (human being into animal or stone) and mutate the entity's intellectual faculties by obscuring the mind. A few lines further down, Bynum contends that metamorphoses "do not denote simply species crossing, body hopping, or metempsychosis; sometimes they denote moral growth or deterioration,"[28] or, as Conrad had established, changes in the subject's mind. In line with Conrad of Hirsau's thought, David Gallagher, in his study of metamorphosis and the influence of Ovid on German literature, argues that "there still exist preoccupations in writers for a consistent use of either full body transformations or metamorphosis that occur in the mind of the subject."[29] Gallagher pushes the understanding of metamorphosis into an interpretative area that other scholars have preferred to dodge or comment on vaguely. He is one of those specialists who has openly declared and defended the duplicity of metamorphosis: metamorphosis in physical form *and* metamorphosis in the subject's mind. This interpretation might lie in the perceived dualism of mind-body I have discussed above:

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[27] Bynum, Caroline Walker. *Metamorphosis, or Gerald and the Werewolf* (Speculum, Vol. 73(4), Oct. 1998), pp. 992.

[28] Ibid.

[29] Gallagher, David. *Metamorphosis: Transformations of the Body and the Influence of Ovid's "Metamorphoses" on Germanic Literature of the Nineteenth and Twentieth Century* (Amsterdam: Rodopi, 2009), p. 417.

the idea that we possess a physical body, as well as a mind, pioneers the prospect of witnessing metamorphoses in both dimensions.

Dualism may be described as one of the drives behind metamorphosis. Leonard Barkan has explained that "metamorphosis becomes a means of creating self-consciousness because it creates a tension between identity and form."[30] Even scholars who support the view that metamorphosis constitutes a transformation that reshapes only the entity's physical form perceive human nature's duality (and, to an extent, the duality of all sentient life forms). Otherwise, it would make no sense to contrapose physical mutations with the permanence of identity. Metamorphosis is a force that separates the physical from the mental dimension, reinforcing dualism and rendering manifest the independence of the two dimensions. If the two dimensions can transform autonomously – and this is evident since the physical form can transform without impacting the entity's mental sphere – the exclusion of metamorphoses affecting the entity's identity or mind makes little sense. Literature contains both types of metamorphosis. In *Forms of Astonishment: Greek Myths of Metamorphosis* (2009), Richard Buxton reiterates this viewpoint, differentiating physical metamorphoses from non-physical metamorphoses.[31] Concerning the latter, he alludes to "biblical miracles involving change of substance, and… the alleged transubstantiation, during the Eucharist, of bread and wine into the body and blood of Christ,"[32] including these transformations under "phenomena of astonishing change."[33] He explicitly asserts the existence of non-physical metamorphoses in literature and extends substantial transformations not only to biblical miracles and the eucharistic transubstantiation:

> Even within the Greek context only, the notion of metamorphosis might be considered to bear radically diverse meaning. It could, for instance, be taken to refer, by extension, to any *kind* of change, whether corporeal and non-corporeal. Or it might be taken to denote any one of a number of non-corporeal types of transformations, for example the psychological alteration experienced by an individual participant in one of the Mystery cults.[34]

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[30] Barkan, Leonard. *Diana and Actaeon: The Myth as Synthesis* (English Literary Renaissance, Vol. 10(3), Autumn 1980), p. 322.
[31] Buxton, Richard. *Forms of Astonishment: Greek Myths of Metamorphosis* (Oxford: Oxford University Press, 2009), p. 9.
[32] Ibid.
[33] Ibid., p. 249.
[34] Ibid., p. 20

Buxton is likely referring to the Orphic mysteries in which the gods Dionysus and Apollo were worshipped. Dionysus was the god associated with religious ecstasy, frenzy, and madness. In Euripides' *Bacchae* (405 BC), Dionysus induces the king of Thebes, Pentheus, to experience sensorial hallucinations. Pentheus sees two suns in the sky and feels the strength of ripping mountains with his bare hands. Dionysus guides him into the forest where the Bacchae, Dionysus' worshippers, are driven wild by the god and, headed by Pentheus' mother, Agave, attack the king and tear him to pieces, mistaking him for a mountain lion while frenzied. In *Bacchae*, characters are undergoing transformations that affect both their mind and their sensorial perception of reality. In the introduction to his translation of *Bacchae*, E.R. Dodds emphasised the significance of ritual dancing that turns into a frenzy and madness: "Often the dance induces a sense of being possessed by an alien personality. Such dancing is highly infectious… and easily becomes a compulsive obsession, taking possession even of the sceptics… without the consent of the conscious mind […] Many held that the… madness could be imposed on people by cursing them with it."[35] This form of mass hysteria is attributed to the will of a scorned god who drives the worshippers to unspeakable acts, such as ripping animals apart and feasting on their raw meat. Even Pentheus succumbs to Dionysus' power: "If Pentheus is to be the god's victim… Dionysus must enter into him and madden him… by a supernatural invasion of the man's personality."[36] This invasion unquestionably causes madness and provokes multi-sensory, hallucinatory experiences.

Greek literature features other instances of divine possession and mental transformations outside the Dionysian rituals and mysteries. Wesley D. Smith has inspected several Greek texts in search of accounts of possessions. He writes: "To the popular mind the world did contain a multitude of gods and *daimones* who affected human life, but the evidence will suggest that they affect and control humans from without."[37] Physical metamorphosis is one of the modalities in which the Greek gods were thought to exercise their powers over the human race by reshaping their bodies. Nevertheless, transformations could be performed to mutate a human being's inner reality and mental sphere. Smith mentions Ajax, driven mad by Athena in Sophocles' *Ajax* (442 BC), whose madness leads

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[35] Dodds, E.R. *Euripides: Bacchae* (Oxford: Clarendon Press, 1960), p. xv.
[36] Ibid., p. xxviii.
[37] Smith, Wesley D. *So-Called Possession in Pre-Christian Greece* (Transactions and Proceedings of the American Philological Association, Vol. 96, 1965), p. 404.

him to attack a flock of cattle and its herdsman, convinced that they are his enemies.[38] In Bacchylides' *Ode 11* (c. fifth century BC), Hera maddens Proetus' daughters by "smiting their mind" and "casting into their breasts distorted thought."[39] In Aeschylus' *Agamemnon* (458 BC), Cassandra receives the gift of prophecy by Apollo but also the curse of never being believed.[40]

Quoting Socrates to explain the mechanism of divine possession in the poet's mind, Smith adds: "God takes away the poet's mind and uses him as his minister, as he uses soothsayers and divine seers, in order that we who hear them may know that it is not they who speak worthy things since their intelligence is not there, but the god himself is the speaker, and he speaks to us through them."[41] In ancient Greece, divine inspiration exercised by the Muses or the gods on the poet's mind led the poet into a state of ecstasy or frenzy (*furor poeticus*). The displaced mind of the poet was filled with creativity, divine truth, and performative talent.[42] According to Smith, in the moment of divine inspiration, the poet's mind and thoughts ceased to belong to the poet, analogously to when a god takes possession of a person's mind and renders the possessed able to deliver prophecies. The divinity substitutes the person's psyche with their mind and consciousness so that the possessed becomes a living vessel for divine wisdom. This transposition from one mind to another is one way to signal the occurrence of a non-corporeal transformation in the subject.[43] In conclusion, non-corporeal metamorphoses were also part of Greek mythology and literature alongside physical metamorphoses, though, perhaps, to a lesser extent.

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[38] Ibid., p. 411.
[39] Ibid. note 38 (Smith), p. 412.
[40] Ibid., p. 423.
[41] Ibid. note 38 (Smith), p. 423.
[42] For a brief discussion on *furor poeticus* from ancient Greece to modern poetry, see: Falco, R. *Furor poeticus*; in *The Princeton Encyclopedia of Poetry and Poetics*. Edited by Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev (Princeton, New Jersey: Princeton University Press, 2012), pp. 531-533.
[43] The concept of divine inspiration (or rather *revelation* in this case) has translated into Biblical studies of the *Sacred Scripture*, which is believed to be the Word of God. The argument in support of divine revelation to those who composed the biblical texts, rests precisely on the fact that if the Bible is the Word of God, then God must have inspired the writer's mind so that the writer could transpose God's wisdom and will into human language. This process is known as *verbal plenary inspiration theory*, which maintains that God has dictated the scriptures to a chosen author. The same divine inspiration is extended to God's prophets and, later, to Christ's disciples to help them preach the gospel. Christian scholars refute the association of God's revelation with the ancient trancelike subversion of the human psyche, upholding that God merely inspires to write and dictates, but under no circumstances does he inhibit the human intellect or possess the writer's psyche. Rather, God creates a desire to inscribe the message and an understanding of his Word that goes beyond ordinary, human comprehension. [Dodd, Charles Harold. *The Authority of the Bible* (London: Collins, 1978), pp. 14-15]

Even scholars who have studied the concept of metamorphosis in Ovid, who appears to privilege physical metamorphoses and continuity of mind versus discontinuity of form, recognise a plurality of transformations (not necessarily corporeal) in his epic poem. Genevieve Liveley clarifies that "indeed, the full range of Ovid's 'metamorphoses' includes not only mythological transformations, but changes of mind... It seems that Ovid's theme of transformation, and of 'continuity through change', provides him with an organisational scheme that is itself subject to change and mutation in the course of the poem."[44] Hence, transformations in a character's mind are present in the *Metamorphōseōn librī*. William S. Anderson has also noticed non-physical metamorphoses in Ovid's poem, particularly in the tale of Aurora and Cephalus. The goddess Aurora falls in love with the mortal Cephalus but is rejected because he is enamoured with another woman, Procris. The scorned goddess then "planted in his mind the seeds of suspicion. Therefore, while he proceeded home, he began to fear, to doubt that Procris had been faithful."[45] Clearly, planting suspicion in a person's mind does not constitute a physical metamorphosis but rather a transformation that affects the character's mental sphere. Noteworthy is the name of the character subjected to this psychological metamorphosis. The word *kephalos* in Greek means "head," perhaps a reference to the fact that Aurora mutates Cephalus' mental space, making him doubt Procris' faithfulness.

Abbie Garrington has discovered another instance in the Ovidian poem when metamorphosis is only partially physical:

> The moment of Galatea's metamorphosis, or, more properly, transubstantiation into a living woman… Galatea is not, in fact, a shapeshifter, as that 'metamorphosis' term leads us to suppose, since her maker's craft has shaped her to perfection. Instead, her shift is one of medium or substance, from marble into flesh and, crucially, from an inanimate artwork into *a being that can perceive shape*… and to distinguish in doing so both a self, and a world beyond that self.[46]

Garrington speaks of transubstantiation, both material (a change in the body's constitutive material) and related to the acquisition of intrinsic human characteristics.

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[44] Liveley, Genevieve. *Ovid's "Metamorphoses": A Reader's Guide* (London: Bloomsbury, 2011), p. 12.

[45] Anderson, William S. *Multiple Change in the Metamorphoses* (Transactions and Proceedings of the American Philological Association, Vol. 94, 1963), p. 11.

[46] Garrington, Abbie. *Haptic Modernism: Touch and the Tactile in Modernist Writing* (Edinburgh: Edinburgh University Press, 2013), p. 52.

Galatea becomes human both extrinsically and intrinsically by obtaining a human body and, simultaneously, becoming a sentient being endowed with psychology, emotions, personality, and a sense of self.

Although Ovid might have favoured physical metamorphoses, he "went astray" at times. He recounted mutations in a character's mind or in an entity's quality of being sentient through a passage from inanimate to sentient and animate, and vice versa. Ovid's poem showcases a plethora of transformations and does not limit the concept of metamorphosis to mutations in physical forms. Frank C. Keil and Michael H. Kelly conducted a study on the nature of metamorphoses in the poem. They concluded that transformations between one ontological category and its opposite (for instance, from a sentient being to an inanimate entity, and vice versa) are present, albeit rare, constituting around ten per cent of all metamorphoses. In contrast, a mere two per cent involves the transformation of conscious beings into events, which is still considered a drastic jump from one substantial status to another.[47] These types of transformations indicate changes that do not merely affect the physicality of the entity but, at times, mutate its inner reality. Ultimately, Ovid shows interest in contrasting continuity with transformation, but these opposites are not always cast into one pre-defined structure. What appears to be crucial for the Latin author is that at least one element remains unaltered in the entity's new form or reality, but the elements that persist and those that transform may vary and act upon any of the three dimensions (substantial, physical, and/or sensorial). Later, we will see that even this is not always the case.

In her excellent work on metamorphosis, possessions, and Christology, Pamela E. Kinlaw examined the vocabulary used in the Greco-Roman mythology and literature concerned with the phenomenon of metamorphosis and concluded that:

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[47] Kelly, Michael H.; Keil, Frank C. *The More Things Change…: Metamorphoses and Conceptual Structure* (Cognitive Science, Vol. 9, 1985), p. 408.

In the Greco-Roman material, the metamorphosis pattern almost always entails a change in form and, therefore, in appearance, not a change in substance; accordingly, while the vocabulary varies, none of the terms connotes a change in essence… We can discern distinction, however, between a transformation that results in a physical presence and one that results in a phantom presence, and we can see in both the ability that some have to take a multitude of forms.[48]

Like many of her colleagues, Kinlaw reached the conclusion that Greco-Roman myths contain transformations that predominantly change an entity's physicality rather than its substance or intrinsic essence. However, she observed something curious. At times, metamorphosis does not affect the entity's physicality, but generates an illusory effect by changing only the entity's external appearance:

In the metamorphosis phenomenon, two tendencies present themselves. The most common is a tendency to emphasise the actual physical form, but, sometimes, the emphasis is upon the fact of the presentation, not as something material, but only as the appearance of it […] In some examples of the metamorphosed appearance of the gods, the stress is on the *mere* appearance rather than the physical form, in the sense of vision or phantom.[49]

Phantoms are not materially physical but resemble and imitate natural forms, though only apparently. Here, the metamorphosis does not change or hack into the actual physical form of the entity: it creates a visual disguise, a deceiving façade, which hides the entity's actual physical form under a different appearance. She draws some examples from Ovid's metamorphoses, citing the encounter between Venus and Hippomenes when the goddess disguises her appearance and reveals herself only to Hippomenes;[50] Apollo fighting at Troy concealed by a cloud;[51] Jupiter descending on earth disguising his appearance under the figure of a human being;[52] Mercury's ability to change the sound of his voice and his exterior appearance to mask his divine nature;[53] Minerva disguising herself as an older woman to reprimand and punish Arachne;[54] Bacchus deceiving a group of sailors appearing to them as a young mortal;[55] Morpheus, the god most accomplished in the art of imitating real forms

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[48] Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* (Atlanta: Society of Biblical Literature, 2005), p. 29.
[49] Ibid., pp. 12, 25.
[50] Ovid. *Metamorphōseōn librī*, 10.650.
In this incident a metamorphosis in the character's inner reality is also featured: when Hippomenes fails to pay the promised tribute to Venus, the goddess drives Hippomenes and Atalanta mad with lust. The two characters desecrate Cybele's temple having sex within its walls, which results in them being transformed into lions.
[51] Ibid., 12.598-601.
[52] Ibid., 1.212-213, 8.626.
[53] Ibid., 2.731.
[54] Ibid., 6.26.
[55] Ibid., 3.611-612.

and multi-sensorially changing his outer appearance to manipulate the perception of those who are asleep, shaping and reshaping his exterior appearance to fit the occasion.[56] Kinlaw also refers to other classical texts (particularly Homer's *Iliad*, *Odyssey*, and *Hymns*) to prove that the faculty of the gods to transform their appearance without altering their inner reality nor their true physical form was a popular trope in Greco-Roman literature. She has termed this faculty *polymorphism*, the ability to assume whatever shape the gods fancied without changing their physical form.[57]

The theory of the phantom presence was also central in St. Augustine of Hippo's theology. He formulated this idea while seeking a way to debunk popular beliefs on the existence of metamorphoses from human to beasts. Stories of men turned into animals were so widespread and commonly accepted during the Patristic era that they constituted a pressing matter to be addressed and rectified.[58] During this period, metamorphosis was less a literary subject and more a real concern boosted by superstitious rumours and folklore. In particular, werewolves[59] and witches[60] seem to have had a place of honour in European folklore. Concurrently, Christian demonology also gained popularity and status.[61] They became widespread and extensively used during sermons to warn Christians against the dangers of evil spirits and worshipping the devil. The exactitude of what early Christians had to fear was not immediately evident nor obvious: each scholar and expert in doctrine who approached the subject had a different opinion on demons, thus creating a considerable amount of confusion around the subject.[62] Augustine dismissed witchcraft and the existence of witches early on in his career, asserting the impossibility on the part of the devil and his

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[56] Ibid., 11.634.

[57] Ibid. note 49 (Kinlaw), pp. 24-25.

[58] Thorndike, Lynn. *The Attitude of Origen And Augustine toward Magic* (The Monist, Vol. 18(1), Jan. 1908), p. 48.

[59] "During the first century of the Christian era, numerous stories and legends of the metamorphosis of men into wolves circulated, providing evidence of an early and persistence belief in werewolves… Over the next one thousand years, references to werewolves appear primarily in patristic writings that attack these legends and consider them evidence of credence in pagan superstitions." [Sconduto, Leslie A. *Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance* (London: McFarland & Company, Inc., 2008), p. 1]

[60] Peters, Edward. *The Magician, the Witch, and the Law* (Philadelphia: University of Pennsylvania, 1978), p. 165.

[61] Bradnick, David L. *Evil, Spirits, and Possession: An Emergentist Theology of the Demonic* (Leiden: Brill, 2017), pp. 19-28.

[62] Nixey, Catherine. *The Darkening Age: The Christian Destruction of the Classical World* (London: Pan Macmillan, 2017), pp. 14-19.

followers to display powers analogous to the powers possessed by God.[63] However, the transformative abilities of demons were not discredited in his theology: demons were judged as real beings, but they could not alter an entity's body nor its mind (or soul, spirit) for only God had access to those domains, having been their direct creator. If demons could not transform matter nor the entity's substance, over what did they exercise their transformative powers? Augustine answered by stipulating a philosophy of how the human mind and the senses perceive reality. He posited three layers to perception:

> The form of the body seen, the image impressed on the sense – the actual vision or the sense informed – and the will of the mind that applies the sense to the sensible body and retains the vision… The unity of will and vision means that the will can impress the soul with what it causes the mind to see.[64]

In other words, what a person sees – or perceives through the senses in general – is not always coherent with what the object in question truly is. For Augustine, demons could do no more than create visions and illusions that appeared authentic. Evil spirits could enter into people's body "unperceived, unfelt… to mix themselves into [people's] thoughts, whether they are asleep or awake, through visions intruded into their imaginations."[65] Demonic possessions could mutate the thoughts of the possessed, who was unaware of being possessed, yet could not exercise power on the external reality. This was a game of mind control rather than a process of transformation. That explained why some people might hear voices or act oddly while in a state of possession.[66] For what concerned transformations perceived from the outside – for instance, in the case of a human being who looked as if they had been turned into an animal – Augustine insisted that demons could not accomplish such a feat, "although [they] may utilise extremely complex strategies to make it appear that they do."[67] To justify these visions conjured by evil spirits, he developed the theory of the *phantasmata*:

[63] Markus, Robert A. *Augustine on Magic: A Neglected Semiotic Theory* (Revue des Études Augustiniennes, Vol. 40, 1994), pp. 375-388.

[64] Collette, Carolyn P. *Species, Phantasms, and Images: Vision and Medieval Psychology in the 'Canterbury Tales'* (Ann Arbor: The University of Michigan Press, 2001), p. 22.

[65] Augustine of Hippo. *On Christian Belief. The Works of Saint Augustine (I/8): A Translation for the 21st Century*. Translated by Matthew O'Connell and edited by Boniface Ramsey. (New York: New City Press, 2005), p. 210.

[66] Wiebe, Gregory D. *Demons in the Theology of Augustine* (Hamilton, Ontario: McMaster University, 2015), pp. 138, 156.

[67] Bynum, Caroline Walker. *Metamorphosis, or Gerald and the Werewolf* (Speculum, Vol. 73(4), Oct. 1998), p. 990.

> I cannot therefore believe that even the body, much less the mind, can really be changed into bestial form and lineaments by any reason, art, or power of the demons; but the phantasm of a man, which even in thought or dreams goes through innumerable changes, may, when the man's senses are laid asleep or overpowered, be presented to the senses of others in corporeal form… so that men's bodies themselves may lie somewhere, alive, indeed… while the phantasm, as it were embodied in the shape of some animal, may appear to the senses of others, and may even seem to the man himself to be changed.[68]

Kari Kloos has reworded Augustine's theory of the phantasm, explaining that phantasms reproduce the image of things belonging to concrete reality and, therefore, appear to the human senses as genuine representations of things in existence. However, phantasms are no more than false images that create convincing, sensorial illusions but bear no authenticity:

> Phantasms [*phantasmata*] are images of sensible things in the mind; they are not so much images impressed upon the mind from sensation, but fanciful images that the mind creates, drawing from its experience of sensation… Phantasms are false and illusory, since they reflect the mind's creation rather than sensory perception of physical reality. Because they are false, they are also inferior in nature to bodily objects… it is not the attachment to bodily things that is the most severe problem of the human condition so much as the mind's attraction to illusion and falseness.[69]

Under Augustine's guidance, those convinced they had witnessed some sort of fantastic transformation were told that their senses had been tricked by demonic forces who had misled them to see the impossible. The phantasms produced inside the mind were labelled as mere delusions, copycats of reality, yet not reality as it really was. Tales involving shapeshifting, hybridism,[70] and metamorphic phenomena were repeatedly discouraged because they risked rendering the listeners' intellect susceptible to hosting malevolent spirits

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[68] Augustine of Hippo. *The City of God: Volume I and II Revised*. Trans. by Rev. Marcus Dods (Ingersoll, Ontario, Canada: Devoted Publishing, 2019), p. 496.

[69] Kloos, Kari. *Christ, Creation, and the Vision of God: Augustine's Transformation of Early Christian Theophany Interpretation* (Leiden: Brill, 2011), p. 115.

[70] In this context, a hybrid is to be understood not only as a half-human half-animal being or a monster (monstrous races were believed to dwell on the margins of the world during Augustine's times), but also as an early form of zombie or vampire; in each case, a dead being that comes back to life. Because resurrection – just like metamorphosis – was undeniable, given its presence in the *Sacred Scriptures*, at least those resurrections born from folklore had to be opposed. Once again, the line was drawn between the unlimited power of God, who could indeed perform a resurrection, and the illusory tricks played by demons. Like witches and shapeshifters, the undead was written off the chart for centuries before rampantly reappearing in theological textbooks in the Late Middle Ages. [see: Daston, Lorraine; Park; Katharine. *Wonders and the Order of Nature, 1150-1750* (New York: Zone Books, 1998)]

and hallucinatory images. Augustine reiterated on several occasions that if God wished to mutate reality, he would do so through signs and marvels.[71]

Augustine extended the phantasm and mutability in sensorial perception to all the senses. Sight was still regarded as the sense most affected by this type of metamorphosis since most of these transformations did not require an all-rounded sensorial experience but heavily relied on what the eyes were programmed to see by demons. Nevertheless, other perceptual impressions were progressively added to the count. Hearing voices and suffering auditory hallucinations, which we now know are caused by psychotic disorders, were viewed as sensorial transformations. The mystics who experienced this phenomenon were believed to be under the influence of supernatural forces trying to either corrupt or save their soul. Because psychotic disorders, such as schizophrenia,[72] were not yet understood or acknowledged at the time, it is not astonishing that abnormal auditory phenomena were given justifications linked directly to spiritual possessions and *phantasmata*. Touch phantasms were a serious matter of concern for the public. In the fourth century, the theologian Evagrius wrote a treatise that mentioned the physical reactions produced in the human body by the presence of a demon, including the immediate cooling of the eyelids and head.[73] The notion of the *phantasmata* aimed at reassuring the general public that the touch felt was no more than a hallucination.[74]

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[71] Augustine of Hippo. *De vera religione*, 50.98.

[72] In a recent article on schizophrenia, Roland Littlewood has hypothesised a correlation between the disorder and the rise of Christianity. He observes that "though theology is obviously a social representation rather than an internal or external account of lived experience, it will be evident from the anguished quotations… from St. Augustine's *Confessions* that the convert is constantly trying to align themselves with the public dogma, reading and experiencing life through the new conceptions." As several accounts of conversion to Christianity mention hearing voices, Littlewood suggests that experiencing these hallucinations became a normalised access point into the Christian religion. He adds that, in that context, the influence exercised by St Augustine played a decisive role in the emergence and development of the disorder. [Littlewood, Roland. *Did Christianity Lead to Schizophrenia? Psychosis, Psychology and Self Reference* (Transcult Psychiatry, Vol. 50(3), June 2013), pp. 397–420]

[73] Smith, Gregory A. *How Thin is a Demon?* (JECS, Vol. 16, 2008), pp. 511–512.

[74] Unlike sight, sound, and touch, transformations concerning the sense of smell were not viewed as the result of a phantasm. This is primarily due to the function attributed to smell in antiquity. Early Christians believed that good spirits would emanate a fragrant scent, while demons gave off a pestilent stench. In *On the Stench of Demons and Sin*, St Nikolai Velimirovich described the phenomenon as follows: "During every appearance of luminous, pure spirits, a life-giving and sweet fragrance wafted about; and during every appearance of dark and impure spirits, a suffocating, unbearable stench filled the air." [Velimirovich, Nikolai. *On the Stench of Demons and Sin* (Daimonologia, Oct. 2014). Retrieved on: https://www.daimonologia.org/2014/10/on-stench-of-demons-and-sin.html.] He also reported incidents involving fourth century monks who could detect unholy passions in men by the odour they emanated. Smell became central in the Middle Ages: bodily and breath odours were considered to be heavily influenced by the lifestyle of the individual and the state of his, or her, soul. A righteous existence would render the scent agreeable. According to popular belief, the bodies of saints evidenced their elite status by emanating an "odour of sanctity," a scent comparable to that of flowers, even

Augustine and Kinlaw have touched on an incredibly significant aspect of metamorphosis. In both Greco-Roman and Christian literature, the phantom presence and nonmaterial polymorphism reveal the existence of a third dimension, which I have introduced in this morphology: the sensorial dimension. This dimension has been widely overlooked in academic studies in favour of dualistic positions that privilege the contraposition between body and mind. Regardless, thanks to the few scholars who have proven and theorised its occurrence in literature, for the purpose of this morphology, I have worked to corroborate how sensorial transformations constitute a fundamental aspect of the phenomenon as well as demonstrating their complexity and diversified nature.

After the Patristic era and Augustine's theory of the *phatasmata*, the problem of investigating the nature of metamorphosis regained popularity around the twelfth century. The Gerald mentioned in Bynum's title (*Metamorphosis, or Gerald and the Werewolf*) was the twelfth-century Cambro-Norman archdeacon and historian Gerald of Wales, who studied human beings' metamorphoses into werewolves and included his suppositions around the nature of the phenomenon in his lengthy treatise *Topographia hibernica* (1188). Recounting the tale of a priest who administers the last rites to a female werewolf, Gerald attempted to unveil if metamorphoses were indeed possible. The relationship between Christianity and metamorphosis at the time was complicated, to say the least. The *Old Testament* did endorse some forms of metamorphosis. In earlier accounts, God had created humankind and punished sin through metamorphosis, including the creation of Adam, wild animals, and birds out of the dust of the ground (*Gen 2:7, 2:19*), the creation of the woman from Adam's rib (*Gen 2:22*), Lot's wife turned into a pillar of salt (*Gen 19*), the transformation of the Nile river's waters into blood (*Ex 7:14-24*), and King Nebuchadnezzar's madness that had forced him to behave like a wild beast for several years (*Dn 4:33*). Therefore, the power of God in metamorphosing reality could not be denied as it was manifest in sacred scriptures. To reconcile the metamorphoses contained in the *Bible* with the existence of werewolves, Gerald concluded that "God may actually change one substance into another, as he did when he turned Lot's wife into a pillar of salt and the water into wine at the wedding at Cana, or

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after death [Clark, R. E. D. *The Spheres of Revelation and Science. What are their Limitations in Relation to Each Other* (JASA, Vol. 5, June 1953), pp. 8-17] Conversely, those souls contaminated by sin and impure thoughts would emit a pungent and repulsive smell like that of a rotting cadaver. [Le Guérer, Annick. *Scent: The Mysterious and Essential Power of Smell* (London: Chatto and Windus, 1993), p. 62]

he may merely transform or disguise the outward form,"[75] as Leslie Sconduto has put it. Gerald agreed with Augustine's position that werewolves were the result of a transformation in outer appearance since "neither demons nor wicked men can either create or change their nature; but those whom God has created can, to outward appearance, by his permission, become transformed, so that they appear to be what they are not; the senses of men being deceived… so that things are not seen as they really exist."[76] God's transformative powers were not refuted but believed to be infinite and beyond human comprehension. The werewolves' account reported by Gerald mentioned two Christian werewolves who could pull back their skin, revealing the human hidden behind the bestial form. For this reason, "Gerald lays out two paradigms for metamorphosis – complete substitution, and external change coupled with internal continuity… [I]nterior continuity and external transformation is the precise inverse of that transformation that affects the consecrated host – exterior continuity and internal transformation."[77] The two paradigms describe the duality of metamorphosis as it was thought in medieval times to reconcile the metamorphoses in the *Sacred Scriptures* (physical metamorphoses) and the mystery of the Eucharist, in which metamorphosis is believed to alter the bread's and wine's intrinsic reality, or substance, but maintain their outer sensorial perception.

Unlike Greco-Roman metamorphoses, Christian literature exhibits a more obvious preference for substantial metamorphoses. Addressing the topic of spiritual and demonic possessions, Kinlaw discussed this phenomenon as a form of metamorphosis involving "ecstatic behaviour" and "the displacement of the rational mind."[78] She reconducts it to transformations in the subject's substance.[79] Quoting Tertullian, she explains: "*Substantia* generally indicates the 'quality of being real or having an actual existence…' or it can indicate 'the reality of a thing' distinct from a 'mere outward appearance,' as well as 'the material of which a thing is made.'"[80] Hence, substance is intellectually separated from outward appearance (sensorial expression) *and* the entity's constitutive material (physical

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[75] Ibid. note 60 (Sconduto), p. 31.
[76] Otten, Charlotte F. *The Lycanthropy Reader: Werewolves in Western Culture* (New York: Syracuse University Press, 1986), p. 60.
[77] Shyovitz, David I. *A Remembrance of His Wonders: Nature and the Supernatural in Medieval Ashkenaz* (Philadelphia: University of Pennsylvania Press, 2017), p. 150.
[78] Ibid., note 49 (Kinlaw), p. 52.
[79] Ibid., p. 12 "Two general patterns: (1) metamorphosis, which involves a change in form; and (2) possession, which involves a change in substance."
[80] Ibid., p. 81.

form). Possessions and demoniacs are present in various passages of the *Synoptic Gospels*, so, from a literary perspective, it is undeniable that metamorphoses in substance are part of literature that deals with supernatural agents and transformations. On at least nine occasions, Jesus is chronicled to have performed an exorcism to drive demons and "unclean" spirits out of human bodies.[81] One episode also introduces a cross-species metamorphosis: in the exorcism of the Gerasene demoniac (*Matthew 8:28-34*; *Mark 5:1-20*; *Luke 8:26-39*), Jesus delivers a group of demons out of a demoniac and cast them into a nearby herd of pigs, which become crazed and drown themselves into the nearby sea.[82] Possessions fall under what Kinlaw regards as substantial metamorphoses, in contrast with Augustine's conviction that demons cannot mutate a person's substance/mind but merely create illusions.

The principal model of metamorphosis in Christian philosophy and theology is known as *transubstantiation*. The basic idea of transubstantiation is that, during the Catholic rite of Eucharist, ordinary bread and wine are transformed into the Body and Blood of Christ. In Miranda Griffin's words, transubstantiation represents "a transformation, which is central to Christian belief and practice: unseen as such by the eyes of mortals, the Host is the body of Christ. It undergoes a mystical metamorphosis in the moment of transubstantiation, whereby the divine body exists wholly in the Host given to each recipient."[83] Notice the link between the terms *metamorphosis* and *transubstantiation*. Transubstantiation is recognised as a form of metamorphosis that mutates something intrinsic to the entities 'bread' and 'wine' but leaves these entities' physical form and sensorial expression unchanged. The same position is held by some scholars of Christian doctrine who also view transubstantiation as a form of metamorphosis. John Gatta has asserted that "whether or not one endorses transubstantiation or another discrete theory of how transformation occurs, this sacrament clearly dramatises a metamorphosis… to enact not only some 'real' presence of the resurrected Lord, but also a process of transformation… if not the material elements themselves… an inward change."[84]

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[81] Witmer, Amanda. *Jesus, the Galilean Exorcist: His Exorcisms in Social and Political Context* (London: T&T Clark International, 2012), pp. 153-154.

[82] Apart from possessions, other substantial transformations are operated by Jesus in the *Gospels*. For instance, he resurrects three people – the daughter of Jairus (*Mk 5:21-43*), a young man from Nain in (*Lk 7:11-17*), and Lazarus (*Jn 11:1-44*) – before being subjected to resurrection himself. Resurrection is a type of metamorphosis that mutates the inner reality of the being subjected to it: no physical transformation takes place, but the person changes from being dead (hence, having no inner reality in the sense of mind or consciousness) to returning alive (thus, re-acquiring a mind and consciousness).

[83] Griffin, Miranda. *Transforming Tales: Rewriting Metamorphosis in Medieval French Literature* (Oxford: Oxford University Press, 2015), p. 5.

[84] Gatta, John. *The Transfiguration of Christ and Creation* (Eugene, Oregon: Wipf & Stock, 2011), p. 64.

In *A Personal Jesus* (2007), Upton Sinclair has commented on the nature of transubstantiation, asserting that "billions of words have been spent… over that question of just how this metamorphosis takes place… The Catholics hold for what they call the Real Presence; that is, they say that the bread and wine become the actual physical body and blood, even though their appearance remains the same as bread and wine."[85]

More recently, in *Flesh in Flux: Narrating Metamorphosis in Late Medieval England* (2014), Stephanie Latitia Norris has provided the following understanding of transubstantiation: "The doctrine of transubstantiation asserts that the substance of the communion wafer changes although the accidents – its physical appearance – remain the same. Here, the essential identity of the wafer is transformed, again leaving identity isolated from physical form."[86] Norris mentions the "identity of the wafer" and employs the word *substance* in reference to both identity (i.e., what the object is) and constitutive material. The communion wafer mutates in its essence yet retains its original sensorial expression (i.e., outward appearance, taste, smell, etc.), which the human senses perceive as ordinary. It is noteworthy that Norris recognises that identity (substance) and physical form are isolated from one another, implying that, during a process of metamorphosis, the two dimensions function independently. I cannot but concur. However, Norris seems to confuse physical form with appearance, thus contradicting her first statement. Physical form and appearance belong to two distinct dimensions, namely the physical and the sensorial dimension. In this case, physical form refers to the shape of bread and wine, while accidents involve how an entity manifests to the senses, including how an object appears.

Transubstantiation involves an act of transformation as much as pagan metamorphoses do. Scholars writing about metamorphosis generally agree with this idea and often incorporate transubstantiation in the phenomenon. In her work *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self*, Marina Warner has asserted that transubstantiation is among the "hellish, Christian twists on Ovidian metamorphoses… an indication of later conflicts over the portrayal of change in human personality. In Catholic doctrine, transubstantiation involves a transformation of substance, but not appearance… In pagan metamorphosis, species – outward appearance – are all changed, but the inner spirit remains

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[85] Sinclair, Upton. *A Personal Jesus* (Synergy International of The Americas, 2007).
[86] Norris, Stephanie Latitia. *Flesh in Flux: Narrating Metamorphosis in Late Medieval England* (University of Iowa, 2014), p. 10.

the same."[87] In this passage, four crucial aspects are emphasised: (a) transubstantiation is a type of metamorphosis; (b) the difference between transubstantiation and pagan metamorphosis lies in the dimension that transforms; (c) substantial metamorphosis is connected with human personality and the self; (d) substance is distinct from outward appearance, almost opposed to it. These points are crucial to our understanding of transubstantiation. Warner speaks of "change in human personality" and "inner spirit," thus inferring that transubstantiation operates transformations upon the entity's personality and spiritual sphere. She posits substance in opposition to "outward appearance." Her description already resolves a couple of issues for this study: it provides a word that defines an entity's inner reality (*substance*), classifies transubstantiation as a form of metamorphosis in the field of metamorphosis studies, and, consequently, corroborates the idea that metamorphosis can mutate different dimensions, not only an entity's physical form. Unfortunately, Warner offers no further insight into what substance entails. She asserts that transubstantiation is an inversion, a "hellish twist," of Ovidian (or Greco-Roman) metamorphoses. I disagree. As it was explained above, substantial metamorphoses are present in Greco-Roman literature as well as in Christian's scriptures. Transubstantiation, meant as an inward transformation of the inner spirit (at least according to Warner), is not a Christian invention or a twist on pagan metamorphosis. Etymologically speaking, in fact, transubstantiation simply signals a change of an entity's original substance into another substance. It derives from the Latin *trans* ("across") and *substantia* ("substance"). In this sense, the etymological sense, any change in the substance of any given entity may be interpreted as a form of transubstantiation. In its Greek variation, *metousiosis* (*meta*, "across," and *ousia*, "essence, inner reality"), the term shares the same suffix -*meta* with metamorphosis, indicating a passage from one state to another. In its etymological sense, metamorphosis designates changes in the form (*morphè*) of entities, while *metousiosis*, or transubstantiation, signposts a mutation in the entity's substance. Metamorphosis, however, also functions as a hypernym to describe a variety of supernatural transformation whilst transubstantiation is regularly intended as a sub-class of metamorphosis confined to Christian doctrine. The fact that transubstantiation is bounded to a Christian context does not change its etymological significance nor what it implicates. If anything, the contextualisation of the term restricts its usage to a specific framework, that of Christian theology and dogmatic doctrine. This is one of the reasons why I seldom use the expression *transubstantiation* in this thesis, when not in relation to the transformation

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[87] Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2002), p. 39.

performed during the Eucharist, but indicate mutations in substance with the expression *substantial metamorphoses*, under which I have also comprised transubstantiation.

On the topic of transubstantiation, Gildenhard and Zissos have maintained that:

> Transubstantiation is one of the most remarkable phenomena of transformative change in Western culture. It grounds the Christian message in a divinely enabled metamorphosis, a moment of ontological flux… If in Ovid metamorphosis usually implies a change in form and continuity in material substance, Christian thought posits the possibility of transformative change that involves change in material substance and continuity in form.[88]

They suggest that transubstantiation is a metamorphosis, "a divinely enabled metamorphosis." However, Ovid's metamorphoses are also divinely enabled as the gods perform these transformations. Therefore, the distinction between transubstantiation and metamorphosis appears not to be related to who performs the transformation (divine intervention) nor to the fact that it is a supernatural event. Their dissimilarity is a matter of what dimension in the entity is subjected to change. Unlike Warner, Gildenhard and Zissos do not mention transformation in the entity's spirit or personality, but changes in "material substance" as opposed to changes in "form." Here, the term *substance* is accompanied by the adjective *material*, so it cannot be related to spirit, soul, mind, or inner reality because the adjective suggests the involvement of matter. Warner's conceptualisation of substance gives the impression of being in contradiction with the one proposed by Gildenhard and Zissos. However, both positions are correct. These authors simply understand the notion of substance from different points of view. Is it possible to reconcile the idea of substance, intended to mean "inner reality," with the notion of material substance? I believe so. In Gildenhard's and Zissos' work, "material substance" is understood as the constitutive matter of bread and wine, which mutates into the constitutive matter of flesh and blood. They use the same expression *material substance* in reference to the transfiguration of Christ, whose face starts shining like the sun and his clothes become as white as light (*Matthew 17:2*), but whose body is not metamorphosed. In this case, the absence of physical metamorphosis is linked to no change in the body's material substance.[89] Pondering the passage dedicated to Jesus' resurrection, according to St Paul (*1Cor 15*), they argue that, during the resurrection,

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[88] Ibid. note 24 (Gildenhard and Zissos), pp. 26, 189-190.
[89] Ibid. note 24 (Gildenhard and Zissos), p. 190.

Jesus underwent a metamorphosis in the quality of his body's material substance, but his body's shape (or structure) remained unaltered throughout the process. The stuff of which the body is made mutates, shifting from mortal flesh to immortal and incorruptible material substance.[90] Interestingly, Gildenhard and Zissos separate the notions of shape and constitutive matter, acknowledging that each can mutate independently from the other. In works on metamorphosis, the physical dimension is typically perceived as one unified item, which changes in both matter and shape when it is transformed. Nevertheless, I cannot but agree that, in this case, constitutive matter and shape are distinct elements (although they both belong to the physical dimension), which can mutate together or separately. I will return to this argument in the section on metamorphoses in physical form.

Like Gildenhard and Zissos, Gerald of Wales refers to substance suggesting that it represents the body's constitutive material. He explicitly comments on God's power to transform substances and offers the example of Lot's wife, who was turned into a pillar of salt (*Gen 19:26*), and Jesus' transformation of water into wine at the wedding at Cana (*John 2:1-10*). In both cases, the entity's constitutive matter alters into something entirely different from the original. Gerald does not confer about the separation of matter and shape, which could have been an essential contribution to the discussion. Indeed, while the transformation of water into wine produces a transformation in the entity's material substance but not its physical shape (since it remains liquid), Lot's wife mutates in both material substance and shape. She does not simply turn into a salt statue: her original, anthropomorphic shape is also lost in favour of a new shape (that of a pillar). In conclusion, for Gerald, substance finds its expression in the entity's constitutive material in objects and inanimate matter. This position is partially subscribed to by Garrington and Norris as well.

On the other side of the spectrum, there is substance identified as predicative of an entity's inner reality in the sense of consciousness, mind, reason, spirit, soul, identity, psychology, personality, and other characteristics belonging to the sphere of an imagined mental or spiritual space. Those scholars who have interpreted substance in this manner (Kinlaw, Warner, Gallagher, Conrad of Hirsau, Buxton, Barkan, Liveley, and Garrington) have done so by focusing on the effects of metamorphosis upon sentient beings rather than objects or inanimate matter (except Warner, who applies it to the transubstantiation of bread

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[90] Ibid., p. 16-17.

and wine). When metamorphosis involves a sentient being, especially humans and animals, the dualism of body-mind emerges to oppose the extrinsic body with the complex and intricate inner reality of the subject examined. Objects do not possess the same inner reality of a sentient being; therefore, they are not thought of in terms of a separation between the metal and the physical spaces. Their substance is purely material because it refers to their constitutive matter. On the contrary, humans, animals, and sentient beings in general trigger dualism, which renders it impossible not to raise questions of identity in contrast with the body's materiality. This point should have come to light from the arguments of scholars discussing any form of metamorphosis, whether inner or corporeal, that produces a modification in a sentient being. Even when only the subject's physical form is implicated in the transformation, one cannot refrain from probing what has happened to its other sphere, its inner reality. In this case, the use of the term *substance* is meant to indicate the set of qualities inherent to the subject.

The reason why I have opted to use the term *substance*, and the consequent expression *substantial metamorphosis*, is due to its recurrence in scholarly works on metamorphosis. Nevertheless, the meaning and correct usage of the term is by no means easy to stipulate theoretically. From what I have observed, some researchers tend to apply the term *substance* quite loosely (e.g., Bode, Wiseman) without describing what it implicates and how it concretises in the literature dealing with metamorphoses. This is a problematic position as it presumes the existence of substantial metamorphoses but affords no specifics nor addresses where/how this type of metamorphosis appears in literature. Other scholars restrict the term to indicate one specific attribute (or a limited set of attributes) that mutates within an entity but do not provide an exhaustive list of characteristics that might illustrate the notion of substance in its entirety. If we look at how substance has been interpreted in the studies quoted above, it is possible to observe the following: for Conrad of Hirsau *substance* represents the human's rational mind; for Buxton, it appears to involve a character's psychology and emotional sphere (even though he calls transformations in the subject's psycho-emotional sphere "non-corporeal metamorphosis" and uses *substance* exclusively in reference to Biblical miracles and transubstantiation); Kinlaw associates *substance* to ecstasy, trance, and the displacement of the rational mind during possessions; a similar account is offered by Smith, even though he does not employ the term explicitly; for Tertullian, *substance* is not the entity's appearance nor its constitutive material but defines

it as the condition of existing within the spectrum of reality; Norris asserts that *substance* equals the identity of an object and its constitutive matter; Warner speaks of human personality and inner spirit; Garrington uses the word to address both changes in an object/inanimate matter's constitutive material and the passage from being inanimate to becoming sentient and animate; Gildenhard, Zissos, and Gerald of Wales understand metamorphosis in substance as a transformation in the entity's constitutive material. It becomes self-evident that no unified and agreed-upon understanding of substance exists in works on literary metamorphoses.

As David Hamlyn has put it, the term *substance* is confusing. In philosophy (and in literary studies, I might add), it has been incorrectly manipulated and distorted due to "complicated historical reasons" that have destabilised its original meaning.[91] For example, it has been linked to the Aristotelian concept of matter, the constitutive material of a body. Now, this might explain from whence the conceptualisation of material substance, as in the entity's constitutive matter, fostered by Gildenhard, Zissos, and Gerald (and, to some extent, Norris and Garrington), may have derived. Hamlyn also mentions Locke's usage of the term. In Lockean philosophy, substance indicates "the underlying something or other which is supposed to give support to the properties that inhere in it."[92] Hamlyn attributes part of the issue to the etymology of the word that comes from the Latin verb *substare*, literally meaning "to stand" (*stare*) "beneath/under" (*sub*-); hence, it appears to indicate something which resides under something else. This makes sense when applied to the dualism of mind-body and inner reality versus corporeal form. Dualism directs us to intuitively imagine two dimensions, one intrinsic (the inner space) and one extrinsic (the body). Metamorphosis scholars who speak about changes in substance as inward transformations noticeably demonstrate a marked propensity towards spatial dualism. This means that to each element in the dualistic dichotomy mind/soul-body they reserve a space, a location, one inside the body (mind/soul) and one outside (the body itself). These spaces function more as large containers that encompass a series of attributes, traits, and characteristics. In sentient beings, the inward space contains the entity's mind, soul, spirit, consciousness, reason, psychology, identity, personality, emotions, and ontological status; instead, the outer space contains the

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[91] Hamlyn, David. *Metaphysics* (Cambridge: Cambridge University Press, 1984), p. 60.
[92] Ibid. note 92 (Hamlyn), p. 60.

body's material constituent and shape. Consequently, a metamorphosis can mutate the entity's inward space (and its characteristics) or outer space.

The above is valid for sentient beings endowed with sentience because their being sentient automatically triggers a default dualism. However, it is not the same for objects. I would not extend dualism to a rock or a chair (unless they were anthropomorphised) because my dualism would not activate with objects and inanimate matter. Therefore, the notion of *substance* that I apply to sentient beings must be different from the notion of *substance* that I use for objects and inanimate matter. The dual usage of the term *substance* in academic works on metamorphosis has helped me to articulate a distinction between objects and sentient beings while preserving the same expression (*substance*) for both classes. When I refer to sentient beings, by *substance* I designate the set of characteristics that pertains to the being's inner reality in all its facets; conversely, when I use *substance* in relation to objects and inanimate matter, I concur with Gildenhard, Zissos, and Gerald that substance defines the constituent material(s) of the entity's body when the entity is insentient. In order to maintain this twofold position, I also had to revise the concept of physical form, separating sentient beings from objects/inanimate matter. Since sentient beings possess an inward substance, their physical form represents the entirety of their body, including both the body's constitutive materials *and* the body's structure or shape. Conversely, in objects and inanimate matter, because their substance *is* their constitutive material, physical form exclusively refers to the object's structural shape and their state of matter (solid, liquid, or gas).

As mentioned above, to the two dimensions just examined (substance and physical form) a third dimension is added in the present study of metamorphosis: the sensorial dimension. In the scholarly works reported above, the sensorial dimension has been observed only in four sources: Kinlaw, Augustine, Norris, Gildenhard and Zissos. Kinlaw's work on Greco-Roman literature unveiled the peculiarity of polymorphism in Greek divinities, capable of transforming their appearance without any consequence for their substance or physical form. The Greek gods, in fact, can hide their body and identity through their use of what Kinlaw calls a "phantom presence," which has nothing to do with physical form. The phantom presence mutates solely the appearance of the entities affected: it is an illusion, a

vision that does not correspond to reality yet makes reality look legitimate. This is similar to Augustine's conceptualisation of the *phantasmata*. Demons create illusions that pervert the appearance of reality but cannot contaminate reality as it is. They can create temporary distortions in the appearance of things; however, it is the person's mind, open to receive such misleading images, that operates to retain such images and reproduce them afterwards through inner vision. Medieval author Vincent of Beauvais described this phenomenon, asserting that "even when the appearance of the body has been removed, which was bodily sensed, its likeness remains in the memory… so that it is thence inwardly formed, just as the sense is outwardly formed from a body that is present and able to be sensed."[93] The sense of vision, in this case, is first manipulated to see what is not really there; later, it becomes accustomed to the "veracity" of false images and becomes capable of replicating them faithfully. The contaminated mind projects outwardly the inwardly formed image and continues to see a distorted reality even when the phantasm is no longer there. This aspect is significant as it implicates duplicity in sensorial perception. The phantasm generates a false impression upon the perceiving subject's senses so that they sense something different from reality. This transformation impacts the external entity, not the perceiving subject: it is the entity that appears transformed to the subject's senses. Conversely, the second aspect in the duplicity involves a mutation in the perceiving subject's senses to create the illusion themselves. In this case, the subject's senses have been metamorphosed to project a spurious perception of reality outwardly automatically.

Norris does not mention phantasms or hallucinations when she discusses the sensorial dimension in transubstantiation. Instead, she refers to "accidents," which she simply defines as "outward appearance." In accordance with Thomas Aquinas' theory of transubstantiation, she describes "accidents" as the sensorial dimension of bread, "i.e. the bread looks, tastes, feels, like a wafer,"[94] and, consequently, that of wine. The Catholic Church's Catechism supports the same position: "*Transubstantiation* means the change of the whole substance of bread into the substance of the Body of Christ and of the whole substance of wine into the substance of his Blood… However, the outward characteristics of bread and wine, that is the 'eucharistic species', remain unaltered."[95] Obviously, in this context, the term *species* is not

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[93] Vincent of Beauvais. *Speculum naturale* (1664); in Collette, Carolyn P. *Species, Phantasms, and Images: Vision and Medieval Psychology in "The Canterbury Tales"* (Ann Arbor, Michigan: The University of Michigan Press, 2001), p. 23.
[94] Ibid. note 87 (Norris), p. 42.
[95] Vatican. *Compendium of the Catechism of the Catholic Church* (Vatican City: Libreria Editrice Vaticana, 2005), art. 283.

referring to genus or a group of living organisms. It has nothing to do with biology; instead, it implicates the sensorial expression of an entity, that is, the way an entity renders itself perceptible extrinsically. It involves the senses, but not from within. Anyone who "witnesses" transubstantiation realises that the bread and wine's outward characteristics have remained unaltered, meaning that the two entities retain their sensorial expression post-metamorphosis in the form of how they taste, look, smell, and feel. On the contrary, in Gildenhard's and Zissos' commentary on Jesus' transfiguration, the *species*, the appearance of Jesus' face and clothes is changed during the transfiguration without operating a simultaneous mutation on his physical form or substance. In this sense, Jesus' transfiguration is an inversion of transubstantiation since in transubstantiation the accidents remain the same, while in transfiguration they change. Jesus and his clothes look different, not because their physical form or substance has been altered, but due to a change in their colour and luminosity in the altered manner in which they present themselves to the observer.

In his writings, Augustine also discusses another type of sensorial metamorphosis: hallucinations. In the account of his conversion, he relates the following story:

> I was… weeping in the most bitter contrition of my heart, when suddenly I heard a voice of a boy or girl – I know not which – coming from the neighboring house chanting over and over again (pick it up and read it; pick it up and read it). Immediately I ceased weeping… I got to my feet for I could not but think that this was a Divine command to open the Bible and read the first passage I should light upon.[96]

Discussing the psychological processes behind religious conversion, Philip Woollcott, Jr has stressed that these events are "often experienced so suddenly and dramatically that various temporary perceptual distortions occur, such as auditory and visual hallucinations (visions and prophetic voices)."[97] Hallucinations are not the prolonged result of the phantasm upon the senses since this must necessarily involve a desire of the human mind to believe that the phantasm was authentic and, therefore, a desire to replicate it. Hallucinations are deemed real occurrences that affect the senses intimately, from within. In Augustinian philosophy, they are mystical experiences impacting the senses and sensorial perception.

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[96] Woollcott, Philip, Jr. *Some Considerations of Creativity and Religious Experience in St. Augustine of Hippo* (Journal for the Scientific Study of Religion, Vol. 5(2), Spring 1966), p. 279.
[97] Ibid. note 97 (Woollcott), p. 279.

While phantasms hide the reality behind a deceptive façade, hallucinations trigger a mutation directly in the senses of the subject involved. They are not meant to trick perception but to alter the conscious state of the senses to deliver a real message. The permanence of phantasms depends on creative imagination and a pathological acceptance of something not real, while hallucinations are involuntary.[98] Another hallucinatory experience we have encountered in this chapter occurs in Euripides' *Bacchae*, when Pentheus sees two suns in the sky. Charles Segal clarifies that "the sun that Pentheus sees is… a symptom of delusion. Instead of the heightened perception and power of the worshiper, he is helpless before the hallucinogenic god who makes him 'see what he should see'"[99] It is not the sun that duplicates; the hallucination takes place directly in Pentheus' sense of sight. Pentheus also hallucinates "two images of seven-gated Thebes." He adds, referring to Dionysus who is leading him into the forest: "And you look like a bull leading me out here, with those horns growing from your head."[100] As E.R. Dodds has pointed out, Dionysus invades Pentheus' mind and alters his sight from within, creating visions that are not really there but appear real to Pentheus, even though he seems to recognise the absurdity of what he sees.[101]

For the purpose of this morphology, I have separated the sensorial dimension into two sub-categories: sensorial expression and sensorial perception. The sensorial expression describes a set of characteristics in an entity that refers to how such entity presents itself to the outside, its colour, taste, smell, the way it looks or sounds, if it is invisible, etc. These attributes are picked up by the senses and can mutate through metamorphosis. When an entity undergoes a transformation that impacts any of the attributes listed above, the metamorphosis occurs in the entity's sensorial expression. For example, according to Kinlaw, when the Olympians disguise their true form, they do not transform their bodies physically but disguise themselves under someone or something else *imago* (a nonmaterial "image") or *species* (a non-corporeal "appearance"), looking and, at times, even sounding or smelling differently.[102] Likewise, in H.G. Wells' *The Invisible Man* (1897), the protagonist renders himself invisible. Here, the metamorphosis affects the character's

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[98] O'Daly, Gerard. *Augustine*; in *From Aristotle to Augustine: Routledge History of Philosophy, Volume 2*. Edited by David Furley (Abingdon, Oxon: Routledge, 1997), pp. 410-411.
[99] Segal, Charles. *Dionysiac Poetics and Euripides' "Bacchae"* (Princeton, New Jersey: Princeton University Press, 1982), p. 231.
[100] Ibid. note 36 (Dodds), p. 193.
[101] Ibid. note 36 (Dodds), p. 193.
[102] Ibid. note 49 (Kinlaw), p. 22-23.

visibility and does not entail a transformation in the person's physicality since his body remains intact. Since these metamorphoses are neither physical nor substantial, they have been classified as a sensorial mutation in the entity's sensorial expression, that is, in the way the entity is perceived from the outside. All entities, whether sentient or not, can be subjected to metamorphoses that mutate their sensorial expression.

On the other hand, transformations in an entity's sensorial perception modify the subject's sensory system, altering the modality in which the subject perceives reality through their sense of sight, hearing, olfaction, gustation, and/or touch. In this case, the metamorphosis occurs inside the subject, not outside. When the metamorphosis occurs directly in the subject's senses, the subject perceives an alternative reality from within. In fact, when the metamorphosis affects the senses from the inside, the perceiving subject is the only one who perceives reality as altered. Since objects and inanimate matter do not possess a sensory system, this type of metamorphosis exclusively involves sentient beings because these possess the faculty to perceive. Hallucinations also fall under this category. In the case of hallucinations, it is not reality, or the entity perceived, that has been transformed, but the subject's sensations provoked by a mutation in one, or more, of their senses. Conversely, if it is an object of reality that is subjected to a transformation, anyone who perceives the mutated entity would have the same experience. In Jesus' transfiguration, for examples, the disciples' sense of sight is not transformed; the transformation involves the sensorial expression of Jesus' face and clothes, which have changed in appearance. All Jesus' disciples are subjected to the exact same experience because the mutation is external to their senses.

After having verified the presence of three dimensions through academic works on the subject matter and having clarified my positions on how I have interpreted their meaning for this study, the next step entails a more in-depth examination of each dimension individually. It is necessary to devote another chapter to the three dimensions because these dimensions are like large, figurative containers. Each 'container' gathers within itself a series of characteristics ('variables') that are the ones directly subjected to transformation in the course of a metamorphosis. These variables vary, depending on the dimension examined and the type of entity involved, whether it belongs to objective reality or the realm of sentient beings. In the next chapter, I will also introduce the notion of total and partial metamorphoses in individual dimensions.

In each section dedicated to one of the three dimensions, the reader can expect to find: (1) a brief, general introduction to the dimension examined; (2) a distinction between the outcomes of metamorphosis on objects/inanimate matter and sentient beings; (3) a listing of variables related to the dimension analysed; (4) a brief examination of exceptions and peculiarities, where necessary; (5) a discussion of the modalities of transformation in the dimension (i.e., partial and total metamorphosis). Regarding how I have subdivided each section to explain the specifics of how the dimension examined may transform, I have heavily relied on decoding the metamorphoses observed in the fictional works mentioned at the end of this thesis' *Introduction*. Each dimension may metamorphose in several ways, depending on the entity transforms (whether it is a sentient being or an object/inanimate matter), what variables mutate in each dimension, and whether the metamorphosis is total or partial.

3. CHAPTER THREE

This chapter is dedicated to an in-depth, individual analysis of the three dimensions (*substance*, *physical form*, and the *sensorial dimension*). As I have discussed at the end of the previous chapter, dimensions are defined as 'constants,' meaning that they are not directly affected by a metamorphosis. However, each dimension contains 'variables,' the constitutive traits of that dimension. These 'variables' are the elements subjected to transformation during a metamorphosis.

This chapter is divided into three main sections, each one focused exclusively on one of the three dimensions: *Substantial Metamorphoses* (3.1.), *Physical Metamorphoses* (3.2.) and *Sensorial Metamorphoses* (3.3.). At the beginning of each section, I briefly reintroduce the dimension to which the section is dedicated, highlighting its principal, general characteristics in theoretical terms. Each section is subsequently divided into subsections, and these subsections are, in turn, subdivided into subsubsections that deal with the variables of the dimension analysed. The separation in sections, subsections, and subsubsections, and the numeric system used to signpost them may appear unusual. This choice is grounded in the necessity to organise and provide a solid and consistent structural order to this lengthy chapter.

The sections on *Substantial Metamorphoses* and *Physical Metamorphoses* are each subdivided into two main subsections: the first subsection (3.1.1. in *Substantial Metamorphoses* and 3.2.1. in *Physical Metamorphoses*) deals with metamorphoses in objects and inanimate matter; the second subsection (3.1.2. in *Substantial Metamorphoses* and 3.2.2. in *Physical Metamorphoses*) focuses on metamorphoses in sentient beings. Each of these two subsections is further subdivided into several subsubsections. Each subsubsection is dedicated to the analysis of one of the variables of the dimension examined.

In *Substantial Metamorphoses*, the subsection on transformations in objects and inanimate matter contains two subsubsections: *Substantial Metamorphosis from Object/Inanimate Matter to Object/Inanimate Matter* (3.1.1.1.) and *Substantial Metamorphosis from Object/Inanimate Matter to Sentient Being, and Vice Versa* (3.1.1.2.).

The subsection on sentient beings, instead, contains seven subsubsections: *Substantial Metamorphosis from Human to Animal, and Vice Versa* (3.1.2.1.), *Substantial Metamorphosis from Human to Immortal or God* (3.1.2.2.), *Substantial Metamorphosis from Human to Supernatural Creature* (3.1.2.3.), *Substantial Metamorphosis in the State of Consciousness* (3.1.2.4.), *Acquisition and Loss of Non-Physical Faculties and Abilities* (3.1.2.5.), *Displacement of the Rational Mind* (3.1.2.6.), and *Substantial Metamorphosis in Personality and Behaviour* (3.1.2.7.).

In *Physical Metamorphoses*, the subsection on transformations in objects and inanimate matter contains two subsubsections: *Metamorphosis in the State of Matter* (3.2.1.1.) and *Metamorphosis in Physical Properties* (3.2.1.2.). The subsection dealing with sentient beings contains five subsubsections: *Physical Metamorphosis from Object/Inanimate Matter to Sentient Being, and Vice Versa* (3.2.2.1.), *Metamorphosis in the State of Matter* (3.2.2.2.), *Metamorphosis in Size* (3.2.2.3.), *Physical Immortality and Invulnerability* (3.2.2.4.), *Miscellaneous Physical Metamorphoses* (3.2.2.5.). Additionally, in *Physical Metamorphoses*, there is a third section, titled *Physical Form and Appearance* (3.2.3.), in which I separate metamorphoses that affect an entity's physical form from metamorphoses that transform an entity's appearance without affecting the entity's physical form. This distinction is crucial to this study since metamorphoses in an entity's appearance may be mistaken for physical metamorphoses while, in truth, appearance belongs to the sensorial dimensions.

Lastly, the section dedicated to *Sensorial Metamorphoses* is subdivided into two main subsections, each centred on one of the two main types of sensorial metamorphoses: *Metamorphosis in Sensorial Expression* (3.3.1.) and *Metamorphosis in Sensorial Perception* (3.3.2.). *Metamorphosis in Sensorial Expression* contains three subsubsections that specifically deal with three types of metamorphoses that are responsible for transforming an entity's sensorial expression: *Metamorphosis in Sensorial Expression: Accidents* (3.3.1.1.), *Metamorphosis in Sensorial Expression: Nonmaterial Polymorphism* (3.3.1.2.), *Metamorphosis in Sensorial Expression: Contingent-Polymorphism* (3.3.1.3.). *Metamorphosis in Sensorial Perception*, instead, contains two subsubsections: *Metamorphosis in Sensorial Perception: Senses and Sensations* (3.3.2.1.) and *Metamorphosis in Sensorial Perception: Hallucinations* (3.3.2.2.).

The last segment of each section has been allocated to discussing the differentiation between **total** and **partial** metamorphoses in the dimension under scrutiny. As I have stated in the *Introduction* to this thesis, the principal aims of this dissertation are: (1) to evidence the existence of three principal types of metamorphoses (substantial, physical, and sensorial) in literature, and (2) to formulate a comprehensive morphology to enumerate how many ways metamorphosis may articulate itself in fiction. The distinction between total and partial metamorphosis represents one of the main aspects upon which I have devised the final morphology of the phenomenon, a morphology that will be introduced at the beginning of *Chapter Four*. When the metamorphosis is total, all the variables in the dimension subjected to the metamorphosis are transformed into something else. Conversely, when the metamorphosis is partial, it means that not all the variables of that dimension have been subjected to a transformation but that some of the entity's original variables have been preserved after the metamorphosis has taken place, remaining unaltered. The metamorphosis is always partial, even when just one of the variables in that dimension perdures after the metamorphosis. The number of variables varies depending on the dimension those variables belong to, and whether the transformed entity is an object/inanimate matter or a sentient being. The number of variables determined in this study is not definitive as the variables have been obtained from the works of literature specifically selected for this thesis (hence, a limited quantity of material). However, other variables might become manifest in other works that contain literary metamorphoses. Furthermore, the notion of partial versus total metamorphosis concentrates on the transformations that occur in the dimension examined, not in the entity in general. Consequently, I speak of partial or total metamorphosis in an entity's substance *or* its physical form *or* its sensorial dimension. The metamorphosis might be total in an entity's substance, for example, but this does not mean that the whole entity has metamorphosed totally as the other two dimensions must also be taken into consideration. In this case, if the other two dimensions have not been transformed totally as well, the entity (taken as a whole) cannot be said to have transformed totally – only the variables in its substance have metamorphosed totally.

The separation between partial and total has been inserted in this chapter even though it is more relevant to the following theoretical step, exposed in *Chapter Four*. I have opted to discuss it here for two reasons. First, the present chapter is entirely dedicated to the three dimensions – both the theory and the practice – while the next chapter deals with how I have devised a morphology using the parameters sets in this chapter. Second, since the notion of total and partial metamorphosis is closely related to the transformations affecting one

dimension, and not the entity as a whole, this chapter is the best location to discuss totality and partiality, using the same literary examples investigated in the subsections and subsubsections reserved to the dimension examined.

This chapter constitutes the first core part of my research and contains original work. While *Chapter Two* focused on how other scholars have interpreted the three dimensions, this chapter aims to elucidate my interpretation and analysis, how I have organised and articulated the three dimensions and their variables, and the distinction between partial and total metamorphoses in preparation for the morphology. Priority has been given to the theoretical aspect, which precedes the application on literary examples that follows soon after.

3.1. SUBSTANTIAL METAMORPHOSES

As it should have become clear in *Chapter Two*, substance is by no means easy to articulate in abstract terms because it lends itself to a multiplicity of interpretations. As discussed in the previous chapter, when the notion of substance enters the scope of literary metamorphoses, it may be separated into two classes, (1) material substance and (2) inner reality, depending on the entity subjected to the metamorphosis. Material substance represents the constitutive material of objects and inanimate matter. For example, in the case of transubstantiation, the material substance (i.e., the constitutive material) of bread and wine transforms into the material substance of flesh and blood. Instead, the idea of inner reality applies only to sentient beings, which possess a series of mental and emotional faculties that distinguish them from non-sentient entities, such as objects and inanimate matter.

In his recent study *Human Nature: The Categorial Framework* (2010), the philosopher P. M. S. Hacker explains what substance means in general terms:

> To have an adequate grasp of what a thing is, that is, that it is a thing of such-and-such a substantial kind, is to know (in more or less detail) how to distinguish one such thing from others, typically, but by no means uniformly… and what kinds of change or metamorphosis any individual of the kind in question can undergo compatibly with its continued existence and persistent identity.[1]

Substance is fundamentally connected to the idea of inherently being a particular thing. When a substantial metamorphosis occurs, the original substance of the entity involved is replaced or altered and transformed into something else. The most important distinction to make in order to understand how metamorphosis may affect substances lies in separating entities into two groups: (1) objects and inanimate matter, and (2) sentient beings. As anticipated, these groups mutate substantially in different ways. Objects and inanimate matter undergo substantial transformations in their constitutive material, while sentient beings are subjected to an inward mutation affecting their inner reality and those characteristics belonging to it.

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[1] Hacker, P. M. S. *Human Nature: The Categorial Framework* (Oxford: Wiley-Blackwell, 2010), pp. 30-31.

Hacker also offers a series of indications around the substantial qualities of various entities, which have been very valuable for this study. Inanimate substances are sub-divided into natural (inanimate matter) and artefactual (objects) substances. Natural and artefactual substances lack animation, sentience, consciousness, and rationality. For this reason, they do not present an inward reality, and their substance is uniquely expressed by their constitutive material(s). Animate entities, instead, are separated into three sub-groups: plants, animals, and human beings. Plants are considered animate, but they are deemed insentient, non-conscious, and non-rational. Animals' substantial characteristics are self-movement, sentience, and consciousness, but they are non-rational beings. Humans are self-moving, sentient, conscious, and possess a rational mind.[2] The sub-classification proposed by Hacker is essential to this study as it indicates the main groups of entities that may be subjected to metamorphosis in literature and aids the understanding of how these entities function on a substantial level. From his subdivision of the entities' substantial qualities, one can immediately perceive that the higher one goes in the hierarchy of entities, the more complex the concept of substance becomes. Therefore, while it is relatively easy to comprehend what is the substance of objects and inanimate matter, human beings, which are at the top of the hierarchical ladder in Hacker's hierarchy, present a far more intricate substance. A substantial metamorphosis in a sentient being can affect any of the qualities Hacker has laid out to describe the substance of plants, animals, and humans, plus some other substantial traits I have posited as part of sentient beings' inner reality.

In the upcoming subsections and subsubsections, I will outline some indispensable guidelines for grasping how substantial metamorphoses operate, depending on the entity affected, and I will provide literary case studies to explicate how these transformations occur pragmatically in literature.

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[2] Ibid. note 1 (Hacker), p. 30.

3.1.1. Substantial Metamorphoses in Objects and Inanimate Matter

3.1.1.1 Substantial Metamorphosis from Object/Inanimate Matter to Object/Inanimate Matter

In the previous chapter, the principal example I provided to describe substantial metamorphosis in an object was transubstantiation. Transubstantiation is a type of substantial metamorphosis in which ordinary bread and wine acquire an entirely different substance – that is, the substance of the body and blood of Christ – but their extrinsic accidents remain intact (i.e., their appearance, texture, taste, and smell do not change). Suppose one investigates the changes undergone during the Eucharist from the perspective of moving from one objective reality to another. In that case, it is possible to conclude that the constitutive material of bread and wine alters into the constitutive material of the body and blood of Christ. In the Catechism of the Catholic Church, it is not explained how the bread and wine's mutation occurs; it is simply stated that "the signs of bread and wine become, *in a way surpassing understanding*, the Body and Blood of Christ."[3] However, when the Eucharist's transformation is interpreted according to the theory stipulated in this dissertation, these peculiar mutations do not surpass our comprehension. They are, de facto, understandable and manifest. In truth, the transformation process and what exactly transforms in the bread and wine subjected to the metamorphosis are evident to those interested in transubstantiation. Ingo Gildenhard, Andrew Zissos, Gerald of Wales, Latitia Norris, and Abbie Garrington recognise that transubstantiation entails a mutation in the **constitutive matter** of the objects involved.

The same principle of mutation in material substance can be extended to all metamorphoses involving objects and inanimate matter, provided that the transformation is from one object/inanimate matter into another object/inanimate matter and not from an object/inanimate matter into a sentient being. In literature, apart from transubstantiation, there are other instances of substantial metamorphoses that concern objects and inanimate matter, some of which I will discuss hereafter to afford a set of examples. I have selected

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[3] Catholic Church. *Catechism of the Catholic Church* (Vatican City: Libreria Editrice Vaticana, 2012), art. 1333.

these examples for two reasons. First, in each case, the metamorphosis involves only the entity's constitutive material but does not alter its physical form. The second reason has to do with the textual sources, which are chronologically and culturally distant, yet the transformations described happen following the same rules. The metamorphoses selected have been taken from *Exodus* (*Ex. 7:19-20*), Ovid's *Metamorphōseōn librī* (11.102-130), the *Gospel of John* (*John 2:1-11*), and the Grimm Brothers' *Rumpelstilzchen* tale (1812).

In *Exodus 7* (probably composed before the fifth century BC[4]), Moses and Aaron visit Pharaoh to urge him to let the Israelites leave the land of Egypt. Pharaoh refuses. This refusal unleashes a series of God-sent plagues. During the first plague, the waters of the River Nile transform into blood:

> The Lord said to Moses, "Tell Aaron, 'Take your staff and stretch out your hand over the waters of Egypt—over the streams and canals, over the ponds and all the reservoirs—and they will turn to blood.' Blood will be everywhere in Egypt, even in vessels of wood and stone. Moses and Aaron did just as the Lord had commanded. He raised his staff in the presence of Pharaoh and his officials and struck the water of the Nile, and all the water was changed into blood.[5]

The Nile's water changes in material substance, from ordinary water to blood. The metamorphosis is extended not only to the waters that flow in the river's bed but to all waters that come from the Nile, even those already collected in vessels.

In Ovid's *Metamorphōseōn librī* (8 AD), there is a reasonably famous tale, that of King Midas turning objects into gold and almost starving to death as a consequence. After the king has granted safe passage to the god Dionysus, Dionysus grants him an extraordinary power. From that moment onwards, every object touched by King Midas would immediately turn into gold. Rejoicing in the incredible gift, King Midas nonetheless discovered that he could no longer feed himself and placate his thirst:

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[4] Johnstone, William D. *Exodus*; in *Eerdmans Commentary on the Bible*. Edited by James D. G. Dunn and John William Rogerson (Cambridge: William B. Eerdmans Publishing Company, 2003), p. 72.
[5] *Exodus 7:19-20* (NIV).

> … His fingertips
> Brushed lofty columns, and they seemed to glow;
> And when he washed his hands in water…
> *All turned gold*!
> […]
> When he touched a loaf,
> It hardened, and when Midas greedily
> Prepared to sink his teeth into his meat,
> The teeth encountered gold dinnerware;
> He mixed his Bacchic beverage with water,
> And you could see him swallow liquid gold![6]

Once again, the metamorphosis affects the material substance of the objects touched: the columns, water, bread, meat, and wine change into gold, and, consequently, some become inedible.

In the *Gospel of John* (dated between the late first century and the late second century AD[7]), another metamorphosis related to the substance of water occurs. Jesus performs his first miracle at the wedding at Cana: during the wedding's banquet, the party runs out of wine, so Jesus orders the servants to fill large jars with water and proceeds to metamorphoses the water into wine.[8] Like the Nile's waters have materially mutated into blood, so the jar's water instantly changes into wine. In both instances, water undergoes a substantial metamorphosis that alters its constitutive material into something else. To reinforce the idea that the substantial metamorphosis is no mere trickery, the gospel mentions the reaction of the banquet's master who is unaware that Jesus has performed a miracle and, therefore, functions as independent witness: "The master of the banquet tasted the water that had been turned into wine. He did not realize where it had come from… and said, 'Everyone brings out the choice wine first and then the cheaper wine after the guests have had too much to drink; but you have saved the best till now.'"[9] The banquet's master functions as an independent witness who, oblivious of the miracle, testifies that what he tastes is not only wine but the *best* wine, thus accrediting the excellent quality of the wine produced by Jesus.

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[6] Ovid. *Metamorphoses*. Trans. by Charles Martin. (London: W.W. Norton & Company, 2004), p. 293.
[7] Croteau, David A. *An Analysis of the Arguments for the Dating of the Fourth Gospel* (Liberty University Faculty Publications and Presentations, Summer 2003).
Retrieved on: https://core.ac.uk/download/pdf/58821862.pdf
[8] *John 2:1-11* (NIV).
[9] *John 2:9-10* (NIV).

Lastly, in the tale of *Rumpelstilzchen*, the version reported by the Grimm Brothers in their collection of children's stories (*Kinder- und Hausmärchen*, 1812), ordinary straw is transformed into pure gold. A miller lies about his daughter being able to spin straw into gold. The king, eager to prove whether the miller's claims are truthful or not, locks the girl inside a tower and demands that she spins a large amount of straw into gold or else he will cut her head off the following morning. While the girl cries in despair, an imp-like creature, Rumpelstiltskin (Anglicised name), appears and offers to help her out in exchange for some valuables. Once the girl subscribes to the pact,

> The little man seated himself before the wheel, and whirr, whirr, whirr! three times round and the bobbin was full; then he took up another, and whirr, whirr, whirr! three times round, and that was full; and so, he went on till the morning, when all the straw had been spun, and all the bobbins were full of gold.[10]

Here, the straw's material substance entirely transforms into the material substance of pure gold through the intervention of a supernatural agent.

In the tales examined above, the metamorphosis affects only the substance of the entity involved but not its physical form. Rumpelstiltskin spins straw into gold, but the form of the spun bobbin remains the same. In *Exodus 7*, the Nile's waters turn into blood and, in the *Gospel of John*, water changes into wine, yet, in both cases, the water's liquid form persists throughout the process of substantial mutation. King Midas' touch mutates ordinary objects into golden objects and wine into liquid gold, but the original form of those objects and the wine's liquid form are retained. The constitutive material represents the substance of an object or inanimate matter. In the fictional examples cited, a mutation that exclusively affects the entity's substance but leaves the entity's physical form intact is evident. Because the physical form of those objects/inanimate matter does not transform, the metamorphosis can be classified as uniquely substantial in the dichotomy of material substance versus physical form.

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[10] Grimm, Jacob; Grimm, Wilhelm. *Grimm's Fairy Tales*. Trans. by Lucy Crane. (London: Sterling, 2009), p. 25.

Analogously to what happens in the natural world, in the context of literature, the substance and form of objects and inanimate matter are necessary to one another: they must co-exist. However, in fiction, they can metamorphose independently. In the case of objects, in order to exist within the spectrum of objective reality, material substance requires a physical form, which encapsulates substance as if it were an outer container meant to delimit and order its content. Devoid of a physical form, substance would remain in a potential, yet not an actual, state of existence; without form, substance would not be able to enter the spectrum of objective reality. The combination of two elements makes up objects and inanimate matter: their constitutive material(s) plus a specific form. In his work on physics, Aristotle stipulated that the combination of matter and form composes anything in existence:

> For as the bronze is to the statue, the wood to the bed, or the matter and the formless before receiving form to anything which has form, so is the underlying nature to substance, i.e. the 'this' or existent.[11]

Aristotle's matter is the equivalent of what has been defined as material substance in this study, namely, the constitutive material of an object. The Greek philosopher provided the example of bronze as the constitutive matter of a statue and wood as the matter of a bed. Form, instead, represents the structure into which an object is shaped to become what it is. Bronze can be moulded into various forms, but only when it is shaped into the form of a statue it becomes identifiable as a statue. Likewise, wood can be shaped and reshaped into a multitude of forms, yet only when it is fashioned into the specific form of a bed it is recognised as a bed. According to the examples offered by Aristotle, bronze and wood cannot subsist on their own but must take a structural shape to be made into something to *become* something. The same is true for form: form cannot subsist without matter because form is the container that provides structure and order to the matter it contains; without that matter, the existence of form would be pointless. "Matter exists in a potential state, just because it may attain to its form," writes Aristotle in his *Metaphysics*, "and when it exists actually then it is in its form."[12] At this point, Aristotle separates the notion of potentiality and actuality. When matter does not possess a form and form does not have a matter to contain, matter and form are said to be in a potential state, which means that they can be imagined abstractly,

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[11] Aristotle. *Physics* (191a7-12). Trans. by R. P. Hardie and R. K. Gaye (Lincoln, Nebraska: University of Nebraska Press, 1961).

[12] Aristotle. *Metaphysics* (1050a15-16); in Witt, Charlotte. *Substance and Essence in Aristotle: An Interpretation of "Metaphysics" VII-IX* (London: Cornell University Press, 1989), p. 135.

but they have no actual existence in the universe. Conversely, when matter assumes a definite form and form becomes *enmattered* by containing a material substance, they can both enter the spectrum of reality because there has been a passage from a potential to an actual state of existence.[13]

Aristotle's distinction between matter and form has laid the foundation for my separation between material substance and physical form in objects and inanimate matter. In the fictional examples examined above, each object and each piece of inanimate matter inspected displays one specific material substance and one specific form combined since these entities are found already in an actual state of existence: water and wine are in liquid form; straw is spun into bobbins; the constitutive material of bread (baked dough) is shaped into a loaf or a host. When the material substances of these entities become metamorphosed, their form persists in its original shape. In each case, material substance and form co-exist, but they do not necessarily transform concomitantly. Therefore, water may change into blood/wine and wine into gold, but the original liquid form is maintained; bread turns into gold through Mida's touch and into Christ's flesh during the Eucharist, yet, in both instances, it remains in the form of a piece of bread; straw is transformed in gold on the spinning wheel, but the resultant bobbin retains the bobbin's shape.

For Aristotle, these types of supernatural, substantial changes are inconceivable because they do not belong to transformations possible in the natural world. In nature, substances cannot mutate without also compromising the physical form of the object or inanimate matter subjected to the transformation. On the contrary, within the context of literary metamorphoses, material substances can metamorphose in ways extraneous to the natural world because the idea of a supernatural intervention that does not have to follow the prescribed laws of nature is attached to them. Hence, when dealing with the supernatural transformation of objects and inanimate matter in fiction, by substantial metamorphosis, I intend the transformation of the constitutive material (or matter) of said objects and

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[13] In *Potentiality in Aristotle's Metaphysics*, Anna Marmodoro summarised Aristotle's argument by explaining that "the matter of a substance, when considered in abstraction without its form, is potential because it is incomplete, lacking form. It is actualised when it has its form… Analogously, the form, considered in abstraction as non-enmattered, is incomplete too, and thus in a potential state, in that it can come to be enmattered." [Marmodoro, Anna. *Potentiality in Aristotle's Metaphysics*; in: *Handbook of Potentiality*. Edited by Kristina Engelhard and Michael Quante (Dordrecht, The Netherlands: Springer, 2018), p. 41]

inanimate matter. If the metamorphosis is exclusively substantial, the object's physical form and its sensorial expression remain unadulterated.

3.1.1.2. Substantial Metamorphosis from Object/Inanimate Matter to Sentient Being, and Vice Versa

What happens when an object transforms into a sentient being? There is an example of this type of mutation in *Exodus 7*, right before the first Egyptian plague: "Aaron threw his staff down in front of Pharaoh and his officials, and it became a snake."[14] In this case, an object (the staff) is transformed into a living being (a snake). Another fictional example that deals with a substantial metamorphosis from object to sentient being can be found in the transubstantiation of Pygmalion's statue into a living woman in the *Metamorphōseōn librī*. Enamoured with the ivory statue he has carved, Pygmalion prays to Venus to find a wife as similar as possible to his beloved creation. After having returned home, he lies next to the statue and starts kissing its ivory skin before realising that Venus has granted his wish by turning the statue into a real woman:

> Once home, he [Pygmalion] went straight to the replica of his sweetheart [the statue],
> Threw himself down on the couch and repeatedly kissed her;
> She seemed to grow warm and so he repeated the action,
> Kissing her lips and exciting her breast with both hands.
> Aroused, the ivory softened and, losing its stiffness,
> Yielded, submitting to his caresses…
> […]
> She is alive! And her veins leap under his fingers!
> […]
> … she felt his kisses,
> And timidly blushing, she opened her eyes to the sunlight,
> And at the same time, first looked on her lover and heaven![15]

In both cases (Aaron's staff transformed into a snake and Pygmalion's statue becoming a real woman), an artefact turns into a living, sentient being. When one compares a living, sentient being to an object/inanimate matter, one can conclude that the latter lacks several attributes that pertain to a living being's inner sphere. These attributes, in Hacker's words,

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[14] *Exodus 7:10* (NIV).
[15] Ibid. note 6 (Ovid), pp. 273-274.

are **animation**, **sentience**, and **consciousness**.[16] Other characteristics are visibly absent in objects and inanimate matter when these are compared to sentient beings, and, in particular, to human beings: **will** and the faculties of **understanding**, **imagining**, **perceiving**, and **thinking** (René Descartes); a **rational mind** (Conrad of Hirsau, Pamela E. Kinlaw, Wesley D. Smith); a **psycho-emotional** sphere (Richard Buxton); and **identity** and **personality** (Marina Warner). In the event of a substantial metamorphosis between an object/inanimate matter and a sentient being, the mutation causes the object/inanimate matter to acquire an inner reality with all consequent attributes (variables).[17] The object/inanimate matter not only comes to life but automatically gains all the characteristics associated with the substance of sentient beings. Because, unlike objects and inanimate matter, sentient beings are thought of in terms of an intuitive mind-body dualism, a metamorphosis between an object/inanimate matter and a sentient form of life would generate a fracture between the entity's material body and its inner reality, in which case the substantial transformation impacts the latter. In contrast, the body transformation occurs through a metamorphosis in the entity's physical form.[18] In the example of Aaron's staff turning into a snake, the newly formed animal acquires life, animation, sentience, and consciousness, and starts automatically behaving like a snake. In fact, he devours (swallows, as it is more appropriate for a snake) the snakes produced by Pharaoh's magicians, given that cannibalism is one of the modus operandi of snakes in competitive environments:[19] "Pharaoh then summoned wise men and sorcerers, and the Egyptian magicians also did the same things by their secret arts: each one threw down his staff and it became a snake. But Aaron's staff swallowed up their staffs."[20] In the tale of Pygmalion's statue, the sculpture is metamorphosed into a woman, which means that she gains life and instantly starts acting like a regular human being, rendered evident by her blushing and responding to her creator's kisses as a lover would do.

The opposite phenomenon is also observable in literature: a substantial metamorphosis between a sentient being and an object/inanimate matter. Ovid narrates Niobe's

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[16] Ibid. note 1 (Hacker), p. 30.

[17] Schweickert, Richard; Xi, Zhuangzhuang. *Metamorphosed Characters in Dreams: Constraints of Conceptual Structure and Amount of Theory of Mind* (Cognitive Science, Vol. 34, 2010), p. 673.

[18] Aaron's staff and Pygmalion's statue metamorphose both substantially, acquiring an inner sphere, and physically, since these entities' constitutive matter mutates. In this case, the metamorphosis is both substantial *and* physical. Right now, however, I am merely interested in their substantial metamorphosis to explicate what mutates during a transformation from object to sentient being exclusively from the perspective of substance.

[19] Polis, Gary A.; Myers, Christopher A. *A Survey of Intraspecific Predation among Reptiles and Amphibians* (Journal of Herpetology, Vol. 19(1), March 1985), pp. 101, 104.

[20] *Exodus 7:11-12* (NIV).

metamorphosis into a rock in the shape of a weeping woman (identified with an actual rock on Mount Sipylus in Turkey). Having rejected the worship of Latona, mother of the gods Diana and Apollo, Niobe's children are slaughtered, and she is metamorphosed into a rock.

> She sits there stilly, rigid in her grief:
> Not a hair upon her hair stirs in the breeze,
> Her face is colorless, and her eyes fixed,
> And in this image of her nothing lives;
> Her tongue is stone, frozen to her palate,
> Her veins no longer move; she cannot turn
> Her head nor raise her hand nor move a foot;
> Her viscera are stone.[21]

Through this metamorphosis, Niobe loses her human substance. She becomes dead matter, ceasing to be alive and bereaved of those qualities and inner attributes substantially attached to sentient beings (animation, consciousness, sentience, behaviour, etc.). Once she transforms into a rock, she stops being a human being and becomes inanimate matter. Something analogous happens to Lot's wife in *Genesis 19*. God sets out to destroy the cities of Sodom and Gomorrah but allows Lot and his family to leave safely, provided that none of them looks back upon the cities' destruction, "but Lot's wife looked back, and she became a pillar of salt"[22] (probably located near the Dead Sea at Mount Sodom in modern Israel). Once Lot's wife is transformed, her inner sphere disappears. She is no longer an entity with substantial characteristics linked to being sentient, but she becomes inanimate matter devoid of life, sentience, consciousness, behaviour, and psycho-emotional attributes.

To briefly summarise, when an object/inanimate matter metamorphoses into another object/inanimate matter, the transformation exclusively involves the entity's constitutive material. When an object/inanimate matter metamorphoses into a sentient being, it acquires substantial characteristics associated with being a sentient form of life (i.e, the condition of being alive, sentience, consciousness, behaviour, etc.); vice versa, when a sentient being metamorphoses into an object/inanimate matter, the substantial characteristics typically

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[21] Ibid. note 6 (Ovid), p. 153.
[22] *Genesis 19:26* (NIV).
In Jewish tradition, Lot's wife is identified with an actual pillar of salt located on Mount Sodom in Israel, near the Dead Sea. [Kurlansky, Mark. *Salt: A World History* (London: Vintage Books, 2003), pp. 357-358]

associated to sentient beings are lost, and the entity's substance is reduced to the entity's constitutive material.

3.1.2. Substantial Metamorphoses in Sentient Entities

Substantial metamorphosis in sentient beings can take many forms. There are two main trends that these many forms may follow. The first trend involves a metamorphosis from one ontological status to a different ontological status, while the second trend entails a metamorphosis that takes place directly within the subject affected, without changing its ontological status. When a sentient entity's ontological status is transformed into another ontological status, this may occur through a process of **substitution**[23] or substantial **hybridity**. In the event of substitution, the entity entirely loses its original ontological status and acquires a new one – the entity's former ontological status is no longer the same as before. Conversely, in cases of substantial hybridity, the entity is not entirely deprived of its original ontological status: part of the original status is preserved, but it is joined by a second ontological status with which the first must co-exist.

Instead, the second trend implicates that the subject's original substance remains somewhat constant during the metamorphosis, yet one or some substantial characteristics in the subject may mutate. For example, if a character acquires a supernatural ability or the intervention of a supernatural agent changes their behaviour, some variables in the character's original substance remain unaltered. However, other variables, such as behavioural traits or other non-physical attributes, may be either removed from the entity or added. This is different from hybridisation: when a character becomes a substantial hybrid, their substance becomes amalgamated with a second substance (that is, two ontological statuses start co-existing in the same entity). Conversely, when the character acquires a new trait or loses some of its original, substantial variables, it does not have to transform automatically into someone or something ontologically different. The character may remain itself but ameliorated or worsened by the metamorphosis' impact on its substance.

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[23] Walker Bynum, Caroline. *Metamorphosis and Identity* (New York: Zone, 2001), p. 19.

In the following few pages, I will discuss how substantial metamorphoses may transform sentient entities. The first three subsubsections focus on transformations from one ontological class to another (**human-to-animal** and vice versa, **human-to-god** or superior form of life, and **human-to-supernatural creature**). The other four subsubsections concentrate on metamorphoses that take place directly within the entity without demanding a shift from one ontological class to another or substantial hybridity. These are metamorphoses in the subject's **state of consciousness**, the acquisition (or loss) of intelligence/wisdom or **non-physical abilities** or **faculties**, transformations that involve the **displacement of the subject's rational mind** (alterations in perception of reality, madness, and possessions), and mutations in **personality** and **behaviour**.

I do not exclude that other forms of substantial metamorphosis may exist in literature. However, for the purpose of this study, I have taken into consideration only those variables that match the understanding of substantial transformations as discussed in previous academic works on metamorphosis. Concerning the fictional examples selected for applying the theory in these subsubsections, I have opted to focus on texts that, in my opinion, evidence quite transparently the occurrence of a substantial metamorphosis of the type discussed. As per usual, the fictional examples used to demonstrate my positions have been selected according to the parameters outlined at the end of this study's *Introduction*.

3.1.2.1. Substantial Metamorphosis from Human to Animal, and Vice Versa

In their study on metamorphoses in the works of Ovid and the Grimm Brothers, Michael H. Kelly and Frank C. Keil stated that metamorphoses within the same ontological group are the most common metamorphoses in literature. In this context, the ontological group discussed is sentient beings: gods, supernatural creatures, human beings, and animals. Their survey concluded that "when animate beings were transformed, 73% were changed into other animate beings… Thus, the animacy… of a target is generally maintained across transformations."[24] Out of this percentage, 67% produced a transformation into an animal,

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[24] Kelly, Michael H.; Keil, Frank C. *The More Things Change…: Metamorphoses and Conceptual Structure* (Cognitive Science, Vol. 9, 1985), p. 414.

and the rest involved transformations into other human beings or gods.[25] In the event of a sentient being turning into another sentient being, there is no transformation in Hacker's principles of animation, sentience, and consciousness. However, there may be mutations in other variables pertaining to the being's ontology, that is, its substance.

In *Man-into-Beast Changes in Ovid* (1959), G. B. Riddehough emphasised that "to Ovid, thought is what separates the human from the animal as it separates the Greek and the Roman from the barbarian."[26] For Riddehough, this is a kind of "mental snobbery," which demonstrates Ovid's unsympathetic attitude towards animals. De facto, metamorphoses from human to beast always entail a degradation to a lower state of existence.[27] First of all, the degradation involves a deprivation of rational thinking and intellectual abilities; hence, when Jupiter transforms Lycaon into a wolf, Lycaon goes wild as he can no longer exercise his rational faculties but, thirsting after blood, starts attacking and devouring other animals.[28] David Gallagher reiterated that there is a degradation in every metamorphosis between human and animal, supporting his argument through Friedrich Hegel's degradation theory of metamorphosis. For Hegel, metamorphosis was used by spiritual leaders as a warning threat to exercise power and influence over others. "A failure to follow a spiritual, godly life would be punishable by being transformed," writes Gallagher. "All… forms taken from the natural world represent an existence inferior to that which man presently enjoy. If he does not live a virtuous spiritual life, his privileged existence as an intelligent human being with the power of speech… will be curtailed… In essence he will be divested of his very spirit and degraded to an everyday natural object."[29] According to Gallagher, what humans lose when a substantial metamorphosis turns them into animals is both intelligence and speech. Aristotle also indicated speech as the principal distinction between humans and animals, stating that "nature… has endowed man alone among the animals with the power of speech. Speech is something different from voice, which is possessed by other animals."[30] In Lycaon's case, there is a loss of rational faculties, hence the quality of intelligence, as well

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[25] Ibid.
[26] Riddehough, G. B. *Man-into-Beast Changes in Ovid* (Phoenix, Vol. 13(4), Winter 1959), p. 201-209.
[27] Solodow, Joseph B. *The World of Ovid's Metamorphoses* (Chapel Hill, North Carolina: The University of North Carolina Press, 1988), p. 190-191.
[28] Ovid. *Metamorphōseōn librī*, 1.232-239.
[29] Gallagher, David. *Metamorphosis: Transformations of the Body and the Influence of Ovid's "Metamorphoses" on Germanic Literature of the Nineteenth and Twentieth Century* (Amsterdam: Rodopi, 2009), p. 44.
[30] Aristotle. *Politics* (1253a); in Montserrat, Dominic. *Changing Bodies, Changing Meanings: Studies on the Human Body in Antiquity* (London: Routledge, 1998), p. 92.

as a loss of speech. A similar case, which involves both the loss of intelligence and speech, can be observed in the *Epic of Gilgamesh* (c. 1800 BC), considered the most ancient great works of literature, in which the goddess Innana/Ishtar turns her lovers into brainless, speechless beasts once she gets bored with them.[31] In truth, however, most metamorphoses from human to animal do not involve the simultaneous loss of both intellect and speech, but the loss of one *or* the other (most often the sole loss of speech), so that the character is deprived of a fundamental human characteristic, but is still able to perceive the degradation he, or she, has suffered. If a metamorphosis aims to be punitive, the punished character must fully recognise what has happened to him or her. The absence of a rational intellect would prevent the character from understanding the degradation suffered and, therefore, the punishment would be pointless.

A substantial metamorphosis from human to animal may also entail a mutation in behaviour. Once the human mind is degraded to that of an animal, the subject's behaviour also tends to change into that animal's behaviour. An example of this is found in Franz Kafka's novella, *Die Verwandlung* ("The Metamorphosis," 1915), in which the protagonist, Gregor Samsa, wakes up one morning transformed into a giant insect and is unable to express himself intelligently through speech. After the metamorphosis has occurred, Gregor Samsa appears to have retained his original sense of self and intellectual abilities, as Kevin W. Sweeney points out in his essay on theories of identities in the novella: "The insect is certainly Gregor Samsa. Believing himself to be Gregor, he recognizes the bedroom, recalls Gregor's past experiences and worries about catching the morning train. A wide variety of mental phenomena (sensations, thoughts, intentions) are referred to, all seemingly connected to Gregor's psychological past."[32] Gregor's feelings and emotions remain human and help the reader empathise with him; however, the reader starts noticing some changes in behaviour. The first hint that suggests that there has also been a behavioural change may be observed in Gregor's attitude towards food. After the metamorphosis has taken place, when his sister brings him fresh food, Gregor cannot bring himself to eat it. On the contrary, when she decides to test his tastes and brings him "old half-rotten vegetables, bones from the evening meal, covered with a white sauce which had almost solidified… cheese which

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[31] Dalley, Stephanie. *Myths from Mesopotamia: Creation, the Flood, Gilgamesh, and Others* (Oxford: Oxford University Press, 2000), pp. 78-79.
[32] Sweeney, Kevin W. *Competing Theories of Identity in Kafka's "The Metamorphosis"* (Mosaic: An Interdisciplinary Critical Journal, Vol. 23(4), Fall 1990), p. 24.

Gregor had declared inedible two days earlier, a slice of dry bread, and a slice of salted bread smeared with butter,"[33] Gregor eats the spoilt food eagerly and enthusiastically. The fact is at odds with one of Gregor's earlier thoughts: at the beginning of the novella, he had mentally complained about the unbearable burden of having to eat "irregular bad food"[34] while on one of his business trips. Another hint that points at Gregor's behavioural transformation emerges a couple of months after the metamorphosis: he discovers that he has developed a particular pleasure in crawling around the walls and hanging from the ceiling:

> So for diversion he acquired the habit of crawling back and forth across the walls and ceiling. He was especially fond of hanging from the ceiling. The experience was quite different from lying on the floor. It was easier to breathe, a slight vibration went through his body, and in the midst of the almost happy amusement which Gregor found up there, it could happen that, to his own surprise, he let go and hit the floor.[35]

The changed attitude towards food and the pleasure experienced in crawling on walls and hanging from the ceiling demonstrate that Gregor's behaviour has partially mutated into that of an insect during the metamorphosis. Gregor's metamorphosis is an excellent illustration of substantial hybridity: the character's substance maintains part of its human nature but also acquires behaviours and dispositions from another ontological class, that of an insect. The two natures are juxtaposed in one body and drive the character to experience intense, human emotions contrasted by a constant desire to succumb to animalistic instincts and appetites.

In conclusion, a substantial metamorphosis from human to animal may mutate the human being's **rational mind**, **intellect**, **speech** and the ability to express oneself through human communication and **behaviour**. This is the set of variables belonging to substance that may transform during a human-to-animal substantial metamorphosis. Note that human-to-animal metamorphoses seldom entail a transformation that affects *all* the variables of substance mentioned. At times, the substantial metamorphosis mutates only one variable in the subject, while, other times, it transforms more than one variable simultaneously, depending on the individual case, but seldom all concurrently.

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[33] Kafka, Franz. *The Metamorphosis*. Trans. by Ian Johnston (Auckland, New Zealand: The Floating Press, 2008), pp. 38-39.
[34] Ibid. note 33 (Kafka), p. 6.
[35] Ibid., p. 51.

Substantial metamorphoses can also occur from animal to human being, in which case the animal may acquire a rational mind, intellect, speech, and human behaviour. This is the case, for instance, of Ovid's Myrmidons, a race of men derived from ants. When the ants transform, they acquire a rational mind, intellect, and speech. The first thing the narrator notices is that they murmur and chat among themselves and, as soon as they see their king, they salute him cheerfully. However, having been created from ants, these Myrmidons have retained one substantial variable typically observed in their former ontological class: a hard-working attitude.[36] The metamorphosis from an animal to a human being is a rare event in literature. In Ovid, the Myrmidons are the only species of animals that transform into human beings. This unevenness has been noticed by other scholars, such as Istávn Czachesz who specifies that there is an evident "asymmetry of the metamorphoses (human to animal rather than animal to human)."[37] Ingvild Saelid Gilhus, mentioned by Czachesz, explained that this peculiarity is due to the very nature of metamorphosis, which is often anthropocentric and privileges transformations from human to animal and not the opposite because it creates more pathos in the reader.[38]

3.1.2.2. Substantial Metamorphosis from Human to Immortal or God

If becoming an animal constitutes a degradation to a lower state of existence, on the other side, human beings can also upgrade to higher states of existence through a substantial metamorphosis by becoming immortal,[39] or being granted longevity, or being deified (*apotheosis*).

In Greco-Roman literature, granting immortality to humans loved by the gods was a gift that the Olympians would submit to Zeus/Jupiter from time to time, and he would oblige them. However, they often seemed to forget (or are forbidden) to ask for both immortality

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[36] Ibid. note 28 (Ovid), 7.634-657.
[37] Czachesz, Istávn. *Metamorphosis and Mind Cognitive Explorations*; in *Metamorphoses: Resurrection, Body and Transformative Practices in Early Christianity*. Edited by Turid Karlsen Seim and Jorunn Økland (Berlin: Walter de Gruyter, 2009), p. 222.
[38] Ibid., pp. 221-223.
[39] Cf. Thompson, D1850 (acquisition of immortality).

and eternal youth, and later complain that their loved ones were gradually ageing and decaying with no possibility to restore them to their former, beautiful appearance:

> Aurora railed about her ancient spouse
> Tithonus, and mild-mannered Ceres moaned
> For Iasion's white locks; Vulcan demanded
> Renewed life for his son Erichthonius,
> And Venus also, looking to the future,
> Insisted that Anchises be restored.[40]

In the cases reported by Ovid (Tithonus, Iasion, Erichthonius, and Anchises), the metamorphosis affecting these characters is exclusively substantial. It only mutates the subject's existential condition while the character's body continues to grow old and decrepit. The gift of immortality raises human beings to become less like humans and more like gods substantially. This does not mean that the subject involved has become a god to all effects, but that they have acquired a substantial trait that has upgraded them to a higher state of existence.[41] Immortality is simply 'renewed life.' Typically, this gift is granted to those who enjoy a particular relationship with the divinity or in exchange for something (e.g., sexual intercourse and/or bearing the god's children, etc.).

An alternative to immortality is longevity,[42] which also modifies the subject's substance, albeit temporarily. The Cumaean Sybil was said to have obtained longevity (one thousand years) by the god Apollo in exchange for bearing his children. After the gift had been granted, however, the Sybil refused Apollo, and he cursed her: she would still live one-thousand years, but her body would age and wither until she became so wrinkled and small that she would be forced to live inside a jar. The tale is present in the *Metamorphōseōn librī*, where the Sybil narrates to Aeneas her fate:

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[40] Ibid. note 6 (Ovid), p. 249.
[41] Lyons, Deborah. *Gender and Immortality: Heroines in Ancient Greek Myth and Cult* (Princeton, New Jersey: Princeton University Press, 1997), p. 68.
[42] Cf. Thompson, D1857 (magic longevity).

"I pointed to a piled-up heap of sand
And asked a gift that would prove meaningless:
That I should have as many years of life
As sand grains in the pile. My words escaped
before I thought to say, '*unaging* years.'
He gave the years and promised endless youth
If I would let him love me – but I spurned
The gifts of Phoebus and remained a maid."[43]

In a more dramatic rendition of the tale, the Roman courtier Petronius makes one of his characters, Trimalchio, recount the story of how he saw the Sybil at Cumae, hanging in a jar and wishing to die soon: "For I indeed once saw with my own eyes the Sibyl at Cumae hanging in her jar, and when the boys asked her, 'Sibyl, what do you want?' she answered 'I want to die.'"[44] The mere gift of longevity represents a transformation that changes the subject substantially but does not necessarily preserve the body from old age. Unlike substantial immortality, longevity does not mean that the character will live forever. The Sybil must wait for her time (one thousand years or three centuries, when she encounters Aeneas) to be over, while characters who have attained immortality can no longer die. For this reason, Aurora's husband, Tithonus, is granted a second metamorphosis that restores his deteriorating body and is turned into a cicada.[45]

Discussing the topic of deification in Ovid, Paul Barolsky emphasises that "of the various metamorphoses in Ovid's poem, the most exalted is that of apotheosis or deification."[46] He mentions the apotheosis of Hercules, Aeneas, Romulus, Quirinus, and Caesar. The metamorphosis of these characters is both substantial and physical. To become a god, they must shed their mortal body, and their spirit must be elevated and become immortal for the transformation to be complete: "Hercules, who put off his mortal body and rose beyond the clouds... Aeneas who purged of his mortal body, he was made a god, as was Romulus, who similarly rose as Quirinus to heaven and took on a new and more beautiful form worthy of the gods... Caesar, whose soul rose to heaven."[47] Similarly, in the

[43] Ibid. note 6 (Ovid), pp. 383-384.
[44] Petronius. *Satyricon* (48.8); in Eliot, T.S.; Rainey, Lawrence S. *The Annotated Waste Land with Eliot's Contemporary Prose* (London: Yale University Press, 2006), p. 75.
[45] Harder, Annette. *Callimachus: Aetia. Introduction, Text, Translation, and Commentary* (Oxford: Oxford University Press, 2012), p. 70.
[46] Barolsky, Paul. *A Brief History of the Artist from God to Picasso* (University Park, Pennsylvania: Pennsylvania State University, 2010), p. 43.
[47] Ibid.
Cf. Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* (Atlanta: Society of Biblical Literature, 2005), pp. 20-21.

tale of Io, Jupiter, who wishes to protect Io from the wrath of his wife, first transforms the protagonist into a heifer. Later, after Jupiter has successfully calmed his scorned spouse, Io is retransformed into a human being and "at once began regaining her lost looks,/ Till she became what she had been before."[48] The story does not conclude with her returning to her original form, however. Ovid tells his readers that Io becomes a deity of the Egyptian pantheon, Isis, after regaining her human form. This means that even though she has regained her original appearance, she has been elevated to the status of a goddess; hence, she must have undergone a substantial metamorphosis that has rendered her substantially immortal and a physical metamorphosis to render her body immortal as well.[49] In Greco-Roman literature, apotheosis requires a substantial metamorphosis, but it must also involve a physical transformation that renders the character's body incorruptible by death.

Immortality and **longevity** are forms of substantial metamorphosis that do not necessarily mutate the subject's body, even though a physical metamorphosis may accompany them through the pairing of immortality/longevity with eternal youth, which is a rare occurrence but not impossible. Conversely, **apotheosis** always entails a substantial and physical metamorphosis before the character is elevated to deity status.

3.1.2.3. Substantial Metamorphosis from Human to Supernatural Creature

There are various supernatural creatures into which a human character may transform through a metamorphosis, but, in literature, it is more common to find metamorphoses of human beings into revenants (vampires, zombies, the walking dead) or werewolves, which are the subject of this subsubsection.

Vampires, revenants, and, in general, the undead were – and sometimes still are – part of the folklore of nearly every culture around the world, both ancient and modern, to the point that Raymond T. McNally and Radu Florescu argued that beliefs in these supernatural

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[48] Ibid. note 6 (Ovid), p. 29.
[49] Murgatroyd, Paul. *A Commentary on Book 4 of Valerius Flaccus' "Argonautica"* (Leiden: Brill, 2009), p. 207

entities are cultural universals.[50] Supernatural entities linked to coming back from the dead are sub-divided into a myriad of supernatural creatures that share similar characteristics.[51] However, only two types of revenants are considered in this subsubsection: the traditional undead, a revenant devoid of any cerebral activity and generally thought to be a passive agent, and the vampire who would resurrect to abduct children, drink blood, spread horrific diseases, and turn healthy people into its kind. The reason why only these two forms of revenants are considered lies in the peculiar way in which their substance mutates after death. Every other form of revenant typically falls into one ontological category or the other.

The revenant devoid of cerebral activity (typically, the zombie or walking dead) has undergone a substantial metamorphosis. These creatures, Warner argued, "differ from humans in not having conscious (or, at least, qualitatively conscious) mental states."[52] Zombies do not possess variables in their substance: they are like an "empty husk," a "living body without a soul."[53] Analogously, Simon Blackburn, mentioned by Warner in her study, maintained that a zombie has no spirit inside the body: it may mimic human behaviour yet manifests no consciousness nor willpower to act.[54] The body is physically brought back to life and can move autonomously; however, the inside is empty. In a sense, revenants and zombies with no substance are more akin to inanimate matter than sentient beings. Note, however, that the zombie's substance has not disappeared. As we know, substance is a

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[50] McNally, Raymond T.; Florescu, Radu. *In Search of Dracula: The History of Dracula and Vampires* (Boston: Houghton Mifflin Company, 1994), p. 117.
In *From Demons to Dracula*, Matthew Beresford tracks the origins of vampirism and beliefs in the abnormal resurrection of the dead back to the Egyptian, Babylonian and Greco-Roman and does not exclude that early forms of vampire could have existed in Prehistory. The author also reports an interesting fact about vampirism: in some cultures, there are superstitions according to which not only a person can become a vampire when coming back from the world of the dead but also through being exposed to "objects such as agricultural tools or other inanimate objects… left outside on the eve of a full moon." Legends about the vampire often carried elements derived from superstitions about other supernatural creatures, such as the werewolf, whose transformation is associated with the full moon, or the traditional witch. The Romanian term for 'vampire', in fact, is *strigoi*, similar to words for 'witch' from other European countries: *striga* (Latin), *strega* (Italian), *estria* (Portuguese), *estriga* (Spanish), *striga* (Slovak). Due to the increasing cultural exchange between European countries in the Middle Ages it is not at all unusual to come across a sort of confusion or borrowing of elements between supernatural entities. [Beresford, Matthew. *From Demons to Dracula: The Creation of the Modern Vampire Myth* (London: Reaktion Books Ltd, 2008), p. 9]

[51] Centini, Massimo. *Metamorfosi: Tra Fiaba, Natura e Mito*. Trans. mine (Milano: Xenia Edizioni e Servizi S.r.l, 2008), p. 58.

[52] Thomas, Nigel J.T. *Zombie Killer*; in *Toward a Science of Consciousness II: The Second Tucson Discussions and Debates*. Edited by Stuart R. Hameroff, Alfred W. Kaszniak, Alwyn Scott (London: The MIT Press, 1998), p. 171.

[53] Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2004), p. 122.

[54] Blackburn, Simon. *Think: A Compelling Introduction to Philosophy* (Oxford: Oxford University Press, 1999).

constant that contains variables. A constant cannot mutate into something other than itself. Therefore, what happens to the zombie's substance if the zombie has no inner reality but still possesses a substance? Simply put, the zombie still possesses a substantial dimension, but its substance is entirely devoid of variables. Hence, zombies may appear devoid of a substance, yet this is impossible since substance, being a 'constant,' cannot be directly affected by the mutation. The idea that the zombie is "empty" comes from the fact that its variables are absent, consequently making it look like a hollow, self-moving husk.

Much more unsettling is the second type of revenant: the vampire or revenant still endowed of consciousness. Unlike the zombie, this one has undergone a substantial mutation that has affected its behaviour upon returning from the dead. An excellent example is found in Bram Stoker's *Dracula* (1897) in which several folkloristic elements belonging to the traditional vampiric revenant have been reworked to create the ultimate nightmare. In *Dracula*, a young woman, Lucy Westenra, is repeatedly bitten by a vampire, the homonymous title character. Over one month, being subjected continuously to Dracula's bites, Lucy starts transforming into a vampire herself. Initially, she manifests a series of minor, physical alterations that do not appear exceedingly odd at first.[55] The central metamorphosis, however, occurs at the time of Lucy's death. Apart from evident physical transformations, such as elongated, sharper teeth and a beautification of her appearance, the narrator implies that she has become a vampire, like her maker Dracula. One of the other main characters in the novel, Abraham Van Helsing, who is knowledgeable about vampires and witnesses Lucy's death, realises what is happening and warns those around Lucy to keep away so that she will not attack them.[56] Fortunately, Lucy dies while in a coma, and Van Helsing is able to postpone her resuscitation by placing a golden crucifix over her mouth and a stake through her heart. Nevertheless, she does resuscitate after being buried and immediately starts kidnapping children and behaving like a vampire, sucking blood and stalking potential prey at night. When Lucy becomes a vampire, her substantial variables transform entirely to the point that there is no continuation of identity and behaviour between her as a human being and a vampire: she becomes someone entirely different. Lucy's transformation into a vampire is a first-class example of substantial metamorphosis by substitution. The vampire's substance entirely substitutes the human substance. Nothing of the former human self remains preserved in Lucy as she becomes a vampire to all effect,

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[55] Stoker, Bram. *Dracula* (London: Penguin Books, 2003), p. 164.
[56] Ibid, p. 172.

even though she still appears human apart from some minor physical alterations, such as the teeth.

Both zombies and conscious revenants undergo a total transformation in their substance. The fact that for both entities the metamorphosis involves the totality of their substance does not mean that they transform analogously. Zombies become *devoid* of all the variables of substance, while someone who has turned into a vampire does not become variables-deficient: human beings who become vampires (or similar revenants who maintain consciousness) have their original, substantial variables substituted by other variables, which are totally different from the original ones. Both zombies and vampires are revenant in the etymological sense of the term since they come back from death. The dissimilarity in terms of substantial metamorphosis lies in what happens to their variables of substance during the transformation.

There are other supernatural creatures whose substantial metamorphosis may vary, depending on the fictional case examined. Werewolves, for instance, may retain their substance even though their body mutates, *or* they may have their human variables entirely substituted by a werewolf's variables. In the first case, prevalent in tales that feature humans who become werewolves voluntarily, only the body changes: the human identity, mind, and consciousness are preserved beneath the wolfish form. Like tales featuring vampires, stories concerning werewolves were widespread in the folklore of several Indo-European cultures and appeared in many variants. In antiquity, stories of werewolves had entertainment purposes, being associated with the magical and wondrous world of the supernatural, but they did not feature werewolves as devourers of people (they would assault livestock, however).[57] Through the agency of a magical object or a particular ritual, a person would

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[57] In early modern history, during the European werewolf witch trials, lycanthropy (or werewolfism) was a label employed on occasion to address anti-social acts of the vilest kind. In 1589, for instance, a man named Peter Stumpp was charged with accusations of witchcraft, werewolfism, rape, murder, cannibalism, and incest. Not possessing a vocabulary for the crimes of an alleged serial killer, medieval inquisitors processed him for witchcraft and lycanthropy. The long list of indictments and the evolution of his trail were documented in a pamphlet, published in London in 1590, which became an overnight European best-seller due to its sensational take on the vicissitude [Summers, Montague. *The Werewolf in Lore and Legend* (New York: Dover Publications, 2003), p. 253] Stumpp was arrested and confessed to having contracted a pact with the Devil just before being subjected to further torture: "The Devil… gave unto him a girdle which, being put around him, he was straight transformed into the likeness of a greedy, devouring wolf, strong and mighty, with eyes great and large, which in the night sparkled like unto brands of fire, a mouth great and wide, with most sharp and cruel teeth, a huge body and mighty paws." [Tyson, Donald. *The Demonology of King James I* (Woodbury,

be empowered to transform into a wolf or a hybrid half-man and half-wolf, and roam across the countryside at night. The metamorphosis was solely physical: people transformed would maintain their human substance, thus not constituting an immediate danger to other human beings while in their animal shape.

During the Patristic era, Augustine of Hippo had attempted to trace the roots of beliefs in werewolves, which were widely held at the time but marched against the Christian ideal that metamorphosis was impossible.[58] He took as points of reference the writings of ancient authors and Greco-Roman mythologies, which directly influenced southern European folk tales. He turned to the Roman author Marcus Terentius Varro, one of the most authoritative sources of inspiration behind Augustinian philosophy, in one of his theological masterpieces, *De Civitate Dei* (426 AD):

Minnesota: Llewellyn Publications, 2011), p. 155; see also: Friedrich, Otto. *Going Crazy: An Inquiry into Madness in our Time* (New York: Simon and Schuster, 1976), p. 48] The description of how Stumpp acquired his transformative powers contained popular elements shared by many folktales on werewolves that circulated in Germany at the time. The werewolf, according to the accounts provided in these tales, possessed – or was gifted by the Devil – a belt or other magical object that would trigger the metamorphosis. Once the object was removed, the werewolf would return to its human form. [De Blécourt, Willem. *"I Would Have Eaten You Too": Werewolf Legends in the Flemish, Dutch and German Area* (Folklore, Vol. 118(1), Apr. 2007), pp. 23-43]

[58] The first Fathers of the Church (Ambrose, Jerome, and Augustine) spent a considerable amount of time and energy debunking the pagan ideal of metamorphosis. In an attempt to lead newly converted Christians away from the ways of the old religions, preachers and priests put special effort in suppressing those sets of beliefs related to how the divine dealt with punishment. Christianity derived from a religion that had turned judgement and punishment into a matter of human law and had progressively become forefront in the evangelisation of the death of Christ to save humankind from original sin. For this reason, it could not possibly come to terms with pagan superstitions about punitive bodily transformations. Additionally, metamorphosis went against one of the founding principles upheld by the *Sacred Scriptures*: that everything in existence is the product of a divine creational act, and it is fixed and immutable. For instance, St Ambrose, St Augustine's preceptor, had fervidly contended that God's creation was immutable, and metamorphosis had to be considered a disgusting lie. He was one of those hyper-conservative Christians who upheld creationism and species immutability as the only acceptable views for the Church to adopt. [Ibid. note 29 (Gallagher), p. 63] Physical metamorphoses contravened the Christian canon as they admitted the possibility of transformation into something other than one's original self. Metamorphosis became such a contentious topic of conversation during the later Middle Ages that preachers would often address it from the pulpit during their sermons against theurgy and the idolatry of false gods. The matter of dealing with this problematic subject was crucial in the battle against paganism as it did not only affect the lower, more superstitious layers of society, but also the intellectuals of the time, who would read Greco-Roman tales of metamorphosis without an approved frame of reference to interpret and comment on them. [Wenzel, Siegfried. *Ovid from the Pulpit*; in *Ovid in the Middle Ages*. Edited by James G. Clark, Frank T. Coulson, Kathryn L. McKinley. (Cambridge: Cambridge University Press, 2011), pp. 160-176]

> Varro relates others no less incredible about that most famous sorceress Circe, who changed the companions of Ulysses into beasts, and about the Arcadians, who, by lot, swam across a certain pool, and were turned into wolves there, and lived in the deserts of that region with wild beasts like themselves. But if they never fed on human flesh for nine years, they were restored to the human form on swimming back again through the same pool.[59]

Several other classical authorities familiar to Augustine have covered the topic of lycanthropy both in myth and medical writings, among which there are Herodotus (*Histories*, IV.105), Pausanias (*Description of Greece*, 8.1-16), Pseudo-Apollodorus (*Bibliotheca*, 3.8.1), Pliny the Elder (*Historia Naturalis*, VIII), Petronius (*Satyricon*, 61-62), Virgil (*Alphesiboeus*), and, of course, Ovid (*Metamorphoses*, 1.219-239).

Greco-Roman authors had little concern about what happened to the subject's substance once they transformed into a werewolf. Ovid's Lycaon myth narrates how the homonymous protagonist is turned into a ferocious wolf by Jupiter for having served his son during a meal. From the text, it appears that Lycaon has undergone a partial, substantial metamorphosis, for he had been already more akin to a beast than a man.[60] Other ancient sources who reported the myth (i.e., Pausania, Pseudo-Apollodorus, and Pliny the Elder) did not comment on any non-physical changes within Lycaon. They addressed only the fact that he was physically turned into a wolf upon sacrificing an infant child (Pausania), or another sort of human victim (Pliny), to the gods.

Herodotus and Pliny spoke of populations able or forced to transform into wolves: Herodotus narrated that the Neuri changed into wolves once a year and regained their former human form after a few days, while Pliny referred that the Arcadians would select a person by lottery to transform into a wolf for nine years.

> The Arcadians assert that a member of the family of one Anthus is chosen by lot, and then taken to a certain lake in that district, where, after suspending his clothes on an oak, he swims across the water and goes away into the desert, where he is changed into a wolf and associates with other animals of the same species for a space of nine years. If he has kept himself from beholding a man during the whole of that time, he returns to the same lake, and, after swimming across it, resumes his original form, only with the addition of nine years in age to his former appearance.[61]

[59] Aurelius Augustine, Bishop of Hippo. *De Civitate Dei* ("City of God"). Edited and translated by Rev. Marcus Dods. (Edinburgh: T. & T. Clark, 1871), p. 235.

[60] Fantham, Elaine. *Ovid's Metamorphoses* (Oxford: Oxford University Press, 2004), p. 28.

[61] Pliny the Elder. *The Natural History of Pliny (Vol. II)*. Trans. by John Bostock and H.T. Riley (London: Henry G. Bohn, 1855), p. 283.

Lastly, in the *Satyricon* (60AD), the Latin satirist Petronius recounts an incident involving a man, Niceros, who witnesses the transformation of a soldier-friend into a wolf: "He stripped himself and put all his clothes by the roadside… [He] suddenly turned into a wolf… After he turned into a wolf, he began to howl, and ran off into the woods."[62] The soldier then attacks a flock of sheep and is harmed in the neck with a spear. The wound to the neck is the mark that allows the narrator to recognise his soldier-friend once he regained his former appearance.

These tales of men metamorphosed into wolves offer a scarce commentary on substantial mutations in the werewolf. Most appear to feature a voluntary transformation and the preservation of human reasoning and decision-making, such as the werewolves investigated by Varro and Pliny, who keep themselves from feasting on human flesh to regain their former body after nine years. Leslie A. Sconduto has argued that werewolves from antiquity and their medieval successors are difficult to pinpoint in terms of what happens to their substance, whether they retain their humanity or become overwhelmed by their animalistic instincts once the transformation has changed their bodies.[63] At the end of his investigations on the subject matter, Augustine decided to dismiss werewolves as contrary to the Catholic doctrine of species' immutability. In the twelfth century, the monk Gerald of Wales narrated that he had encountered two werewolves at Ossory: "A man and a woman, natives of Ossory… are compelled every seven years to put off the human form and depart from the dwellings of men. Quitting entirely the human form… assume that of wolves. At the end of the seven years, if they chance to survive, two others being substituted in their places, they return to their country and their former shape."[64] The peculiarity of these wolves was that they could pull their skin down, revealing a human body beneath the wolf-form. Beliefs that werewolves would retain their human substance even under a different physical form remained widespread up to early modern history.

It would seem that, unlike revenants, literary metamorphoses portraying people transforming into werewolves seldom involve significant substantial mutations: the alleged

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[62] Petronius. *Satyricon, 61f*; in Grant, Michael. *Roman Literature* (London: The Syndics of the Cambridge University Press, 1954), p. 124.

[63] Sconduto, Leslie A. *Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance* (London: McFarland & Company, 2008), pp. 13-14.

[64] Ibid., p. 26-27.

werewolf is often said to have retained their human nature, at times already beast-like. However, contrary positions, stating that metamorphoses into werewolves entailed a substantial transformation, also exist. In particular, in the eleventh century, Conrad of Hirsau harshly commented on the dangers of reading stories in which human-animal transformations (including transformations into wolves) took place since said metamorphoses would alter the subject's body as well as obscuring their mind. More recently, Gildenhard and Zissos addressed the transformation of Remus Lupin, one of the characters in J.K. Rowling's *Harry Potter* saga, into a werewolf. "Rowling's world," they write, "also includes such shape-shifters as werewolves, and she explores what happens to human consciousness when an individual undergoes temporary metamorphic dehumanization as a werewolf."[65] In the saga, transformations into werewolves are triggered by another werewolf biting a healthy subject and spreading a werewolf-disease; after that, the person who has been bitten cyclically transforms into a werewolf once a month, in coincidence with the full moon. While in werewolf shape, the person becomes dehumanised, their substance turning (temporarily) into the substance of a werewolf: human feelings, consciousness, behaviour, memories, and rational mind are not preserved to any extent. The subject becomes something other than itself entirely. Unlike the tales of werewolves mentioned above, here the person's substance is fully mutated and replaced by the substance of a werewolf.

In conclusion, people who metamorphose into werewolves may retain their human substance (especially when they transform voluntarily) or having their substance temporarily changed into the substance of a werewolf (mainly when the transformation is not voluntary), thus experiencing profound changes in their rational mind, speech, personality, behaviour, and all other variables associated to the substance of a human being. In the first instance, there is no substantial metamorphosis in the subject; in the second case, there is a substantial metamorphosis by substitution.

When a sentient being metamorphoses into a supernatural creature, changes in the subject's substance may or may not occur, depending on the individual case study examined. If no substantial metamorphosis takes place, the transformations undergone by the entity

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[65] Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), pp. 26-27.

solely involve the subject's physical form (and/or general appearance); if, on the contrary, the metamorphosis changes the subject's substance, it may do so by annulling the variables in the entity's substance (zombies) or substituting the human variables with variables pertaining to the substance of a supernatural creature.

3.1.2.4. Substantial Metamorphosis in the State of Consciousness

This study has already investigated what happens when animation, sentience, and consciousness become altered during a metamorphosis between a sentient being and an object/inanimate matter, or vice versa. A substantial metamorphosis in the subject's **state of consciousness** (followed by a suspension of animation and sentient faculties) may also occur *within* a sentient being without affecting their ontological status or other variables in the subject's substance. In this case, the transformation alters the wakeful (for lack of a better word) state of a character, who may temporarily lose consciousness, fall asleep, fall into a trance, become hypnotised, or enter into a death-like state.[66] I want to briefly discuss four fictional examples that feature this type of substantial metamorphosis: one episode from *Genesis 2*, Charles Perrault's *La belle au bois dormant* ("Sleeping Beauty," 1697), Jacob and Wilhelm Grimm's version of *Schneewittchen* ("Snow White," 1812), and William Shakespeare's *Romeo and Juliet* (ca. 1595-1597).

In *Genesis 2*, God wishes to create a suitable helper and companion for Adam, "so the Lord God caused the man to fall into a deep sleep; and while he was sleeping, he took one of the man's ribs and then closed up the place with flesh."[67] Adam falls into an unnatural, profound sleep so that God can operate to remove his rib and create a woman, causing him no physical pain. This is a temporary loss of animation, consciousness, and sentience: when he is asleep, Adam cannot regain his conscious mind nor feel or perceive what is happening in his surroundings. As soon as God has fulfilled his plan, Adam awakens and regains consciousness, sentience, and self-movement.

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[66] Cf. Thompson, D1960 (magic sleep and death-like sleep induced by magic).
[67] *Genesis 2:21* (NIV).

Something similar happens in Charles Perrault's *La belle au bois dormant* (1697). At the beginning of the fairy tale, a king and queen celebrate the birth of their firstborn. They invite all the kingdom and some good fairies who bestow upon the princess gifts to render her more beautiful, witty, and morally upright. However, the princess is also the recipient of a curse by an old fairy, spiteful for not having been invited to the ceremony: when the princess will become of age, she will prick her finger on a spindle and die. The anathema is alleviated by one of the fairies from death to falling asleep for one hundred years. The day comes, and the curse is fulfilled: "No sooner had she seized the spindle than she pricked her hand and fell down in a swoon."[68] The metamorphosis changes the conscious state of the subject involved, the princess, thus being classifiable as a metamorphosis affecting one of variables of substance, the one related to consciousness. No other dimension in the princess transforms, as the narrator let his readers know: "The trance had not taken away the lovely color of her complexion. Her cheeks were delicately flushed, her lips like coral. Her eyes, indeed, were closed, but her gentle breathing could be heard, and it was therefore plain that she was not dead."[69] Like in Adam's case, the princess is simply engaged in a deep state of temporary loss of consciousness.

In Jacob and Wilhelm Grimm's *Schneewittchen* (1812), the homonymous protagonist is tricked thrice by her stepmother, who is jealous of her stepdaughter's beauty and ardently desires to murder her. Unsuccessful in her first attempt, the stepmother devises a series of homicidal plans. First, disguised as an older woman, she visits Snow White pretending to sell pretty laces. Once Snow White agrees to try the laces on, "the old woman laced so quickly and so tightly that Snow-white lost her breath, and fell down as if dead."[70] After Snow White is rescued and revived, the cunning step-mother conceives of new disguises and attempts to assassinate her twice more, first with a poisonous comb and, later, with the famous poisonous apple. In both instances, as soon as Snow White puts the comb in her hair or takes a morsel of the apple, she immediately falls senseless, into a death-like state. This is the third example of a substantial metamorphosis involving the temporary loss of

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[68] Perrault, Charles. *Perrault's Fairy Tales*. Translated by A.E. Johnson (New York: Dover Publications, 1969), p. 5.

[69] Ibid., p. 6.

[70] Jacob, Grimm; Grimm, Wilheim. *Grimms' Fairy Tales*. Trans. by Margaret Hunt (New York: Dover Publications, 2012), p. 127.

animation, consciousness, and sentience in a character. Three times Snow White falls into a death-like state before other characters in the tale revive her.

A death-like state also features in Shakespeare's *Romeo and Juliet* (ca. 1595-1597). Juliet receives a magical serum from Friar Laurence, meant to throw her into a death-like coma so that she can escape her arranged marriage to Count Paris while waiting for her beloved Romeo to return and elope together. As the friar explains to her, the draught will have an instantaneous effect upon her: "Each part, deprived of supple government,/ Shall, stiff and stark and cold, appear like death,/ And in this borrowed likeness of shrunk death/ Thou shalt continue two and forty hours/ And then awake as from a pleasant sleep."[71] Juliet drinks the draught, and the friar's words become true. Like Adam, the princess in *La belle au bois dormant*, and Snow White, Juliet undergoes a substantial metamorphosis that mutates her state of consciousness (and, therefore, her state of sentience and animation). Her conscious mind's activity is briefly suspended, and she becomes unable to self-move, perceive, and be aware of her surroundings.

The suspension of consciousness (followed by a consequent loss of animation and sentience) determines the occurrence of a substantial metamorphosis as it does not entail any modification in the subject's body. The subject's state of consciousness is momentarily interrupted so that the character falls **unconscious** or **asleep** or into a **death-like sleep**. Falling into a **trance** or **being hypnotised** can also be considered the result of a substantial metamorphosis pertaining to temporary loss of consciousness since the state of wakefulness is temporarily compromised, even though the subject may remain responsive to certain external stimuli.

3.1.2.5. Acquisition and Loss of Non-Physical Faculties and Abilities

Some substantial metamorphoses take the form of transformations that affect the subject's intellectual faculties and other non-physical abilities. The nature of these faculties and abilities may vary. Below, I will discuss some of those I have traced in the literature

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[71] Shakespeare, William. *William Shakespeare: The Complete Works: The Most Excellent and Lamentable Tragedy of Romeo and Juliet* (Oxford: Clarendon Press, 2005), p. 393.

selected for this thesis: lowered and heightened intelligence/wisdom, loss of memories, and the acquisition (or loss) of supernatural and non-physical abilities or qualities prompted by supernatural agents or causes.

The best fictional example of metamorphosis in **intellectual abilities** that addresses the problem of diminished intelligence may be observed in Jeanne-Marie Leprince de Beaumont's renowned tale *La belle et la bête* ("Beauty and the Beast," 1756).[72] In this tale, a scorned, wicked fairy curses a young prince for rebutting her sexual advances. She transforms him into a monstrous creature and renders him unintelligent to be even more unappealing to potential love interests who may break the curse by falling in love with him. This metamorphosis is not solely physical (he physically becomes monstrous); it also compromises the intellectual sphere of the prince. He is metamorphosed substantially to prevent anybody from recognising his real character, thus reducing the opportunities of persuading someone to marry him and break the curse. The prince-beast is aware of his condition and, at a certain point, tells Beauty: "Besides my ugliness, I have no sense; I know very well, that I am a poor, silly, stupid creature."[73] Later, once the curse is broken, he relates the reasons for his situation: "A wicked fairy had condemned me to remain under that shape until a beautiful virgin should consent to marry me. The fairy likewise enjoined me to conceal my understanding."[74] The prince-beast is substantially affected in his intellectual faculties, losing his "sense," having his "understanding" concealed, and becoming a "silly, stupid creature."

Substantial metamorphoses involving intelligence and wisdom can also operate inversely, making a character more intelligent and/or wise than before the transformation.[75] For instance, in the French tale of *Riquet à la houppe* ("Riquet with the Tuft," 1697), the rendition by Charles Perrault, a fairy bestows upon an ugly prince, Riquet, the gift of making the person he loves intelligent/wise. Riquet meets a beautiful but dim-witted princess who is saddened by the fact that her ugly but intelligent younger sister gets more admiration than her. Riquet strikes a deal with her: he will turn her intelligent if she agrees to marry him, which she does, and "no sooner had she given her word to Ricky that she would marry him… than she felt a complete change come over her. She found herself able to say all that she

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[72] Cf. Thompson, D2021 (magic dumbness).
[73] Leprince De Beaumont, Jeanne Marie. *Marvellous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives*. Edited by Christine A. Jones and Jennifer Schacker (Peterborough, Ontario, Canada: Broadview Press, 2013), p. 231.
[74] Ibid., p. 234.
[75] Cf. Thompson, D1300 and D1310 (acquisition of supernatural wisdom and information).

wished with the greatest ease, and to say it in an elegant, finished, and natural manner. She at once engaged Ricky in a brilliant and lengthy conversation."[76] Unlike the prince in Leprince de Beaumont's *La belle et la bête*, whose intellect is severely diminished, in *Riquet à la houppe* the princess acquires more intellect and wit through a substantial metamorphosis.

Another variable of substantial metamorphosis affecting non-physical attributes is magic forgetfulness, as Stith Thompson call it in his index (D2000). A sub-category of magic forgetfulness entails the temporary or permanent **loss of memories**. An example of magic forgetfulness is present in Hans Christian Andersen's *Snedronningen* ("The Snow Queen," 1844). One of the main characters, Gerda, embarks on a journey to find her lost friend Kai whom the Snow Queen has captured. At the beginning of her journey, the girl enters the flower-garden of an old woman versed in the art of sorcery. The woman ardently desires to keep Gerda with her forever, so she brushes her hair with a magic comb, and "while her hair was being combed, Gerda gradually forgot all about Kai, for the old woman was skilled in magic… she wanted very much to keep little Gerda."[77] The magic comb causes Gerda to lose some of her memories, thus preventing her from wanting to leave the old woman's house to continue her journey. Analogously, temporary amnesia features in the Brothers Grimm's *Die wahre Braut* ("The True Bride"), *Der Liebste Roland* ("Sweetheart Roland"), and *De beiden Künigeskinner* ("The Two King's Children"), this time to keep the protagonist's love interest/fiancé away from her.[78] In the first tale, the protagonist enchants a young prince to whom she was previously engaged to make him forget the girl he just married; in the second tale, the protagonist's love interest, Roland, falls prey to another woman who makes him forget his first love entirely; and, lastly, in the third tale, forgetfulness is induced by a kiss given by the male protagonist's mother, which makes her son forget the woman he loves. In all three tales, a substantial metamorphosis pertaining to the loss of specific memories take place. The character's substance is not entirely substituted or dramatically mutated. The change merely concerns one substantial variable in the character, that is, memories of one's love.

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[76] Perrault, Charles. *Little Red Riding Hood and Other Stories*. Trans. by A.E. Johnson (New York: Alfred A. Knopf, 1996), p. 84.

[77] Andersen, *Hans Christian. The Complete Tales of Hans Christian Andersen, Vol. 1*. Trans. by Jean Hareshot (London: The Folio Society, 2005), p. 222.

[78] Cf. Thompson, D2003 (forgotten fiancée).

Regarding other faculties that may be acquired through a substantial metamorphosis, an entity may obtain supernatural or **extra-ordinary powers** through supernatural means.[79] One example of said acquisition may be observed in *Dracula*. When Lucy's best friend, Mina Harker, becomes one of Dracula's prey, she develops a telepathic connection with the Count after exchanging blood. In order to help to defeat Dracula, Mina asks Van Helsing to hypnotise her (substantial metamorphosis in state of consciousness) so that she can cross over the psychic bridge between her mind and the Count. Under hypnosis, she describes what Dracula is experiencing in terms of sensations and sounds at that moment, uncovering that he is travelling on a ship.[80] The telepathic connection was formed when Dracula forced Mina to drink his blood, in a sort of reversed act of vampirism so that he could exercise control over her in the future, yet the telepathic faculty turns out to be a powerful weapon against him. The ability acquired is instantly lost when Dracula is stabbed to death and crumbles to dust at the end of the novel.[81]

Additionally, in Thompson's index, there are two other types of magic transformations concerning the acquisition of supernatural abilities, which I have traced in some of the fictional works examined for this dissertation: the power of prophecy as a gift (D1812.1) and magic knowledge of strange tongues (D1815). In Aeschylus' *Agamemnon* (458 BC), for instance, one of the characters, Cassandra, tells the story of how she gained the **power of prophecy** by the god Apollo in exchange for bearing his children.[82] Thanks to the god's gift, she endures a substantial metamorphosis and acquires an extraordinary ability: she becomes able to deliver truthful prophecies. However, after becoming a prophetess, Cassandra refuses Apollo. Scorned, the god punishes her with a curse: those who shall hear her prophecies will not believe them truthful, and they will perceive Cassandra as entirely insane. In *Agamemnon*'s passage where Cassandra appears, she prophesies Agamemnon's death to the chorus, but the chorus refuses (or, rather, it is incapacitated) to believe her.[83]

Concerning the ability to speak in an unknown language, the most famous example of this is found in the *Acts of the Apostles*. The ability is known as **glossolalia** or xenoglossia,

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[79] Cf. Thompson, D1720 (acquisition of magic powers).
[80] Ibid. note 55 (Stoker), pp. 332-333.
[81] Ibid., p. 300.
[82] Gift of prophecy also appears in *Acts 2:17-18* as a gift bestowed by God through intercession of the Holy Spirit.
[83] Schein, Seth. *The Cassandra Scene in Aeschylus' "Agamemnon"* (Greece & Rome, Vol. 29(1), April 1982), pp. 11-13.

which refers to speaking in unknown or foreign languages through divine intercession.[84] In *Acts 19*, a dozen men are baptised in the name of Christ and receive the gift of glossolalia when St Paul imposes his hands upon them: "The Holy Spirit came on them, and they spoke in tongues and prophesied."[85] Those who acquire the ability of glossolalia are enabled to speak a language unknown to them but intelligible to native speakers. At times, glossolalia may also allow the speaker to speak in the voice of angelic languages or communicate with animals.[86] In *Genesis 11*, there is another metamorphosis that implicates language during the Tower of Babel episode. It is said that, in the past, people spoke one common language and maliciously decided to build a high tower to reach the heavens, but God intervened to "confuse their language so they will not understand each other."[87] This passage is meant as an aetiological tale to explain the diversification of languages and cultures. Unlike glossolalia, which is a gift, the metamorphosis here is enacted as a form of punishment: people start speaking new languages and become unable to continue to communicate because they can no longer understand each other.

Through substantial metamorphosis, a character may obtain any magical or supernatural power and ability, provided that the newly acquired skill is not physical (otherwise, the metamorphosis is physical). However, not all acquired or lost faculties and abilities must necessarily be supernatural: they merely must be prompted by a supernatural catalyst to be considered substantial metamorphoses, but the outcome may not be supernatural. In Perrault's *La belle au bois dormant*, fairies bestow upon the new-born princess substantial gifts, such as having "the temper of an angel" and possessing the abilities to "dance to perfection," "sing like a nightingale," and "play every kind of music with the utmost skill."[88] In this case, the outcomes of the metamorphosis are not magical, yet the fairy godmothers' gifts do mutate the protagonist's substance by causing her to acquire skills that she would not have enjoyed without the intervention of supernatural agents.

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[84] Hutch, Richard A. *The Personal Ritual of Glossolalia* (Journal for the Scientific Study of Religion, Vol. 19(3), Sep. 1980), p. 258.
[85] *Acts 19:6* (NIV).
[86] Martin, Dale B. *The Corinthian Body* (New Haven, Connecticut: Yale University Press, 1995), pp. 88-89
[87] *Genesis 11:7* (NIV).
[88] Ibid. note 68 (Perrault), p. 4.

Falling in and out of love supernaturally[89] represents another variant of acquisition and loss of non-physical attributes. There is a famous episode in Shakespeare's *A Midsummer Night's Dream* (c. 1595 or 1596) where the mischievous sprite Puck mistakenly administers a love serum concocted from a flower known as 'love-in-idleness.' When the serum is applied on the eyelids of someone who is sleeping, upon waking, that person falls in love with the first living being seen. The serum had been initially requested by the King of Fairies, Oberon, who wished to use it to punish his wife Titania, with whom he was quarrelling about the surrendering of a page boy. He wanted to trick her into falling in love with a forest animal, make a fool out of her, and force her into obedience. However, when Oberon witnesses a young Athenian man, Demetrius, mistreating Helena, a girl who is desperately in love with him (unrequited), he orders Puck to apply the serum onto Demetrius' eyelids so that he would return Helena's love. However, before successfully applying the serum on Demetrius, Puck mistakes another man, Lysander, already enamoured with another girl, for Demetrius. The misuse of the serum creates a peculiar situation in which Helena rebukes Demetrius, thinking he is only pretending to be in love with her, and Demetrius and Lysander are both in love with Helena. They are ready to fight each other to win her affections, while Hermia, Lysander's former love interest, is heartbroken and accuses Helena of stealing Lysander away from her. Meanwhile, Titania also falls victim to the love serum and becomes enamoured with Bottom, an actor whose head has been transformed into a donkey's head by Puck. The whole play revolves around the love serum's faculty of making people falling in (and, as a result, out) of love, thus mutating the characters' psycho-emotional dimension, with hilariously disastrous consequences.[90]

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[89] Cf. Thompson, D1900 (love induced by magic), D1931 (hate induced by magic).

[90] Another work centred around the consequences of love potions is the chivalric romance *Tristan and Iseult* (twelfth century) in the versions composed by Thomas of Britain and Béroul, among several others. Tristan embarks on a journey to Ireland in order to retrieve Isolde who is to marry his uncle, Mark. While travelling back, the two characters drink a love potion that makes them fall in love with each other, an adulterous and dangerous love since Isolde marries Mark but continues to meet Tristan in secret until the couple is discovered. In some versions, the love potion is drunk accidentally, forcing the couple to love each other against their better judgement; other versions, instead, report that the potion was intended to make Isolde fall in love with Mark, but she intentionally gives it to Tristan. [Tasker, Grimbert Joan. *Tristan and Isolde: A Casebook* (London: Routledge, 2002), pp. xli, lxix]

3.1.2.6. Displacement of the Rational Mind

Displacement of the rational mind in a sentient entity may take many forms, such as alterations in the **perception of reality** or episodes of **madness/ecstatic behaviours**, as well as occurring in the event of demonic **possession**.

In *Agamemnon*, those who hear Cassandra's prophecies (the chorus) fail to recognise her prophetic authority and dismiss her words as ill-omens, admonishing her to fall silent. While Apollo's gift to Cassandra has rendered her capable of foreseeing the future, thus offering her a unique, supernatural ability, his subsequent curse does not only directly affect her but also those who hear her prophecies. In this sense, the curse entails that whenever she utters one of her prophecies, a sudden transformation would occur in her listeners whose minds would be momentarily displaced to miss the point or misunderstand/misinterpret her words. Those who hear her undergo a temporary alteration in their perception of reality. Even when Cassandra ceases to speak in metaphors and riddles – as it was fit for an Apollonian oracle – and clearly states the imminent death of Agamemnon ("You shall look upon Agamemnon's end… Now shall my oracle be no longer one that looks forth from a veil… no more in riddle shall I instruct you"[91]), nobody believes her. It is precisely at this moment, when Cassandra speaks clearly and earnestly, that the spectator fully realises the perverse power of Apollo's curse. Alterations in the perception of reality, such as the case of those who hear Cassandra's prophetic utterances, are not the same as hallucinations: the chorus can hear Cassandra's words correctly as they are spoken but cannot understand them and give them the appropriate meaning. Her words are mistaken for ill-omens or given no importance whatsoever. The metamorphosis does not change Cassandra's message or the chorus' sense of hearing; it changes the chorus' mind, which becomes unable to comprehend the message heard.

A metamorphosis that transforms a person's mind (and, therefore, one of the variables in the subject's substance) can also take place when the subject is punished (typically by a

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[91] Maurizio, Lisa. *The Voice at the Centre of the World: Pythias Ambiguity and Authority*; in *Making Silence Speak: Women's Voices in Greek Literature and Society*. Edited by André Lardinois and Laura McClure (Oxford: Princeton University Press, 2001), p. 50.

god or superior being) with madness[92] or driven mad as a result of ecstatic behaviour. Some examples of madness in ancient Greek literature have been already addressed in the previous chapter: Ajax rendered mad by Athena, Hera driving Proteus' daughters insane, and the madness provoked by Dionysus that triggers powerful hallucinations and psychotic behaviours in his followers. Debra Hershkowitz explained that in Greco-Roman mythology and literature, punishment by madness "becomes a way of categorizing and controlling social deviance… by divine intervention which occurs in tragedy. There, one of the ways in which gods show their control over morals is by punishing them with madness when, right or wrong, they oppose divine purpose."[93] The intervention of a supernatural being renders the character's madness no longer a matter of disease and medicine but the consequence of immoral behaviour, which requires a prompt castigation. Dionysian frenzy is madness par excellence in its most visceral and dangerous form. In Euripides' *Bacchae*, Dionysus' followers are first seized by ecstatic behaviour and dancing manias ("The will to dance takes possession of people without the consent of the conscious mind"[94]). Later, they succumb to collective hysteria, leading to out-of-control actions, such as the attack and sparagmos (tearing apart flesh while in a frenzied state of mind) perpetrated against Pentheus by Dionysus' followers and even by his mother.[95]

In Ovid, madness is a rare occurrence. Episodes that should traditionally feature the maddening of the main character, such as the Ajax episode, do not mention any changes in the character's mind or the fact that the character becomes insane.[96] Only one exception subsists: after Pentheus' death, Dionysus' aunt, Ino, openly praises her nephew as a great

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[92] Cf. Thompson, C949.1. (insanity for breaking tabu), D2065 (magic insanity), D2065.7. (insanity from curse). Thompson also refers to various objects that can provoke insanity, such as magic plant (D1367.1.), magic drink (D1367.2.), magic food (D1367.6). Madness can be caused by magic spells, too (D1367.3.).
[93] Hershkowitz, Debra. *The Madness of Epic: Reading Insanity from Homer to Statius* (Oxford: Clarendon Press, 1998), p. 5.
[94] Dodds, Eric R. *The Greeks and the Irrational* (London: University of California Press, 1951), p. 272.
[95] "The literal and symbolic meaning of the tearing and scattering of limbs [the *sparagmos*] should be considered in relation to the function of the *omophagia*," Lillian Feder writes, "which often followed *sparagmos* and was probably the most important act in the Dionysiac myth and ritual… Many of the myths concerning those who resisted Dionysus [such as Agave and her sisters] describe the god's victims in their madness participating in these acts of murder and cannibalism, often of their own offspring. One of such mythical narrative is that of Dionysus' effect on the daughters of Minyas, who, in their madness, 'craved human flesh.'" In this sense, *sparagmos* and *omophagia* are always preceded by madness, which is provoked by the gods. Dionysus enters the mind of the victim who has refused to adore him, creates vivid visions, hallucinations, and delusions, before driving the victim completely insane and engaging them to commit *sparagmos* and *omophagia*. [Feder, Lillian. *Madness in Literature* (Princeton, New Jersey: Princeton University Press, 1980), p. 46]
[96] Ibid. note 93 (Hershkowitz), p. 163.

deity of the Greek pantheon. Juno becomes enraged because Dionysus is born by an affair between her husband and a mortal woman, Ino's sister Semele. Juno punishes Ino and her husband Athamas with madness: "It is their minds that take the fatal blows/… She [Tisiphone, the Erinys appointed by Juno to madden Athamas and Ino] had brought along/ assorted other poisons and distempers:/ Slaver from Cerberus, venom from the Hydra,/ Hallucination, Blindness, Mindlessness, / With Sin and Tears and Rage and Blood-Lust too,/ All ground together."[97] Even though this is the only episode concerning a metamorphosis that implicates the subjects' state of sanity (hence, a fragment of the characters' substance), Ovid proves narrative artistry when describing this substantial metamorphosis. Madness is understood as oblivion of the mind, a mind that becomes filled with delusions and abominable, destructive and self-destructive drives: Athamas, raving, believes his wife to be a lioness and his sons to be cubs; he grabs one of the 'cubs' and bashes the infant's head on a rock. Ino, maddened by Tisiphone and grieved by the sudden loss of her child, starts howling like a wild beast and throws herself into the sea. The madness provoked by Tisiphone's poisonous liquids displaces Athamas' and Ino's minds with insane thoughts and aberrant actions. The character's substance is temporarily suspended and replaced by a psychotic frame of mind, which the character is unable to lessen or counteract.

Although popular in Greco-Roman mythology, madness incited by supernatural agents appears not equally as common in other pieces of literature I have surveyed for this study. A few mentions of God's power to smite Israel's enemies with madness are present in the *Old Testament* (*Zechariah 12:4*, *Deuteronomy 28:28*) in the form of threats. Only one episode in the apocalyptic *Book of Daniel* narrates an episode of authentic madness. The mighty king Nebuchadnezzar happens to repeatedly have mysterious dreams that Daniel interprets as a prediction of the king's rise to power and fall into disgrace. Since Nebuchadnezzar desists from acknowledging God's power and superiority, he is humiliated with madness for seven years: "He [Nebuchadnezzar] was driven away from people and ate grass like the ox. His body was drenched with the dew of heaven until his hair grew like the feathers of an eagle and his nails like the claws of a bird."[98] In this context, madness plays the role of degrading the human to an animal state. This is a noteworthy aspect: in the *Bible,* metamorphosis is already a marginal phenomenon and physical degradations from human to

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[97] Ibid. note 6 (Ovid), p. 107.
[98] *Daniel 4:33* (NIV).

animal are absent.[99] However, in the Nebuchadnezzar episode, madness reduces the king to a beast-like being, implicating the mind rather than the body. In the episodes of madness discussed above, the maddened character's mind would be seized by temporary psychosis yet would not be degraded to a lower state of existence. On the contrary, Nebuchadnezzar is substantially downgraded, having his humanity annihilated and becoming expulsed from civilisation as a consequence.[100]

Apart from the Nebuchadnezzar episode, madness reappears in the *New Testament* in connection with demonic possessions.[101] Various episodes of demonic possessions are described in the *Gospels* as a means to demonstrate Jesus' authority over the legions of evil or impure spirits and his faculty of casting them out from demoniacs. Demoniacs are frequently portrayed as "insane" (*John 10:20*) or "lunatic" (*Matthew 17:15*) since they behave abnormally; frequently, the displacement of their mind is accompanied by blindness and/or mutism (*Matthew 9:32-34*, *Matthew 12:22-32*, *Mark 3:20-30*, *Luke 11:14-23*). As Kinlaw explained: "The [possession] model is better expressed by… continua, involving: (1) the expression of ecstatic behaviour; (2) the displacement of the rational mind… The characteristics of a possessive event have tendencies along these continua; for example, displacement of the rational mind has a strong, but not necessary, tendency to be accompanied by frenzied behaviour."[102] On this subject, William Smith argued that Jesus is capable of discriminating between a diseased person (physically or due to sin) and someone who is a demoniac because of being possessed by an evil/unclean spirit. When Jesus heals physical or spiritual sicknesses, he establishes a humane connection with the sinner or diseased person, forgiving the sins and/or restoring their health; conversely, when the person is possessed, he engages directly with the demon(s) responsible for the altered mental state:

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[99] In the *Old Testament*, metamorphosis occurs in *Genesis 2* when God creates Adam and the animals from the dust of the ground and the woman from Adam's rib, and in *Genesis 19* when God punishes Lot's wife by transforming her in a pillar of salt for having turned back to witness the destruction of Sodom and Gomorrah. Again, metamorphosis appears in *Exodus 7* when Aaron's staff is transformed into a snake and the waters of the Nile become blood. In each case, the transformation is from inanimate object/matter to sentient entity, or vice versa, or it entails a substantial mutation in the matter's constitutive material (water into blood). Metamorphosis from human to animal, or vice versa, are not contemplated, apart from the Nebuchadnezzar episode, which is one of a kind.

[100] Danta, Chris. *Animal Fables after Darwin: Literature, Speciesism, and Metaphor* (Cambridge: Cambridge University Press, 2018), p. 101; Vartejanu-Joubert, Madalina. *Representations of Madmen and Madness in Jewish Sources from the Pre-Exilic to the Roman-Byzantine Period*; in *The Routledge History of Madness and Mental Health*. Edited by Greg Eghigian (London: Routledge, 2017), p. 25.

[101] Cf. Thompson, D2065.1. (madness from demonic possession).

[102] Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* (Atlanta: Society of Biblical Literature, 2005), p. 13.

he "addresses the demons, commands them to be silent, to come out, and, in one instance, no more to enter into the person."[103] An interesting example of a demoniac cured by Jesus is found in an episode commonly known as the *Miracle of the (Gadarene) Swine*. When Jesus arrives at Gerasenes (or Gadarenes), a man possessed by impure spirits approaches him.[104] Mark, Matthew, and Luke agree that the man had the peculiarity of living among tombs, an 'unclean' place at the margins of society,[105] roaming around wholly naked (Luke), and acting so wildly and violently that no-one could restrain him, not even using strong shackles (Mark and Luke). Smith states that many cases of demoniacs share the same characteristics of people affected by lunacy and "a remarkable play of double consciousness and personality" because the spirit has taken over the subject's mind.[106] Similarly to Greco-Roman madness, demonic possessions in the *New Testament* habitually present frenzied and/or anomalous behaviours. However, at times, demoniacs appear to remain partially in charge of their mind, at least to request an exorcism. The Gerasenes episode is notable because of the negotiation between Jesus and the legion of unclean spirits. After the demoniac requests the exorcism, Jesus speaks directly to the demons to cast them out, and they ask to be introjected into a nearby herd of swine, which Jesus allows. Upon entering the herd, the swine are seized by insanity, run violently downhill, and drown themselves in the sea. The different reactions of the demoniac and the swine at the time of possession are manifest. The demoniac's behaviour is violent and transgressive; he isolates himself from society, living amongst tombs and wearing no clothes; in Mark, he is also said to frequently "cry out and cut himself with stones," but no mentions of self-harming behaviours are present in Matthew and Luke.[107] In a sense, there seems to be a fragment that remains human within the demoniac so that he can recognise Jesus and beg to be exorcised. This can also be evidenced by the fact that he does not attempt to end his life while under the influence of impure spirits. Conversely, once the swine are converted into hosts, they immediately become frenzied and drown themselves. While they are seized by psychotic madness provoked by possession, the Gerasenes demoniac can be said to have been substantially split into two co-existing substances (i.e., substantial hybridity): his own and that of demons. Both Mark and Luke remark that once the demoniac is freed, many people gather around him and

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[103] Smith, William. *Dr. William Smith's Dictionary of the Bible: Comprising Its Antiquities, Biography, Geography, and Natural History* (New York: Hurd & Hougton, 1868), p. 587.
[104] *Matthew 8:28-34, Mark 5:1-20, Luke 8:26-39.*
[105] Derrett, J. Duncan M. *Spirit-Possession and the Gerasene Demoniac* (Man, New Series, Vol. 14(2), Jun., 1979), p. 287.
[106] Ibid.
[107] *Mark 5:5* (NIV).

observe that the man was presently "in his right mind: and they were afraid."[108] To be "in his right mind" epitomises that, previously, during the possession, his mind had been displaced.

A different scenario is depicted in another episode of demonic possession when Jesus exorcises a demoniac boy.[109] The child is unable to ask for deliverance since the spirit "has robbed him of speech."[110] When the spirit is inside the boy, the latter is said to suffer severe seizures/convulsions (Matthew, Luke), often falling into fire or water (Matthew) or onto the ground (Mark), gnawing his teeth and becoming rigid (Mark), and foaming at the mouth (Mark and Luke). Unlike the previous demoniac, the afflicted boy is unable to ask for help because the spirit has entirely overtaken his mind. The boy's father is the one who requests the exorcism. Although the two demoniacs may superficially appear similar, the demoniac boy's mind has become temporarily substituted by the demon's substance, while, in the Gerasenes demoniac, human and demonic substances co-exist as co-agents. The lack of human agency in the demoniac boy renders this possession more challenging to exorcise than any other possession.[111] The boy's mind is not partially but entirely displaced (i.e., substantial substitution) until the spirit is cast outside his body.

3.1.2.7. Substantial Metamorphosis in Personality and Behaviour

Substantial metamorphoses may also alter the subject from within by transforming its **personality** and/or **behaviour**.[112] We have already come across changes in behaviour while discussing Gregor Samsa's transformation into a giant insect in one of the subsubsections above. Post-metamorphosis, the reader discovers that, substantially, Gregor has partially become insect-like. This is a case of substantial human-insect hybridity. However, there are occasions in which a substantial metamorphosis may transform a character without causing a cross-species alteration or hybridity. The best examples to cover this form of substantial

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[108] *Mark 5:15, Luke 8:35.*
[109] *Matthew 17:14-21, Mark 9:14-29, Luke 9:37-49.*
[110] *Mark 9:17* (NIV).
[111] Hauw, Andreas. *The Function of Exorcism Stories in Mark's Gospel* (Eugene, Oregon: Wipf & Stock, 2019), pp. 177-179.
[112] Cf. Thompson, D1350 (changes in person's disposition/personality).

metamorphosis may be observed in Andersen's *Snedronningen* and R.L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886).

At the beginning of Andersen's tale, the devil creates a special mirror meant to misrepresent and distort everything reflected in it. His pupils delight in playing with this mirror and decide to fly with it towards heaven to mock God and the angels. However, due to their hysterical laughter, they lose grip of the mirror, which precipitates on earth, shattering into billions of tiny pieces. Some splinters enter people's eyes, mutating their vision of reality, and "a few people even got a glass splinter in their hearts, and that was a terrible thing, for it turned their hearts into a lump of ice."[113] A few years later, two of the mirror's splinters get into the heart and eye of one of the tales' protagonists, Kai, who starts behaving in a manner not akin to his former personality. Previously, he had been described as a sweet child who would enjoy spending time with his childhood friend Gerda. He would admire the little rose-garden planted by his parents and was fond of listening to his grandmother's stories. When the mirror's splinter enters his heart, he destroys the garden, starts mocking his grandmother, refuses to listen to her stories, and repeatedly mistreats Gerda. The sudden change of behaviour, prompted by a supernatural cause (the mirror's splinter), denotes the occurrence of a substantial transformation in the tale's character's personality and behaviour, from inherently good to wicked. At the closing of the tale, another substantial metamorphosis occurs: when Kai's childhood friend finds him entrapped in the Snow Queen's palace, wasting away from hunger and cold, she cries hot tears that have the magical effect of washing away the tiny fragment of the mirror stuck in Kai's chest so that he can regain his former personality, re-transforming into a loving and caring person.

In *The Strange Case of Dr Jekyll and Mr Hyde*, the second example considered to discuss substantial metamorphoses in personality and behaviour, the protagonist, Dr Jekyll, concocts a serum that allows him to transform into Mr Hyde, a character who is both physically and substantially very different from Jekyll. Since we are discussing substantial metamorphoses in this subsubsection, I will leave aside Jekyll's physical transformation (discussed further on in the subsubsections on metamorphoses in physical form and metamorphoses in the sensorial dimension) to focus solely on the substantial transformation.

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[113] Ibid. note 77 (Andersen), p. 215.

Academic criticism of the story has generally held the opinion that Jekyll and Hyde represent the opposites of the human condition, good (Jekyll) and evil (Hyde), and, therefore, they constitute two independent characters.[114] When Jekyll, a well-respected scientist, turns into Hyde, he appears to automatically acquire an evil and mischievous personality, indifferent to the sufferings of others: he carelessly tramples over a little girl while rushing home and even becomes involved in a gruesome homicide when he beats an older man to death. Given these premises, it is not surprising that some critics have interpreted Jekyll and Hyde as representative of the good-evil dichotomy in human nature and have decreed that they are two entirely different people, both physically and psycho-emotionally. However, it is erroneous to view the two characters as independent, separate entities with distinct personalities who want different things from life and struggle for supremacy. One alternative to interpreting the tale from the perspective of what happens in terms of substantial transformation is to re-read the novella seeking out mentions about changes in behaviour post-metamorphosis. The best description available comes directly from one of Jekyll's posthumous accounts on the effects of the serum on his personality. He writes that, upon drinking the draught for the first time, he felt "younger, lighter, happier in body… more wicked… exulting in the freshness of these sensations." The rapid loss of inhibitory breaks experienced makes him perceive "an innocent freedom of the soul," which he describes as "natural and human."[115] In this context, Jekyll does experience a substantial metamorphosis that affects his personality and leads him, after a while, to behave in anti-social manners. Though, initially, this transformation is welcomed joyfully, soon it becomes the main reason behind Jekyll/Hyde's demise.

Jekyll's account is not the only testimony offered in the story. The other two testimonies belong to Dr Lanyon and Mr Utterson, two of Jekyll's closest friends. During a private conversation, Dr Lanyon reveals to Mr Utterson that Jekyll's behaviour had been quite odd for a considerable amount of time, stating: "It is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind."[116] This

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[114] See, for example: Danahay, Martin A. *A Community of One: Masculine Autobiography and Autonomy in Nineteenth-Century Britain* (New York: State University of New York Press, 1993), p. 171; Kreitzer, Larry. R. L. *Stevenson's "Strange Case of Dr Jekyll and Mr Hyde" and Romans 7: 14-25: Images of The Moral Duality of Human Nature* (Literature and Theology, Vol. 6(2), June 1992), pp. 125-144; Oates, Joyce Carol. *Jekyll/Hyde* (The Hudson Review, Vol. 40(4), Winter 1988), pp. 603-608; Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2004), pp. 185-187; Webber, Andrew J. *The Doppelgänger: Double Visions in German Literature* (Oxford: Oxford University Press, 1996), pp. 6-7.
[115] Stevenson, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror* (London: Penguin Classics, 2002), p. 57.
[116] Ibid., p. 12.

declaration suggests that Jekyll's anti-social impulses and evil desires have already been fostered for several years before he successfully developed the serum. Tired of stiff social constrictions, Jekyll chooses to devise a draught capable of transforming him into someone physically very different. Hidden under this new form, he allows himself to experiment freely with all those things that are frowned upon and deemed scandalous in Victorian society. Yet, the physical transformation is not the only after-effect exercised by the serum: the loss of inhibitions, which Jekyll observes before he realises that his body has also undergone a dramatic transformation, mutates his personality enough to turn him into an abusive person, a murderer, and, in the end, suicidal. The substantial metamorphosis taking place within Jekyll becomes the novella's problem-statement: if he had simply changed physically, he would have probably retained some shred of morality and civility. De facto, the principal concern stated by Jekyll in his last confession is that he had become unable to restrain himself from acting anti-socially, thus incurring more problems than pleasant moments of freedom.

Even though Jekyll loses his inhibitions, he does not substantially transform entirely into someone else. Even when he is in the Hyde-form, he retains all his former intellectual abilities, memories, and sense of self. At all times, he is fully aware of who he is and is conscious of what he is doing. This aspect becomes manifest during the scene of the first encounter between Hyde and Mr Utterson. When Mr Utterson introduces himself to Hyde, he lies by implying that Jekyll has talked about Hyde to his friends:

> "And now," said [Mr Hyde], "how did you know me?"
> "By description," was the reply.
> "Whose description?"
> "We have common friends," said Mr Utterson.
> "Common friends," echoed Mr Hyde, a little hoarsely. "Who are they?"
> "Jekyll, for instance," said the lawyer.
> "He never told you," cried Mr Hyde, with a flush of anger. "I did not think you would have lied."[117]

Notice how Hyde immediately becomes flustered by the attempted deception and immediately accuses Mr Utterson of being a liar. If there were no continuity between Jekyll and Hyde's conscience, Hyde would not have been able to recognise Mr Utterson in the first place nor discern that his friend was presently lying. This scene also emphasises how hard it

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[117] Ibid. note 116 (Stevenson), p. 15.

is for Jekyll to control himself while in the Hyde-form: he speaks hoarsely to someone he supposedly does not know and ends up yelling at Mr Utterson in an unjustified moment of rage (a lie does not justify Hyde's over-reaction).

To conclude, both *Snedronningen* and *The Strange Case of Dr Jekyll and Mr Hyde* feature a substantial metamorphosis that mutates the protagonist's personality and subsequent behaviour, rendering him a wicked character either through hardening his heart (*Snedronningen*) or releasing his inhibitory breaks (*The Strange Case of Dr Jekyll and Mr Hyde*), with catastrophic consequences.

3.1.3. Total and Partial Metamorphoses in Substance

Now that I have analysed some of the variables of substance and how a metamorphosis may transform them, it is time to discuss when a substantial metamorphosis is **total** and when it is **partial**.

A substantial metamorphosis is deemed total when all the variables of an entity's substance are transformed, and none of the original variables of substance remains unchanged, even though the entity's actual body and sensorial dimension may persist unaltered. This type of substantial metamorphosis is most common when the entity involved is an object/inanimate matter or when there is a metamorphosis from object/inanimate matter to sentient being or vice versa. In the examples offered to illustrate substantial metamorphoses in object/inanimate matter, all the fictional cases discussed featured a total transformation of the entity's constitutive material: the imp Rumpelstiltskin spins ordinary straw into gold bobbins; the waters of the Nile river substantially transform into blood; Jesus performs his first miracle by turning water into palatable wine; King Midas' touch is endowed by the faculty of metamorphosing any object so that it becomes made of gold. These examples present a total metamorphosis involving the substance of objects and inanimate matter, where nothing of the original substance is preserved. Likewise, a transformation from an object/inanimate matter into a sentient being, or vice versa, would affect the entity's substance's variables in their entirety. Because object/inanimate matter

and sentient entities possess a completely different substance – constitutive material for objects/inanimate matter and inner reality for sentient beings – when the metamorphosis causes a shift from the ontological class of objects/inanimate matter to that of sentient beings, or vice versa, the transformations affect the totality of the entity's original substance. Lastly, in the event of a sentient being transforming into a zombie, vampire, or another supernatural creature (provided that, upon transforming into that creature, the former substance becomes displaced), the substance of the original entity would be completely devoid of variables (zombies) or all the variables may become substituted by variables belonging to another ontological class, that of the supernatural creature into which the sentient being has transformed.

Conversely, when the metamorphosis is partial, only one (or a small number) of the variables of the entity's substance is altered while the other variables remain intact in their original form. In other words, the subject's original substance has not entirely succumbed to the metamorphosis, but it has maintained something of its original self. This form of substantial metamorphosis may take place in two modalities. The first modality is hybridity. In the event of substantial hybridity, the subject that transforms would exhibit substantial traits that simultaneously belong to its original substance and the substance of another entity belonging to a different ontological class, such as the case of Gregor Samsa's half-human, half-insect substance. Demonic possessions involving two substances (demonic and human) inside one host (human) also fall under the class of substantial hybridity. The second type of partial metamorphosis affecting substance partially involves the loss or acquisition of one or more substantial variables. In this event, the substance may mutate marginally or considerably, but always under the condition that it is not altered in its entirety. In the category of partial metamorphoses, we find transformations that may affect a sentient entity's state of consciousness, rational mind, sanity, behaviour, and/or personality. A character may also acquire or lose inherent abilities and/or faculties (e.g., intelligence, wisdom, memories, ability to prophesy or speak in tongues, falling in and out of love, etc.) through supernatural means, thus undergoing a partial metamorphosis in its substance. The acquisition of spiritual immortality, longevity, and the phenomenon of apotheosis are also forms of partial metamorphosis involving the subject's substance as only the subject's mortality span is modified, either being extended *ad infinitum* (immortality and apotheosis) or for a period of time exceedingly longer than expected (magic longevity).

3.2. PHYSICAL METAMORPHOSES

Physical metamorphoses are the most discussed type of metamorphosis found in academic criticism on metamorphoses in literature. Physical form represents the dimension assumed by the entity's substance to be perceived as belonging to reality. In the natural world, substance does not exist if it is not channelled into a form, a vessel, which functions as a figurative container. This idea applies to both objective reality and sentient beings. For the latter, being deprived of a substance means being dead, leaving the physical body to decompose to the point of annihilation. On the contrary, in fiction dealing with metamorphoses, it is not unlikely to observe changes in a character or object's physical form that exclusively affect the entity's physicality without changing its substance. Substance and physical form, in fact, function as two independent dimensions, meaning that they can metamorphose autonomously.

Intuitions surrounding the distinction between the incorporeal (substantial) and corporeal (physical) dimensions in sentient beings are already present in the subconscious thanks to intuitive dualism. In 2008, during an introductory lecture on the foundations of psychology at Yale University, Paul Bloom addressed the subliminal perception of the dualism substance-physical form, referring to some fictional examples to support his line of reasoning:

> Our dualism shows up in intuitions about personal identities, and what this means is that common sense tells us that somebody can be the same person even if their body undergoes radical and profound changes. The best examples of this are fictional: so, we have no problem understanding a movie where somebody goes to sleep as a teenager and wakes up… as an older person. Now, nobody says: "Oh, that's a documentary, I believe that thoroughly true." But at the same time nobody – no adult, no teenager, no child – ever [says]: "I'm totally, conceptually confused." Rather, we follow the story. We can also follow stories which involve more profound transformations… One of the great short stories of the last century begins with the sentence, by Franz Kafka: *As Gregor Samsa awoke one morning from uneasy dreams, he found himself transformed in his bed into a gigantic insect*. And, again, Kafka invites us to imagine waking up into the body of a cockroach, and we can. This is also not modern: hundreds of years before the birth of Christ, Homer described the fate of the companions of Odysseus, who were transformed by a witch into pigs. Actually, that's not quite right. She didn't turn them into pigs, she did something worse: she stocked them in the bodies of pigs: *They had the head and voice and bristles and body of swine, but their mind remained unchanged as before*… If you can imagine

this, this is because you are imagining what you are as separate from the body that you reside in.[118]

Consequently, the reader is able to step into the story already equipped to comprehend the scission between substance and physical form. Adults exhibit what appears to be an instinctive understanding of this dichotomy, even though they do not enunciate its theoretical foregrounding explicitly. It predominantly depends on the author's dexterity in fabricating the illusion that metamorphoses, and the separation of substance and form, are factual when, in fact, they are not. If deep down one can discern that nothing as such could ever occur in real life, it is equally true that once they figuratively enter the story, their imagination becomes subjugated to the will of the author; and, again, the higher the degree of skilfulness in laying out a convincing plot, the higher the emotional impact on the recipient.[119]

In the following subsections, I shall lay out the ground rules to recognise physical metamorphoses in objects and inanimate matter, as well as the modalities in which sentient beings may be affected by physical transformations. These guidelines aim to provide the essential parameters to identify and become familiar with the notion of physical metamorphoses while also addressing in which modalities said metamorphosis might occur. At the end of this section, I will briefly discuss the distinction between total and partial metamorphosis in physical form.

3.2.1. Physical Metamorphosis in Objects and Inanimate Matter

In objects and other inanimate matter, substance is given by their constitutive material, while the physical dimension is the **shape** or **physical structure** assumed by the object or inanimate matter. The two dimensions (substance and physical dimension) may mutate independently, even though they almost always necessarily co-exist. Since the physical form

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[118] Bloom, Paul. *Foundations: This is Your Brain*; in *Introduction to Psychology with Paul Bloom* (New Haven, Connecticut: Yale University, 2007).
Retrieved from: https://www.youtube.com/watch?v=P3FKHH2RzjI&list=PL6A08EB4EEFF3E91F
See also: Bloom, Paul. *Descartes' Baby: How the Science of Child Development Explains What Makes Us Human* (New York: Arrow Books, 2005), pp. 183-200.
[119] Gilead, Amihud. *A Panenmentalist Philosophy of Literature, or How Does Actual Reality Imitate Pure Possibilities?* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2019), pp. 32-33.

of objects and inanimate matter can also transform naturally or through human intervention – and we see examples of this in everyday life – one ought to bear in mind that the transformation must involve the supernatural element to be considered a metamorphosis.

3.2.1.1. Metamorphosis in the State of Matter

A sub-category of metamorphoses affecting objects and inanimate matter that mutate the entity's physical structure involves transformations in the entity's **state of matter** rather than the entity's shape exclusively. Just like in the natural world, within a supernatural context, physical forms are found in three states: *solid*, *liquid*, and *gas*. The physical dimension of objects and inanimate matter may metamorphose from one state to another, thus changing structurally in any of the following modalities: **solid-to-liquid**; **solid-to-gas**; **liquid-to-solid**; **liquid-to-gas**; **gas-to-solid**; **gas-to-liquid**.

I have not incorporated in the list metamorphoses of the kind solid-to-solid, liquid-to-liquid and gas-to-gas for reasons I am about to explain. A solid changing into another solid indicates that the object subjected to transformation has physically transformed into an entirely different object. The object's physical structure has changed, but the state of matter has not because if the solid has remained solid, there has been no metamorphosis affecting the object's state of matter. For example, in Perrault's *Cendrillon ou la petite pantoufle de verre* ("Cinderella, or The Little Glass Slipper," 1697), the protagonist's fairy godmother performs a metamorphosis upon a pumpkin, turning it into a magnificent carriage: "Her godmother scooped it [the pumpkin] out, and when only the rind was left, struck it with her wand. Instantly the pumpkin was changed into a beautiful coach, gilded all over."[120] In this tale, the metamorphosis involves a transformation from a solid object, the pumpkin, into another solid object, the coach. The state of matter remains solid, meaning that there has been no metamorphosis in the entity's state of matter, while the object's original physical structure has mutated from the structure of a pumpkin into that of a coach.

In liquids, the metamorphosis may occur between one state and another but never intra-state. If a liquid mutated intra-state (liquid-to-liquid), the transformation would merely affect the material constituent of the liquid, the liquid's substance, not its physical form. Liquids,

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[120] Ibid. note 68 (Perrault), pp. 69-70.

in fact, do not possess a physical structure to be transformed because they have no intrinsic shape: they must conform to the shape of their container; yet, the liquid and the container are not the same entity, but two distinct entities. Gasses are slightly different because they also do not possess a definite shape, but they may take unnatural forms when subjected to a metamorphosis. Thompson seems to have reached the same conclusions since he mentions transformations from object to object (D450) but not liquid-to-liquid or gas-to-gas. For liquids, he mentions transformations from object to liquid (D477) and liquid changed to other substance (D478), meaning that the liquid mutates substantially. He never explicitly mentions gasses but speaks of clouds: creator makes clouds from own vitals (A705.1.1.), breath forms clouds (B11.3.2.), clouds take form of letters (F795.1.). In the first case (vitals-to-cloud), there is a metamorphosis that implicates both the entity's substance, through a change in material substance, and a physical metamorphosis from solid matter (vitals) to gaseous matter (cloud). In breath-to-cloud, the metamorphosis is partly substantial and partly physical (breath takes on the form of a cloud), while in the third example offered, which entails a transformation in the cloud's shape, the metamorphosis is entirely physical as it involves the cloud's shape.

In conclusion, a solid object may transform in shape, maintaining its solidity; a solid object may liquefy or turn into gaseous form; a liquid can become solid or evaporate, thus becoming gaseous; and gaseous matter may liquify or solidify or assume a different shape. In the literature selected for this dissertation, there are no examples of this type of physical metamorphosis.

3.2.1.2. Metamorphosis in Physical Properties

Other physical transformations may modify an object or inanimate matter without producing a total transformation in the entity's shape. These transformations alter the **physical properties** of the object or inanimate matter in question. As far as transformations in the physical properties of an object are concerned, Thompson mentions changes in an

object's size (D480)[121] and transformations that make an object magically becomes heavy (D1687). In truth, any physical property belonging to an object or inanimate matter (density, volume, length, weight, elasticity, etc.) may be transformed during a metamorphosis, but this type of transformations is not that common in literature. In Homer's *Odyssey* (c. eight century BC), the only example available from the sample of texts chosen for this study, the goddess Athena performs a transformation upon Odysseus' clothes: first she transforms them to make them ragged and dirty, and, later, retransforms them and makes them clean and more elegant.[122] In this case, the clothes do not undergo a metamorphosis that necessarily changes the clothes' physical shape or style; the transformation is limited to some of the physical properties of Odysseus' attire.

One ought to be careful not to confuse physical properties with substantial properties. When an object transforms in its constitutive material, that is its substance, it may automatically acquire the properties of the new material. For example, in the Ovidian episode featuring King Midas' power to turn everything he touches into gold, bread and wine are transformed into gold. Since gold is not an edible substance, when bread and wine are transformed, they acquire the substantial properties of gold and, consequently, become inedible.[123] Something analogous happens to the Nile's water during the first Egyptian plague: "The fish in the Nile will die, and… the Egyptians will not be able to drink its water."[124] When water transforms into blood, the fish in the river die because they cannot breathe while immersed in blood, and the Egyptians are unable to drink because the substance has become undrinkable.[125] Neither text reports other transformations in the properties of the objects and matter mutated, apart from bread, which becomes impossible to bite due to having become as hard as a piece of solid gold. In any case, even if they had undergone other transformations affecting their physical properties, for example, becoming heavier when turned into gold, which is a heavy metal, or more viscous when water becomes blood, all these physical properties would not be the result of a physical metamorphosis. The distinction between substantial and physical properties of matter in objects and inanimate matter depends on whether the entity undergoes changes in its constitutive material or occurs

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[121] Doubling size of the earth (A853.1.), things miraculously stretched or shortened if needed (D480.0.1.), river expands and becomes sea (D483.1.), compressible objects (D491).

[122] Homer. *The Odyssey*. Trans. by Albert Cook (London: W.W. Norton and Company Ltd., 1993), pp. 149, 177.

[123] Ibid. note 28 (Ovid), 11.102-130.

[124] *Exodus 7:18* (NIV).

[125] The opposite phenomenon is also possible when something inedible is subjected to a metamorphosis that renders it edible. Cf. Thompson, D476.1. (inedible substance transformed into edible).

without mutating the object's or inanimate matter's substance. If it is the constitutive material that changes, the entity should acquire all the conventional properties of its new constitutive material by default. If, on the contrary, the entity's material does not mutate, but the properties do, then we may reasonably assume that the metamorphosis is physical.

To briefly summarise, when at the presence of a metamorphosis concerning an object or inanimate matter, one must ponder what exactly is transforming in the object or inanimate matter analysed. If the constitutive material is modified, then this is not a physical metamorphosis but a metamorphosis of substance. Conversely, if it is the object or inanimate matter's physical structure and/or physical properties (with no changes in constitutive material) that transform, the reader is witnessing a physical metamorphosis.

3.2.2. Physical Metamorphosis in Sentient Entities

Physical metamorphoses in sentient beings have been considered the metamorphoses par excellence in literature.[126] Any time a sentient entity's body transforms, the reader is witnessing a physical metamorphosis. Because this type of metamorphoses is exceedingly widespread in literature, it becomes challenging to comprehensively convey all the modalities in which a physical transformation affecting a sentient being may occur. As noted in the introduction, the possibilities of physically mutating within one's ontological class or between one ontological class and another are endless. One simply ought to think about the most famous examples of metamorphosis in fiction to conclude that corporeal transformations involving humans and animals are way more widespread than any other form of metamorphosis.[127] The examples offered by Bloom – Gregor Samsa's transformation into a giant insect in Kafka's *Die Verwandlung* and Odysseus' companions turned into swine by the witch Circe in Homer's *Odyssey* – feature metamorphoses that engage the entities involved on a physical level: their bodies transform, but their human

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[126] Yampell, Cat. *Metamorphosis; in The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders – Volume 2*. Edited by Gary Westfahl (London: Greenwood Press, 2005), p. 522.
[127] Gymnich, Marion; Segão Costa, Alexandre. *Of Humans, Pigs, Fish, and Apes: The Literary Motif of Human-Animal Metamorphosis and its Multiple Functions in Contemporary Fiction* (L'Esprit Créateur, Vol. 46(2), summer 2006), p. 70.

consciousness is transcended into the new form acquired. The list of metamorphoses that implicate a mutation in the body of a sentient being risks being reasonably long. For this reason, it is impossible to inspect all instances individually. However, it is possible to point out how to recognise them in literature by affording a set of guidelines.

The substance of sentient beings is determined not by the entity's constitutive material, such as in the case of objects and inanimate matter, but by the set of intrinsic properties investigated in the subsection on substantial metamorphoses in sentient entities. This poses the question of how one ought to understand the physical dimension, in contrast to the substantial dimension, when evaluating sentient beings. Since they possess an intrinsic reality, a metaphysical substance – which is independent of the physical dimension and does not necessitate the latter to come into actuality – the physical dimension of a sentient being is given by the body's **constitutive material** as well as its **shape** or **physical structure**. Therefore, the distinction between physical form in objects or inanimate matter and sentient beings lies in the possession, or lack of, an intrinsic reality. Sentient beings possess an intrinsic reality, which is immaterial and reflects the entity's inner reality, while objects and inanimate matter do not exhibit an inherent, non-physical reality, and their substance equals their constitutive material. An intermediate form is the zombie. The substance's variables of zombies and walking dead have been entirely devoid of variables upon death. What remains is a self-moving carcass with an empty substance. On the other side of the spectrum, we find spirits, who possess no variables in the physical dimension. In the section of his index dedicated to magical transformations, Thompson reports spirits who take the form of a man (D42.2.), and spirit takes any form (D49.1.). In both instances, the spirit would have to acquire variables in the physical dimension in order to assume *any* physical form or assume a nonmaterial (sensorial) form, merely pretending to have a body. On this matter, see the subsubsection on nonmaterial polymorphism in the section on metamorphoses in the sensorial dimension.

3.2.2.1. Physical Metamorphosis from Object/Inanimate Matter to Sentient Being, and Vice Versa

Keil and Kelly determined that most metamorphoses in Ovid's poem and the Brother Grimm's collection of folktales seldom feature a transformation from the ontological class of objects and inanimate matter into the class of sentient beings (gods, humans, animals, etc.) and vice versa.[128] Yet, seldom does not mean never. "Metamorphoses," writes Czachesz, "do not normally change people into chairs, or hammers into gods… In most of them we find animate beings that also remain animate… Once an animate being turns into an inanimate one, it loses most of its fascination."[129]

In the *Metamorphōseōn librī*, human beings who move to the ontological class of inanimate entities often do so by transforming into stones or minerals. For instance, Anaxarete is turned into stone by Venus after having failed to be moved by the love of her suitor, Iphis, even after he had committed suicide.[130] Lethaea becomes a stone after bragging about being more beautiful than any god and her husband, Olenus, opted to share the same fate.[131] Niobe offended Latona, mother of the gods Apollo and Diana, and, as punishment, all her children were killed. Maddened by grief, she is transformed into a rock.[132] In these metamorphoses, the character's body is transformed in both its constitutive material and physical structure, thus undergoing a metamorphosis that renders the character unrecognisable.

In two other episodes, the opposite phenomenon is observable; that is, an object or inanimate matter turns into a human. The first example is found in the post-flood re-creation of humankind. Having survived the great deluge that extirpated the human race, Deucalion and his wife Pyrrha consult the oracle of Themis to learn how to repopulate the earth. They

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[128] Ibid. note 24 (Keil and Kelly), p. 414.
[129] Czachesz, Istávan. *Metamorphosis and Mind Cognitive Explorations*; in *Metamorphoses: Resurrection, Body and Transformative Practices in Early Christianity*. Edited by Turid Karlsen Seim and Jorunn Økland (Berlin: Walter de Gruyter, 2009), pp. 219-220.
[130] Ibid. note 28 (Ovid), 9.698-748.
[131] Ibid., 10.69.
[132] Ibid. note 28 (Ovid), 6.148-298.

are told to throw the bones of their mother over their shoulder. They intuit that the oracle is referring to Gaia, the personification of the earth, and throw rocks over their shoulders.

> The stones at once begin to lose their hardness
> And their rigidity; slowly they soften;
> Once softened, they begin to take on shapes.
> Then presently, when they'd increased in size
> And grown more merciful in character,
> They bore a certain incomplete resemblance
> To the human form, much like those images
> Created by a sculptor when he begins
> Roughly modeling his marble figures.
> That part in them which was both moist and earthly
> Was used for the creation of their flesh,
> While what was solid and incapable
> Of bending turned to bone; what had been veins
> Continued on, still having the same name.
> By heaven's will, in very little time,
> Stones that the man threw took the forms of men,
> While those thrown from the woman's hand repaired
> The loss of women: the hardness of our race
> And great capacity for heavy labor
> Give evidence of our origins.[133]

Interestingly, in this passage, Ovid draws a parallel with the sculpting of a marble statue. The second time the reader encounters a transformation in which a statue is turned into a woman is in the Pygmalion episode, which has been already commented on in the section on substantial metamorphoses. In both myths, Ovid is careful in laying out how the matter/object's material transforms into flesh and bones as well as how the entity acquires an inherent substance. Subconsciously, he subscribes to the distinction between inanimate and sentient entities. In the first tale, the author concludes the metamorphosis' narrative by explaining that men are hardworking and tough because they were once rocks, shifting a physical quality onto the metaphysical level. When Pygmalion's statue comes to life, Ovid implies that Galatea has gained a human substance as much as a human body. In fact, when Pygmalion kisses her, she perceives the kiss, blushes, and turns her eyes towards her lover and the sky, a beautiful image that captures the awareness of, and marvel at, being alive.

For objects and inanimate matter, the metamorphosis from inanimate to sentient entails acquiring an intrinsic substance. The body's constitutive material, which before represented

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[133] Ibid. note 6 (Ovid), p. 18.

the entity's substance, becomes, after the inanimate-to-sentient metamorphosis, part of the physical form. Conversely, when a sentient being metamorphoses into an object/inanimate matter, it loses its inner reality, and its substantiality is demoted to represent the constitutive material of its body.

3.2.2.2. Metamorphosis in the State of Matter

As per objects and inanimate matter, sentient entities may have their **state of matter** transformed. Changes in the state of matter are present in literature, but they are rarer occurrences than remaining within the same state of matter's class. When a sentient entity, whose state of matter is usually solid, liquefies or turns into gaseous forms (air, wind, vapour, etc.), the transformation typically affects the entity's constitutive material and physical structure simultaneously: bodies that liquefy or turn gasiform rarely retain their original material.

In Ovid, the reader may observe a series of transformations from solid to liquid involving sentient beings. This is the fate of the water nymph Cyane upon hearing the news of the goddess Proserpine's rape:

> "Cyane, lamenting not just the goddess abducted,
> But also the disrespect shown for *her* rights as a fountain,
> Tacitly nursed in her heart an inconsolable sorrow;
> And she who had once been its presiding spirit,
> Reduced to tears, dissolved right into its substance.
> You would have seen her members beginning to soften,
> Her bones and her fingertips starting to lose their old firmness;
> Her slender parts were the first to be turned into fluid:
> Her feet, her legs, her sea-dark tresses, her fingers
> …
> And after these, her shoulders and back and her bosom
> And flanks completely vanished in trickling liquid;
> And lastly the living blood in her veins is replaced by
> Springwater, and nothing remains that you could have seized on."[134]

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[134] Ibid. note 6 (Ovid), p. 133.

Grief is often associated with literally melting into one's tears, consequently transforming into a water source, such as the case of Byblis and Egeria, both, driven mad by lost love, melt in their own tears and become water sources (fountains or springs, depending on the translation). A slightly different fate awaits the nymph Canens who, maddened by the loss of her husband transformed by Circe into a woodpecker, "'At last, attenuated so by grief/That in her bones the marrow turned to water,/She melted down and vanished on the breezes;/The place has kept alive her legend's fame.'"[135] Canens first liquefies and progressively disappears. In this myth, there are transformations in the character's original state of matter (from solid to liquid) as well as an extreme physical mutation that leads the character to dissolve, a complete annihilation of the character. This is unusual for Ovid: characters do not typically disappear; in this case, the only thing that remains preserved is Canens' name, from which the place where she disappeared takes its name.

Metamorphosis into gasiform matter is even rarer than liquefaction. I have not come across any character mutation into a gaseous state in the literature I have selected for this dissertation, but Thompson refers to some instances of transformation solid-to-gas (wind or clouds): man to wind (D281.1.) or whirlwind (D281.1.1.), fairy disappears in form of a cloud (F234.3.1.), troll in form of cloud (G304.1.2.1.).

At times, a solid may become *more* solid than it originally was through a process of **petrification**, which does involve a metamorphosis. In Ovid's poem, an example of petrification may be observed in the story on the origins of coral. After having slain Medusa, the mythological hero Perseus lays her head on a bed of seaweed to keep it clean. Coming into contact with the gorgon's gaze and blood, the seaweed petrifies.[136] Water nymphs who witness the metamorphosis become fascinated by the phenomenon and collect more seaweed to turn them into precious coral.

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[135] Ibid., p. 393.
[136] Pointon, Marcia R. *Brilliant Effects: A Cultural History of Gem Stones and Jewellery* (London: Yale University Press, 2009), pp. 136-137.

Thirsty fresh twigs, still living, still absorbent,
Soak up the monster's force, and at its touch
Rigidify through every branch and leaf.
Astounded sea nymphs try experiments
On other twigs and get the same results;
Delighted, they toss them back into the sea
As seeds to propagate this new species!
Coral today shows the same properties;
Its branches harden when exposed to air,
And what was – in the water – a spry twig
Becomes a rock when lifted out of it.[137]

Medusa's petrification turns seaweed from living beings into objects, mutating their constitutive material into stone and upgrading their original state of matter from solid to *more* solid. What remains unmodified is the seaweed's original shape.

3.2.2.3. Metamorphosis in Size

A sentient entity may undergo a transformation that involves a transformation in size. Transformation in **size** is a variable of physical metamorphosis, which alters an entity's physical structure. However, instead of entirely reshaping the entity's body, a transformation in size would simply enlarge or shrink the original physical structure.

A famous example of metamorphosis of size may be found in Lewis Carroll's *Alice's Adventures in Wonderland* (1865), in which the protagonist does not physically transform into something other than herself but continually changes in size. In the story, metamorphosis is achieved through drinking from a "DRINK ME" bottle, which makes Alice's body shrink, or eating cake, which makes Alice grow out of proportion, or eating two different sides of the same mushroom, one that makes her taller and the other shorter.[138] These transformations do not impact Alice's form entirely; they simply reshape her into a smaller or larger version of herself. Alice does not need to change so spectacularly to come to question who she really is, her identity, a question that is at the core of the novel. In truth, radical mutations would have had detrimental outcomes on her sense of selfhood. Changes in size, on the contrary, are more relatable and not at all uncommon in children's stories:

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[137] Ibid. note 6 (Ovid), pp. 114-115.
[138] Carroll, Lewis. *Alice's Adventures in Wonderland* (New York: Cosimo Classics, 2010), pp. 6, 20, 33.

they reflect the delicate problem of growing up and the loss of control over the child's own body. As Donald Rackin noted: "To all of us the concept of constant or predictable size is fairly important; to a child of seven or eight it is often a matter of physical and mental survival."[139]

Another example, this time related to the size of individual body parts, may be observed in Carlo Collodi's *Le avventure di Pinocchio. Storia di un burattino* ("The Adventures of Pinocchio," 1881-1883). In this children's novel, the protagonist, Pinocchio, is punished for lying by having his nose growing out of proportion every time he swears something false: "As soon as he had told this lie his nose, which was already very long, became two inches longer… At this second lie, his nose became still longer… At this third lie, his nose lengthened to such an extraordinary degree that poor Pinocchio could not move in any direction."[140] Here, the metamorphosis does not involve the character's whole body but only one of its anatomical parts: the nose. While Alice's changes in size aim to further destabilise the protagonist's identity, Pinocchio's nose's transformation is a form of punishment for bad behaviour. Based on a variety of Italian idioms that connect lies and deception to the nose,[141] the pedagogical intent behind Collodi's image of a nose growing uncontrollably out of proportion is to simultaneously frighten the unruly child into stop lying, create a sense of shame, and demonstrate the impossibility of hiding a lie. Since children have little control and awareness over their body's workings, any transformation that renders abnormal even the smallest feature is perceived as catastrophic. For this reason, Pinocchio's reaction is exaggerated: he throws himself into fits of desperation, screams and cries, until the fairy restores his nose to its normal size, not before the protagonist swears that he will never tell lies again.

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[139] Rackin, Donald. *Alice's Journey to the End of Night* (PMLA, Vol. 81(5), Oct. 1966), p. 316.
[140] Collodi, Carlo. *The Adventures of Pinocchio* (London: Armada, 1985), pp. 56-57.
[141] Conti; Luciano; Dell'Osso, Liliana. *La Verità sulla Menzogna: Dalle Origini alla Post-verità* (Pisa: Edizioni ETS, 2017), p. 8, 15-16.

3.2.2.4. Physical Immortality and Invulnerability

Immortality may be attained substantially when a character is deprived of the possibility to die. The problem arises when the substance becomes immortal, but the body does not. The character who has conquered this form of substantial immortality may live forever, but its body, still subjected to mortality, may continue to age, becoming decrepit and shrivelled. The trouble of many Ovidian characters who have successfully gained substantial immortality is that they – or the character who asked for immortality on their behalf – forgot to pair immortality with eternal youth, with tragic outcomes.[142] This form of immortality merely guarantees that the person will live past their intended time of death, yet it prevents the body from following the fate of its owner. At times, a second metamorphosis is needed to remedy the problem of physical ageing.

On the opposite side of the spectrum, there is purely **physical immortality**, which also does not grant total immortality to the character. Eternal youth is a form of physical immortality, even though to be considered as such, it must be truly eternal, not temporary or reversible. A fascinating tale about immortality tells the aetiological story of why the snake changes its skin. In the *Epic of Gilgamesh*, the homonymous protagonist seeks to become immortal yet fails to pass the test that would make him attain eternal life (not falling asleep for a certain period of time). The old man who has subjected Gilgamesh to the test still gives him a chance to conquer immortality, revealing how he may obtain a magic plant that will grant him physical immortality. Gilgamesh successfully retrieves the plant but is tricked by a snake that snatches the plant away and sheds its skin, symbolising that it has acquired the eternal youth Gilgamesh so desperately longed for.[143]

> A snake smelled the fragrance of the plant,
> Silently came up and carried off the plant.
> While going back it sloughed off its casing.[144]

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[142] King, Helen. *Tithonos and the Tettix* (Arethusa , Vol. 19(1), spring 1986), pp. 15, 19.
[143] Veenker, Ronald A. *Gilgamesh and the Magic Plant* (The Biblical Archaeologist, Vol. 44(4), Autumn 1981), pp. 199-205; Gresseth, Gerald K. *The Gilgamesh Epic and Homer* (The Classical Journal, Vol. 70(4), April-May 1975), pp. 1-18.
[144] Harris, Rivka. *Gender and Aging in Mesopotamia: The Gilgamesh Epic and Other Ancient Literature* (Norman, Oklahoma: University of Oklahoma Press, 2000), p. 59.

The snake's metamorphosis elevates the animal to a state of physical immortality because it acquires the power to rejuvenate ceaselessly by shedding off its old skin. There is no assurance that the snake will not eventually perish, even after having obtained the power of self-rejuvenation. Gilgamesh, in fact, had missed the chance to become wholly immortal by failing the test of not falling asleep, so he was offered an alternative that would ensure immortality at least to his body – but only to the body.

A state of physical semi-immortality may also be achieved by rendering an entity's body **invulnerable** and/or **indestructible** and, consequently, impossible or almost impossible to fatally harm.[145] In Greek mythology, some heroes of divine descent are given the gift of invulnerability by their godly parents. For example, Kyknos is rendered physically invincible by his father Poseidon so that his body cannot be harmed by piercing wounds.[146] Sometimes, however, invulnerable bodies may have a weak spot, such as in the case of the hero Achilles, whose weak spot was believed to be the heel or ankle. According to a late tradition, as an infant, Achilles was dipped into the River Styx by his mother, Thetis, acquiring corporeal invulnerability. However, since his mother had held him by the heel or ankle while dipping him, that portion of his body remained vulnerable.[147]

There are different types of immortality that a character may obtain through metamorphosis. One is entirely substantial, meaning that the character affected can live forever, but their body continues to age and becomes decrepit; another is entirely physical, that is, the character's body is rendered immortal, yet the character may still die of old age. A third form of immortality exists and is attained when both the entity's substance and physical form become immortal. It usually requires the shedding of the character's mortal body and the elevation of the character's substance to a higher state of existence, for example, by becoming a divine being through apotheosis. In the section on substance, I have already mentioned some characters featured in the *Metamorphōseōn librī* (i.e., Hercules, Aeneas, Romulus, Quirinus, and Caesar) who have attained immortality both substantially and physically by shedding their mortal vestige and being elevated to the state of gods. The

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[145] Thompson, D1840 (acquisition of magic invulnerability).

[146] Hard, Robin. Rose, H. J. *The Routledge Handbook of Greek Mythology: Based on H.J. Rose's "Handbook of Greek Mythology"* (London: Routledge, 2004), p. 451.

[147] Papaioannou, Sophia. *Redesigning Achilles* (Berlin: Walter de Gruyter, 2007), p. 64.

same model of detaching from one's mortal body and simultaneously acquiring a divine substance is present in the testamentary accounts of the resurrection of Christ. When Jesus resurrects, according to Pauline theology (*1Cor 15*), he does not merely come back to life: his substance is converted to attain the state of divinity (even though there seems to be a substantial continuation in consciousness before and after the resurrection), while his body is said to have changed in constitutive material, becoming wholly divine and immortal. "This Christian mode of metamorphosis," write Gildenhard and Zissos, "does not necessarily involve a change of form, which is so typical of the transformations we encounter in pagan authors: in calibrating continuity and difference before and after the moment of transformative resurrection, the shape of our bodies seems irrelevant. Rather, it is the quality of our material body that has changed."[148] While in pagan stories centred on the phenomenon of immortality, the body may be transformed into something else (for example, Caesar is transformed into a star), the body of Christ changes in constitutive material, shifting from mortal to immortal matter.

3.2.2.5. Miscellaneous Physical Metamorphoses

Other physical transformations may occur in the body of a sentient being subjected to metamorphosis, transformations that may affect neither the entity's constitutive material nor its physical structure. Thompson gathers some examples such as the acquisition of magic strength (D1830), weakness provoked by magic (D1837), magic immunity (D1924), paralysis by magic (D2072.0.2.), magic cures disease (D2161). He also relates supernatural transformations that change an entity's weight: magic cock has elixir in his body which makes people light (B739.1.), the devil becomes heavier and heavier – animal taken into cart becomes so heavy that horses are unable to pull cart (G303.3.5.3.). These transformations have no direct impact on the being's constitutive material or shape, but it is undeniable that they do involve the being's body and the body's properties.

The *Old Testament* and the *Gospels* offer multiple examples of these alternative forms of physical metamorphoses. Notorious is the tale of Samson and Delilah in *Judges 16*. The

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[148] Ibid. note 65 (Gildenhard and Zissos), p. 16.

Biblical account tells the story of a man, Samson, endowed with mighty physical **strength**, who falls in love with a woman, Delilah. Delilah is bribed by Samson's enemies to discover the secret of his strength, which lies in the length of his hair: "'No razor has ever been used on my head,' he [Samson] said, '… If my head were shaved, my strength would leave me, and I would become as weak as any other man.'"[149] Delilah betrays Samson and has his braids cut before consigning him to his enemies who capture him. The cutting of Samson's braids provokes an immediate loss of the character's immense strength.[150] This metamorphosis does not mutate Samson's constitutive material or shape, yet it does modify a characteristic associated with one of his body's physical properties. His strength is later regained through divine intercession: Samson prays to God to restore his force, and God obliges so that Samson can shatter the pillars of the temples where he has been confined to collapse the building, killing his enemies and himself.

In the *Gospels*, we can observe a vast array of miracles performed by Jesus that deal with **curing diseases**. In truth, a large portion of Jesus' miracles aims at restoring one's lost state of health. One ought to be careful not to confuse transformations intended to cure diseases of the soul and those that cure the body directly. Furthermore, it is important to separate the exorcism of evil spirits and demons from the forgiveness of sin. In both cases, the metamorphosis is substantial: Jesus delivers demons by changing the substance of the afflicted partially to restore it to its original *forma mentis* and state of purity. Sin, on the contrary, may exercise an effect on the subject's body by deforming it, paralysing it, or rendering it visibly diseased. The *Gospel of Mark* often remarks on how physical diseases are a direct consequence of sin. Jesus, possessing the power of forgiving sinners, can cure the body of the afflicted by simply forgiving their transgressions. The removal (forgiveness) of sin produces a substantial transformation in the subject, and the body's health is consequently restored. However, in this context, Jesus does not directly cure the body of the disease, so there is no physical metamorphosis but the natural recovery of one's state of health once the soul has been transformed or, rather, cured.[151]

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[149] *Judges 16:17* (NIV).
[150] Margalith, Othniel. *The Legends of Samson/Heracles* (Vetus Testamentum , Vol. 37(1), Jan. 1987), pp. 63-70.
[151] Lawson, Russell M. *Metamorphosis: How Jesus of Nazareth Vanquished the Legion of Fear* (Eugene, Oregon: Wipf & Stock, 2019), p. 107.

Nonetheless, there are accounts in which Jesus cures diseases and physical impairments that are not connected to sin or demonic possessions. In some instances (i.e., the healing of a man blind from birth during the Festival of Tabernacles[152]), Jesus explicitly specifies that the afflicted person is not plagued by sin at that moment, implying that the disease or impairment is not directly caused by iniquity. Jesus cures physical problems by touching the person, laying his hands upon them, or letting the person touch his garments. Leprosy is typically treated by stretching out his hands and touching the leper's skin;[153] people with paralysis are given the instructions to take their mats and go home, and, upon hearing the command, they stand up and walk away.[154] Cure for blindness first requires an act of faith, but as soon as the blind has proven their faith, Jesus touches or applies saliva on their eyes, and they are able to see again (or for the first time, if blindness had been congenital).[155] A woman who had been bleeding for twelve years and no doctor could help is healed by merely touching the fringes of Jesus' clothes.[156] Jesus also heals a man with dropsy,[157] Simon Peter's mother-in-law from fever by taking her hand,[158] and a deaf-mute man at Decapolis by putting his fingers in the deaf mute's ears and spitting on his tongue.[159] Additionally, he restores a withered hand by commanding the man to stretch out his hand[160] (conversely, he also makes a fig tree wither[161]) and restores a man's ear after one of his disciples has cut it off.[162]

A noteworthy facet of how Jesus cures physical illnesses is the physicality employed to restore health: he touches the sick, lays his hands upon them, or wets their eyes/tongues with his own saliva. In each case, he performs physical acts and gestures. Conversely, when he purges the afflicted from a disease connected to sin and transgressions (hence, linked to the person's substance), he seldom touches the person but forgives their sin, and they are healed. Similarly, when the person is subjected to a displacement of the mind due to demonic possession, Jesus performs an exorcism yet rarely touches the possessed directly. Physical problems unrelated to sin require physicality or action commands, while spiritual

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[152] *John 9:1-12.*
[153] *Mark 1:40-42, Matthew 8:1-4, Luke 5:12-13, Luke 17:12-15.*
[154] *Matthew 9:6-8, Mark 2:12-12, Luke 5:24-26, John 5:8-9.*
[155] *Mark 8:22-26, Mark 10:46-52, Matthew 20:30-34.*
[156] *Mark 5:25-29, Matthew 9:20-22, Luke 8:43-44.*
[157] *Luke 14:1-6.*
[158] *Mark 1:29-31, Matthew 8:14-15, Luke 4:48-49.*
[159] *Mark 7:32-34.*
[160] *Mark 3:1-5, Matthew 12:10-13, Luke 6:6-10.*
[161] *Mark 11:13-14/20-21, Matthew 21:18-19.*
[162] *Luke 22:50-51.*

(substantial) disorders demand salvific words and forgiveness.[163] When Jesus heals physical defects and diseases, he performs physical metamorphoses that restore the body to health, while when he performs inward healing (that is, he deals with possessions and contaminations that affect the person's substance), he is operating upon the person's substance.

3.2.3. Physical Form and Appearance

When a character's body transforms, it is natural for the character's appearance to also change according to the physical transformations undergone. However, there are also episodes in which the physical form transforms while the character's appearance (sensorial expression) remains unaltered. For example, the transformation introduced in Virginia Woolf's *Orlando: A Biography* (1928) represents such an exception. The protagonist is born male, but he transforms into a woman in the course of the novel. The mutation is described as affecting neither the integrity of the protagonist's substance nor his original appearance.

> Orlando had become a woman--there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained, as their portraits prove, practically the same. His memory--but in future we must, for convention's sake, say 'her' for 'his,' and 'she' for 'he'--her memory then, went back through all the events of her past life without encountering any obstacle.[164]

In the passage, the metamorphosis is described as happening exclusively on a physical level, leaving the character's former appearance and substance exactly as they were before the metamorphosis. Orlando, in fact, is said to have maintained his/her original looks as well as his/her former personality and all the memories from his/her past life. The transformation seems to have affected only the character's genitalia, later carefully concealed by items of clothing to even further confuse those who look at Orlando so they cannot establish whether he/she is a man or a woman. None of those who had met Orlando before his metamorphosis

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[163] Henriksen, Jan-Olav; Sandnes, Karl Olav. *Jesus as Healer: A Gospel for the Body* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2016), pp. 9-20.
[164] Woolf, Virginia. *Orlando: A Biography* (Oxford: Oxford University Press, 1992), p. 133.

can make sense of the incident and start asserting that either Orlando had never been a man or that he is simply pretending to be a woman: "Many people, taking this into account, and holding that such a change of sex is against nature, have been at great pains to prove (1) that Orlando had always been a woman, (2) that Orlando is at this moment a man."[165] The observer cannot determine the truth since Orlando's appearance remained intact. This is a case of physical metamorphosis without any manifest change in the subject's appearance.

There is an episode in the *Metamorphōseōn librī* in which Perseus uses Medusa's head to petrify his enemies. Ovid specifies that looking at Medusa would make the person remain "frozen… as motionless as any marble statue"[166] on the spot. What is noteworthy is that Phineus, the commander of the opposite faction, incites his men to counterattack and only realises they have been turned into statues after he touches one of them: "He [Phineus] sees these likenesses in diverse poses,/And realises that they are his men,/And calling each by name, asks for his help,/And reaches out to touch the nearest man/In disbelief – all are made of marbles!"[167] This passage implies that the men turned to stone have preserved their original appearance, or else Phineus would have immediately recognised the transformation that had befallen his companions. In this episode, too, the metamorphosis alters the character's physical form but not their original appearance. In truth, if we return to the Pygmalion episode, we may notice that when Pygmalion's statue gains life, Ovid does not mention any changes in the statue's original appearance but only in her constitutive matter, which shifts from stone to flesh. There is an explanation for this phenomenon in the Greco-Roman tradition, that is, why people who become statues and statues that turn into people do not mutate in appearance. The Greeks and Romans painted their statues to give them a resemblance of real, living bodies.[168] Therefore, it is not at all odd that, in that cultural context, a metamorphosis from human-to-statue and vice versa would not automatically have an impact on the transformed entity's appearance. In this sense, it is crucial to discern whether the entity metamorphosed transforms into a statue or a rock because the two forms of physical metamorphosis do not produce the same outcome in terms of physical form and sensorial expression. Transforming into a statue means maintaining one's original shape and,

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[165] Ibid., pp. 133-134.
[166] Ibid. note 6 (Ovid), p. 124.
[167] Ibid., p. 125.
[168] Bonimi, Joseph. *Littell's Living Age, Volume 45*. Edited by Eliakim Littell and Robert S. Littell (Boston: Littell, Son and Company, 1855), p. 181.

particularly in Greco-Roman literature, the same appearance. Conversely, the metamorphosis of sentient entities into rocks or other mineral forms does not ensure permanence of the original physical form and certainly not of the subject's appearance. Even rocks that vaguely resemble anthropomorphic figures – such as Niobe's Weeping Rock on Mount Sipylus – are not entirely approximating the human shape.

A distinction between physical form and appearance is crucial to this study. Appearance does not belong to the physical dimension but to the sensorial dimension. An entity's physical form and sensorial expression may change in concomitance, but this is not always the case. Thompson refers to a series of transformations that are difficult to classify under one dimension (the physical) or the other (the sensorial), such as beautification (D1860) or becoming hideous (D1870). At first, these forms of metamorphosis may appear to implicate a physical transformation – thus belonging to the physical dimension – that may also produce a change in the character's appearance. However, during the analysis of Lucy's metamorphosis into a vampire, in Stoker's *Dracula*, I noticed that her transformation into the 'bloofer lady' after her death had little to do with an actual physical transformation. On the day of her funeral, the narrator states that "all Lucy's loveliness had come back to her in death, and the hours that had passed, instead of leaving traces of 'decay's effacing fingers,' had but restored the beauty of life, till positively I could not believe my eyes that I was looking at a corpse."[169] After death, Lucy undergoes a beautification, which reinstates her former beauty and even adds to it so that she appears more beautiful than ever before. This metamorphosis does not involve any physical transformation in the character; on the contrary, it pertains entirely to her appearance with no effects on her physical body. This is not to say that beautification and becoming hideous may not simultaneously operate a transformation upon the physical *and* the sensorial dimension; it merely highlights that, at times, the two dimensions may mutate independently. Lucy's metamorphosis renders manifest that a character's appearance may alter without changing the entity's physical form. Other examples of this phenomenon are present in the literature I have examined for this study; however, I will address them in detail in the upcoming section on sensorial metamorphoses.

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[169] Ibid. note 55 (Stoker), pp. 175-176.

The literary metamorphoses examined above (Orlando, Phineus' men, Pygmalion's statue, and Lucy Westenra) have led me to classify appearance as belonging to the sensorial dimension and, in particular, to the sensorial expression of an entity. Physicality and appearance may mutate independently or together. Gregor Samsa transformed into a parasite is an obvious example of metamorphosis that mutates the character's body as well as his appearance. Analogously, Odysseus' companions who turned into pigs have undergone a transformation that implicates both their physical form and their appearance: they no longer bear manifest traces of the men they once were. This metamorphosis must be understood as the concurrent transformation of the characters' physical form and sensorial expression. Conversely, the transformations affecting Orlando, Phineus' men, Pygmalion's statue, and Lucy Westenra suggest a transformation that impacts only one dimension while the other remains unchanged.

3.2.4. Total and Partial Metamorphoses in Physical Form

Like substantial metamorphoses, physical metamorphoses may occur **totally** or **partially**. A total metamorphosis in physical form entails a complete modification of the original physical form, which means that, post-metamorphosis, the entity becomes physically unrecognisable. Partial metamorphoses in the physical form produce a change that affects only certain variables (one or a few, but never all) pertaining to the entity's physicality. This implicates that part of the original form is still evident after the metamorphosis has taken place. For objects and inanimate matter, total metamorphosis in physical form means that the entity subjected to transformation has completely changed in shape and/or in state of matter. Instead, if the metamorphosis changes one of the object or inanimate matter's physical properties yet does not produce any other modification that affects the physical structure, the metamorphosis is said to be partial.

For sentient entities, the distinction between total and partial metamorphosis is a slightly more complicated matter. A sentient entity undergoes a total metamorphosis in its physical form when the body's constitutive material and its physical structure are entirely transformed. Gregor Samsa and Odysseus' companions are subjected to total

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metamorphoses because the totality of their body mutates. Likewise, changes in a sentient entity's state of matter with a simultaneous transformation in constitutive material – such as Cyane, Byblis, Egeria, and Canens in the *Metamorphōseōn librī* – are also to be deemed total metamorphoses. On the contrary, changes in size, physical immortality (rejuvenation, eternal youth, invulnerability), and the (re-)acquisition or loss of physical faculties or states of being (strength, weakness, immunity, paralysis, physical health) cause a partial metamorphosis in the subject. In the case of changes in size, whether the transformation affects the whole body (Alice) or only one of its anatomical parts (Pinocchio's nose), the original physical form is merely resized by enlarging or shrinking, while the initial shape or constitutive matter remain intact. Physical immortality and the acquisition or loss of faculties or states of being also do not metamorphose the entirety of the entity. In fact, they do not operate towards modifying the entity's constitutive material or physical structure but exercise a transformation on a specific physical variable by mutating the intrinsic characteristics of said quality.

Additionally, partial metamorphoses in physical form may be observed when an entity's body transforms but remains within the same ontological class. For example, in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Dr Jekyll, "a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness,"[170] transforms into Mr Hyde who is described as a younger, smaller man, hairy and repulsively ugly, conveying "a strong feeling of deformity"[171] in the observer. The two characters are completely different both physically and in the way they appear: de facto, it is impossible for other characters in the story, as well as for the reader who reads the novella for the first time, to foresee that Jekyll is Hyde until Dr Lanyon's and Jekyll's posthumous confessions. Jekyll's physical metamorphosis may appear total due to the extreme dissimilarity between him and Hyde. However, the two characters belong to the same ontological class (human beings). The transformation affects only certain physical features in Jekyll's body, yet Hyde remains as human as Jekyll is. In terms of appearance, instead, it is evident that there are no similarities between the two. Since appearance belongs to the sensorial expression of the entity, we can conclude that Jekyll's sensorial dimension transforms totally, while on the level of pure physicality the metamorphosis is partial. *The*

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[170] Ibid. note 115 (Stevenson), p. 19.
[171] Ibid., p. 10.

Strange Case of Dr Jekyll and Mr Hyde contains an excellent example of how physical form and the sensorial dimension may mutate concurrently but to different extents: one partially, the other totally.

Lastly, partial metamorphoses may be witnessed in hybrids. In hybridity, the physical form of the entity involved retains part of the original body while the other part mutates.[172] It is essential to distinguish between entities that become hybrids through metamorphosis and entities that are born hybrid, such as centaurs, satyrs, mermaids, sphinxes, etc. The latter are not the result of metamorphosis. The distinction between a being who is born hybrid and metamorphic hybrids is in contrast with what was stipulated by Irving Massey, who asserted that metamorphosis might involve "partial changes or amalgamations of form (centaurs, harpies, sphinxes, mermaids)."[173] Although I agree that partial metamorphoses may entail amalgamations of form, I have to disagree with the examples offered by Massey. Centaurs, harpies, sphinxes, and mermaids are born hybrids: they have not acquired their hybrid form through a metamorphosis. Some instances of amalgamation of forms that produce a hybrid may be found in Ovid's poem. Hermaphroditus, for example, becomes half-man half-woman by merging with the naiad Salmacis with whom he was desperately in love and wished to be united with for eternity.[174] Instead, the legendary monster Scylla was originally a beautiful nymph, transformed by Circe into a hybrid: her upper part remains human, while her legs transform into a pack of raging dogs.[175] Hermaphroditus and Scylla become hybrid by having part of their bodies metamorphosed into something else. Whenever an entity acquires anatomical parts that do not belong to its ontological class, the metamorphosis can be deemed partial. Interestingly, Hans Christian Andersen's little mermaid (in the homonymous *Den lille havfrue*, 1837) is a hybrid creature by birth since mermaids are naturally born half-human and half-fish. When she falls in love with a human prince and strikes a deal with a sea-witch to acquire human legs so as to pass as a regular human being, technically she becomes a hybrid.[176] Since human legs are not part of her original form, she undergoes a partial metamorphosis in her physical form resulting in hybridity.

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[172] Oswald, Dana. *Monsters, Gender and Sexuality in Medieval English Literature (*Woodbridge, Suffolk: D.S. Brewer, 2010), p. 24.
[173] Massey, Irving. *The Gaping Pig* (Berkeley: University of California Press, 1976), p. 15.
[174] Ibid. note 28 (Ovid), 4.370-388.
[175] Ibid., 14.51-67.
[176] Ibid. note 77 (Andersen), p. 62.

3.3. SENSORIAL METAMORPHOSES

Sensorial metamorphoses are the third class of metamorphoses that may be observed in literature. Including and classifying this form of metamorphosis in a study on the phenomenon is a rather innovative and ambitious endeavour. While physical metamorphoses are prevalent in academic studies and substantial metamorphoses are addressed at least in some relevant works on the subject[177] (though, too often only in theoretical terms), sensorial metamorphoses have largely not been taken into consideration when debating the forms of metamorphosis found in literature. Since the debate about what should be considered 'proper' metamorphosis habitually revolves around the substance-physical form axiom, other forms of metamorphosis are only rarely contemplated as significant alternatives. In general, metamorphoses that fail to engage an entity's physical body or its substantial dimension are either overlooked or classified into one of the other two dimensions (usually the physical).

The idea of establishing sensorial metamorphoses as an independent class of metamorphoses originally came from the analysis that I executed on instances in which an entity's body changes but their appearance remains unaltered. Some examples of this phenomenon have been discussed in the previous section on physical metamorphoses. In Woolf's novel, *Orlando*, the homonymous protagonist is said to have physically mutated from man to woman. However, the author explicitly states that post-metamorphosis (provided that a metamorphosis has actually taken place), Orlando maintains his former appearance to the point that nobody is able to distinguish whether he is a man pretending to be a woman or if she had been a woman all along. When Phineus' men become petrified by

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[177] See: Buxton, Richard. *Metamorphosis of Gods into Animals and Humans*; in *Gods of Ancient Greece: Identities and Transformations*. Edited by Jan Bremmer and Andrew Erskine (Edinburgh: Edinburgh University Press, 2010), p. 9; Coelsch-Foisner, Sabine. *Metamorphic Changes in the Arts*; in *Metamorphosis – Structures of Cultural Transformations*. Edited by Jürgen Schlaeger (Tübingen, Germany: Narr Francke Attempto Verlag GmbH + Co.KG, 2005), p. 39; Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), p. 6; Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* (Atlanta: Society of Biblical Literature, 2005), p. 12; Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2002), p. 39; Yampell, Cat. *Metamorphosis*; in *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders – Volume 2*. Edited by Gary Westfahl (London: Greenwood Press, 2005), p. 522.

the Medusa's gaze, they retain their former appearance – in fact, Phineus realises the transformation into statues only after touching them. These examples led me to the hypothesis that, if indeed there are instances in which physical form transforms but the character's appearance does not, accordingly, there should be cases in which appearance may metamorphose while the entity's physical body remains unaltered. Additionally, Kinlaw's work on nonmaterial metamorphoses, a phenomenon that she calls *polymorphism*, has been one of the sources of inspiration for this aspect of my theory. Kinlaw understands the term differently from other scholars, such as Max Whitaker and Pieter J. Lalleman. Whitaker and Lalleman refer to polymorphism as the ability to materially metamorphose into many different forms, voluntarily (that is, whenever the character needs or wish to transform into something else), serially (one form after another in sequence), or simultaneously (the subject assumes different forms at the same time).[178] These scholars emphasise the physicality of the transformation: the body alters and, subsequently, the subject's appearance also mutates. Etymologically, polymorphism (*poly*, which means "many," and *morphḗ*, "form") appears to describe a mutation in the actual physical form of the entity considered. Therefore, Whitaker's and Lalleman's use of the term to illustrate paradigms of multiple physical metamorphoses is not incorrect. However, as discussed in the *Introduction* to this thesis, *morphḗ* may indicate a variety of concepts and even become synonymous for words that mean the exact opposite.[179] If this were not the case, it would make little sense to include substantial transformations under the umbrella of metamorphoses in literature. When Kinlaw speaks of nonmaterial polymorphism, she refers to metamorphoses that affect an entity's *species*, explaining that by *species* she means the mere appearance, or phantom presence, of an entity.[180] These phantom presences are fabricated illusions that conceal an entity's true form behind a false façade. They are nonmaterial since they do not affect the entity's body but only its sensorial dimension. Rather, the phantom presence modifies how an entity presents itself to the senses, often rendering it impossible to distinguish between deception and reality. Due to this fact, it is crucial to differentiate metamorphoses that do change an entity's actual appearance from transformations that merely produce a phantom presence. The first type involves a

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[178] Lalleman, Pieter J. *Polymorphism of Christ; in The Apocryphal Acts of John*. Edited by Jan N. Bremmer (Kampen, The Netherlands: Kok Pharos, 1995), pp. 97-118; Whitaker, Max. *Is Jesus Athene or Odysseus?: Investigating the Unrecognisability and Metamorphosis of Jesus in his Post-Resurrection Appearances* (Tübingen, Germany: Mohr Siebeck, 2019), p. 40-41.

[179] González, Eliezer. *Paul's Use of Metamorphosis in its Graeco-Roman and Jewish Contexts* (DavarLogos, Vol. XIII(1), 2014), p. 58.

[180] Ibid. note 101 (Kinlaw), p. 29.

modification in the subject's sensorial expression, while, in the second case, a false appearance temporarily substitutes the subject's true appearance so that the latter becomes perfectly disguised. At this point, we can already glimpse the hypothetical existence of two categories of sensorial metamorphoses: transformations in something's sensorial expression, that is, transformations in the entity's '**accidents**,' and **nonmaterial polymorphism**.

In *Chapter Two*, I anticipated that two classes of sensorial metamorphoses would be profiled in this study: one encompassing transformations in an entity's **sensorial expression**, the other transformations in an entity's **sensorial perception**. Metamorphoses in an entity's true appearance and mutations in the phantom presence are two of the three sub-categories I have established as belonging to the class of sensorial expression. There is a third class of metamorphoses that affect the sensorial expression of an entity, termed **contingent polymorphism** in this study, which I will discuss later. Sensorial expression indicates how a specific entity expresses itself in reality through the way it looks, smells, sounds, and feels; in other words, transformations involving an entity's sensorial expression mutate or give the impression of having mutated that entity's 'accidents.'[181] 'Accidents' have already been an object of discussion during the debate around the nature of transubstantiation earlier in this chapter. Transubstantiation produces a transformation in the substance of bread and wine, which turn into the body and blood of Christ; however, the original sensorial expression of bread and wine (their look, taste, smell, texture, etc.) remains identical to what it was before, so that it is not possible to detect the occurrence of a substantial metamorphosis beneath, if not through a leap of faith.

While in transubstantiation, substance mutates but the sensorial expression remains preserved, the opposite phenomenon, that is, the sensorial expression alters but substance and physical form do not, may also take place. For example, during Jesus' transfiguration,[182] there are a couple of sensorial metamorphoses, belonging to the class of sensorial expression, which involve accidents. When Jesus is transfigured on Mount Tabor, his face is said to have become brighter than the sun and his clothes of the purest white: "There he was transfigured before them. His face shone like the sun, and his clothes became as white as the light" (*Matthew 17:2*); "There he was transfigured before them. His clothes became dazzling white,

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[181] Norris, Stephanie Latitia. *Flesh in Flux: Narrating Metamorphosis in Late Medieval England* (University of Iowa, 2014), p. 10, 42.
[182] *Matthew 17:1–8, Mark 9:2–8, Luke 9:28–36.*

whiter than anyone in the world could bleach them" (*Mark 9:2-3*); "As he was praying, the appearance of his face changed, and his clothes became as bright as a flash of lightning" (*Luke 9:29*). Transfiguration has been understood as an expression of metamorphic transformation by scholars in both the field of metamorphoses[183] as well as in Biblical studies. Gildenhard and Zissos have emphasised the use of the word μετάμορφόω (*metamorphoō*, "to metamorphose") in Matthew and Mark, "the only two occurrences of the term in the gospels."[184] Simon S. Lee, who specialised in the study of the *New Testament* and early Christian writings, argued that the transfiguration passages in the *Synoptic Gospels*, particularly in Mark, demonstrate the author's knowledge of Hellenistic metamorphoses. Lee likens Jesus' transfiguration to Greco-Roman stories in which "gods can take multiple forms through metamorphosis."[185] He also asserts that Jesus' metamorphosis on mount Tabor involves his physical form:

> Jesus, having appeared on earth as a human being, reveals his true identity at the Transfiguration… by changing his form from human to divine (metamorphosis) […] It is striking that Mark mentions only the change of Jesus' clothes during his transfiguration (metamorphosis), but his transfiguration account does not provide much information about what the transfigured feature of Jesus itself looks like.[186]

Lee's final statement, in which the author asserts that no sufficient information is provided concerning the metamorphosis of Jesus' features during the transfiguration, is accurate. Apart from remarks on the brightness of his face and the whiteness of his clothes, not much else is described. Noteworthy is the use of verbs, though. Matthew and Mark use the verb μετάμορφόω, which may refer to a physical transformation indeed, but since this verb occurs only in these two instances in the *Gospels,* it is difficult to establish what it means with a high degree of certainty. In all three synoptic passages, the verb ἐγένετο (*egèneto*), which may be translated as "to become" or "to appear suddenly," appears in reference to the change in Jesus' garments' colour.[187] The verb "to metamorphose" is employed only to address the actual transfiguration performed by Jesus, while the verb "to become/suddenly appear" is indicative of what happens to the clothes: they become whiter

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[183] Ibid. note 65 (Gildenhard and Zissos), pp. 26, 189-190.
[184] Ibid., p. 189.
[185] Lee, Simon S. *Jesus' Transfiguration and the Believers' Transformation: A Study of the Transfiguration and Its Development in Early Christian Writings* (Tübingen, Germany: Mohr Siebeck, 2009), p. 25.
[186] Ibid., pp. 11, 22.
[187] Heil, John Paul. *The Gospel of John: Worship for Divine Life Eternal* (Cambridge: James Clarke & Co., 2015), p. 10.

or suddenly appear to be whiter. Matthew articulates three compound sentences, the first containing the verb μετάμορφόω, the second the verb ἔλαμψεν (*elampsen*, "to shine") in reference to Jesus' face, and the third the verb ἐγένετο that denotes the transformation of Jesus' clothes. Each sentence contains one distinct metamorphosis: first, the actual transfiguration, with no details regarding what exactly this metamorphosis entails; second, Jesus' face that shines like the sun; third, the clothes become incredibly white. Three sentences for three metamorphoses, two of which are almost definitely related to the accidents of Jesus' clothes and face. Garments change in colour, and colour is an accident of clothes associated with how they look. When the garments transform, the metamorphosis affects their original sensorial expression, turning them from their original colour (unspecified) into a superlative white. Jesus' face, instead, starts shining supernaturally. We may interpret this as the fact that it starts emanating an unnatural light or becomes brighter, thus also entailing a metamorphosis that affects one of the face's accidents. The face looks brighter: its appearance changes in the way it expresses itself outwardly.[188] Luke does not mention any expression or verb related to *metamorphosis*. For garments, he uses the expression λευκὸς ἐξαστράπτων (*leukós exastraptó*), translated as "emanated light" or "sent forth light." Like in Matthew, there is the idea of something that becomes bright because it starts radiating light or shines. For Matthew, the difference is that it is Jesus' face that emanates light, while for Luke, it is his garments. In both cases, the metamorphosis is sensorial (because a change in brightness does not entail a physical modification of the entity involved) and affects the sensorial expression (accidents) of Jesus' face or garments. Luke also focuses on Jesus' transformation, described as concerning the whole appearance of the character, in a manner quite dissimilar from Mark's and Matthew's accounts, utilising εἶδος (*eîdos*), which literally means "that which is seen" and often renders the idea of "external appearance." While Mark and Matthew do not specify what happens during the transfiguration in terms of metamorphosis, Luke identifies Jesus' whole appearance as the object of such a transfiguration. Viewed in this light, all the accidents of Jesus' appearance mutate, even though Luke does not offer any further detail.

Lee's idea that Jesus changes physically during the transfiguration is based on Matthew and Mark's use of the verb μετάμορφόω and the assumption that to prove his divine

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[188] Foster, Paul. *Polymorphic Christology: Its Origins and Development in Early Christianity* (The Journal of Theological Studies, new Series, Vol. 58(1), Apr. 2007), p. 68.

nature, Jesus must have transformed from human to god in front of his disciples. However, Lee is also aware that, in both Mosaic and Greco-Roman traditions, divine beings do not – and *cannot* – interact with human beings showing their real form: "Gods have their own form and may temporarily take on human forms to communicate with human beings."[189] In Greco-Roman myth, in fact, seeing the true form of a god is fatal to humans. When Juno tricks Semele into demanding to see Jupiter's true form, and he is forced to oblige her because he must honour his promise to grant any of her wishes, the power of his revealed form instantly incinerates her.[190] In Mosaic tradition, there is a well-known episode in which Moses witnesses a theophany in the form of a burning bush that is not consumed by the flame.[191] The unburnt bush signals that the fire is not real, but a form assumed by God to converse with Moses without endangering him. Both Lee and Kinlaw call this phenomenon of true-form concealment *metamorphosis*,[192] yet Lee considers the transformation physical while Kinlaw regards it as nonmaterial (which, in turn, I understand as belonging to the sensorial class of metamorphosis). If the true nature of Jesus cannot be revealed, how is it possible that he transfigures physically to show his divine persona? This is contrary to tradition, hence highly unlikely. It may indeed represent an innovation, but, in any case, it is impossible to solve the mystery since Mark and Matthew do not explicitly state what happens during the transfiguration, apart from references to Jesus' clothes and shining face, which are non-physical metamorphoses. Luke is more precise but still does not speak of physical transformations, describing transformations in Jesus' general appearance ambiguously. Even if Jesus' appearance were the one that changed extraordinarily, this still would not be classifiable as a physical metamorphosis as it implicates only the character's looks, not his bodily form.

Another event in these passages is remarkable. God enters the scene in the form of a cloud: "Then a cloud appeared and covered them, and a voice came from the cloud: 'This is my Son, whom I love. Listen to him!'" (*Mark 9:7*), "A bright cloud covered them, and a voice from the cloud said, 'This is my Son, whom I love; with him I am well pleased. Listen to him!'" (*Matthew 17:5*), "A cloud appeared and covered them, and they were afraid as they entered the cloud. A voice came from the cloud, saying, 'This is my Son, whom I have

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[189] Ibid. note 185 (Lee), p. 25.
[190] Ibid. note 28 (Ovid), 3.308-312.
[191] *Exodus 3:1-6.*
[192] Ibid. note 102 (Kinlaw), p. 16.

chosen; listen to him.'" (*Luke 9:34*). This is not the first time that God presents himself in the form of a cloud.[193] In the context of God interacting with humans, I trust that Kinlaw's notion of polymorphism as nonmaterial metamorphosis is the most appropriate understanding for this phenomenon as a physical metamorphosis into something else would physically reduce the god to a lower state of existence. Instead, a pretended form that merely gives the illusion of being physical, but is entirely sensorial, virtually eliminates the problem. God does not physically become a cloud; he simply hides his form behind a constructed façade. At the time of transfiguration, Jesus and God already share the same substance, but their bodily form is different: Jesus is human, and his form becomes divine only at the time of his resurrection, while God has a divine body and the power to conceal it at will. Hence, in neither case, neither in Jesus' transfiguration nor in God's cloud-like appearance, there is a physical metamorphosis. What changes is their accidental or nonmaterial appearance: the accidents of Jesus' face (or general appearance) and garments mutate in a non-physical manner, and God appears in a nonmaterial disguise that does not modify his original physical form.

So far, two categories of sensorial metamorphosis have been discussed: **accidental metamorphosis** and **nonmaterial polymorphism**. Transformations affecting the accidents of an entity (appearance, smell, taste, sound, and the way it feels at the touch) and nonmaterial polymorphism performed by divine beings represent two of the three categories belonging to this class. The third category is less prevalent in literature, but I have been able to locate a few instances in which it occurs. The conceptualisation of this third category originated from Lalleman's notion of polymorphism (or polymorphy, as he calls it),[194] which has been taken up by Whitaker, too. Initially, I was intrigued by the notion of parallel-polymorphism, which occurs when someone (or something) is able to assume different forms

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[193] *Exodus 13:21-22* ("By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night"), *Exodus 16:10* ("While Aaron was speaking to the whole Israelite community, they looked toward the desert, and there was the glory of the Lord appearing in the cloud"), *Leviticus 16:2* ("I will appear in the cloud over the atonement cover"), *Ezekiel 1:28* ("Like the appearance of a rainbow in the clouds on a rainy day, so was the radiance around him. This was the appearance of the likeness of the glory of the Lord. When I saw it, I fell facedown, and I heard the voice of one speaking"), *1 Kings 8:10-11* ("When the priests withdrew from the Holy Place, the cloud filled the temple of the Lord. And the priests could not perform their service because of the cloud, for the glory of the Lord filled his temple").

[194] "Polymorphy is part of the wider concept of metamorphosis or shape shifting, which is the idea that a person or thing (usually a deity) can at any moment assume another form, stature or age... Polymorphy is a metamorphosis of such a kind that the person or deity can be seen differently by different people at the same time." [Ibid. note 178 (Lalleman), p. 99]

simultaneously. Whitaker explains that parallel-polymorphism may take place "when multiple people were looking at the same person and reported different appearances, or when one person was looking at the polymorphic person and could not comprehend what they were seeing or seemed to see conflicting things simultaneously."[195] For the latter case, he offers the example in Euripides' *Bacchae* when Pentheus becomes confused upon seeing Dionysus in a double form, a bull and a man concurrently. I would argue that, rather than a case of actual polymorphism, Pentheus experiences a hallucination induced by Dionysus, who maddens him so that he hallucinates what he is seeing.[196] I agree more with Whitaker's first account, that parallel-polymorphism involves multiple people seeing the same person at the same time but in different forms. However, he is inconclusive on the nature of this phenomenon as it is unclear whether the transformation happens on a physical or illusory level. He simply notes that it is attributed to the faculty of many gods to assume a variety of shapes at will. A good example of parallel-polymorphism is provided by Whitaker later on: in one of the *New Testament* Apocrypha, the *Acts of Thomas* (written around the third century AD), a woman encounters a young man who proposes an adulterous affair to her. She walks away and questions one of her handmaids on the identity of the man who approached her. Her handmaid responds that she has seen no man, only an older woman talking to her mistress. It turns out that the young man is a polymorphic demon (πολύμορφος, "polymorphous," is the adjective used by the author). Later, the demon engages in other acts of parallel-polymorphism, appearing to some people while rendering himself invisible to others at the same time.[197] Parallel-polymorphism is not a well-defined phenomenon since it has not been determined whether it is physical or pertains to the sensorial dimension. For this reason, it is not possible to classify it appropriately under one or the other dimension. Given its deceptive nature and the fact that it habitually involves supernatural beings, I would be more inclined to include it in the class of sensorial metamorphoses as a case of *species* polymorphism according to the modality proposed by Kinlaw.

The prospect of one entity assuming different forms depending on who is experiencing the entity constitutes a fascinating phenomenon worthy of attention. In an attempt to trace examples of parallel-polymorphism in literature, I happened to come across another form of sensorial metamorphosis. As discussed above, parallel-polymorphism entails an entity

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[195] Ibid. note 178 (Whitaker), p. 20.
[196] Dodds, E.R. *Euripides: Bacchae* (Oxford: Clarendon Press, 1960), p. xxviii; "Enter Pentheus, clad like a Bacchanal, and strangely excited, *a spirit of Bacchic madness overshadowing him.*"
[197] Ibid. note 178 (Whitaker), p. 247; *Acts of Thomas 43:6-8.*

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hosting two or more forms simultaneously, whether these concretise physically or through producing an illusion. The form of sensorial metamorphosis that I discovered while researching parallel-polymorphism occurs when two entities (one that is perceived and one that perceives) come into contact and the entity that is perceived instantly mutates, depending on who is perceiving it, by metamorphosing its accidents. In this dissertation, I shall call this phenomenon *contingent-polymorphism*, and this is the first study that treats this category of polymorphs. Contingent-polymorphism involves the ability to polymorph only under specific circumstances, that is, when a perceiving subject approaches the polymorphic entity. The entity that polymorphs may change its appearance, smell, sound, or taste[198] multiple times, each time differently. Contingent polymorphs represent the third category of sensorial metamorphoses belonging to an entity's sensorial expression. I will discuss them in more detail in the dedicated subsubsection.

The second class of sensorial metamorphoses proposed in this study has to do with sensorial perception, further sub-divided into two categories: **sensory perception** and **sensations**, and **hallucinations**. Unlike the class of metamorphoses involving the sensorial expression of an entity, the second class shifts the focus onto the perceiving subject rather than the modality in which someone or something expresses itself. While metamorphoses in an entity's sensorial expression may modify both objects/inanimate matter and sentient beings, metamorphoses related to sensorial perception solely involve entities that possess the faculty of perception (sentient beings). Some examples of these metamorphoses have already appeared in this study.

The first category, related to sensory-perception and sensations, includes transformations that affect how a subject perceives something through their senses and sensations. A case in point is when splinters of the magic mirror in Andersen's *Snedronningen* enter people's eyes; they significantly mutate the subject's perception of reality:

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[198] Hypothetically, a contingent polymorph could also mutate in the way it feels at the touch, yet I have not successfully found any examples of contingent-polymorphism related to touch in the literature analysed for this study.

Some of the fragments were smaller than a grain of sand and these were flying throughout the wide world. Once they got in people's eyes they would stay there. These bits of glass distorted everything that the people saw, and made them see only the bad side of things, for every little bit of glass kept the same power that the whole mirror had possessed… Some of the fragments were so large that they were used as window panes… Other pieces were made into spectacles, and evil things came to pass when people put them on to see clearly and to see justice done.[199]

The property of the mirror is to render everything that is good and beautiful ugly, pathetic, and worthless, and everything bad worse and more pronounced. The metamorphosis, although caused by an external agent, transforms the observer's sense of sight. Hence, it happens inside the person affected and exclusively involves the person who has gotten one of the mirror's specks into their eyes. When one of the splinters enters Kai's eye, he immediately notices that the roses he once admired are ugly, worm-eaten, and crooked. The experience is subjective in this contextual framework. Furthermore, another side effect of the splinter is that it removes the perceiving subject's ability to look at things emotionally. Kai, in fact, becomes hyper-rational once his vision is transformed: all he sees are the mechanics that regulate the natural world, wasting no time looking at the beauty that lies in front of him. Reality is not truly altered – if it were, there would be a metamorphosis in the sensorial expression of reality. What changes is the perception one has of that reality.

In the fictional examples incorporated in this study, sensorial metamorphoses in perception primarily involve the eyes and the sense of sight, yet the other senses may also be the object of such a metamorphosis. Moreover, this form of metamorphosis may involve bodily sensations not directly related to the five senses. For example, appetite magically induced or reduced[200] may be considered a transformation that affects the subject's perception of hunger, and I will examine a fictional example of this phenomenon later. Because these sensations are produced supernaturally and take place within the subject affected, they correspond to sensorial metamorphoses that mutate the subject's intrinsic perception. Other sensations, too, such as unnatural variations in temperature, may be classified under this category, provided that they occur within the subject affected and not in the surrounding environment (for that would be a metamorphosis that transforms the environment's temperature's accidents). Likewise, inducing or alleviating pain[201] through supernatural means belong to metamorphoses in perception because the subject experiencing

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[199] Ibid. note 77 (Andersen), p. 215.
[200] Cf. Thompson, D1927 (appetite diminished/increased).
[201] Cf. Thompson, D1514 (magic object relieves pain), D1514.3. (charm for pain), D1766.1.4. (pain stopped by prayer), D2161.1.3. (woman's labor pains magically eased).

magically induced pain, or the alleviation thereof, perceives the sensation within their body. In conclusion, every sensation produced inside the body by a supernatural agent or force, which has no impact whatsoever on the subject's substance or physical form, is classifiable as a metamorphosis in the sensorial perception of that subject.

Hallucination,[202] which Gildenhard and Zissos describe as "transformations in the eyes of a beholder, based on a misperception of reality that is nevertheless frightfully real in its consequences,"[203] constitutes the second category of sensorial metamorphoses in the class of sensorial perception. Typically, the sense of vision and that of hearing are the principal senses involved in these metamorphoses. In Augustine's autobiographical work *Confessiones* ("Confessions," 397-400 AD), he relates the story of his conversion, stating that he had experienced an extraordinary hallucination, which shares some elements with that undergone by Saint Paul on the road to Damascus. In a moment of profound despair, Augustine hears a voice that commands him to pick up the *Bible* and read. The first passage he comes across is Paul's *Epistle to the Romans*, an epistle that 'incidentally' contains a passage known as the *Transformation of Believers*. The epistle also discussed the process of conversion, describing it as a "renewing of [your] mind,"[204] and how the transformation would re-shape the behaviour of the newly converted. It is noteworthy that Augustine chose Paul as an introduction to Christianity and the concept of conversion. Like Augustine, Paul converted in his thirties while *en route* to Damascus, having spent years persecuting Christians "beyond measure" (*Gal 1:13-14*). Augustine is subjected to an auditory hallucination that mutates his intimate perception of reality. There is no transformation of mind at this precise moment, only a hallucination prompted by God, which encourages Augustine to open the *Bible*. Reality *per se* does not undergo any alteration whatsoever, and the hallucinatory experience remains a private manifestation.

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[202] Cf. Thompson, D2031 (illusions and visions created by magic).

[203] Gildenhard, Ingo; Zissos, Andrew. *Ovid, "Metamorphoses", 3.511-733: Latin Text with Introduction, Commentary, Glossary of Terms, Vocabulary Aid and Study Questions* (Cambridge: Open Book Publishers, 2016), p. 17.

[204] *Romans 12:2.*
The term utilised to describe the substantial metamorphosis that involve the "renewing of someone's mind" as described by St Paul is μετάνοια (metanoia). The term is composed by the prefix *meta-*, which carries the same terminological value as in the word *metamorphosis*, and the noun *nous*, which means "mind." The term suggests a radical and sudden metamorphosis of one's mind upon conversion. Mind, in this case, comprises the thoughts, feelings, and intellectual perception of the person who is/has been transformed.

Paul's hallucination is partially similar to that of Augustine: "As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, "Saul, Saul, why do you persecute me?" […] The men traveling with Saul stood there speechless; they heard the sound but did not see anyone."[205] What Paul experiences is an hallucination that involves either his sense of vision or his sense of hearing. I say "either" because, in this passage, his companions also hear the voice speaking but see no one speaking, while, in a later passage (*Acts 22:9*), they see the light but hear no voice. Therefore, the shared experience (either hearing the voice or seeing the light) cannot possibly be a hallucination since both Paul and his companions perceive it identically. Rather, the shared experience is a sign of God's presence on the scene. Conversely, the non-shared experience is intimately directed at Paul's senses so that he can capture the light or the voice while others cannot. This is clearly not a natural hallucination. Natural hallucinations occur without an extrinsic cause, which is present in metamorphic hallucinations as the supernatural agent or factor responsible for provoking the hallucination; they (natural hallucinations) are often the result of a mental disorder or an illness, while healthy subjects experience supernatural hallucinations. In the subsubsection dedicated to metamorphic hallucination, I shall offer more examples of this phenomenon. In particular, the relationship between madness and hallucinations in Greco-Roman myth and literature is interesting. Often, madness produced by a supernatural cause is followed by delusions and hallucinations that bring the subject affected to mistake someone dear for a wild animal that must be killed – and they habitually succeed before the hallucination wears off.

Below, after discussing the three categories of metamorphosis in sensorial expression, I will allocate two subsubsections to address metamorphoses in sensorial perception, namely sensory/sensation-perception and hallucinations. The entire section will conclude with the usual bipartition between total and partial metamorphoses in the sensorial dimension.

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[205] *Acts 9:3-9* (NIV).

3.3.1. Metamorphosis in Sensorial Expression

3.3.1.1. Metamorphosis in Sensorial Expression: Accidents

Accidents epitomise characteristics that belong to the modality in which an entity expresses itself towards the external world. In theology and philosophy, accidents have been understood as all the sense-related features and traits of an entity, including "quantity, quality, relation, place, time, position, state, action, passion," according to the philosopher Aristotle.[206] In the context of literary metamorphoses, most of the accidents stipulated by Aristotle (i.e., quality, relation, place, time, position, action, passion) are not necessary to the argument, with an exception made for quantity (the size, shape, and weight of an entity), which constitutes one of the variables under the spectrum of physical form. The accidents significant for the class of sensorial metamorphoses related to accidents are connected to the concept of an entity's *qualia* (the plural of *qualis*, which means "quality"). These *qualia* are restricted to immediate sensory experience and encompass traits such as colour, appearance, smell, taste, flavour, texture, temperature, sound, etc. Once one (or more) of these characteristics metamorphose, the transformation bears no effect whatsoever upon the entity's substance or its physical form, which may remain constant and intact. In Thompson's index, there are some instances of magic transformation that affects an entity's accidents, such as white person to person of colour (D31), transformation to likeness of another person (D40), magic change to different appearance (D52), colour of object changed (D492), beautification (D1860), becoming hideous (D1870), magic invisibility (D1980). As it may be evident, most sensorial transformations gathered by Thompson deal with mutations in an entity's appearance. In truth, changes in an entity's sensorial expression may involve any of the senses, yet, in fiction, visual and auditory metamorphoses are more predominant.

When the sensorial metamorphosis involves one or more accidents belonging to an entity, whoever enters into contact with that entity perceives it in the same manner. This exemplifies the distinction between transformations in sensorial expression and

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[206] Levy, Ian; Macy, Gary; Van Ausdall, Kristen. *A Companion to the Eucharist in the Middle Ages* (Leiden, Netherlands: Brill, 2012), p. 619.

transformations in sensorial perception. Sensorial perception affects the perceiving subject's senses and sensations directly and subjectively. In other words, the experience occurs intimately and influences only the subject whose senses or sensations have been altered. It is not reality that has changed, but the subject's experience of reality. On the contrary, in metamorphoses that transform an entity's expression, there is no impact on the perceiving subject's senses or sensations: the transformation uniquely involves the sensorial expression of the entity that has been accidentally transformed. When an entity metamorphoses in colour or texture or temperature or in any other strictly sensorial modality, those who come across that entity will have a shared experience. The mutation, in fact, has conditioned the entity's sensorial expression, not the senses of the subjects who perceive it. Hence, metamorphoses in expression are not subjective but objective because they modify an entity's expression, not how the individual perceives it. For instance, when Jesus is transfigured on Mount Tabor, the accidents of his general appearance, face, and garments change. The apostles who witness the transfiguration all witness the same transformation. Although none of the evangelists provides much detail regarding how Jesus transforms during the transfiguration, they agree that accidental changes in his face and garments have occurred. This transformation has mutated the accidents of Jesus' face and clothes, not the apostles' sense of vision, since they all seem to experience the transformation in the same fashion.

Correspondingly, if an entity were suddenly rendered **invisible**, the transformation would explicitly affect the subject's accidents related to its appearance. Whoever looked at the subject, who has become invisible, would participate in the same experience as they would not be able to see the invisible entity. In H.G. Wells' *The Invisible Man* (1897), the protagonist, a scientist who wishes to become rich and famous through his inventions, discovers a way to render bodies invisible by changing their refractive index. In this case, we have a sensorial metamorphosis transforming the character's appearance but leaving his physical form and substance unbothered.[207] The scientist successfully applies the discovery upon himself. Initially, invisibility proves challenging, particularly in the absence of an antidote to render him visible again. The protagonist is forced to disguise his invisibility by

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[207] One must remember that to be considered a 'proper' metamorphosis the transformation must affect the subject affected directly by mutating their physical appearance. Invisibility attained through wearing an invisibility cloak or other magical garments that provide invisibility does not entail a metamorphosis. In fact, the subject does not undergo a real transformation as their physical appearance is not altered.

wearing a coat and gloves and hiding his invisible face through bandages, a large hat and a fake nose.[208] However, he soon realises how much potential lies in the discovery and resolves to use his invisibility to start his reign of terror. The plan fails miserably, and the invisible man is captured and beaten to death, regaining visibility as he slowly dies. The novel focuses on the opportunities offered by invisibility, first and foremost, such as the possibility to escape the clutches of societal surveillance.[209] In the words of the main character: "I beheld, unclouded by a doubt, a magnificent vision of all that invisibility might mean to a man – the mystery, the power, the freedom. Drawbacks, I saw none."[210] Like his Victorian contemporaries, Wells was sensitive to the problem of socio-cultural recrimination and oppressive attitude towards freedom; he identifies metamorphosis as the device to address (but not resolve) the issue. Science fiction reflects its readership's anxieties about specific problems which are perceived as out of the control of the individual, thus becoming intimidating and psychologically overwhelming.[211] Wells' principal objective is to present how a simple transformation in appearance can re-shape a person's thoughts and consequent actions, leading him to abuse science for personal gain and not for the greater good, which should be the purpose of scientific advancement. The tale's ending is in line with the ultimate fate of many other Victorian characters who opted to make use of metamorphosis to shield themselves behind a false, safe façade: death. The desire to be invisible hides the yearning for freedom from socio-cultural responsibilities as well as the wish for acting according to one's will without fearing the consequences of their reproachable deeds.

Another case of sensorial metamorphosis, this time related to changes in **colour**, appears in Wells' *The Stolen Bacillus* (1894). In the story, an anarchist steals the bacillus of cholera, planning to infect London's water supply to gain fame, and he is chased down the road by the scientist who has incubated the bacillus. The vial containing the bacteria accidentally breaks, infecting the anarchist, who resolves to fulfil his plan by becoming a

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[208] Wells, H.G. *The Invisible Man* (New York: Cosimo Classics, 2009), p. 3.
[209] Bowser, Rachel A. *Visibility, Interiority, and Temporality in "The Invisible Man"* (Studies in the Novel, Vol. 45(1), Spring 2013), p. 25.
[210] Ibid. note 208 (Wells), p. 65.
[211] Jeanne Murray Walker has commented that "the subtlety of the book, and, ultimately, its thematic impact, lies in the fact that the invisible man is a scientist. As such, he is one of the Wellsian heroes who struggles to throw off his social role… The hero, in many Wells novels, is born into a claustrophobic social environment, but fights to disentangle himself. When he does so, he first experiences euphoria, but finally he grows disillusioned. In some novels, as in *The Invisible Man*, he dies. Although the death of a social outlaw reinstates social values and resolves conflict, tension arises out of the sympathy the reader is made to feel for the man who is driven to defy society." [Walker, Jeanne Murray. *Exchange Short-Circuited: The Isolated Scientist in H. G. Wells's "The Invisible Man"* (The Journal of Narrative Technique, Vol. 15(2), Spring 1985), p. 163]

walking carrier and spreading the disease through human contact. The tale tackles another predominant topic that Victorian society took seriously: disease and the birth of virology to get rid of viral infections. The sentiment evoked for most of the narration is supposed to distress the reader and reaches its climax when the vial breaks by accident.[212] In the final twist, however, the reader learns that the vial did not contain cholera but a new microbe that turns the complexion of those infected blue. The transformation is mentioned but does not manifestly occur during the story. The reader is left wondering about the anarchist's reaction once he finds out that his skin has turned bright blue and that his plan has failed. The tale functions as a mockery and satirical take on bioterrorism and the responsibility of bacteriologists to keep their innovations safe.[213] Just like in *The Invisible Man*, Wells allows metamorphosis to alter only the subject's appearance. In this context, metamorphosis is used to ridicule the desire to commit evil actions through science. Concurrently, Wells undermines metamorphosis by implying that its effects cannot go beyond the mere modification of someone's visual appearance.

Changes that specifically and exclusively affect an entity's colour may also be observed in a couple of episodes featured in the *Metamorphōseōn librī*: "Ovid's story of how black people became black is a typical story of origins," Paul Barolsky writes. "It is linked to the fable told later in the same book explaining how the raven once as white as doves and geese had become black."[214] In the second book of the collection, Ovid relates the story of Phaethon, son of the god Helios. After being challenged by his peers about his divine father, Phaethon embarks on a journey to meet Helios and, having been assured that he is his biological father, he asks him to borrow the sun chariot and drive it for one day. The wish is granted, but Phaethon is unable to restrain the chariot's horses and causes a series of disasters before Jupiter strikes him down with a thunderbolt and kills him. While driving the chariot, Phaethon gets dangerously close to the earth, changing the region of Ethiopia and surrounding areas into a desert and bringing the Ethiopians' blood to the surface, thus transforming their skin's colour from white to black.[215] Later in the same book, a raven is

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[212] Choi, Tina Young. *Anonymous Connections: The Body and Narratives of the Social in Victorian Britain* (Ann Arbour, Michigan: University of Michigan Press, 2015), pp. 140-143.

[213] Costa, Helena; Baños, Josep-E. *Bioterrorism in the Literature of the Nineteenth Century: The Case of Wells and "The Stolen Bacillus"* (Cogent Arts and Humanities, Vol. 3(1), 2016). Retrieved on:
https://www.tandfonline.com/doi/full/10.1080/23311983.2016.1224538?scroll=top&needAccess=true

[214] Barolsky, Paul. *Ovid's Colors* (Arion: A Journal of Humanities and the Classics, Vol. 10(3), Winter 2003), p. 55.

[215] Ibid. note 28 (Ovid), 2.235-236.

punished by Apollo for having revealed an affair to his master. During her pregnancy, Coronis, one of Apollo's lovers, commits adultery with a mortal man named Ischys. According to Ovid, Apollo had appointed a raven to guard Coronis during his absence. The raven discovers the affair and informs Apollo who, in a fit of anger, murders the couple without realising that Coronis is pregnant with his son. Having failed to save Coronis from death, Apollo punishes the raven by turning its plumage's colour from white to black:

> Your white plumage suddenly turned black,
> Loquacious raven.
> For once upon a time
> Those wings of his were silvery snow-white,
> Immaculate as the wings of doves,
> Or as those geese whose vocal vigilance
> Would one day keep the Capitol from harm,
> And no less white than the water-loving swan.
> It was that tongue of his that did him in;
> Through his loquacity, he came to ruin
> And turned from white into its opposite.[216]

The Ethiopians and the raven undergo a similar transformation in their skin or plumage's colour. This metamorphosis does not affect their substance nor their physical form, but merely one of their visual accidents, that is, colour.

During Jesus' transfiguration, his garments become white. The evangelists do not state whether Jesus' clothes were white before his transfiguration or whether they *became* white. The absence of clarification may pave the path for two hypotheses. On the one hand, Jesus' garments may have changed from colour X (unknown) to white, thus entailing a transformation that directly affects colour. The other possibility is that it is not the colour that changes, as the garments remain white, but the colour's gradation and brightness, which are also accidents pertaining to appearance. In either case, we are witnessing a sensorial metamorphosis that mutates the clothes' visual accidents. Matthew describes that the garments have become "as white as light" (*Matthew 17:2*), Mark asserts that they turn into a superlative white, "whiter than anyone in the world could bleach them," (*Mark 9:2-3*), while Luke claims that Jesus' clothes had become "as bright as a flash of lightning" (*Luke 9:29*). Matthew and Mark claim that the clothes acquire a superlative white tone; instead, Luke says that they become bright as they start emanating light. In this sense, what changes

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[216] Ibid. note 6 (Ovid), p. 50.

may not be the colour per se but its intensity/gradation or brightness. Either way, the metamorphosis alters the clothes' sensorial expression and, in Matthew, the luminosity of Jesus' face, which "shone like the sun" (*Matthew 17:3*), too.

In the previous section on physical metamorphoses, I have briefly addressed Lucy's metamorphosis from human to vampire.[217] Lucy's appearance's transformation when she becomes the 'bloofer lady' immediately after her death may be classified as an example of **beautification**. This process of beautification is not physical since it solely implicates the character's exterior appearance, changing how Lucy looks, rendering her more beautiful and appealing. In death, she becomes even more attractive than she was while alive. Beautification is one of the most evident indicators that she has turned into a vampire. Apart from minor physical changes, such as the elongated teeth and the disappearance of Dracula's bite marks on her neck, it is Lucy's extrinsic appearance that undergoes the most significant transformation. Her appearance's accidents do not mutate to the extent that she becomes unrecognisable but change to ameliorate her looks without transforming in their entirety. This is a case of sensorial beautification that metamorphoses the accidental expression of someone's appearance.

The opposite phenomenon to beautification, that is, becoming hideous, may be traced in another novel from the Victorian era. In Oscar Wilde's *The Picture of Dorian Gray* (1891), the title character is distraught at the idea of ageing and changing physically, so he expresses the wish for his youthful, beautiful appearance to never fade, remaining forever uncorrupted. The wish is mysteriously granted, but his full-length portrait – a gift by one of his closest friends, the painter Basil – takes upon itself the burden of ageing and decaying on his behalf. In Wilde's novel, we are in the presence of a double metamorphosis: Dorian's transformation, which prevents any further physical change, and the metamorphosis involving his portrait, which progressively exhibits the signs of ageing and physical deterioration. When Dorian realises the portrait's faculty of growing older on his behalf, he remains fascinated, to the point of obsession, by the extraordinary event.

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[217] Ibid. note 55 (Stoker), pp. 175-176.

> This portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul. And when winter came upon it, he would still be standing where spring trembles on the verge of summer. When the blood crept from its face, and left behind a pallid mask of chalk with leaden eyes, he would keep the glamour of boyhood. Not one blossom of his loveliness would ever fade. Not one pulse of his life would ever weaken.[218]

Soon after discovering that the portrait ages, Dorian notices another peculiarity: whenever he perpetrates one of his many shameful acts at the expenses of someone else, the portrait slightly alters to mirror the spiritual corruption of its model's character. Dorian's fascination increases: "He [Dorian] grew more and more enamoured of his own beauty, more and more interested in the corruption of his own soul. He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead or crawled around the heavy sensual mouth."[219] Nevertheless, the pastime turns into a nightmare once Dorian decides to change his life around and cease to cause harm to others as he can no longer bear the sight of the hideous painting. His decision, however, does not match his soul's true desires. The underdeveloped ego hurts at the sight of how vile the real Dorian looks, and Dorian swears to rectify the problem by becoming a better person. Since the wish is not genuine, the portrait records this last hypocrisy, and Dorian loses control over himself, repeatedly stabbing the portrait. In so doing, he commits suicide. Dorian's portrait undergoes a sensorial metamorphosis, not a physical metamorphosis. The object, the portrait, does not suffer physical modifications: it remains a portrait. Rather, what transforms is the image of Dorian contained within the picture. The portrait is a "mirror," as Dorian declares, a magic mirror that undergoes a series of sensorial metamorphoses to track not only Dorian's developments in terms of age but, more meaningfully, his soul's moral condition. Since the replication of a person's image is nonmaterial because it does not constitute a tangible object, the portrait's transformation is to be regarded as a transformation in the object's sensorial expression that renders the image gradually more hideous. The picture reflects a reality, Dorian's reality both extrinsically and intrinsically, but does not physically bear the outcomes of that reality. When Dorian stabs the picture, involuntarily committing suicide, the portrait is instantly restored to its original beauty as if it had never been subjected to changes.

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[218] Wilde, Oscar. *The Picture of Dorian Gray* (London: Penguin Classics, 2000), p. 116.
[219] Ibid. note 218 (Wilde), p. 139.

Thus far, I have exclusively dealt with sensorial metamorphoses that impact the visual appearance of an entity. Indeed, these are the most popular metamorphoses involving something or someone's sensorial expression. However, changes in expression may also implicate how an entity sounds when the sound of one's **voice** is subjected to metamorphosis. In Shakespeare's *Midsummer's Night Dream* (c. 1595 or 1596), for instance, Puck possesses the faculty of perfectly mimicking other people's voice and uses this skill to confuse Lysander and Demetrius, leading them to get lost in the woods, away from one another (III. ii. 360-65). Maurice Hunt has labelled Puck's vocal transformation a case of "vocal theft"[220] as the sprite changes his voice to flawlessly render the sound of the two rivals and deceive them. Puck can transform his voice's accident, that is, his voice's sound, so that his original voice is completely suppressed to allow room for someone else's vocal sound. Vocal metamorphosis, or vocal theft, is a phenomenon also present in some episodes contained in the *Metamorphōseōn librī*. An example that I will discuss in detail in the upcoming subsubsection on nonmaterial polymorphism features the goddess Juno's metamorphosis into one of Jupiter's lover's nurse. Having decided to punish her husband's lover, Semele, Juno transforms into the girl's nurse and confidant, an older woman named Beroë. In order to render her disguise more believable, the goddess does not merely change her appearance to resemble the nurse, but "spoke up in a voice/ that quavered with old age; as such she seemed/ Beroë, Semele's Epidaurian nurse."[221] She appropriates Beroë's identity in its entirety, carefully adjusting her appearance and vocal accidents to recreate the nurse faithfully and impeccably, including the implementation of vocal sound, to avoid raising suspicions in oblivious Semele.[222]

In Ovid's poem, another famous incident involves changes in a character's voice, this time unrelated to adopting a disguise, as it was the case for the last two examples. The episode I am referring to is located a few lines below the Semele episode and introduces a nymph, Echo, punished by Juno for concealing her husband's affairs with water nymphs by distracting her with lengthy conversations. The punishment means that Echo loses her ability to articulate rational speeches and is forced to repeat people's last words:

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[220] Hunt, Maurice. *The Voices of "A Midsummer Night's Dream"* (Texas Studies in Literature and Language, Vol. 34(2), Summer 1992), p. 221.
[221] Ibid. note 6 (Ovid), p. 73.
[222] von Glinski, Marie Louise. *Simile and Identity in Ovid's "Metamorphoses"* (Cambridge: Cambridge University Press, 2012), p. 76.

Until this time, Echo had a body;
Though voluble, she wasn't just a voice,
As she is now – although she used her voice
No oftener than she does now, repeating
Just the last words of every speech she heard.
Juno had done this to her, for whenever
Saturn's daughter was poised to apprehend
Jove in his dalliance with a mountain nymph,
Echo, who knew full well what she was doing,
Detained the goddess www a long recital
Of idle chatter while the nymph escaped.
But June figured out what she was up to:
"Once too often has your tongue beguiled me;
From now on you'll have little use for it!
And that is why Echo skips now to the end
Of any speech she hears and then repeats it.[223]

By mutating Echo's vocal speech into a parroting machine, Juno deprives the nymph of her ability to express herself. Echo's first transformation is a substantial metamorphosis that deprives the character of her ability to speak. When Echo falls in love with Narcissus and attempts to interact with him, communications fail, and Narcissus spurns her. Consequently, she lets herself waste away and, upon disappearing, she undergoes a second metamorphosis: her bones become rocks and she shifts from being "an individual with a speech impairment to nothing but a sound."[224] She comes to personify the echo phenomenon, but while her first metamorphosis (supposedly) allowed her to keep her vocal sound, the second metamorphosis disembodies her and changes the quality of her vocal accidents. The sounds and words she repeats are no longer uttered in her voice; instead, she catches the sounds of voices that do not belong to her and realistically replicates them. Juno's punishment persists even after disembodiment and aggravates because Echo, once at least able to perform using her vocal sound, is then forced not only to repeat people's last words but to do so by reproducing the person's vocal sound as well.

To briefly summarise, metamorphoses that transform an entity's accidents most frequently involve changes in the way an entity looks (appearance) or sounds. Changes in appearance are predominant in fiction; in fact, most examples offered in this subsubsection have dealt with changes in the character's appearance, whether related to their general appearance (Wells' invisible man, Lucy's beautification, and Dorian Gray's picture

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[223] Ibid. note 6 (Ovid), p. 76.
[224] Natoli, Bartolo. *Silenced Voices: The Poetics of Speech in Ovid* (Madison, Wisconsin: The University of Wisconsin Press, 2017), pp. 52-53.

becoming hideous) or one element of their appearance (i.e., changes in colour or colour's gradient or brightness).

Before concluding this subsubsection on accidental metamorphoses, a few words are needed to address the relationship between changes in an object/inanimate matter's material substance and changes in its sensorial expression. In Catholic transubstantiation, substance transforms, but the sensorial expression of bread and wine does not. In other fictional examples analysed in the section on substantial metamorphoses, a transformation in the object/inanimate matter's material substance frequently also produces a mutation in the way the entity expresses itself extrinsically through its accidents. In *Exodus*, for example, when the Nile's waters change into blood, the metamorphosis affects both the water's substance and its sensorial expression. By turning into blood, the entity acquires all the substantial characteristics of blood, and its extrinsic accidents adapt to the change and transform in appearance, colour, smell, and taste: "The river smelled so bad that the Egyptians could not drink its water. Blood was everywhere in Egypt… And all the Egyptians dug along the Nile to get drinking water, because they could not drink the water of the river."[225] Likewise, when Jesus changes water into wine, not only does the water's material substance mutate, but its sensorial expression also metamorphoses concurrently. The wine produced by Jesus looks like wine, tastes like wine, and smells like wine. John describes the reaction of the banquet's master when the servants bring him the wine jars: "The master of the banquet tasted the water… and said, 'Everyone brings out the choice wine first and then the cheaper wine after the guests have had too much to drink; but you have saved the best till now.'"[226] These examples evidence how transformations in an inanimate entity's material substance are often accompanied by changes in the entity's sensorial expression. Again, when the straw is turned into gold by Rumpelstiltskin, the straw's original substance is substituted by the substance of gold. Intrinsically, straw has mutated its material substance into the substance of gold; extrinsically, it manifestly acquires all the sensorial characteristics of gold: it shines and feels smooth like gold – its original sensorial expression has transformed to match the sensorial expression of gold. The primary metamorphosis in these entities is substantial, yet the entity's sensorial dimension has been modified by default. Except for the Catholic transubstantiation, in which the sensorial expression remains intact, inanimate entities that

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[225] *Exodus 7:21,24* (NIV).
[226] *John 2:9-10* (NIV).

metamorphose from one substance to another concomitantly change their sensorial expression.

Regarding the interrelation between physical form and sensorial expression, the two dimensions may transform together or independently, depending on the individual case. We have already encountered some fictional examples in which both the subject's physical form and sensorial expression (in the form of appearance) mutate concurrently. When Jekyll becomes Hyde, for example, he assumes a different physical form and an entirely different appearance than his original: Jekyll is depicted as "a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness;"[227] on the contrary, Hyde is depicted as "pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile… with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice."[228] Hyde is not a deformed or smaller version of Jekyll. Appearance-wise, he is an entirely different human being. Furthermore, Hyde differs from Jekyll also in the way his voice sounds, which renders the dissimilarity between the two men even greater. From the descriptions offered, the reader cannot realise that Hyde is Jekyll's creation and the result of a metamorphosis until the fact is exposed towards the end of the novella. Likewise, several other characters we have encountered in this study undergo a profound physical transformation and often simultaneously change how they appear extrinsically. Just think of the prince in Leprince de Beaumont's *La Belle et la Bête* (1756), who is turned into a monstrous creature, or Gregor Samsa who wakes up one morning to discover that he has transformed into a giant insect, or, again, Odysseus' companions transformed into pigs by the sorceress Circe. These characters metamorphose both physically and in their extrinsic sensorial expression.

On the other side of the spectrum, we have encountered transformations that exclusively affect the character's physical form but leave their sensorial expression intact. This is the case of Woolf's Orlando and Phineus' men petrified by Medusa's gaze. The subject's body changes in both instances: Orlando becomes a woman, and Phineus' men turn into statues. However, Orlando maintains his/her original appearance to the point that everybody around him/her wonders whether Orlando was always a woman or whether he is

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[227] Ibid. note 115 (Stevenson), p. 19.
[228] Ibid., p. 16.

pretending to be a woman. Phineus' men change their constitutive material, becoming statues, but preserve their original appearance, so that Phineus does not comprehend what has happened until he touches them. These are situations in which the physical dimension mutates autonomously from the character's sensorial expression.

Lastly, there may be circumstances in which the sensorial dimension changes independently from the entity's physical form. Becoming invisible, like Wells' protagonist in *The Invisible Man*, or changing in colour, like the Ethiopians or the raven punished by Apollo in Ovid's poem, or experiencing any other form of metamorphosis that solely concerns an entity's sensorial expression, are illustrations of the entity's physical form remaining preserved while one or more characteristics belonging to that entity's sensorial expression transform.

3.3.1.2. Metamorphosis in Sensorial Expression: Nonmaterial Polymorphism

Kinlaw is one of the few scholars who explicitly speaks of nonmaterial metamorphoses that mutate the subject's appearance but leave the physical form and substance unchanged. She argues that, in Greco-Roman and Jewish literature, it is not unusual to read stories of divine metamorphoses that feature **nonmaterial polymorphism**.[229] As specified in the introduction, polymorphism does not equal shapeshifting. Shapeshifters can alter their physical form either at will or under certain pre-established conditions; their mutation directly affects the entity's physical body and is typically followed by a transformation in appearance, too. Nonmaterial polymorphism, instead, does not engage the entity on a physical level but creates a sort of non-physical disguise that conceals the entity's true nature and physical form. These supernatural transformations function as fabrications of a seemingly genuine reality, yet they do not bear any correspondence with the actual reality of the entity described. The Greek gods, who possess the faculty to polymorph without changing their physical form or their original appearance, frequently create disguises so that their true nature remains well-concealed when they visit human beings. The creation of nonmaterial façades has the function to prevent human beings from seeing the deity as the latter would perish in doing so. The same idea is present in the *Old Testament*: "Then Moses

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[229] Ibid. note 102 (Kinlaw), p. 29.

said, 'Now show me your glory'… He [God] said, 'you cannot see my face, for no one may see me and live.'"[230] In fact, God never shows its true nature or appearance, preferring to disguise itself in various forms (the burning bush, pillar of cloud and pillar of fire, appearing as an angel or a human).

In the *Metamorphōseōn librī*, the first example of nonmaterial polymorphism may be observed early in the first book. Jupiter descends on earth to witness King Lycaon's wickedness with his own eyes. Here, Ovid uses the phrasing: "*Deus humana… sub imagine*" ("God under… human appearance").[231] The expression *sub imagine* brilliantly renders the idea exposed above that gods do not mutate their original, corporeal form when shapeshifting: to be *under human appearance* does not suggest the abandonment of one's form in favour of another; rather, it signals that the image exposed to the onlooker is purely artificial.[232] Analogously, while visiting Baucis and Philemon, Jupiter once again is said to have concealed his true nature under "*specie mortali*."[233] *Specie*, in Latin, translates as *appearance* and is referred to by Kinlaw in the context of nonmaterial polymorphism.[234] Other nonmaterial appearances assumed by Jupiter, this time to rape mortal women, include: feigning Diana's appearance (*faciem*) to deceive one of the goddess' virginal followers, Callisto;[235] turning into a bull (*faciem tauri*) to abduct Europa[236] or into an eagle to carry Ganymede to the heavens to work as cupbearer;[237] and even transforming (though, again, only in appearance) into a shower of gold,[238] thus simulating a different state of matter, in order to seduce Danaë and conceive Perseus. In all these circumstances, Jupiter withholds his divine physical form behind the illusory appearance of a mortal, animal, other god/goddess, or, even, inanimate matter (golden rain).

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[230] *Exodus 33:18, 20* (NIV).
[231] Ibid. note 28 (Ovid), 1.213; cf. Thompson, god in guise of mortal (D42).
[232] In addition, the etymological root of *imagine* attributes this term to *imitagine* ("to imitate") and *mimagine* ("to mimic") for all derive from the Greek *mimos*, conveying the notion that appearance functions as an imitation of reality, yet it does not constitute reality itself.
[233] Ibid. note 28 (Ovid), 8.626.
[234] Ibid. note 102 (Kinlaw), pp. 22-23, 38.
[235] Ibid. note 28 (Ovid), 2.425.
[236] Ibid., 2.846-850.
[237] Ibid., 10.155-157.
[238] Ibid., 4.611.

The faculty of nonmaterial polymorphism is extended to every god within the Greek pantheon. Greek goddesses are also able to disguise their appearances to punish mortals. In the episode when Juno deceives Semele, the goddess hides under the appearance of an elderly woman, Semele's nurse Beroë: "[Juno] *Simulavit anum posuitque/ ad tempora canos sulcavitque cutem rugis et curva trementi/ membra tulit passu*" ("[Juno] made herself into a crone/ With withered hair and wrinkle-furrowed skin/ Who walked bent over double, tottering/ On trembling limbs").[239] The disguise assumed by Juno makes her appear like a completely different person. The verbs employed in this passage quite clearly signal that an act of disguise via sensorial transformation is taking place. *Simulavit* ("disguised"), derived from the word *similis* ("alike"), denotes the feigned imitation, the copying of something. However, Juno is more meticulous than Jupiter in her disguises: she assumes Beroë's appearances, changes the colour of her hair (sensorial metamorphosis related to the hair's visual accident), and produces a physical alteration in her face. *Sulcavit* ("ploughed") means to trace furrows in the ground. Here, Ovid is playing with the idea of Juno's face as an unploughed field on which her fingers, like ploughs, delineate ruts, the wrinkles. This beautiful metaphor links the human ability to bend nature to its will with the goddess' faculty to self-determine her appearance. Juno's physical transformation (adding wrinkles to her face) does not degrade her to a lower state of existence, it is a decoy to render her less likely to be recognised, but it also evidences the peculiar pleasure she derives from creating her illusory looks. The walking style is, perhaps, the most telling sign of Juno's pretence. Since she has not changed her physical body into that of an older woman, she assumes the adequate posture to credibly fake senility. Additionally, she changes her voice ("*vocem quoque fecit anilem*").[240] In this context, *fecit* has the acceptation of "fashioning in a particular manner," which means that Juno is changing the sound of her voice (sensorial metamorphosis of the voice's auditory accident) to imitate Beroë's vocal sounds perfectly.

Another instance featuring a Greek goddess transforming only in appearance may be found in the tale of Arachne, who dares challenging Minerva in a weaving contest. The goddess visits the girl in the shape of an elderly woman: "*Pallas anum simulat: falsosque in tempora canos/ addit et infirmos, baculo quos sustinet, artus*" ("Pallas disguises herself as a crone:/ Puts on a wig of counterfeit gray hair/ And with a staff to prop her tottering

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[239] Ibid. note 6 (Ovid), p. 73.
[240] Ibid. note 28 (Ovid), 3.276.

limbs").[241] Here, Ovid re-utilises expressions from Juno's passage: *simulat anum* (literally, "to simulate age"); *falsoque in tempora cano addit*, where the verb *ponere* ("to place upon") is substituted to the verb *addere* ("to add") and *falsoque* is added to reiterate the artificiality of the transformation, still maintaining the meaning of "placing white hair (or old age) on one's temples." The author also emphasises how Minerva, like Juno, places a certain degree of attention on her walking style, accompanying herself with a walking stick to render the pretence more believable.

Moving on to address nonmaterial polymorphism in the *New Testament*, there are remarkable polymorphic transformations that Jesus operates upon himself after resurrecting. Upon resurrecting, he loses his human physical form and, consequently, the appearance he had while he was human; the constitutive material and his body's physical form mutate to become wholly divine.[242] Here, we may speak of a proper physical metamorphosis because both the body's material and form have been transformed, shedding the human and attaining the divine. Significant evidence that implies that he has transformed in both body and appearance and must consequently hide his true nature to cause no harm to human beings is implicit in people's reaction when they see Jesus for the first time post-resurrection and fail to recognise him. Mary Magdalene is approached by Jesus outside the empty tomb (*John 20:15*) and mistakes him for the gardener until he calls her by name. He appears to his disciples, who are engaged in fishing, by the Sea of Galilee, but they do not recognise him until he tells them who he is (*John 21:4*). Similarly, two disciples meet Jesus on the road to Emmaus (*Luke 24:13-35*) but they are unable to realise who he is because, as the text states, "they were kept from recognizing him,"[243] until he breaks bread with them. The fact that Jesus is not recognised by people who have spent a considerable amount of time with him before his death should appear more than suspicious. Moreover, what is the meaning behind that "they were kept from recognizing him"?

Kinlaw's understanding of nonmaterial (divine) polymorphism in Greco-Roman, Hellenistic, and Mosaic traditions may be the key to solving the enigma. When Jesus appears after his resurrection, he gives proof of polymorphic abilities: people do not recognise him

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[241] Ibid. note 6 (Ovid), p. 144.
[242] Weber, William. *The Resurrection of Christ* (The Monist, Vol. 11(3), Apr. 1901), pp. 361-404; see also: Green, Kevin. *Zondervan All-in-One Bible Reference Guide* (Grand Rapids, Michigan: Zondervan, 2008), p. 532.
[243] *Luke 24:16* (NIV).

for the way he looks, but through the things he does. "Such polymorphic appearances are reported chiefly, but not exclusively, in post-resurrection contexts," Paul Foster explains. "One of the main aspects of such Christological formulations is to emphasize that Jesus is not constrained by the material world… conceiving of Jesus as a polymorphic being, especially in his resurrected state, was an important means of denoting his ontological status."[244] Jesus' new ontological status elevates and equates him to the status of God. He was already "of one substance with the Father" (*homoousion*, from the Greek ὁμός, *homós*, "same," and οὐσία, *ousía*, "substance" or "essence"), according to the Nicene Creed;[245] therefore, his intrinsic substance is not mutated for it was divine all along. The act of incarnation represents a metamorphosis that involves the physical form: the essence, the divine substance, assumes a human form (and appearance) to become actualised in the material world and experience the physical sufferings of a human body during the scourge and crucifixion. Upon resurrection, Jesus finally sheds his mortal body, attains physical immortality, and acquires the polymorphic abilities demonstrated by God in the *Old Testament*, which allow him to interact with his disciples without harming them as seeing the true form of God would be fatal to human beings. Jesus' apparitions post-resurrection are examples of sensorial polymorphism: unlike God, who often privileges transformations into natural elements (fire, cloud) or angelic figures, Jesus assumes the guise of human beings to maintain the connection with his pre-resurrection form, yet it is evident that he is no longer bearing his former appearance. The disciples' eyes are kept from recognising him not because a transformation has taken place directly in their eyes but due to Jesus feigning his appearance.

Kinlaw extends nonmaterial polymorphism to demons in Jewish literature.[246] We have encountered an example of demonic polymorphism in Whitaker's work. In the *Acts of Thomas*, a demon is able to simultaneously bear the semblance of a man and an old woman, depending on who is looking at him, in order to seduce the tale's narrator and concurrently deceive her handmaid not to raise suspicions or alarm. Whitaker defines the demon's double appearance as a case of parallel-polymorphism. I agree with this position: this demon demonstrates the faculty to assume two different appearances (or forms) at the same time;

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[244] Ibid. note 188 (Foster), pp. 67-68.
[245] Wood, Laurence W. *God and History: The Dialectical Tension of Faith and History in Modern Thought* (Lexington, Kentucky: Emeth Press, 2005), pp. 33-34.
[246] Ibid. note 102 (Kinlaw), pp. 13, 16, 29.

therefore, he is proving polymorphic skills on a parallel range. However, I oppose the fact that it represents a physical metamorphosis since there is no evidence to support this claim, while nonmaterial polymorphism finds endorsement in Mosaic and Judeo-Christian traditions. Indeed, parallel-polymorphism is a much rarer occurrence than mono-polymorphism (assuming one appearance at a time); hence, the enigma of its intrinsic character will not be resolved in the present context for lack of readily available material. Perhaps, this may be the object of further research on the topic. For now, I have seen fit to classify it under the category of nonmaterial polymorphism.

In summary, nonmaterial polymorphism is a faculty shared most often by divine or supernatural creatures (gods, angels, and demons) in both Greco-Roman and Judeo-Christian traditions. Whether the metamorphosis provides the deity with the appearance of an angelic messenger, a human being (specific or unspecific), an animal, a natural element, or an unnatural element (golden shower), the transformation does not presuppose changes in the entity's physical form, which is left unaffected behind the guise. The nonmaterial sensorial expression of the god is the sole dimension affected.

3.3.1.3. Metamorphosis in Sensorial Expression: Contingent-Polymorphism

In this dissertation, the third category of sensorial metamorphoses in the sensorial expression class has been termed **contingent polymorphs**. Contingent polymorphs are entities that possess the faculty to transform their sensorial expression only as long as they are exposed to a perceiving subject. When the contingent polymorph and a perceiving subject come into contact with one another, the polymorph transforms its sensorial expression. This transformation is typically associated with one of the senses, but, at times, it may involve more than one. The perceiving subject not only prompts the contingent polymorph's transformation by being in close proximity to it but also dictates how the polymorph mutates. This type of polymorph possesses the faculty of transforming its sensorial expression multiple times, each time differently, exclusively depending on the subject it has been exposed to. Each perceiving subject who approaches the polymorphic entity is subjected to a unique sensorial experience because the subject's individuality strictly determines this type of sensorial metamorphosis. In the literature selected for this

thesis, I have successfully traced some examples of contingent-polymorphism for four of the five senses, namely, sight, hearing, smell, and taste. However, I have not been able to find any contingent polymorph for the sense of touch.

The first contingent polymorph I wish to discuss comes from a favourite children's classic: P.L. Travers' *Mary Poppins* (1934). The tale centres around a magical nanny, the title's character, who takes charge of four children. A few pages into the novel, the children are forced to drink a spoonful of much-dreaded medicine. The first child to take the medicine, Michael, is initially hesitant and refuses to drink it, but a stern look from Mary Poppins makes him obey. As soon as he tastes the medicine, he realises something strange is happening:

> A delicious taste ran round his [Michael's] mouth. He turned his tongue in it. He swallowed, and a happy smile ran round his face. "Strawberry ice," he said ecstatically. "More, more, more!" But Mary Poppins… was pouring out a dose for Jane. It ran into the spoon, silvery, greeny, yellowy. Jane tasted it. "Lime-juice cordial," she said, sliding her tongue deliciously over her lips… Mary Poppins… tipped the spoon towards John's mouth. He lapped at it eagerly, and by the few drops that were spilt on his bib, Jane and Michael could tell that the substance in the spoon this time was milk. Then Barbara had her share, and she gurgled and licked the spoon twice. Mary Poppins then poured out another dose and solemnly took it herself. "Rum punch," she said, smacking her lips and corking the bottle.[247]

Mary Poppins' medicine is a contingent polymorph. The liquid's flavour and colour change according to the person who tastes the medicine. Flavour-wise, it may taste like strawberry ice or lime-juice cordial or milk or rum punch; it all depends on the individual perceiving subject. The liquid's colour also transforms according to the type of drink represented. This becomes manifest when Michael and Jane hypothesise that the liquid drunk by the twins is milk. How do they realise it is milk by only looking at the few spilt drops? For their hypothesis to be supported, there must have been a transformation in colour. When Jane tastes the medicine, the colour is described as "silvery, greeny, yellowy" because the polymorph had metamorphosed to appear as lime-juice cordial in taste and colour. Obviously, it does not look like milk. Nevertheless, when the twins spill some medicine drops, the polymorph is recognised as milk. It means it must have changed in colour as well. Mary Poppin's medicine is both a visual and gustatory polymorph as it involves two senses

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[247] Travers, P.L. *Mary Poppins - The Complete Collection* (London: Harper Collins Children's Books, 2010), p. 73.

simultaneously. When someone approaches the polymorph, the latter becomes activated by the subject's presence and metamorphoses according to the individual's preference in terms of what they would like to drink. The medicine is a contingent polymorph because it continuously transforms to appeal to the drinker's tastes. The transformation that has occurred has not affected the form of the medicine, which remains liquid, nor its substance, since the medicine is still presumed to possess curative properties.

Let's examine another example, this time related to the sphere of hearing. In the section dedicated to substantial metamorphoses, I have addressed the phenomenon of speaking in tongues, also known as glossolalia or xenoglossia, as a substantial metamorphosis that endows the subject with a new, supernatural ability. Glossolalia occurs in *Acts 2:4*, where the apostles acquire the faculty of speaking in tongues through the Holy Spirit's divine intercession. In the act of speaking, the person who speaks is enabled to deliver a message in a language unknown to them. In *Acts 10:44-46*, when Peter visits Caesarea, he starts preaching the good news of Jesus Christ, and "while Peter was still speaking these words, the Holy Spirit came on all who heard the message. The circumcised believers who had come with Peter were astonished that the gift of the Holy Spirit had been poured out even on Gentiles. For they heard them speaking in tongues and praising God."[248] The gift of glossolalia is here repeated, seemingly enabling both circumcised and Gentiles to deliver the good news and praise God in other languages. However, this passage has also been interpreted differently. In the eighth century, the Venerable Bede suggested that the transformation taking place does not involve the speaker but the listener: "Was the marvel rather the fact that the discourses of those who were speaking were understood by everyone of the hearers in his own language?... each of them would perceive what they heard in terms of his own language and would grasp the meaning."[249] He put forward the idea that the transformation does not enable the speaker actually to speak in another language but exposes the listener to a "miracle of hearing." The passage in *Acts 10* appears to suggest this very notion: how can people recognise that both circumcised and Gentiles (who naturally speak other native languages) are praising God if they are all speaking in different languages? It may be that they are speaking in different languages but the language spoken is not itself mutated, the speaker is still expressing the message in their native language, yet the message

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[248] *Acts 10:44-46* (NIV).
[249] Venerable Bede. *Commentary on the Acts of the Apostles*; in *The Acts of the Apostles Through the Centuries*. Edited by Heidi J. Hornik and Mikeal C. Parsons (New York: Wiley-Blackwell, 2016), p. 42.

does undergo a transformation before it is received by the auditor, who hears it in their own native language. It is a sort of reversed Tower of Babel: people speak in many languages, but everybody can perfectly understand the others as if only one language was spoken. In this sense, it may be conjectured that the metamorphosis takes place directly in the listener's sense of hearing, thus transforming the subject's perception of reality: the words are spoken in the speaker's native language, but the listener hears the message in their own language. If this were the case, the metamorphosis would be classifiable as an example of a transformation that affects sensory perception.

Another hypothesis is that this phenomenon represents a case of contingent-polymorphism involving the sense of hearing rather than a case of glossolalia or sensorial perception. The speaker speaks in their native language, whichever that is, yet the listener can fully understand the message delivered because it reaches the recipient's auditory apparatus in the recipient's native language as if the message were "translated" *en route*. The substance of the message, which is epitomised by its content, does not mutate; the form of the message, that is, the language in which it is initially delivered, does not mutate either for the speaker is delivering it in their native tongue. However, the expression of the message transforms because what the receiver hears has undergone a sensorial metamorphosis. Each recipient grasps the message in the language they can understand. Even though it is not a physical object, the message of Jesus Christ's good news is a contingent polymorph: regardless of the language in which it is expressed initially, the message has the faculty of auto-translating into the language of the individual recipient without losing its meaning.

In order to locate other cases of contingent-polymorphism, I have looked at more recent literature. A couple of instances featuring contingent polymorphs can be observed in J.K. Rowling's *Harry Potter* saga (1997-2007), a series of seven books centred around the adventures of a group of young wizards and witches who are studying magic at Hogwarts School of Witchcraft and Wizardry. The saga is filled with noteworthy metamorphoses, many of which have been based on re-elaborations of Greco-Roman and Judeo-Christian traditions as well as Victorian and children's literature. The popularity of the series has grasped the attention of some scholars in the field of metamorphosis, such as Gildenhard and Zissos, who enthusiastically devoted some pages of their work to the supernatural

metamorphoses occurring in the books.[250] Among various instances of metamorphosis across the three dimensions, the series contains two examples of contingent polymorphs. The first is encountered in the third book, *Harry Potter and the Prisoner of Azkaban* (1999). During a Defence Against the Dark Arts class, students face a Boggart, a supernatural creature with polymorphic abilities. The professor explains that "nobody knows what a Boggart looks like when he is alone, but when I let him out, he will immediately become whatever each of us most fears."[251] The transformation is always triggered by a person coming into direct contact with the creature. The Boggart is a visual contingent polymorph as it automatically assumes the appearance of whatever frightens the perceiving subject the most. Its true form is unknown because as soon as someone approaches it, the Boggart metamorphoses, so it is impossible to witness or describe its actual appearance. Although the Boggart may be mistaken for a shapeshifter, this is not the case. Shapeshifters mutate not only in the way they look but, more importantly, in their physical form: their body changes and assumes all the characteristics that belong to the body of the entity into which they have transformed. Someone who shapeshifts into a werewolf, for example, would not merely look like a werewolf but would take on a series of physical traits and aptitudes befitting the creature. Contingent polymorphs, on the contrary, hide their true physical form, which is seldom disclosed to the reader, behind a constantly changing appearance. Their appearance is a persistent disguise and cannot be divulged to the reader as each encounter with the contingent polymorph in question inevitably initiates a sensorial metamorphosis. While Harry Potter is participating in the Triwizard Tournament, in *Harry Potter and the Goblet of Fire* (2000), he comes across a Boggart once again. He does not immediately recognise that it is a Boggart since the creature has assumed the appearance of Harry's worst fear, another supernatural creature known as Dementor. Dementors are wraithlike beings that feed on happiness and may be identified by the fact that they generate feelings of depression and intrinsic cold in those who cross their path. They can be cast away with a particular spell. When Harry runs into the Boggart-Dementor and mistakes it for a real Dementor, he uses the proper spell. However, since the Boggart's metamorphosis has not truly mutated its substance or its physical form but merely its outward appearance, the spell makes it trip and fall backwards instead of casting it away, thus revealing the creature's true nature.

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[250] Ibid. note 65 (Gildenhard and Zissos), pp. 26-27.
[251] Rowling, J.K. *Harry Potter and the Prisoner of Azkaban* (London: Bloomsbury, 1999), p. 101.

The second contingent polymorph in the saga appears in *Harry Potter and the Half-Blood Prince* (2005). During a Potions class, the students are introduced to Amortentia, the most potent love potion in the Harry Potter's universe. If drunk, the potion produces an intense infatuation that almost borders obsession (substantial metamorphosis). However, it possesses another peculiarity: when the liquid is smelt, it changes its aroma depending on the individual who is smelling it, faithfully reproducing three scents: the first reminiscent of the person's favourite smell, the second that reminds the subject of an object associated to an activity they particularly enjoy, and the third replicating the scent of the subject's love interest – the olfactory experience strictly dependents on the person who comes into contact with the potion. Upon approaching the potion, Hermione Granger, one of Harry's closest friends and co-protagonist in the series, smells fresh cut grass, new parchment, and the scent of her love interest's hair. Harry is subjected to an entirely different experience. He smells treacle tart, the scent of a broomstick's handle, and another odour later revealed to belong to his love interest: "Somehow it [the love potion] reminded him simultaneously of treacle tart, the woody smell of a broomstick handle, and something flowery... He found that he was breathing very slowly and deeply and that the potion's fumes seemed to be filling him up like drink."[252] Remarkably, the three scents are experienced simultaneously, thus rendering this specific contingent polymorph a sensorial parallel-polymorph. When the love potion transforms in scent, neither its physical form nor its substance undergoes a modification: it maintains its original constitutive material, a liquid form, and retains its faculty of making anyone fall madly in love if drunk. The mutation exclusively involves its sensorial expression in the range of olfactory sensations. The natural scent of Amortentia is unknown because as soon as someone comes into contact with it, it changes its fragrance to portray that someone's preferences in terms of scents.

Contingent polymorphs are a category of polymorphs whose peculiarity lies in the fact that they alter their sensorial accidents only when exposed to a perceiving subject. Furthermore, how they mutate is contingent on the individual subject who experiences them. These polymorphs are sporadic in literature (at least in the literature selected for this thesis), and yet, they embody an intriguing alternative to physical shapeshifting and nonmaterial polymorphism. Contingent polymorphs are not shapeshifter since they do not really change

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[252] Rowling, J.K. *Harry Potter and the Half-Blood Prince* (London: Bloomsbury, 2005), p. 153.

their physical form, but neither they are nonmaterial. The transformation is material, albeit it only involves one (or, in rarer cases, more than one) of the entity's sensorial accidents.

3.3.2. Metamorphosis in Sensorial Perception

3.3.2.1. Metamorphosis in Sensorial Perception: Senses and Sensations

Having examined the categories of metamorphosis in sensorial expression, I now turn to analyse metamorphoses in sensorial perception. Unlike transformations in sensorial expression, metamorphoses that affect perception are intrinsic to the perceiving subject. In other words, the subject may perceive the surrounding reality as altered not because it is the reality that has changed but because one or more of the subject's **senses** has been inherently modified through a sensorial metamorphosis. This type of sensorial transformation functions on an individual and intimate level: it is the individual subjected to the sensorial metamorphosis who perceives reality as modified, without a joint base for the experience. The same class also contains metamorphoses that involve sensations inside the subject's body. Metamorphoses that affect a subject's sensations may be connected to the increment, reduction, or even the complete annulment of **physiological sensations** (such as hunger, thirst, sleepiness, etc.), **temperature sensations** (cold and heat), or feelings experienced in the sub-corporeal sphere (for example, **pain**). As per usual, in order for these perceptions to be classifiable as sensorial metamorphoses, they must be provoked by a supernatural agent, cause, or factor, and must necessarily have no bearing on the subject's substance or physical body.

For sensorial metamorphoses directly concerning one of the senses, most examples are found in the visual realm. The incident in Andersen's *Snedronningen*, when the magic mirror's splinters get stuck in people's eyes, mutating their perception of reality, is an example of this phenomenon. E.T.A. Hoffmann's *Der Sandmann* ("The Sandman," 1816) features another instance of mutations in the main character's sense of sight. The protagonist,

Nathaniel, happens to buy a telescope which appears to have the ability to give a look of liveliness to dead matter. He uses the telescope to spy through the window of one of his neighbours, Nathaniel's professor Spallanzani, and sees his beautiful daughter, Olympia, sitting at a table. Olympia is later revealed to be an automaton. However, the telescope alters Nathaniel's sense of vision, rendering Olympia's appearance more alive and animate:

> Now for the first time Nathaniel espied Olympia exquisitely lovely face… he brought her face into greater and greater focus in the looking-glass, it seemed to him as if Olympia's eyes flashed open in moist moonbeams. It was as if she had only now acquired the power of sight; her glances grew livelier and livelier.[253]

Here, the reader witnesses a sensorial metamorphosis taking place in the character's sense of sight: while he looks at Olympia, she progressively acquires the appearance of a living being, endowed with an "exquisitely lovely face" and growing "livelier and livelier." The mutation is so powerful and compelling that it makes him fall obsessively in love with her. The metamorphosis, initially aided by the presence of a magical object,[254] persists in Nathaniel even after he ceases to use the telescope to spy on Olympia. The link between the magic telescope and Nathaniel's altered vision is implicitly stated at the time of purchase: Coppola, the seller, advertises his lenses, spectacles, and telescopes by calling them "eyes a pretty, eyes a pretty!"[255] Nathaniel misinterprets Coppola's words and believes that he is selling real eyes, but as soon as Coppola explains what he meant, Nathaniel, reassured, buys the telescope. Nevertheless, Coppola is indeed selling "eyes" by trading objects that can produce a metamorphosis in the sense of vision of those who use them. In other words, he is not selling new eyes but a new sense of sight. One time using the telescope is sufficient for Nathaniel's vision to be altered forever.

This metamorphosis is different from the one yielded by the magic mirror's splinters in Andersen's tale when the larger pieces are sourced to fabricate windowpanes and spectacles. In that case, the windowpanes and glasses distort reality to render what is beautiful ugly and what is ugly worse. However, it is only by looking through the windowpane or wearing the spectacles that reality appears altered. By removing the lenses or ceasing to look through that particular pane, the subject is no longer affected by the power of the mirror. A different scenario profiles when the subject gets one of the mirror's splinters

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[253] Hoffmann, E.T.A. *The Sandman*. Translated by Peter Wortsman (London: Penguin Classics, 2016), p. 35.
[254] Cf. Thompson, D1331 (magic object affects eyesight).
[255] Ibid. note 253 (Hoffmann), p. 33.

in their eyes: the splinter mutates the subject's sense of vision as long as it remains in the eye. Nathaniel's sensorial metamorphosis is mid-way between the two phenomena described above. First, he employs a magical object, the telescope, which possesses the faculty of vivifying inanimate matter, to look at Olympia the automaton. Consequently, his vision is also transformed, remaining altered even after he stops using the magical object. This may mean that using one of Coppola's "eyes a pretty" inevitably produces a metamorphosis in the subject's sense of sight, which lasts beyond the actual use of the object. The telescope becomes the transformative agent responsible for the sensorial metamorphosis.

The magic mirror's splinters that enter people's eyes in Andersen's tale and Nathaniel's altered sense of vision are examples of metamorphosis in sensorial perception that affect one of the subject's senses, in these cases, sight. The transformation implicates a mutation inside the subject that bears outcomes on the subject's external world experience.

As anticipated, apart from sensorial metamorphoses affecting the bio-sensory system, another category of sensorial transformations in perception concerns inward sensations. Below, I have gathered a series of examples that feature sensorial metamorphoses in inner sensations, such as hunger, pain, and sensations related to temperature.

Andersen is a master of metamorphoses. In his tales that deal with transformations, he is able to articulate a variety of metamorphoses, from the physical to the substantial to the sensorial. Oftentimes, all three classes of metamorphoses are present in the same tale. His talent in operating on different levels of metamorphosis renders his works well stratified, playing around with the subject of supernatural transformations in a variety of modes, detaching them from the simplistic to articulate more complex phenomena. In his *Den lille havfrue* ("The Little Mermaid," 1837), the protagonist becomes infatuated with a human prince and resorts to a pact with a sea-witch who gives her a potion in exchange for her alluring voice. The potion would turn the mermaid's tail into legs, but the witch warns the little mermaid that there is a collateral effect:

> "I shall compound you a draught, and before sunrise you must swim to the shore with it, seat yourself on dry land, and drink the draught down. Then your tail will divide and shrink until it becomes what the people on earth call a pair of shapely legs. But it will hurt; it will feel as if a sharp sword slashed through you. Everyone who sees you will say that you are the most graceful human being they have ever laid eyes on, for you will keep your gliding movement and no dancer will be able to tread as light as you. But every step you take will feel as if you were treading upon knife blades so sharp that blood must flow."[256]

The side effect involves an excruciating pain in the lower limbs region whenever the little mermaid takes a step. This form of pain is not physical as there is no evident deformity or defect in the newly acquired pair of legs; rather, pain manifests as a sensation experienced whenever a particular action, that is, walking, is performed. Andersen does not offer any insight into why the little mermaid's new legs cause such pain. Perhaps, it is because they do not belong to the mermaid's true nature, but this is only a hypothesis. In any case, the pain experienced can be classified as a sensorial metamorphosis that causes a powerful sensation of pain in the subject.

Remaining in the context of painful sensations, the episode of Adam's and Eve's punishment after God discovers that they have eaten one of the fruits from the Tree of the Knowledge of Good and Evil is a very well-known example. Having disobeyed God's command not to eat that type of fruit, they immediately incur punishment. The episode is related in *Genesis 3*: "To the woman he [God] said, 'I will make your pains in childbearing very severe; with painful labor you will give birth to children.'"[257] Eve's penalty involves painful childbirth. It is implied in the text that women's childbirth was not meant to be painful before the fall of humankind from the grace of God. Like in the little mermaid case, pain is suffered only when a specific action is performed, in this case, childbirth. God performs a transformation in Eve that is not physical (supposedly, she was able to give birth even before) but concerns her inner sensations and transforms the experience of childbirth into an exceedingly painful one. Similarly, Adam is punished with pain: "To Adam he said… 'Cursed is the ground because of you; through painful toil you will eat food from it.'"[258] The verse suggests that Adam is also punished with pain, though, unlike Eve's curse, his pain extends to an ordinary activity: toiling the land to obtain food. We may reasonably assume that pain was not something ever experienced by humans before God's curse if both Adam

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[256] Ibid. note 77 (Andersen), p. 61.
[257] *Genesis 3:16* (NIV).
[258] *Genesis 3:17* (NIV).

and Eve are simultaneously punished in this manner. While they were stationed in the Garden of Eden and had no knowledge of good and evil, pain was not enumerated among the sensations experienced by humans; yet, after they disobey God, pain becomes part of the human experience in the form of the most unpleasant sensation.[259] However, it is not clear whether God created the sensation of pain anew specifically for the purpose of punishment.

The example of hunger comes from the *Metamorphōseōn librī*, specifically the Erysichthon episode. Erysichthon was a King of Thessaly, punished by the goddess Ceres for having desecrated a sacred grove. The punishment aims at affecting the character's sense of hunger: the more food Erysichthon eats, the more his appetite increases in a never-ending cycle of unsatisfied voracity.

> [Erysichthon] was a man who spurned the gods
> And would not offer fragrant sacrifice;
> Why, it is even said he violated
> The sacred grove of Ceres with his axe,
> Defiling ancient woods with man-made iron.
> […]
> At once he sought whatever edibles
> That the earth or air or ocean could supply
> And moaned with hunger at the groaning board,
> Looking for feasts even as he feasted;
> What would have been enough for a whole city,
> Or for a nation, did not suffice for one,
> And as he fed it, his desire grew.
> […]
> Growing more voracious from abundance,
> Just so the greedy lips of Erysichthon,
> Even as they took in, were seeking out;
> …
> And all his eating only left him empty.[260]

Erysichthon's hunger is so powerful and overwhelming that it leads him to devour himself in an attempt to satiate his appetite. Karl Galinsky commented on the myth of Erysichthon by asserting that "the story is a good example of Ovid's emancipation of metamorphosis from being an actual subject and his use of it as a functional principle."[261]

[259] Glucklich, Ariel. *Sacred Pain: Hurting the Body for the Sake of the Soul* (Oxford: Oxford University Press, 2001), pp. 16-17; Cervero, Fernando; Wood, John N. *The Oxford Handbook of the Neurobiology of Pain* (Oxford: Oxford University Press, 2020), p. 12.
[260] Ibid. note 6 (Ovid), p. 227, 230.
[261] Galinsky, G. Karl. *Ovid's Metamorphoses: An Introduction to the Basic Aspects*. (Berkeley: University of California Press, 1975), p. 10.

Erysichthon's insatiable hunger is the result of a metamorphosis, albeit not physical but sensorial, in that it performs an alteration in the character's sensation of hunger, rendering it abnormal. Here, Ovid is exploring alternatives to physical metamorphoses by resorting to transformations in physiological needs and sensations. Although sensorial metamorphoses have attracted little attention in academic studies on the subject of metamorphosis, the Erysichthon episode demonstrates that, even in Ovid's epic poem, they are present.

Lastly, another example of mutated sensations is present in the Harry Potter saga. Above, I mentioned Dementors, one of the foulest creatures in Harry Potter's universe: "Get too near a Dementor and every good feeling, every happy memory will be sucked out of you."[262] Dementors are responsible for altering the emotional state of those who cross their path, making them feel sad and depressed. In this case, sadness assails people in the form of an unexplainable sensation, not triggered by a natural occurrence but by the mere presence of the Dementor. These creatures also produce a second sensation in the victim: "The cold went deeper than his skin. It was inside his chest, it was inside his very heart."[263] Those who stand near a Dementor describe an abnormal, intrinsic sensation of cold that radiates throughout their body. The cold sensation ceases as soon as the supernatural agent, the Dementor, leaves or is cast away. The creature's presence triggers a sensorial metamorphosis that changes two sensations intrinsic to the perceiving subject rather than mutating the external environment.

Metamorphoses in an entity's senses and sensations are part of the second class of sensorial metamorphoses. It is vital to distinguish them from other metamorphoses that may occur in one of the subject's senses and mutate the sense physically. For example, Paul's conversion on the road to Damascus features a physical transformation in his sense of sight: "Paul got up from the ground, but when he opened his eyes, he could see nothing. So, they led him by the hand into Damascus. For three days he was blind."[264] Paul's blindness has to do with one of his senses (sight) but does not entail a sensorial metamorphosis: it affects his body, temporarily subtracting his sight. After three days, he is cured by an Ananias who places his hands upon him and "immediately, something like scales fell from Saul's [Paul's]

[262] Ibid. note 251 (Rowling), p. 140.
[263] Ibid., p. 66.
[264] *Acts 9:9* (NIV).

eyes, and he could see again."[265] The scales on Paul's eyes indicate that the metamorphosis has been physical rather than sensorial. Conversely, sensorial transformations do not produce a physical modification in the subject's body but alter the perception of the sense involved or generate a non-physical sensation, which may be temporary or permanent.

3.3.2.2. Metamorphosis in Sensorial Perception: Hallucinations

Hallucinations are the second category of metamorphoses in the class of sensorial perception. A hallucination bears no real consequences upon reality because it entails the deceptive perception of something not present. They are a construction of the subject's mind through their sensorial perception of reality and may be **visual**, **auditory**, **gustatory**, **olfactory**, or **tactile**, but more often than not they involve vision and hearing. While hallucinating, the subject's sense of reality is temporarily suspended and substituted by incredible visions. Visionary dreams, dream-like hallucinations, and other supernatural experiences related to extraordinary hallucinatory visions are also part of this category.

I have already addressed Augustine's auditory hallucination that encouraged him to pick up the *Bible* and read, and Paul's vision on the road to Damascus, when he is blinded by a flash of light and hears a voice asking why he is persecuting Christians. Both are hallucinations prompted by a supernatural agent (God) that lead to a conversion. In *Acts 10:9-16*, it is Peter that experiences an extraordinary vision.[266]

> He [Peter] became hungry and wanted something to eat, and while the meal was being prepared, he fell into a trance. He saw heaven opened and something like a large sheet being let down to earth by its four corners. It contained all kinds of four-footed animals, as well as reptiles and birds. Then a voice told him, 'Get up, Peter. Kill and eat.' 'Surely not, Lord!' Peter replied. 'I have never eaten anything impure or unclean.' The voice spoke to him a second time, 'Do not call anything impure that God has made clean.' This happened three times, and immediately the sheet was taken back to heaven.[267]

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[265] *Acts 9:18* (NIV).
[266] Stewart, Eric C. *Peter: First-Generation Member of the Jesus Movement* (Collegeville, Minnesota: Liturgical Press, 2012), p. 59.
[267] *Acts 10:10-16* (NIV).

First, Peter falls into a trance (substantial metamorphosis of the character's wakeful/conscious state) and, while subjugated by the trance, he suffers an auditory and visual hallucination in which God presents various animals, some clean and some impute (according to the rules laid by the Pentateuch), and incites Peter to kill and eat since he is hungry. The vision appears to aim at instructing Peter to bridge the gap between Jews (clean) and Gentiles (unclean) so that both may partake in the good news of Christ's resurrection for the forgiveness of sins.[268] In fact, briefly after, the Holy Spirit descends on Jews and Gentiles alike to render them able to hear the message and praise God. Peter's vision is not merely a dream but a vivid hallucination that allows God to interact and communicate with Peter without ever revealing his form, an alternative to nonmaterial polymorphism. The passage is reminiscent of Jesus' temptation in the wilderness[269] where no less than seven hallucinations take place, "two purely visual, and five that are described as both visual and auditory-verbal," as specified by Donald Capps.[270] Hallucinations in the *Bible* (both *Old* and *New Testament*) have the double function of delivering messages from a divine source and preserving humans from seeing God's true form. Visions and dreams in which God is not present have the purpose of foreseeing the future or warning the dreamer (albeit, on several occasions, these visions are not understood by the person experiencing them but must be interpreted by someone else) and they are mostly visual. Conversely, auditory-verbal hallucinations where God is present are articulated in such a manner that they replace polymorphism and still achieve the objective.

A perfect example of hallucinations may also be observed in Andersen's *Den lille pige med svovlstikkerne* ("The Little Match Girl," 1846). The tale follows the story of a dying child who, for a living, sells matches. In an attempt to keep warm from the biting cold, she lights one of the matches: "It made a warm, bright flame, like a little candle, as she held her hands over it… It really seemed to the little girl as if she were sitting before a great iron stove with shining brass knobs and a brass cover."[271] The vision disappears as soon as the match burns out, so she lights another and has a vision of a dining room with a table laden for a magnificent dinner:

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[268] Walaskay, Paul W. *Acts* (Louisville, Kentucky: Westminster John Knox Press, 1998), p. 107.

[269] *Matthew 4:1-11*, *Mark 1:12-13*, *Luke 4:1-13*.

[270] Capps, Donald. *Beyond Schweitzer and the Psychiatrists: Jesus as Fictive Personality*; in *Psychology and the Bible: From Christ to Jesus*. Edited by J. Harold Ellens and Wayne G. Rollins (London: Greenwood Publishing Group, 2004), p. 101.

[271] Ibid. note 77 (Andersen) p. 275.

On the table a snow-white cloth was spread, and on it stood a shining dinner service. The roast goose steaming gloriously, stuffed with apples and plums. And what was still better, the goose jumped down from the dish and waddled along the floor, with a knife and a fork in its breast, right over to the little girl. Then the match went out, and she could see only the thick, cold wall.[272]

The third time the little girl lights a match, she has a vision of a large, decorated Christmas tree with thousands of lights, but when she tries to extend her hand to touch them, the match burns out, and she experiences the fourth vision:

Then she was sitting under the most beautiful Christmas tree… Thousands of candles burned on the green branches, and coloured pictures like those in the print-shop looked down at her. The little girl reached both her hands towards them. Then the match went out. But the Christmas lights mounted higher. She saw them now as bright stars in the sky. One of them fell down, forming a long line of fire.[273]

After this vision, the little match girl strikes another match and sees her dead grandmother, who used to tell her that every shooting star is a soul that flies to heaven. As she wishes to keep seeing her beloved grandmother, the match girl burns the whole bundle of matches. When the last match burns out, the girl dies, and her grandmother appears to carry her away to heaven. In this tale, there are several examples of supernatural hallucinations/visions. The agent or cause responsible for them is occult, but the apparitions exhibit that distinctive supernatural quality. In a sequence of visions, the protagonist hallucinates realistic settings and situations connected to her desires and dreams or representative of the person she loves the most. These delusions are triggered by the lighting of a match and disappear as soon as the match dies down, except the Christmas tree scene, which turns into a vision of falling stars. The metamorphosis takes place in the child's vision, reflecting the child's intimate desires outwardly in a moment of severe hardship. These visions are relatively dissimilar to those experienced by Augustine, Paul, and Peter. In the Biblical and post-biblical accounts, the perceiving subject is involuntarily subjected to the hallucinatory experience and has no control over it; the hallucination is a means to create a connection between God and man. Conversely, for the little match girl, hallucinations are a faithful replica of something she desires to experience and take the form of her fantasies. In this respect, hallucinations/visions may be produced by an external supernatural agent and

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[272] Ibid., pp. 275, 277.
[273] Ibid. note 77 (Andersen), p. 277

affect the perceiving subject's inner sphere or they may be externalising the subject's imagination in the form of a false rendering of reality.

A crucial aspect of sensorial metamorphoses related to hallucinations that I wish to discuss concerns the separation between madness as a substantial metamorphosis and **madness** that takes the form of hallucinations, thus being classifiable as a sensorial transformation. The separation between these two forms of madness is essential for a correct classification of the metamorphoses examined. The madness that causes a substantial metamorphosis in the subject may entail the occurrence of hallucinations as part of its outcomes (even though not all instances of substantial madness contain hallucinations and delusions). For instance, the Athamas and Ino episode, in which Juno recruits one of the Erinyes to displace Athamas and Ino's minds, features a series of symptoms, among which we find delusions and hallucinations. Athamas experiences a powerful hallucination that coerces him to visually misidentify his wife and children for a lioness with her cubs and leads him to murder one of the "cubs" by bashing his head on a rock. Having lost one of her children to such a gruesome death, Ino goes insane and commits suicide. In this episode, a substantial metamorphosis occurs: the protagonists' minds are displaced and, consequently, one of them experiences hallucinations. These delusions are the product of a mind that has been maddened and displaced. Similarly, when Dionysus maddens Pentheus' mother, Agave, the displacement of her mind involves hallucinations: possessed by Dionysus together with the other maenads, Agave discovers Pentheus hiding on a tall tree, captures him, and murders her own son by tearing his flesh apart, ripping his head off and impaling it on a thyrsus, before proceeding to carry the slaughtered head back to Thebes. When she arrives, she proudly presents the head to her father Cadmus, who looks at her "trophy" with horror. Soon after, her maddened state starts fading away, and she realises what she has done. Agave's actions are justified by the fact that her madness had contributed to form potent hallucinations and delusions in her mind: while Dionysus ruled over her reasoning, her mind formulated a hallucination that made her mistake her son Pentheus for a mountain lion and attack him.[274] Athamas and Agave undergo a substantial metamorphosis that changes the state of their rational mind. In turn, one of the indicators of that madness takes the form of

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[274] Segal, Charles. *Dionysiac Poetics and Euripides' Bacchae* (Princeton: Princeton University Press, 1982), pp. 260-261.

delusional hallucinations, yet these hallucinations are only one of the symptoms of madness, together with being seized by a frenzy, raving, and raging.

Conversely, when Dionysus overrules Pentheus' mind, Pentheus does not experience the same madness as his mother. Dionysus does not throw him into a frenzied or a raving state of mind. The god merely elicits odd hallucinations that affect Pentheus' vision so that he sees two suns in the sky and Dionysus in two forms simultaneously, one anthropomorphic and the other bestial. These hallucinations represent the totality of Pentheus' madness rather than being only one of its symptoms. The distinction between substantial and sensorial madness lies in what changes in the subject affected and what is its aftermath. Substantial madness changes the subject's mind so that the subject's general behaviour mutates to reflect their madness. Frenzied behaviours, raving, and experiencing delusions and hallucinations characterise substantial madness. In this case, hallucinations are but one of the consequences exercised by the suspension or displacement of the character's rational mind through an episode of madness. Instead, the madness that exclusively takes the form of hallucinations and delusions falls under the sensorial dimension because the hallucinatory experience is the only outcome of the metamorphosis. What changes is not the subject's mind directly but their perception of reality, which becomes transformed. The transformation does not occur on the outside as reality itself does not mutate; instead, it happens within the maddened subject who starts perceiving their surrounding environment in an altered, sensorial state.

Sensorial metamorphoses that involve hallucinations and delusions are part of the class of sensorial perception since they mutate the affected subject's perception of reality through their senses. More frequently, hallucinations may take visual or auditory forms, even though they may be extended to all the senses. In Biblical texts, experiencing sudden hallucinations, visions, and visionary dreams is associated with interacting with God to receive a message or be tested in one's faith. Elsewhere, hallucinations may be the projection of someone's fantasies and desires outwardly, such as in Andersen's little match girl's visions, or they may be the product of an episode of madness, provided that they represent the sole outcome.

3.3.3. Total and Partial Metamorphoses in the Sensorial Dimension

Like substantial and physical metamorphoses, sensorial metamorphoses can occur **totally** or **partially**. A total metamorphosis pertaining to the sensorial dimension requires a full modification of an entity's original sensorial expression or perception. In other words, post-metamorphosis, the entity becomes unrecognisable, or the entity subjected to the transformation is no longer able to perceive reality as it is. On the contrary, partial metamorphoses in sensorial perception or expression produce a mutation that involves only a fraction of the entity's sensorial dimension. Because the sensorial dimension is subdivided into two classes (expression and perception), which mutate independently and never concurrently, when one has to classify the extent to which an entity has transformed, it will be sufficient to determine whether the class involved has metamorphosed totally or partially. In other words, if an entity's sensorial expression changes in its entirety but there is no modification in that entity's sensorial perception, I will define the transformation in the entity's sensorial dimension as total. Conversely, if a character's perception mutates and the character can no longer discriminate reality, I will also describe the metamorphosis as total even though there has been no modification in expression. This is due to the fact that the two sensorial dimension's classes are separate and autonomous and do not change synchronously.

Regarding the separation between total and partial metamorphosis in the sensorial dimension, their classification is more challenging than the classification of total and partial metamorphoses in the substantial or physical dimensions. While totality and partiality in the latter dimensions may be verified by simply examining the extension of the transformation within or upon the entity, changes that implicate the sensorial dimension are often ambiguous. For instance, if I consider Jekyll's transformation into Hyde, as I have stipulated that the character's sensorial expression mutates to disguise his general appearance, can I be sure that Jekyll's sensorial expression transforms in its entirety? I know that his appearance and the sound of his voice change, but the text does not offer any further insight into the matter; for example, if Hyde also smells differently from Jekyll. To overcome this problem, which is akin to the majority of sensorial metamorphoses in fiction due to lack of

specification, I have postulated that in order to be deemed a total metamorphosis affecting the sensorial dimension it is sufficient that the entity transformed is no longer recognisable. Wells' invisible man, for example, constitutes a case of total metamorphosis as the character, who has become entirely invisible, has mutated his appearance to such a degree that there is no visible continuation between his original and post-metamorphosis appearance. Likewise, when the gods resort to nonmaterial polymorphism to disguise their true form, they change their appearance (and, at times, the accident related to their voice) in such a way that they become unidentifiable. Other cases of total metamorphosis in this dimension include contingent polymorphs, even when they are connected to only one of the senses, because their original sensorial form is unknowable since they automatically alter every time they are exposed to a perceiving subject. Cases of an altered perception of reality are deemed total metamorphoses when the perception of reality is considerably changed. In Andersen's *Snedronningen*, those who are affected by one of the mirror's splinters entering one of their eyes cease to perceive reality normally: from the moment the splinter gets inside the eye, the subject becomes unable to discriminate their reality, seeing everything beautiful as ugly and everything that is bad as worse than it is. Lastly, hallucinations may cause total metamorphoses in one's perception, provided that the character's surrounding environment is transformed so much that the subject becomes unable to distinguish the hallucinatory experience from reality. This is the case of Peter's visionary dream and Andersen's match girl's visions. However, hallucinations may also be partial, particularly when the subject does not hallucinate their surrounding reality entirely, but the focus concentrates on one specific element of that reality. Pentheus' hallucination, for instance, is centred around two elements in his visual spectrum, the sun and Dionysus, while the residual surroundings remain unaltered.

Partial metamorphoses in the sensorial dimension change only a fraction of the entity's expression or perception. The transformation of Puck's voice entails a partial modification; in fact, apart from the voice's accident, nothing else belonging to Puck's sensorial expression transforms. Changes in colour, colour's gradation, and brightness, or transformations related to sensations habitually implicate a partial transformation as these metamorphoses are restricted to one specific element in the entity. Transformations in perception and hallucinations may be deemed partial under the condition that they do not produce an entirely altered reality. Nathaniel's perception of Olympia, due to the power exercised by the magical telescope, does not entail a total metamorphosis for the modified perception exclusively concerning the appearance of Olympia.

In conclusion, the method to differentiate between total and partial metamorphoses in the sensorial dimension is to determine (1) whether the original entity is still identifiable to some extent or not, in the case of metamorphoses affecting an entity's sensorial expression, *or* (2) to what extent the entity's perception has been altered. If the original entity's sensorial expression or sensorial perception has been transformed in its entirety, the metamorphosis is total. Conversely, if some of the entity's original sensorial expression or perception has remained unaffected, the metamorphosis is partial.

3.4. CHAPTER CONCLUSION

The objective of this chapter was to offer an in-depth analysis of the three dimensions that constitute an entity, and their variables, which are the elements directly subjected to the transformation during a metamorphosis. Besides demonstrating the presence of these dimensions and the respective variables in the context of metamorphoses in literary works, this portion of my research has also evidenced that there is a multiplicity of ways in which a metamorphosis can affect an entity. The first original contribution to knowledge I have afforded in this chapter lies in the differentiation between total and partial metamorphoses. The notion of total or partial metamorphosis I have proposed does not take into account the entity as a whole but focuses solely on the extent to which a given dimension is transformed. In this sense, while other scholars on the subject of metamorphosis have understood totality and partiality as modalities of transformations affecting the entity as a whole,[275] I have limited totality and partiality to the dimension examined. By positing that metamorphosis in a given dimension can occur totally or partially, at this point, it is manifest that there are at least six forms of metamorphosis in literature: total and partial metamorphoses in substance, total and partial metamorphoses in physical form, total and partial metamorphoses in the sensorial dimension. In the next chapter, *Chapter Four*, I intend to prove that, in truth, metamorphosis does not only manifest in those six forms, but the total number of modalities is twenty-seven.

The second original contribution implicates the establishment of variables. When a total metamorphosis takes place, all the variables in the dimension subjected to the metamorphosis are transformed. However, when the metamorphosis in that dimension is partial, it means that only one or a certain number of variables have been affected. Discussing the nature of these variables, and using literary case studies to demonstrate and explicate how they may be affected, is an important contribution to the study of the phenomenon as it

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[275] See: Buxton, Richard. *Metamorphosis of Gods into Animals and Humans*; in *Gods of Ancient Greece: Identities and Transformations*. Edited by Jan Bremmer and Andrew Erskine (Edinburgh: Edinburgh University Press, 2010), p. 9; Bynum, Caroline Walker. *Metamorphosis and Identity* (New York: Zone Books, 2005), p. 32; Carroll, William C. *The Metamorphoses of Shakespearean Comedy* (Princeton, New Jersey: Princeton University Press, 1985), p. 5; Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), p. 14; Tymieniecka, Anna-Teresa. *Metamorphosis: Creative Imagination in Fine Arts Between Life-Projects and Human Aesthetic Aspirations* (Dordrecht, Netherlands: Springer Science+Business Media, 2004), p. xi.

highlights that not all metamorphoses in one given dimension may alter the entity in the same way. Knowing the diversity in which a partial metamorphosis might occur should simplify the identification and classification of literary metamorphoses.

The third original contribution concerns some features pertaining to the sensorial dimension. Some types of metamorphosis involving this dimension, such as transformations affecting an entity's accidents, nonmaterial polymorphism, and sensorial hallucinations, had already been the subject of study in the works of other scholars who dealt with metamorphosis. To this dimension, I have contributed the notion of contingent-polymorphism, metamorphoses that transform an entity's sensory perception or its sensations, and the differentiation between substantial madness and madness that takes the form of hallucinations (the latter being classifiable as a sensorial metamorphosis).

The next chapter, *Chapter Four,* constitutes the second core part of my research and is entirely based on original work. The formulation of my morphology for the analysis of the phenomenon of metamorphosis in literature is grounded on the idea that every entity comprises the three dimensions, regardless of its ontological status (that is, regardless of whether the entity is an object or inanimate matter or a sentient being). During a metamorphosis, the entity's dimensions may transform individually or simultaneously. When they transform individually, only one dimension mutates, either totally or partially. Conversely, when more than one dimension is affected, the transformed dimensions may mutate to the same extent (i.e., two or three dimensions transform either partially *or* totally, but always to the same extent) or to different extents. Using these parameters, I have obtained twenty-seven modalities (combinations) in which metamorphosis can potentially affect an entity. At the beginning of the chapter, I will focus on outlining the process that has led to the formulation of the morphology I have devised, before presenting the systematisation of all the modalities of metamorphosis into numbered combinations, orderly organised into a table. Before moving on to the application stage, in which I will prove the validity of my *Theory of the Twenty-Seven Combinations* using one hundred and fifty-one case studies taken from the literary works selected for this study, I have dedicated a few pages to the steps necessary to identify and classify literary metamorphoses.

4. CHAPTER FOUR

4.1. A New Morphology of Metamorphosis:
The Theory of the Twenty-Seven Combinations

Having established the ground rules to identify how the three dimensions may metamorphose in an entity and what their variables are, it is time to turn our attention towards formulating a structural morphology for the phenomenon of metamorphosis. This morphology aims at devising a simplified scheme that demonstrates and systematises the multiplicity of modalities in which metamorphosis may affect an entity. In this morphology, there are simple metamorphoses, that is, metamorphoses in which only one dimension is subjected to transformation, totally or partially, as well as complex metamorphoses, namely, those metamorphoses in which more than one dimension mutates, at times to different extents. For example, in Franz Kafka's *Die Verwandlung*, Gregor Samsa's metamorphosis is complex since his substance changes partially (he becomes a hybrid between human and insect) and his physical form and sensorial expression mutate totally. All three dimensions transform: one partially, the other two totally. In R.L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Dr Jekyll's metamorphosis is also complex: it changes the character's substance and physical form partially, and his sensorial expression totally. A comprehensive morphology of metamorphosis should aim to systematically describe the range of metamorphoses that may befall an entity, comprising both simple and complex metamorphoses within one structure. Since the principles needed to identify a 'proper' metamorphosis have been already established, as well as the three major types of metamorphoses and the modalities of transformation in each dimension, it is now possible to devise a morphology based on this knowledge. Not only is this knowledge functional to the greater recognition of 'proper' metamorphoses in fiction as opposed to other forms of supernatural or natural transformation, but it also affords all the elements to design a system for a precise classification. The morphology I propose demonstrates the complexity of the phenomenon of metamorphosis yet reduces it to elementary paradigms. When I commenced this study, in my mind it was clear that the phenomenon of metamorphosis lacked structure and organisation. If, previously, scholars dealing with literary metamorphosis were concerned with defining what elements may mutate in an entity, at times denying that

metamorphosis could represent something other than a physical transformation, the present study has overcome that problem and will now provide the phenomenon with a greater systematisation.

While previous chapters principally focused on rendering evident the existence of the three dimensions and their variables and theorising how each dimension may be subjected to metamorphosis, here the emphasis is on how many forms of metamorphoses it is possible to formulate theoretically and whether they represent simple or complex transformations. The number of forms of metamorphosis was found by arithmetically combining the three dimensions and the extents to which each dimension may transform. By now, we know that an entity *always* comprises the three dimensions, regardless if said entity is inanimate or sentient. These dimensions may metamorphose independently (simple metamorphoses) or in conjunction (complex metamorphoses), and in three main modalities: mono-dimensionally (only one dimension transforms), bi-dimensionally (two dimensions transform simultaneously), or three-dimensionally (all three dimensions transform).
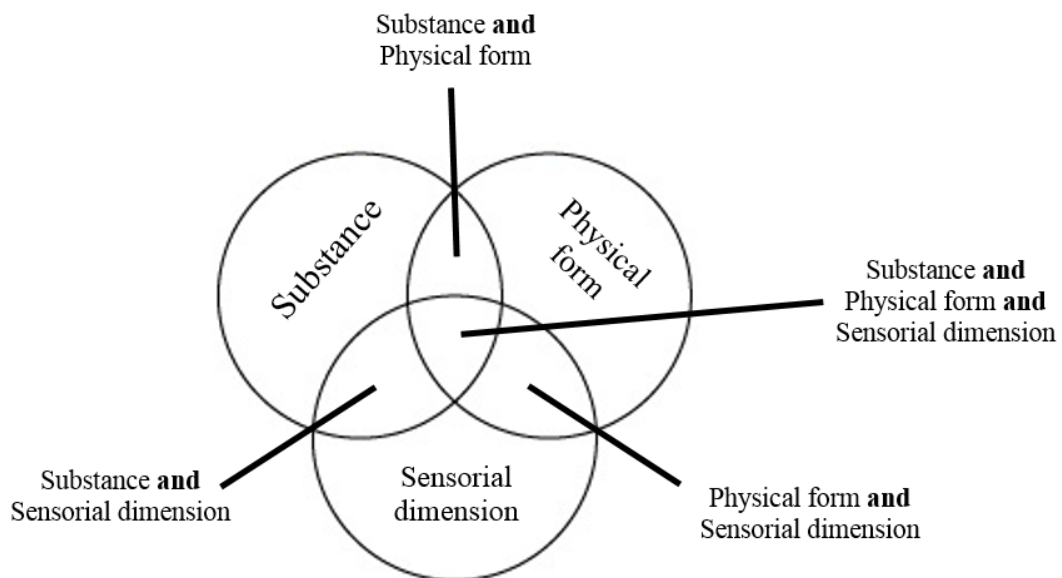

Figure 1

As *Figure 1* shows, metamorphosis may affect an entity mono-dimensionally, meaning that only the entity's substance *or* its physical form *or* its sensorial dimension transform, independently from the other dimensions, for a total of three mono-dimensional

clusters. An entity may also be transformed bi-dimensionally during a metamorphosis, meaning that two dimensions transform simultaneously, while the third dimension does not mutate. In bi-dimensional metamorphoses, there may be transformations that involve substance *and* physical form, *or* substance *and* the sensorial dimension, *or* physical form *and* the sensorial dimension. Consequently, there are three clusters of bi-dimensional metamorphoses. While mono-dimensional and bi-dimensional metamorphoses present three clusters each, there is only one cluster of three-dimensional metamorphoses, in which substance *and* physical form *and* the sensorial dimension mutate in conjunction.

However, this subdivision into clusters is too simplistic as we know that each dimension may transform in two modalities: totally or partially. By recalculating the number of possible combinations obtained adding two modalities of transformation to each dimension, the final count presents a total of twenty-six combinations of metamorphosis as each dimension may metamorphose partially *or* totally, independently *or* in combination with one *or* two of the other dimensions. For mono-dimensional transformations, two modalities of transformation multiplied by one dimension totals two. Since there are three mono-dimensional clusters, one for each dimension, the total of mono-dimensional combinations is *six*. To obtain the total number of bi-dimensional metamorphoses, it is necessary to multiply the two modalities of transformation by the two dimensions involved in the metamorphosis, deriving four combinations for each bi-dimensional cluster. Given that there are three bi-dimensional clusters, the result is *twelve* bi-dimensional combinations. The calculation of three-dimensional metamorphoses is slightly more complicated: the number of transformation modalities (partial and total, so two) must be raised to the power of three (the number of dimensions). The result is *eight* three-dimensional combinations. By adding up all the derived combinations (six plus twelve plus eight), the result obtained demonstrates the existence of twenty-six combinations.

This method of computing establishes my morphology of metamorphosis, meant to demonstrate how many modalities a metamorphosis may potentially affect an entity and how many forms of metamorphosis can be arithmetically formulated according to the parameters stipulated. This approach is arithmetically precise, but it lacks simplicity and structural order. For this dissertation, I have opted to devise another method to arrange and classify the totality

of metamorphosis' modalities methodically. It has been determined already that entities are always three dimensional, meaning they always possess the three dimensions, even though not all dimensions may be subjected to transformation. Postulating the fact that there are always three dimensions at play in any given entity, but not all three may transform concurrently, to the partial and total modalities of metamorphosis, a third option was added: the absence of metamorphosis in the dimension. Henceforth, there are three dimensions and three modalities of transformation, respectively (*Figure 2*):

Substance
- does not metamorphose
- metamorphoses totally
- metamorphoses partially

Physical Form
- does not metamorphose
- metamorphoses totally
- metamorphoses partially

Sensorial Dimension
- does not metamorphose
- metamorphoses totally
- metamorphoses partially
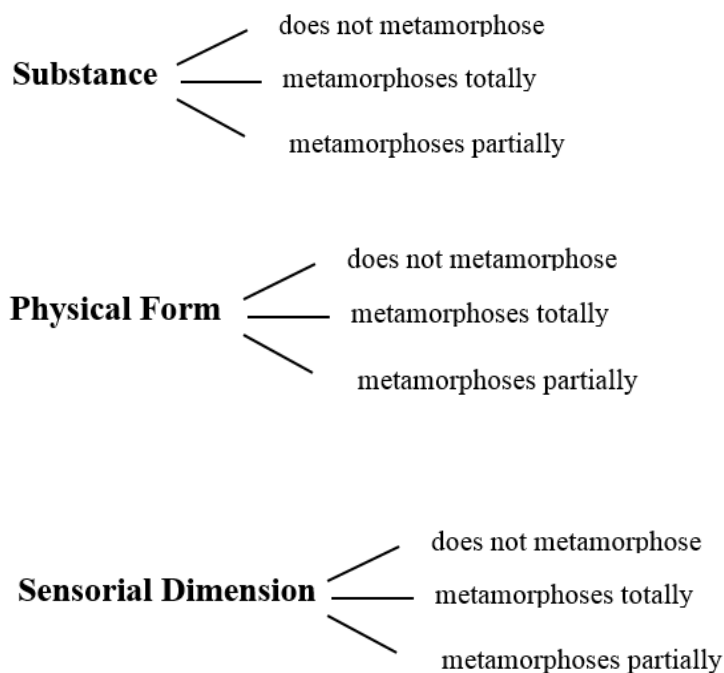
Figure 2

Suppose that an entity transforms only substantially (if this is partial or total is irrelevant at the moment). The other two dimensions are still present within that entity and must be taken into account. In this case, I will say that the metamorphosis has modified the entity's substance while its physical form and sensorial dimensions have not been modified (i.e., there is an absence of metamorphosis in the physical form and sensorial dimensions). Instead, let's hypothesise that the metamorphosis has affected the entity's substance as well as its physical form, but not the sensorial dimension. I still must consider the sensorial dimension in the count, so I will say that the entity's substance and physical form have transformed while the entity's sensorial dimension has remained unchanged (i.e., absence of

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metamorphosis in the sensorial dimension). This system of always considering all three dimensions, even those that do not transform, is not only the foundation of the morphology proposed in this thesis, but it is also helpful and beneficial to the study of the phenomenon and its classification. It forces the reader to decode the metamorphosis accurately, examining what exactly transforms in the entity analysed in terms of dimensions mutated versus absence of metamorphosis before investigating how the affected dimension(s) has/have transformed (totally or partially).

To further clarify the theory, I have opted to indicate each dimension by retaining and capitalising the first letter(s) of the dimension in question: **S** for substance, **PF** for physical form, and **SD** for sensorial dimension. Subscripts have also been attached to the capitalised letters to specify the modality of transformation in which the dimension is affected: the absence of metamorphosis ($_\emptyset$), total metamorphosis ($_T$), or partial metamorphosis ($_P$). Each dimension multiplied by the three modalities of transformation (absent, total, partial) produces a result of three subsets for each dimension (Equations 1-3):

$$\mathbf{S} \times \{_\emptyset, _T, _P\}$$

Equation 1

$$\mathbf{PF} \times \{_\emptyset, _T, _P\}$$

Equation 2

$$\mathbf{SD} \times \{_\emptyset, _T, _P\}$$

Equation 3

The subsets for substance ($\mathbf{S_S}$) are $\mathbf{S_\emptyset, S_T, S_P}$; the subsets for physical form ($\mathbf{S_{PF}}$) are $\mathbf{PF_\emptyset, PF_T, PF_P}$; and the subsets for the sensorial dimension ($\mathbf{S_{SD}}$) are $\mathbf{SD_\emptyset, SD_T, SD_P}$. Bear in mind that when an entity endures a metamorphosis, each dimension may mutate *only* in one modality (partial *or* total) at a time. For instance, if substance transforms, it cannot mutate totally *and* partially at the same time, it must mutate either totally *or* partially. The same is true for the other two dimensions. Since there are three dimensions and each dimension has three subsets, and these subsets can recombine among themselves three times over (because all entities are always composed by three dimensions co-existing at once), it

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is possible to calculate the number of total combinations that derive from multiplying the substance's subsets by the physical form's subsets by the sensorial dimension's subsets. Thanks to this calculation, we obtain the exact number of possible combinations in which a metamorphosis may affect an entity:

$$S_S \times S_{PF} \times S_{SD} = 3 \times 3 \times 3 = 27 \text{ combinations}$$

Equation 4

To better render the idea, I have created a *tree* (*Figure 3*), which the reader can find on the following page. This tree ought to be viewed as the structural representation of the theory illustrated above, which graphically orders and corroborates the existence of twenty-seven combinations.

As the reader may have noticed, the first calculation of total combinations ascertained the theoretical existence of *twenty-six* combinations, while, according to the latest calculation, there are *twenty-seven* combinations. This is because in the first combination (**Combination 0**) no dimension mutates. Combination 0 is obtained arithmetically, but it appears to make no sense. How can a metamorphosis occur when none of the three dimensions transforms? In this sense, this combination should be eliminated from the total count of combinations – and, to some extent, I have excluded it by attaching the number "0" to it. Nevertheless, there are reasons why this particular combination should feature in the morphology. At the moment, it is still premature to address Combination 0, but I will demonstrate its existence and how I have successfully tracked it in literature in a matter of a few pages.
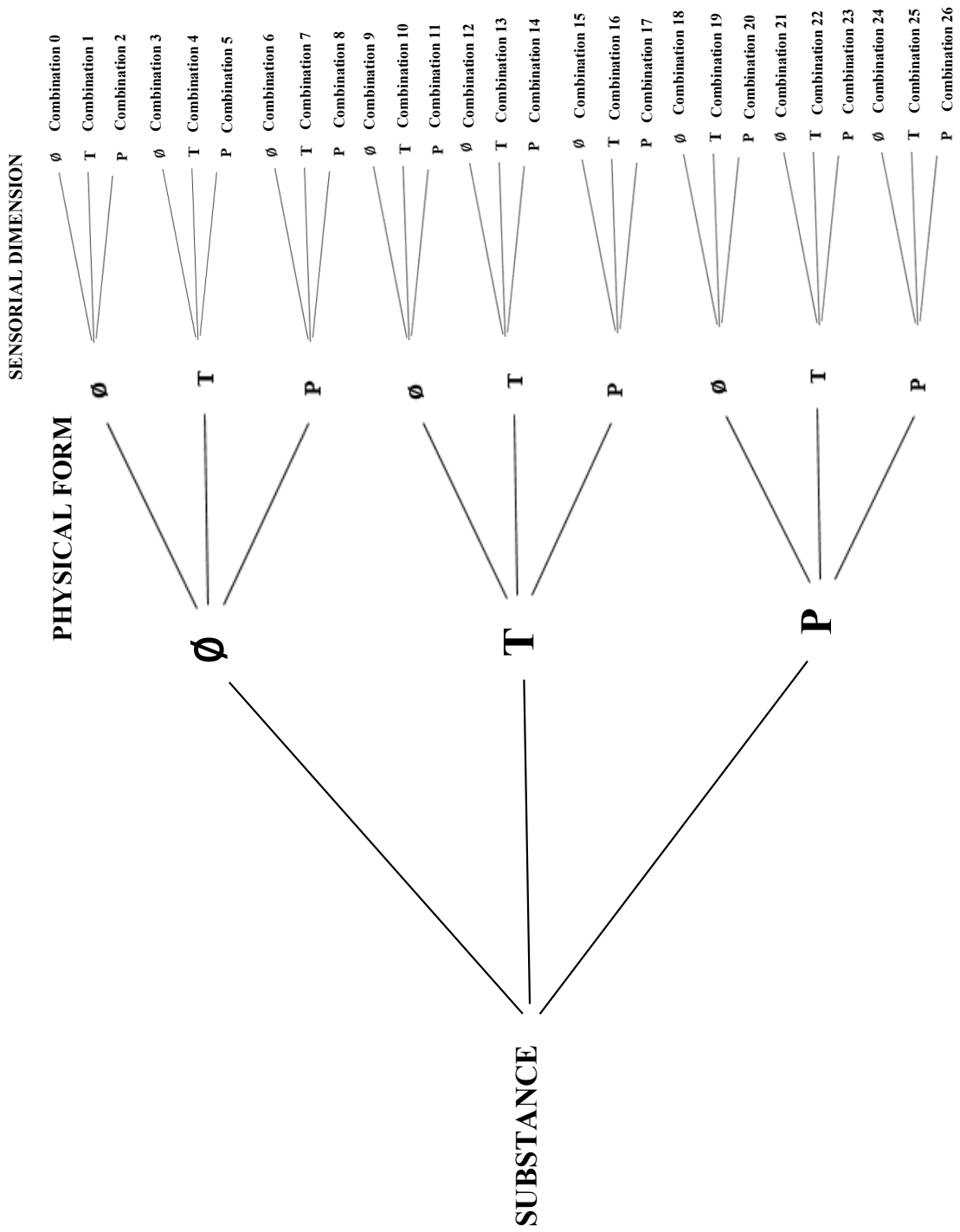
4.1.1. Tree of Combinations

Figure 3

Combinations are identified by the word **Combination** plus the corresponding Arabic number from **0** to **26**. The structural tree (*Figure 3*) is a visual tool to illustrate the theory but, perhaps, not the most helpful apparatus to aid the theory's application to literature. Ergo, I have developed another tool – a *table*, this time – which can be found at the end of this section (*Table 1*). In the table, each combination is arranged in ascending numerical order and accompanied by the corresponding formula. From this moment onwards, I will refer to specific combinations by labelling them **Combination** plus the **number** (**Combination 0, Combination 1, Combination 2,** etc.), while the equivalent formula, in brackets, will be added next to the combination to avoid confusion.

The manner in which I have grouped the combinations positions is (1) *substance*, (2) *physical form*, and (3) *sensorial dimension*. Regarding the modality of transformation, priority is given to (1) *absence of metamorphosis*, followed by (2) *total metamorphosis* and (3) *partial metamorphosis*. Conversely, the order of transformation for each dimension is in descending order, starting from metamorphosis in (1) *sensorial dimension*, (2) *physical form*, and (3) *substance*.[1] Hence, **Combination 0** is $S_\emptyset \cdot PF_\emptyset \cdot SD_\emptyset$. Substance is first, physical form second, and the sensorial dimension is third. None of the dimensions mutates in this combination. **Combination 1** is $S_\emptyset \cdot PF_\emptyset \cdot SD_T$. The order of substance first, physical form second, and sensorial dimension third remains the same, as it is for every combination. However, one starts noticing the first total transformation appearing in this combination. Because the order of transformation is in descending order, the first dimension to change is the sensorial dimension. In **Combination 0**, the sensorial dimension does not mutate because precedence is given to the absence of metamorphosis. In **Combination 1**, the sensorial dimension mutates totally, and, successively, in **Combination 2 ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$),** it transforms partially. Since the sensorial dimension is the first to change, it will follow the cyclical pattern of repetition → (1) absence of metamorphosis, (2) total metamorphosis, (3) partial metamorphosis. This pattern repeats itself every three combinations and recurs nine times before completing the entire sequence. Therefore, in **Combination 3 ($S_\emptyset \cdot PF_T \cdot SD_\emptyset$)**, the pattern starts over with absence of metamorphosis in the sensorial dimension. In the same

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[1] *Nota bene*: The arranging order *must* necessarily be respected as established by the directives prescribed. Rearranging any of the prescribed orders would compromise the correspondence between the combination number and the formula. The reader can find the complete table of combinations and their formulas on the following page.

combination, one may also observe the first transformation in physical form. In **Combination 0**, **1**, and **2**, the physical form does not mutate. This is because physical form changes subscript only after the sensorial dimension has concluded its cycle. The sensorial dimension's cycle restarts every three combinations; consequently, the physical form remains in the same modality of change for three combinations before repeating its cycle. In **Combination 0**, **1**, and **2**, the physical form does not metamorphose. In **Combination 3**, **4**, and **5**, it metamorphoses totally. In **Combination 6**, **7**, and **8**, it metamorphoses partially. After that, it starts over. This pattern recurs three times before concluding the entire sequence. The last dimension to transform is substance. Substance must wait three of the sensorial dimension's complete cycles and one of the physical form's cycle to conclude before it shows mutation. For this reason, substance undergoes only one cycle, which does not repeat itself before the sequence terminates. In **Combination 0** to **8**, substance does not metamorphose; in **Combination 9** to **17**, substance metamorphoses totally; in **Combination 18** to **26**, substance metamorphoses partially.

4.1.2. Table of Combinations

COMBINATION	FORMULA
0	$(S_\emptyset \cdot PF_\emptyset \cdot SD_\emptyset)$
1	$(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$
2	$(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$
3	$(S_\emptyset \cdot PF_T \cdot SD_\emptyset)$
4	$(S_\emptyset \cdot PF_T \cdot SD_T)$
5	$(S_\emptyset \cdot PF_T \cdot SD_P)$
6	$(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$
7	$(S_\emptyset \cdot PF_P \cdot SD_T)$
8	$(S_\emptyset \cdot PF_P \cdot SD_P)$
9	$(S_T \cdot PF_\emptyset \cdot SD_\emptyset)$
10	$(S_T \cdot PF_\emptyset \cdot SD_T)$
11	$(S_T \cdot PF_\emptyset \cdot SD_P)$
12	$(S_T \cdot PF_T \cdot SD_\emptyset)$
13	$(S_T \cdot PF_T \cdot SD_T)$
14	$(S_T \cdot PF_T \cdot SD_P)$
15	$(S_T \cdot PF_P \cdot SD_\emptyset)$
16	$(S_T \cdot PF_P \cdot SD_T)$
17	$(S_T \cdot PF_P \cdot SD_P)$
18	$(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$
19	$(S_P \cdot PF_\emptyset \cdot SD_T)$
20	$(S_P \cdot PF_\emptyset \cdot SD_P)$
21	$(S_P \cdot PF_T \cdot SD_\emptyset)$
22	$(S_P \cdot PF_T \cdot SD_T)$
23	$(S_P \cdot PF_T \cdot SD_P)$
24	$(S_P \cdot PF_P \cdot SD_\emptyset)$
25	$(S_P \cdot PF_P \cdot SD_T)$
26	$(S_P \cdot PF_P \cdot SD_P)$

LEGEND

S   Substance

PF   Physical Form

SD   Sensorial Dimension

_____

$S_\emptyset$ = no metamorphosis in substance

S_T = total metamorphosis in substance

S_P = partial metamorphosis in substance

$PF_\emptyset$ = no metamorphosis in physical form

PF_T = total metamorphosis in physical form

PF_P = partial metamorphosis in physical form

$SD_\emptyset$ = no metamorphosis in sensorial dimension

SD_T = total metamorphosis in sensorial dimension

SD_P = partial metamorphosis in sensorial dimension

Table 1

The classification of combinations into cycles facilitates the retrieval of the combination needed without having to consult the table continuously. For instance, assume that one encounters a literary metamorphosis in which a character suffers a partial metamorphosis in substance, a total metamorphosis in physical form, and no metamorphosis in the sensorial dimension. The formula to describe this metamorphosis is $S_P \cdot PF_T \cdot SD_\emptyset$. What number would this combination be? It is known that partial metamorphoses in substance fall under **Combination 18** to **26**. Only these combinations, in fact, present partial metamorphoses in substance. Thus, the number of possible combinations can be restricted to $^1/_3$ of the total combinations. Second, one must look at the transformation in the subject's physical form, knowing that it metamorphoses totally. The physical form's cycle changes every three combinations, following the pattern → (1) absence of metamorphosis, (2) total metamorphosis, (3) partial metamorphosis. The metamorphosis is neither absent nor partial, so the first three combinations in the sequence (**Combination 18**, **19**, and **20**) and the last three (**Combination 24**, **25**, and **26**) can be eliminated. There are only three combinations left (**Combination 21**, **22**, and **23**). Of these combinations, only the first represents no metamorphosis in the sensorial dimension. One can conclude that the combination number to express the formula $S_P \cdot PF_T \cdot SD_\emptyset$ is **Combination 21**. Let's test this method once more. The metamorphosis examined is established to be $S_\emptyset \cdot PF_P \cdot SD_P$. No metamorphosis in substance, partial metamorphosis in both physical form and sensorial dimension. One must look at substance first: the absence of metamorphosis in substance occurs only in **Combination 0** to **8**. Partial metamorphoses in physical form are always placed in the last triad of the sequence (**Combination 6**, **7**, and **8**). In this triad, the only partial metamorphosis in the sensorial dimension is found in the last combination. Therefore, one can deduce that the formula $S_\emptyset \cdot PF_P \cdot SD_P$ corresponds to **Combination 8**.[2]

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[2] The opposite is also possible: it is possible to trace the formula of the combination even if one only has the combination's number. For example, let's break down **Combination 17**. First of all, one divides the number 27, which is the total number of combinations, by 3, remembering that the first combination is *not* 1 but **0**, and separates them in triads. There are three triads: **0-8**, **9-17**, and **18-26**. 17 falls under the second triad. The second triad is exclusive to total metamorphoses in substance, because the first triad is for absence of metamorphosis and the third is for partial metamorphoses. Afterwards, one divides the triad into three other triads, representative of the physical form (**9-11**, **12-14**, and **15-17**). 17 falls under the last triad, which means partial metamorphosis in physical form, since the first triad is for absence of metamorphosis and the second triad is for total metamorphoses. In this triad, number 17 is the last. This means that the sensorial dimension also mutates partially because, in the order of modalities of change, partial metamorphosis comes last (or third). Therefore, one can infer that the formula for **Combination 17** is $S_T \cdot PF_P \cdot SD_P$.

This method may be utilised to quickly categorise metamorphoses into the appropriate combination when interpreting and decoding a literary metamorphosis. I suggest that those who wish to apply this theory to works of literature not featured in this dissertation learn and adopt the same technique to automatise their ability to categorise without having to consult the table of combinations continuously.

4.2. Steps to Identify and Classify Metamorphoses in Literature

Before advancing to the application stage, I would like to dedicate a few paragraphs to the steps to undertake in order to classify a literary metamorphosis into the most suitable combination. The first action is to ensure that the case study under examination features a 'proper' metamorphosis. To be deemed as such, a metamorphosis must be 'significant,' the occurrence of the transformation must occur *in-situ*,[3] meaning that the three dimensions must not be separated and must be the product of one or multiple supernatural agents, factors, or causes. In those cases where the supernatural element is occult – meaning that the agent, factor, or cause responsible for the transformation is absent in the narration – a supernatural end-result will be sufficient to decree that the transformation is metamorphic by nature. In the event of science being implicated as causative of the transformation, one must bear in mind that the type of science responsible for producing a supernatural metamorphosis must be strictly fictional (or, at least, fictional at the time when the work was composed). A scientist who makes a discovery leading to a metamorphosis is not himself (or herself) a supernatural agent, but their invention is deemed supernatural, thus becoming the supernatural cause responsible for the mutation.

Once the reader has established that the transformation is metamorphic, the second step entails examining which variables in which dimension(s) have transformed in the entity and how. The guidelines provided in the previous chapter are intended to aid the reader in the task of recognising the metamorphosis' impact on each of the three dimensions.

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[3] An exception is made for Combination 0, triggered by a metamorphosis in the subject, but producing no evident transformation in any of the three dimensions.

Inevitably, however, the reader may come across variables not mentioned in the instructions supplied. This is because the variables postulated to describe the phenomenon of metamorphosis in this dissertation have been primarily based on a limited quantity of literature used to formulate the theory and execute the application. The reader should not be discouraged by the lack of all-inclusiveness: the individual sections have been modelled keeping in mind this eventuality. Once the reader has grasped the fundamental notions of each dimension and its variables, they should be able to discern which one is concerned by the metamorphosis, even from the scarce details available in the text, and to what extent it has been modified. As I have asserted on multiple occasions, the reader often comprehends upon which dimension the metamorphosis has exercised its effect(s) subconsciously, so the mere identification of the dimension involved should not constitute an issue.

If one entity is subjected to multiple metamorphoses, each transformation must be regarded as independent from the others. When an entity mutates repeatedly, but there is no replication or similarity between one metamorphosis and the other(s), the best course of action is to evaluate each metamorphosis separately. Bear in mind that the outcome of some metamorphoses might not become immediately evident to the reader in the narrative. Gregor Samsa suffers a partial transformation in behaviour, hence in substance. However, the reader discovers this from various passages located in later sections of the text, after they have become aware of the protagonist's physical transformation into a giant insect. This does not mean that the character has experienced two metamorphoses: the metamorphosis remains one, but its outcomes are revealed to the reader gradually. It is vital to distinguish whether the character undergoes one metamorphosis, whose outputs are disclosed to the reader progressively, or whether multiple metamorphoses are at play in the same narrative. As soon as the entity transforms into something other than its former self, the metamorphosis' outcomes become the entity's new reality. Any later modification will impact not the entity's original self but the entity's newly transformed self. Any entity may mutate an infinite number of times, and each transformation may potentially fall under a different combination.

After establishing which dimensions have been altered and which have not, and having determined in which modality those altered have mutated, one may progress to locate the most suitable combination that represents the metamorphosis analysed. Sometimes, the

description of the transformation in the text is sufficiently detailed and exhaustive so that the reader may encounter no difficulties in determining the number of the appropriate combination. Other times, the narrative is descriptive enough to provide adequate directives but requires a little work of deduction before the combination of the metamorphosis present in the text can be hypothesised. Conversely, in the event of textual ambiguity, when not enough information concerning the metamorphosis is provided, the role of the critic is to investigate and attempt to understand how exactly the metamorphosis has unravelled through deduction and a little guesswork. In Virginia Woolf's *Orlando*, for example, it is not at all clear what sort of physical mutation has taken place in the protagonist and to what extent. Even the author explicitly affirms that she leaves the task of defining the mechanism behind the transformation and its outcomes to others: "Let biologists and psychologists determine. It is enough for us to state the simple fact; Orlando was a man till the age of thirty, when he became a woman and has remained so ever since."[4] It is a prerogative of the author to opt out from elucidating the metamorphosis' development and outcomes in-depth. Nevertheless, the end result of the transformation usually affords sufficient data to speculate on the missing elements. Of course, when one is obligated to speculate due to the lack of reference points, the resultant combination might not be the *correct* one. However, it might be the *best* or *most appropriate* combination, given the marked scarcity of details. Since the author has not described the metamorphosis in detail, the perception of one reader might differ from the perception of another reader who is deliberating the nature of the same metamorphosis. This should not be regarded as an obstacle to classification. When the text is forthright and thorough about the metamorphosis, speculating would go against the explicit intentions of the author, who has provided and specified all the essential elements to classify the metamorphosis. Conversely, when the text is vague and equivocal, it affords an opportunity for interpretation and debate. After all, the theory presented in this dissertation functions as a tool to decipher the phenomenon of metamorphosis even when the description lacks details. If all textual instances could be classified without the need for some degree of interpretation and speculation, where necessary, we could simply create an encyclopaedia of literary metamorphoses, ordering each into one combination and setting the result in stone. However, this is not possible. The ultimate aim of this theory seeks to lead the investigator to question the metamorphosis before classifying it. Questioning the metamorphosis through interpretation allows the researcher to realise the multifaceted and dynamic nature of the

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[4] Woolf, Virginia. *Orlando* (Oxford: Oxford World's Classics, 1992), p. 134.

phenomenon. Naturally, an interpretation must be carried out efficiently and meticulously, with method and accuracy. Excellence in forensic reading comes from using the text without twisting and warping its content. The reader's interpretation should strive to pursue the most appropriate combination by engaging in complex reading and in-depth textual analysis.

It is also imperative to remember that the metamorphosis' outcomes are not always situated in one segment of the story; occasionally, they are scattered here and there throughout the text. The reader must take into account the text as a whole before deciding which combination is the most suitable for representing the metamorphosis examined. The more clues and substantiations are successfully extracted from the text to decode the metamorphosis, the more the appropriate combination shall become easy to determine and demonstrate. In this sense, literature is the best medium for executing a study on metamorphosis because, unlike other media, it has a natural advantage: the ability to describe processes and outcomes in greater details. Even in those texts where the metamorphosis occurs off-stage, or before the events narrated, or lacks an abundance of descriptive passages, the reader may still gather the essential elements to figure out, with more or less precision, to which combination the entity's metamorphosis might belong.

In the time I have spent cataloguing the set of literary metamorphoses selected for the formulation of the theory into combinations, I have come across a few examples of ambiguity that have required speculation and interpretation, whether they are textual or based on critics' interpretations of the metamorphosis in the narrative. There are incidents in which the text is ambiguous to such an extent that the metamorphosis depicted could fall under a plethora of combinations. An example of textual ambiguity may be found in the Niobe episode in Ovid's *Metamorphōseōn librī*.[5] It is not clear how exactly Niobe metamorphoses. The problem in this passage is that Ovid does not plainly illustrate whether Niobe has retained some of her original physical form or not. From the text, we know that her substance has mutated completely since, from a living, sentient being, she transforms into a rock. The troubling part lies in what has happened to her physical form and, consequently, to her general appearance. Whoever has seen or come across the Weeping Rock in Mount Sipylus (modern Turkey), believed to be the form taken by Niobe post-

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[5] "She sits there stilly, rigid in her grief:/Not a hair upon her hair stirs in the breeze,/Her face is colorless, and her eyes fixed,/And in this image of her nothing lives;/Her tongue is stone, frozen to her palate,/Her veins no longer move; she cannot turn/Her head nor raise her hand nor move a foot;/Her viscera are stone; and yet Niobe wept." [Ovid. *Metamorphoses*. Trans. by Charles Martin (London: W.W. Norton & Company, 2004), p. 153]

metamorphosis, may recognise the rock's seemingly human features. The features are coarse and only reminiscent of the human structure (this is a form of pareidolia). Niobe, in fact, has not transformed into a statue, retaining her physical traits as a statue would do, but into a rock. In this sense, due to the lack of specification in Ovid's text, one may say that her physical form has mutated partially. Her tears, which supposedly continue to spring from the rock, are not real tears but water, thus signalling a transformation in both Niobe's body's constitutive material and her tears' substance. If the reader was not aware of what rock Ovid is referring to (the Weeping Rock), they might think that Niobe has entirely transformed in physical form, becoming an ordinary rock. This metamorphosis would fall under **Combination 13 (S_T · PF_T · SD_T)** because everything in Niobe has undergone a metamorphosis. What lingers is the fact that from the rock springs water, just like from Niobe's face sprung tears. Ovid may have understood this myth as an aetiological explanation for that rock's water spring. For those who have seen the rock, another interpretation might be that part of Niobe's physical form has been retained post-metamorphosis in the coarse features of a human face and crouched body. If, indeed, Niobe has maintained part of her physical form and, subsequently, part of her human appearance, her metamorphosis would correspond to a **Combination 17 (S_T · PF_P · SD_P)**. Two distinct combinations for two different interpretations concerning what the metamorphosis has changed in Niobe. The text is somewhat equivocal, but, having seen the Weeping Rock, I would be inclined to select **Combination 17** to represent Niobe's metamorphosis.

The second problem when it comes to classifying a literary metamorphosis is related to the critical interpretation of the work. Criticism and critical interpretations are essential elements in the study of literature, especially – as my work here is concerned – when they are focused on dissecting and analysing the phenomenon of metamorphosis in a given text. However, sometimes these interpretations fixate on questionable *status quos* concerning the metamorphosis contained in the work examined. For example, the metamorphosis in *The Strange Case of Dr Jekyll and Mr Hyde* is subjected to one such dubious interpretation in critical studies, which might compromise the classification of Dr Jekyll's metamorphosis into the most appropriate combination. One of the reasons why the metamorphosis in this novella is challenging to pin down lies in the ambiguity of the unreliability of Jekyll's account of his transformation. When the metamorphosis from Jekyll to Hyde is fully revealed, it is not the initial, objective third-person narrator to do so, but the protagonist, who

may be identified as an unreliable narrator. An unreliable narrator is more problematic than an author who opts to leave a metamorphosis open to interpretation. While the author may choose not to describe but show the transformation's outcome through small details interspersed in the text, thus allowing the reader to work out what type of metamorphosis the entity has suffered, an unreliable narrator may willingly go against what has been previously stated in the text, which is what Jekyll does. Most of *The Strange Case of Dr Jekyll and Mr Hyde*'s critics have placed more trust in Jekyll's final account than in everything the third-person narrator, that is, the unbiased narrator, had previously described in the story. Jekyll insists, probably to justify his actions, that Hyde is an entirely different person: he addresses Hyde in the third person and condemns his depravity, distancing his character from Hyde's.[6] Since Jekyll is so keen in shedding his responsibilities for Hyde's actions, it appears that he had been at the mercy of his alter ego, especially when he starts losing control over the metamorphosis. Unsurprisingly, many critics have understood this distancing as proof that Jekyll is not Hyde, that the two characters are entirely different personae. However, as anticipated, Jekyll is an unreliable narrator, and one should refrain from believing his excuses: Dr Lanyon's dialogue with Mr Utterson had already insinuated that Jekyll had fanciful and odd fantasies and desires, contrary to Victorian morals and ethics, long before he found a method to transform into Hyde. Hence, part of Hyde's desires was shared by Jekyll before the metamorphosis and remained preserved in the new form.

The question now is: does Jekyll's substance really mutate? And if so, to what extent? Many scholars have deemed Jekyll's substantial metamorphosis as total, as pointed out in the section dedicated to substance and its variables. Obviously, they have not termed it as such, yet, by stipulating that Jekyll and Hyde are two separate people intrinsically, they have implicitly asserted that this substantial metamorphosis is total. This certainty has become so ingrained that schoolbooks and academic textbooks analysing and discussing the novella report this interpretation. In my MPhil thesis,[7] in which I disproved the presence of a *Doppelgänger* motif in Stevenson's work in favour of an actual metamorphosis, I reached the exact opposite conclusion: Jekyll's substance does not mutate whatsoever. My inferences were based on the conversation between Mr Utterson and Hyde, when Hyde recognises Utterson and is fully aware that he is lying. These details were sufficient (at the time) to

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[6] Stevenson, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror* (London: Penguin Classics, 2002), p. 58-63

[7] Leopardi, Elisabetta. *The Mask Behind the Face: The Metamorphosis Motif in R.L. Stevenson's "The Strange Case of Dr Jekyll and Mr Hyde", and Oscar Wilde's "The Picture of Dorian Gray"* (Trinity College Dublin, Master Thesis, 2015).

establish that Jekyll's substance was entirely transposed into the new Hydean form. Nevertheless, it is the intermediate substantial form (i.e., partial metamorphosis in substance) that is the most appropriate one as the text openly states a modification in Jekyll's ability to control his impulses and behave decently after he drinks the draught. The difference in interpretations of Jekyll's substantial transformation introduces two "bad" or inaccurate interpretations, which find no correspondence in the text, and one interpretation that is more appropriate, according to the information afforded in the text. Those who would decree Jekyll's substantial transformation as total would select **Combination 16 ($S_T \cdot PF_P \cdot SD_T$)** as representative of Jekyll's metamorphosis. A few years back, I would have selected **Combination 7 ($S_\emptyset \cdot PF_P \cdot SD_T$)** to describe the metamorphosis as I was under the (inaccurate) impression that the character's substance did not alter whatsoever. Today, I have developed an awareness that the most appropriate combination to illustrate Jekyll's metamorphosis into Hyde is **Combination 25 ($S_P \cdot PF_P \cdot SD_T$)** because his substance only partially mutates.

A similar issue emerges in the interpretation of Gregor Samsa's metamorphosis, which would probably be deciphered as a **Combination 4 ($S_\emptyset \cdot PF_T \cdot SD_T$)** since many scholars seldom appear to consider that Gregor has become a substantial hybrid. Kevin W. Sweeney was one of the first (and few) scholars to determine Gregor's substantial hybridity by pointing out changes in food preferences and "insect patterns of sleep and waking" as well as finding certain "insectile" activities pleasurable, such as crawling on the walls and hanging from the ceiling, or developing fears that are typically observed in insects.[8] I believe Sweeney would agree when I say that the best combination to illustrate Gregor Samsa's metamorphosis is **Combination 22 ($S_P \cdot PF_T \cdot SD_T$)**. This combination takes into account the dramatic transformations Gregor undergoes in both his physical form and sensorial expression, as well as the character's substantial hybridity.

The existence of dubious interpretations based on inaccurate readings and beliefs is still useful as it encourages the investigator to genuinely question not only the metamorphosis but, most importantly, why other readers may have interpreted the literary piece differently. If our task is to find the *best* combination possible, having a collection of interpretations already available is an advantage rather than an obstacle. It helps us divorce

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[8] Sweeney, Kevin W. *Competing Theories of Identity in Kafka's "The Metamorphosis"* (Mosaic: An Interdisciplinary Critical Journal, Vol. 23(4), Fall 1990), p. 27.

the most plausible interpretations from those that do not appear convincing or are the result of misconceptions or lack complexity in textual analysis. The *best* combination does not automatically have to be one either: there can be multiple best combinations, depending on the degree of vagueness presented by the text. Furthermore, the *best* combination may not coincide with the *correct* combination as intended by the author. The more ambiguous the text is, which is the main point of reference for the reader, the more combinations could be potentially deemed representative for the metamorphosis featured in the story. Nevertheless, no matter how many best combinations are associated with an ambiguous metamorphosis, there can only be one correct combination because the metamorphosis is one and cannot embody more than one combination at a time. In the application stage, I have addressed a few ambiguous texts. Since these instances do not provide the necessary elements to establish *one correct* combination, I have strived to work out the number of *best* or *most appropriate* combinations under which the metamorphosis reported in the story may fall. My conclusions are open to further debate and diverging interpretations.

4.3. Special Combinations

4.3.1. Combination 0

Combination 0 (S$\emptyset$ · PF$\emptyset$ · SD$\emptyset$) is undoubtedly the most intriguing of all combinations because it appears illogical. How can a metamorphosis take place when none of the entity's dimensions mutate? Combination 0 is precisely what it is advertised to be: the absolute absence of metamorphosis in an entity. Its uniqueness derives from the fact that there are instances in fiction in which an entity undergoes metamorphosis, and yet none of its dimensions transform. In this study, I have termed the phenomenon responsible for Combination 0 *crystallisation*, which renders the idea of what it implicates.

Two interesting examples of Combination 0 come from Victorian literature: J.M. Barrie's *Peter Pan* (1911) and Oscar Wilde's *The Picture of Dorian Gray* (1891). The

protagonist ceases to grow old and mature in both instances: Peter Pan does not get past prepubescence, while Dorian Gray remains stuck at age twenty for almost two decades before committing suicide. The author does not reveal the reasons behind these characters' crystallisation – it seems that their desire to stop ageing is somehow granted by supernatural forces that are kept occult in the narrative. Ceasing to grow old is clearly the result of a metamorphosis: the character must be transformed in some way to accomplish permanent youthfulness. However, once one dissects and decode the transformation, one realises that none of the three dimensions was modified post-metamorphosis.

These characters' substance does not change. There is no manifest transformation in the characters' personalities, psychology, behaviours, identity, or personal attributes before and after the metamorphosis. Substantially, they remain exactly as they were before the transformation. Furthermore, they do not become immortal after the transformation has taken place. Dorian dies at the end of the novel, and Peter Pan expresses his fear of dying when he finds himself in mortal danger before concluding that even "to die will be an awfully big adventure."[9] Hence, like Dorian, Peter Pan can die and is aware of this possibility. Concerning the physical form, Dorian and Peter Pan remain crystallised in the body they have at the time of metamorphosis. In Dorian's case, it is his portrait that starts showing signs of ageing on his behalf and only after death is Dorian's actual physical form restored to the rightful owner.[10] Since Dorian and his portrait are two distinct entities, the alterations occur solely in the portrait, while Dorian's body persists unmutated. The changes in his portrait are not even physical: the portrait does not – and cannot – mutate corporeally because it does not possess a real body that can age. The painted image changes in appearance (sensorial dimension), manifesting how Dorian would have progressively become if he had continued to age naturally. Nonetheless, the portrait is not truly ageing: it merely projects a reality that finds no equivalent in the living character, given that he has ceased to develop entirely. Conversely, Peter Pan could potentially grow old if he wished to. At the end of the novel, Wendy and the Lost Boys return home, but Peter Pan does not follow them as joining them would mean accepting civilisation and preparing for adulthood. Instead, he declares: "No one is going to catch me and make me a man."[11] The statement implies that Peter could potentially opt to become a man, that is, an adult, by simply re-joining society. He decides not to when given a chance. The lasting condition of his physical form is not dictated by the

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[9] Barrie, James Matthew. *Peter Pan* (Ware, Hertfordshire: Wordsworth Classics, 1993), p. 96.
[10] Wilde, Oscar. *The Picture of Dorian Gray* (London: Penguin Classics, 2000), p. 242.
[11] Ibid. note 9 (Barrie), p. 166.

presence of a supernatural force or agent that prevents his growth but by his wish to abstain. This is wishful thinking that becomes extreme and epitomised by crystallisation. Subsequently, no metamorphosis takes place in the character's corporeal dimension: his body simply remains stuck in one condition everlastingly, even though it conserves the faculty of growing old. Lastly, the characters' sensorial dimension is not altered; quite the opposite, in fact. Dorian retains his youthful look until his suicide. His sensorial expression ceases to progress naturally and is projected onto his portrait. It is the portrait's sensorial expression that starts transforming abnormally (since portraits cannot mutate in that manner), not Dorian's. Analogously, Peter Pan's sensorial dimension does not suffer alterations. In the instant when he stops growing, his boyish appearance crystallises.

Combination 0 is metamorphosis without a manifest transformation in any of the variables across the entity's three dimensions. In this study, it has been labelled with the expression *crystallisation* precisely because the character is subjected to remain crystallised in a permanent state of existence at the time of metamorphosis. Although it exists in literature, Combination 0 is (obviously) rare. Therefore, before labelling a metamorphosis under this combination, the reader must ensure that none of the dimensions has been altered even slightly during the metamorphosis, ruling out all possibilities. If Dorian Gray and Peter Pan had become immortal thanks to their metamorphosis, for example, my assumption that their transformation falls under Combination 0 would be undermined in favour of another combination because, in this case, the attainment of immortality may have mutated the subject substantially or physically. However, since this is not the case, the hypothesis that these are Combination 0s still stands.

4.3.2. Combination 13

Combination 13 ($S_T \cdot PF_T \cdot SD_T$) is the form of metamorphosis that involves the complete transformation of the entity affected. Because the variables in all three dimensions mutate totally, nothing of the pre-existing entity persists in its post-metamorphosis form. Unlike Combination 0, its antithesis, which is perplexing and requires contextualisation, Combination 13 is less difficult to grasp. De facto, it is not that challenging to imagine the

transformation of an entity into something entirely different. Karen Sonik's work on Mesopotamian metamorphoses has already highlighted the presence of total metamorphoses in Mesopotamian literature, in which the original entity is completely effaced and replaced by something entirely different.[12] However, Combination 13 is also used in later literature. For instance, in Ovid's *Metamorphōseōn librī*, Semele undergoes a Combination 13. After Juno assumes the appearance of Semele's nurse, Beroë, she makes Semele doubt that Jupiter is who he says he is and urges her to request to see his actual form to prove his divine nature. When Jupiter is forced to comply with the request and show his true form, Semele "whose mortal body could not bear/ such heavenly excitement, burst into flames/ And was incinerated by Jove's gift." [13] Her human variables are annihilated, and nothing of her remains is preserved after being incinerated, apart from the child she was bearing (Bacchus). If there is no continuation between the original entity and what she is transformed into, we can conclude that Semele's metamorphosis is a Combination 13. The variables in the three dimensions transform entirely, and Semele, originally a human being, becomes a pile of ashes.

Combination 13 is also noteworthy because it is the combination of disappearance into nothingness. An entity can vanish when its three dimensions become devoid of variables at once. It is not merely a matter of disappearing to move somewhere else: teleportation, disappearing to reappear elsewhere, or temporary disappearance to be conjured back are not forms of metamorphosis as the entity is not transformed or annulled but relocated to another place through supernatural means or temporarily concealment. In Ovid's poem, the nymph Canens is said to have vanished.[14] What is left of her is the name, after which the place of her disappearance is called. The myth is important because it renders manifest the poet's emancipation from standard metamorphoses in which at least one of the character's variables endures in the post-metamorphosis form. In the Canens episode, the character metamorphoses entirely so that nothing of the original entity lingers except her name, which is an abstract concept and cannot be considered a variable belonging to one of the dimensions. This is an interesting case. I have often reiterated that only the variables in an entity can transform, while the dimensions must remain constant and cannot cease to exist.

[12] Sonik, Karen. *Breaching the Boundaries of Being: Metamorphoses in the Mesopotamian Literary Texts* (Journal of the American Oriental Society, Vol. 132(3), July-Sept. 2012), pp. 391-392.
[13] Ibid. note 5 (Ovid), p. 74.
[14] Ovid. *Metamorphōseōn librī*, 14.423-434.

Consequently, when I encountered this episode, I wondered what happens to the dimensions if an entity moves into what appears to be non-existence. Is this a form of metamorphosis? It is not easy to find a solution to this problem as there are no straightforward answers that explain this particular aspect of the phenomenon in Ovid's poem, and the episode is an isolated instance. Given that the episode is situated in a poem that deals specifically with metamorphoses, this is regarded as a metamorphosis. To solve the issue, I have hypothesised that what occurs is that the three constants become devoid of their variables. While in the case of zombies, it is the substance that becomes emptied of variables, in the case of Canens all dimensions become empty. The result would be that the entity is no longer recognisable as this type of metamorphosis implies the concurrent and permanent loss of variables in the entity's substance, physical form, and the sensorial dimension. Only under this condition is the metamorphosis deemed a 'proper' metamorphosis, for it maintains the *in-situ* principle, and is classifiable under Combination 13. In a sense, this idea sits well with Ovid's philosophy that something belonging to an entity must continue on post-metamorphosis, even if that 'something' is the three dimensions devoid of their variables.

As we have observed, two Ovidian myths are situated in Combination 13. This point should challenge the belief that every metamorphosis reported by Ovid requires a permanence of identity or the preservation of another *manifest* characteristic transposed from the original entity into the newly acquired form. In truth, if one attempts to apply this morphology of metamorphosis to the *Metamorphōseōn librī*, one will soon realise not only that the metamorphoses in the text correspond to a considerable variety of combinations but also that Ovid is not merely interested in physical transformations. He collects a plethora of metamorphoses (both simple and complex) resulting from physical, substantial, and even sensorial mutations, including metamorphoses in which the character is entirely transformed and/or loses all the variables in its dimensions. In the following section, dedicated to applying the *Theory of the Twenty-Seven Combinations*, I have classified twenty-eight myths from Ovid's poem, namely, those discussed in the previous chapters. However, Ovid collected over two hundred fifty instances of metamorphosis. A suggestion for a further study, which was not possible to execute in this dissertation due to limits in terms of space, could involve the classification of every metamorphosis in the poem, using the present morphology and the table of combinations (*Table 1*) to verify how many combinations of metamorphosis Ovid introduced in his work. I anticipate that the results would be surprising

and might be incredibly beneficial to the study of Ovid's poem and academic works specialised in the metamorphoses contained in the text.

After establishing that a metamorphosis can entail a complete transformation that renders the three dimensions devoid of their variables, to the point that the entity appears as if it has vanished or disappeared into nothingness, I wondered whether the opposite phenomenon would be possible. What would happen if matter suddenly appeared out of nowhere due to supernatural forces or, more frequently, agents? In other words, can creation *ex nihilo* – literally, a creation "out of nothing" – be considered a metamorphosis? And if so, could it be classifiable as a Combination 13? To associate metamorphosis with creations *ex nihilo* may seem counterintuitive. I had initially dismissed this type of creations from my study. 'Nothing' cannot be regarded as an entity; since it is a 'no-thing,' it cannot be thought of in terms of existence. Therefore, it would make no sense to believe that it may possess dimensions that can be filled with variables to become something concrete. Scholars who have researched the phenomenon of metamorphosis have seldom engaged with creations *ex nihilo*, having posited that metamorphosis "forfeits creation *ex nihilo* in favour of specific ratios of exchange between the old and the new,"[15] as Bruce Clarke has reminded his readers. Italo Calvino, mentioned by Clarke, concurred with the idea that "the economy proper to metamorphosis… demands that the new forms should recover materials of the old one as far as possible."[16] By way of explanation, metamorphosis is understood in terms of continuity and "universal contiguity," according to Calvino, where two modes of existence (the old and the new) are juxtaposed, and something of the original is recycled to bring into being a new entity. As we have observed in the Ovidian episodes of Semele and Canens, this is not always the case. My study has theorised that the only continuity that must be maintained is the presence of three dimensions: the three dimensions must remain constant and united while their intrinsic variables may mutate. If Calvino's idea of continuity were the only possible means of metamorphosis, Semele and Canens would fall out of the scope of metamorphosis. They could not be considered metamorphoses, for there is no continuation between the original and the post-metamorphosis entity. However, since the poem pre-dates these theories of metamorphosis and both Canens' and Semele's transformations are regarded as

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[15] Clarke, Bruce. *Allegories of Writing: The Subject of Metamorphosis* (New York: State University of New York Press, 1995), p. 32.
[16] Calvino, Italo. *The Uses of Literature: Essays*. Trans. by Patrick Creagh (London: Harcourt Brace & Company, 2017), p. 157.

'proper' metamorphoses, we must conclude that the continuation does not necessarily lie in the persistence and transference of some variables from one form to another but in the consistency of the three dimensions whose variable can, at times, metamorphose entirely.

Jean Bodin proposed a distinction between creation (or generation) *ex nihilo* and metamorphosis in the sixteenth century. The first (creation *ex nihilo*) concerned an act that only God could accomplish since he could create at will without transforming pre-existing matter, while the second (metamorphosis) entailed substituting one form with another. Bodin affirmed that the two modalities were in stark contrast one with the other.[17] At the time, this position seemed the most logical. However, more recent studies on creations *ex nihilo* have provided a different interpretation, stipulating that *ex nihilo* may not necessarily involve creating something out of nothing. Instead, in Egyptian theology (particularly the *Memphite Drama*, c. 2700 BC[18]) and in *Genesis 1*, creation springs from a god's will when the god calls matter forward into existence. The creative act is activated through speech by uttering the word for the entity that the god wishes to create. In this case, *ex nihilo* refers to the metamorphosis of a word into the actualised matter. Is this type of creation, which ultimately is a creation by speech, a form of metamorphosis? The hypothesis that an abstract concept can also be subjected to metamorphosis would fit well into this study. We had already come across a similar case while discussing glossolalia when I postulated that the message uttered mutates *en route* as if it were "translated" before reaching the listener's auditory system. If an utterance can transform through supernatural means, we could assume that other concepts connected to language might also undergo the same process.

Let us pause for a moment to address performative speech, as theorised by J.L. Austin. Performative utterances, as Austin labels them, must satisfy two conditions to be regarded as such: "A. they do not 'describe' or 'report' or constate anything at all, are not 'true' or 'false'; and B. the uttering of the sentence is, or is a part of, the doing of an action, which again would not *normally* be described as, or as 'just', saying something."[19] An utterance of

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[17] Bodin, Jean. *Demonomanie* (1580); in Summers, Montague. *The Werewolf in Lore and Legends* (New York: Dover Publications, 2003), p. 132.

[18] Gabriel, Richard A. *Jesus the Egyptian: The Origins of Christianity and the Psychology of Christ* (Lincoln, Nebraska: iUniverse, 2005), Ch. 4.

[19] Austin, J.L. *How to Do Things with Words: Second Edition* (Cambridge, Massachusetts: Harvard University Press, 1975), p. 5.

the performative type is a statement that does not simply state or articulate something; on the contrary, by virtue of being performative, the statement, or utterance, is the very performance of an act. One of the examples offered by Austin, which is relevant to my observations, involves marriage. To become married, the spouses must utter the words "I do" under appropriate circumstances, that is, during a ceremony and in the presence of a priest or registrar. Given the situation and the appropriate circumstances, by uttering those words, the spouses perform a speech that becomes enacted in the act of getting married. In the context of metamorphosis, performative speech may be used to trigger the transformation. Performative speech is not necessary to perform the transformation. Indeed, there are other means through which a metamorphosis could be accomplished; for example, by touching the subject with a magical object, such as in the case of the enchantress Circe touching Odysseus' companions with a wand to turn them into pigs in Homer's *Odyssey*, or Moses turning the Nile's waters into blood by striking the waters with his staff in *Exodus 7:20*. However, a metamorphosis is often not executed by speech or touching the entity; it simply happens without being preceded by a performative act of any sort. Performative speech is but one of the modalities that may be used to prompt the phenomenon. We have already encountered an example of performative speech in *Genesis 3:14-19* when God curses Adam, Eve, and the serpent. The punishment manifests in the form of a performative utterance: "You will crawl on your belly and you will eat dust all the days of your life… I will make your pains in childbearing very severe; with painful labor you will give birth to children… Cursed is the ground because of you; through painful toil you will eat food from it all the days of your life."[20] God also curses the ground that Adam will have to toil, which will "produce thorns and thistles." These are instances of performative speech: God does not perform these transformations physically but by stating what the curse will entail for each individual. The utterance automatically triggers the metamorphosis. In this situation, "to say something is to do something."[21] God states the curse, and by merely uttering the cursed words, the metamorphosis is accomplished.

Performative speech is one of the *modus operandi* privileged by God to perform metamorphoses in the *Old Testament*. This *modus* extends to Jesus as well: he frequently uses performative speech to cure people with paralysis and cast demons out in the canonical

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[20] *Genesis 3:14-20* (NIV).
[21] Ibid. note 19 (Austin), p. 12.

gospels. In *John 11*, Jesus resurrects Lazarus by uttering the words "Lazarus, come out!"[22] and Lazarus emerges from his tomb restored to life. However, the most significant performative speech within a Biblical context occurs in *Genesis 1*. God creates the world and its inhabitants by calling forth his creation. The passage is a mix of performative speech and manual creation. One of the opening lines, "And God said, 'Let there be light,' and there was light,"[23] conveys this performative speech and its immediate aftermath. This creation cannot be said to have transformed 'nothing' into something, for 'nothing' does not possess the dimensional coordinates to acquire variables. Instead, it is the word of God – the word 'light,' in this case – that seems to automatically mutate from potentiality to actuality as God poses the appropriate coordinates. There is a peculiarity typical of the Hebrew language that we should consider when addressing creation *ex nihilo* and metamorphosis. In Hebrew, the term דָּבָר (*davar, dabar*), which was later translated into Greek as λόγος (*logos*) and in the Latin *verbum*, simultaneously indicates both 'word' and 'thing,' the entity expressed by the word. For this reason, the Hebrew language contains only a few abstract concepts.[24] When God utters a word, that word is simultaneously the figurative representation of the entity *and* the entity. Words spoken by God bear within themselves the creative power of the divine; they constitute the principle of creation, order, and reason. Through performative speech, God performs the act of laying the three dimensions, which subsequently acquire variables to exist on a material level. The metamorphosis is accomplished in the instant when the entity moves from being in a potential state of existence, that is, when it merely exists in God's mind but has not been uttered into existence yet, to becoming the concrete entity at the moment when God calls it forward.

In conclusion, in this study, the creation in *Genesis 1* is understood as a form of metamorphosis that operates through performative speech and can be classified as a Combination 13. I believe that creation *ex nihilo* and metamorphosis are not necessarily in contraposition, as Bodin and Calvino claimed. Their assertions are based on an erroneous premise. Although it is true that most metamorphoses recover, or recycle, pre-existing matter and transform it into something different, this does not always have to be the case. Combination 13 demonstrates that metamorphosis can transform an entity into something

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[22] *John 11:43* (NIV).
[23] *Genesis 1:3* (NIV).
[24] Handelman, Susan A. *The Slayers of Moses: The Emergence of Rabbinic Interpretation in Modern Literary Theory* (Albany: State University of New York Press, 1982), pp. 3-4.

completely different, provided that the three dimensions are already present and ready to host variables.

4.4. Application of the *Theory of The Twenty-Seven Combinations*

The application of the *Theory of the Twenty-Seven Combinations* on literary examples of metamorphosis is the litmus test to verify if the theory works and is functional to the study of the phenomenon in literature. Below, I have created a table to classify the literary examples that have been discussed in the previous chapters (*Table 2*). The works included in the classification table below have already appeared in this dissertation's *Introduction* and are reported in chronological order of the text's publication/composition date. The list amounts to forty literary works, many of which contain several instances of metamorphosis for a total of one hundred and fifty-one metamorphoses classified. The theory's success is measured by the number of combinations that fit in the poll of literary examples selected. The higher the number of combinations obtained/found, the more functional is a theory aimed at establishing the phenomenon's complexity. The theory would not be functional if it failed in the practical application test. If, for instance, only a few combinations were successfully located, it would not be possible to attest that the whole theory finds its pragmatic equivalent in literature. Conversely, if most combinations are located in the texts selected for this research, the theory would be proven to be reliable, applicable, and unbiased. Some of the texts featured here have been chosen before the formulation of the theory as they recurrently appeared in other academic studies on the phenomenon of metamorphosis. This means that the instances examined have already been recognised as 'proper' (or 'genuine,' as Gildenhard and Zissos call them) metamorphoses by other scholars; they merely need to be classified into combinations to prove (or disprove) the legitimacy of the theory.

For some works, such as the *Metamorphōseōn librī*, which gathers over two hundred and fifty examples of metamorphosis, I have selected only a small number of metamorphoses to be classified since organising and cataloguing every single metamorphosis incorporated

in the poem would have been problematic in terms of time and word count. On other occasions, I have classified examples that are present in the works selected for this study but have not been analysed in previous chapters. For instance, I have included some metamorphoses taken from the first four books of Homer's *Odyssey* (c. 8th century BC). This choice has been made because the major metamorphosis associated with this work is the transformation of Odysseus' companions into pigs. However, in the first part of the work, the *Telemachy*, several 'proper' metamorphoses are present, but they are seldom recognised as such because they do not affect the subject's physical form but change its substance or sensorial expression, while the mutation into pigs explicitly involves a bodily transformation. Because substantial and sensorial metamorphoses have not been explored and researched to a great extent, the focus has concentrated on what seemed to be the obvious metamorphoses, that is, the physical ones. As I said, this study is unfortunately not able to investigate a higher number of literary metamorphoses. Nevertheless, this could be a stimulus to re-read and re-interpret classic works to locate other metamorphoses, which may have been overlooked. Because now a morphology of the phenomenon has been articulated and is available for application on literature, further studies may center on finally developing a comprehensive encyclopedia of literary metamorphoses, which is nonexistent at present, pivoting around the grouping of metamorphoses into their appropriate combinations, rather than arranging them in chronological order or depending on the genre that hosts them.

The reader may notice the absence of some 'intuitive' metamorphoses – for example, the absence of Pinocchio's transformation from a marionette into a real boy, in Carlo Collodi's *Le avventure di Pinocchio. Storia di un burattino*. This transformation does not feature in *Table 2* because Pinocchio's final transformation is not a metamorphosis as it does not happen *in-situ*. When Pinocchio becomes a real boy, his substance does not change, he remains himself, but his substance and his original physical form (the marionette's form) are physically separated. Upon waking up transformed into a real boy, he discovers that his former body is lying on a nearby chair. Since the *in-situ* principle is missing in this transformation, it cannot be regarded as a metamorphosis in the canonical sense. It is a supernatural transformation indeed, but not of the metamorphic type. This is the same reason why ghosts do not appear in this study. Unlike zombies and revenants, who remain in their body after the metamorphosis, the body and soul of ghosts are split at the time of death. Hence, these supernatural creatures do not undergo metamorphosis. Dante Alighieri is

another author who does not feature in this dissertation, even though in his *Divina Commedia: Inferno* (1314) there are two instances in which the damned souls in hell have been transformed into trees (the self-murderers in *Canto XIII*) or subjected to involuntary transformations into monstrous hybrid creatures or snakes (the thieves in *Canto XXV*). Dante reports fantastic transformations, yet they are not canonical metamorphoses because hell hosts the souls of sinners while their bodies remain buried on earth, separated from their soul until Judgement Day. All the examples classified in the table below (*Table 2*) present the basic characteristics of standard metamorphoses: a supernatural intervention in the form of an agent, cause, or force and a 'significant' transformation *in-situ*.

Some examples classified will be followed by an asterisk (*). The asterisk signals a lack of sufficient descriptive details to classify the metamorphosis into only one combination. The reason for the asterisk's presence will be reported right below the metamorphosis' first description, in the second column. In the absence of adequate details, I have classified the metamorphosis under the combination I have deemed the most appropriate, given the scarcity of particulars. At times, I have suggested two options that may be suitable for the same metamorphosis. Furthermore, the asterisk is used to indicate metamorphoses that may not be metamorphoses. In other words, metamorphoses that appear or have been regarded as such in other academic works may not be metamorphoses at all. In particular, the transformation of bread and wine into the body and blood of Christ (transubstantiation) may not entail a metamorphosis since in the texts that record the event (*Mark 14:22-24*, *Matthew 26:26-28*, *Luke 22:16-20*, *1 Cor. 11:24-26*) there is no mention to an actual transformation. When Jesus shares bread and wine with his disciples, the verb employed is *εἰμί* (eimì, "to be") – "this is my body" and "this is my blood" – not a verb that would signal a transformation. The other ambiguous case, where it is unclear whether a (physical) metamorphosis is taking place or not, is Woolf's Orlando's transformation into a woman. The author herself is vague on what exactly mutates in Orlando, if anything at all. There is a change in dressing code and mannerisms as he/she starts wearing female clothes, but the metamorphosis is never manifest. In fact, in the novel, the general opinion held by those who comment on Orlando's "transformation" fails to acknowledge that an actual transformation has occurred and Woolf delegates the job of unveiling the mystery to

"biologists and psychologists," thus refusing to confirm or deny the validity of the sex-change.[25]

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[25] Taylor, Clare L. *Women, Writing, and Fetishism, 1890-1950: Female Cross-gendering* (Oxford: Oxford University Press, 2003), p. 21.

4.5. Table of Classified Metamorphoses

Table 2

Title of work (Author's name, date of publication/ composition)	Metamorphosis/Metamorphoses in the text	Combination + Formula	Description
Epic of Gilgamesh (N/A, c. 1800 BC)	**Ishtar turns her lovers into animals**	**Combination 13** ($S_T \cdot PF_T \cdot SD_T$)	Ishtar's lovers are entirely transformed into animals (mind and body) – nothing of the original entity persists in the new form.
	A snake steals the plant of rejuvenation and becomes physically immortal	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	The snake acquires the gift of physical immortality and sheds its skin, but part of its original physical form persists.
Odyssey (Homer, c. eighth century BC but still debated)	**The goddess Athena disguises herself as Mentes (1.112), Mentor (2.291, 426), and Telemachus (2.407)**	**Combination 1** ($S_\emptyset \cdot PF_\emptyset \cdot SD_T$)	Athena polymorphs to assume human appearances and changes her voice's accident to sound like the person she is impersonating.
	Athena puts courage in Telemachus' heart (1.338, 3.82) and makes Penelope fall asleep (1.384)	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Athena changes Telemachus' substance to render him more courageous and a bold public speaker (substantial metamorphosis in non-physical abilities). She also makes Penelope fall asleep (substantial metamorphosis in temporary loss of consciousness).
	Athena makes Telemachus appear like one of the immortals (2.12)	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	Athena renders Telemachus graceful and god-like so that everyone who sees him marvels at his presence. The metamorphosis is partial because Telemachus does not entirely look like one of the gods.
	Athena makes Penelope's suitors become suddenly sleepy (2.419-421)	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	Athena produces a transformation in Penelope's suitors' sensation of somnolence.

	Athena turns into a vulture (3.408-409)	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Athena polymorphs into a vulture.
	Proteus changes into a lion, a snake, a panther, a giant boar, running water, and a tree full of leaves (4.455-458)	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Proteus polymorphs into many shapes not to be ambushed by Menelaus and his crew who are eager to leave the island where they are stationed but cannot because they have not executed the appropriate sacrifices.
	Circe turns Odysseus' companions into swine (10.230-240)	**Combination 22** $(S_P \cdot PF_T \cdot SD_T)$	Using baneful drugs mixed into food and wine, Circe transforms Odysseus' companions into swine, thus changing their physical form and sensorial expression completely. Substance-wise, they mutate partially: they retain their human mind but are unable to articulate their thoughts in human words.
	Athena transforms Odysseus into an old man (13.430-435)	**Combination 7** $(S_\emptyset \cdot PF_P \cdot SD_T)$	Athena transforms Odysseus' physical form partially by ageing his body. Odysseus' sensorial dimension changes totally as it becomes impossible to recognise him.
	Athena transforms in the likeness of a woman to approach Odysseus (16.156-160)	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Athena polymorphs to assume the likeness of an ordinary woman.
	Athena transforms Odysseus into his former self (16.171-176)	**Combination 7** $(S_\emptyset \cdot PF_P \cdot SD_T)$	Athena retransforms Odysseus into his former self. She also increases his stature and makes his appearance more youthful.
	Athena transforms and re-transforms Odysseus' clothes (13.435 & 16.174)	**Combination 7** $(S_\emptyset \cdot PF_P \cdot SD_T)$	First, Athena transforms Odysseus' clothes so that they look ragged, tattered, and dirty. Afterwards, she retransforms them, adjusting them and making them cleaner and more elegant. Physically, the clothes are metamorphosed partially, while their sensorial expression changes totally.

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Book of Genesis (N/A, c. sixth-fifth century BC)	**God creates *ex nihilo* through the Word (Gen. 1:1-27)**	**Combination 13 ($S_T \cdot PF_T \cdot SD_T$)**	God creates *ex nihilo* by simply calling forward matter (heavens, earth, light, the sky, the sun, the moon, and the firmament), vegetation, animals, and humans.
	God forms Adam "from the dust of the ground and breathed into his nostrils the breath of life" (Gen. 2:7)	**Combination 16 ($S_T \cdot PF_P \cdot SD_T$)**	Adam acquires a substance through God's breath. His physical form had been already moulded into a human shape, but it changes in constitutive material. The sensorial expression mutates totally because his former dust-based appearance is no longer manifest.
	God makes Adam fall asleep to remove one of his ribs (Gen. 2:21)	**Combination 18 ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)**	Adam's temporary loss of consciousness.
	God creates woman from one of Adam's ribs* (Gen. 2:22-23) * The text does not afford sufficient details to classify this metamorphosis correctly.	**Combination 7 ($S_\emptyset \cdot PF_P \cdot SD_T$)**	The woman is created from Adam's rib. Her physical form is partially derived from Adam's; in fact, he says "This is now bone of my bones and flesh of my flesh," meaning that the constitutive material is the same, but she had to be moulded from the rib. With no mention to divine breath, it may mean that substance is carried over through the rib. Woman's sensorial expression transforms totally since there is no continuation between a bone and a human being.
	Adam and Eve eat the fruit from the Tree of the Knowledge of Good and Evil (Gen 3:6-7)	**Combination 18 ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)**	Adam's and Eve's substance changes partially when they acquire the ability to distinguish between good and evil.
	God punishes the snake (Gen 3:14)	**Combination 6 ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)**	The snake's physical form is partially mutated: it loses its legs ("You will crawl on your belly").
	God punishes Adam and Eve with pain (Gen. 3:16-17)	**Combination 2 ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)**	Adam and Eve are punished with a new sensation: pain. Eve (and her female descendants) shall experience it during childbirth, Adam (and his male descendants) while he works the fields.

	God confounds people's languages **(Gen. 11:7)**	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Once, people on Earth spoke the same language. When they decide to build a tower to reach heaven, God resolves to "confuse their language so they will not understand each other" (metamorphosis in one's non-physical abilities).
	Lot's wife is turned into a pillar of salt **(Gen. 19:26)**	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	Lot's wife is entirely transformed into a pillar of salt – nothing of the original entity persists in the new form.
Book of Exodus (N/A, c. sixth-fifth century BC)	**God interacts with Moses in the form of a burning bush** **(Ex. 3:1-6)**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	God polymorphs to conceal his true form (Cf. Ex. 13:21-22; Ex. 16:10; Lv. 16:2; Ezk. 1:28; 1 Kings 8:10-11)
	Aaron's staff transforms into a snake **(Ex. 7:10-12)**	**Combination 16** $(S_T \cdot PF_P \cdot SD_T)$	Staff's substance changes totally from object to sentient being. Physical form transforms partially as it maintains the staff's length, size and elongated form. The sensorial dimension changes totally because the snake's appearance is entirely different from that of the staff.
	Nile river's waters turn into blood **(Ex. 7:19, 21)**	**Combination 10** $(S_T \cdot PF_\emptyset \cdot SD_T)$	Nile river's waters transform substantially into blood. Consequently, their sensorial expression mutates totally.
	Soot from a furnace transforms into fine dust that causes boils **(Ex. 9:8-12)**	**Combination 16** $(S_T \cdot PF_P \cdot SD_T)$	God commands Moses to collect a handful of soot and toss it in the air. The soot transforms into a fine dust that has the power to cause boils. Substantially, the entity changes in constitutive material and acquires the faculty of provoking boils. Physically, it mutates partially since soot and dust are similar as they are made up of particles, but dust is finer and drier. The sensorial dimension transforms totally as soot and dust appear entirely different.

	Darkness for three days (Ex. 10:21-29)	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	God orders Moses to stretch out his hand towards the sky "so that darkness will spread over Egypt – darkness that can be felt." This is one of the rare instances in which there is a sensorial metamorphosis affecting something's accidents (becoming dark, thus changing in colour) accompanied by a sensorial metamorphosis in perception. This type of darkness, in fact, can be felt.
	Death of firstborn (Ex. 11:1-12:36)	**Combination 9** ($S_T \cdot PF_\emptyset \cdot SD_\emptyset$)	Due to the supernatural nature of this death, we may consider it a metamorphosis that removes the subject's substance entirely.
Book of Judges (N/A, c. 550 BC)	**Samson loses his strength (Judges 16:17, 19, 28)**	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	When Samson's hair is cut off, he automatically loses his mighty physical strength. Samson later re-acquires his strength through divine intercession.
Ode 11 (Bacchylides, c. fifth century BC)	**Hera maddens Proetus' daughters (vv. 45-55)**	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Hera temporarily maddens Proetus' daughters for having boasted that their father was wealthier than Zeus.
Agamemnon (Aeschylus, 458 BC)	**Cassandra recounts how Apollo gave her the gift of prophecy (vv. 897-905)**	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Apollo had endowed Cassandra with the gift of prophecy (substantial metamorphosis in non-physical abilities).
	Cassandra relates how Apollo punished her for having refused him: those who hear her prophecies do not believe her (v. 907)	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Hearing one of Cassandra's prophecies partially displaces the mind of those who listen, preventing them from believing her words.
Ajax (Sophocles, 442 BC)	**Athena maddens Ajax by crafting powerful hallucinations (Scene 1, 49-62)**	**Combination 1** ($S_\emptyset \cdot PF_\emptyset \cdot SD_T$)	Athena alters Ajax's perception of reality entirely, conjuring false visions and hallucinations so that he believes that a herd of cattle is his enemies and slaughters them.
Bacchae (Euripides, 405 BC)	**Dionysus enters Thebes after having assumed the form of an ordinary human being (vv. 52-53)**	**Combination 1** ($S_\emptyset \cdot PF_\emptyset \cdot SD_T$)	Dionysus polymorphs to assume the appearance of an ordinary human being.

	Dionysus forces Pentheus to hallucinate two suns in the sky (v. 918), two images of seven-gated Thebes (v. 919) and the god's shape as human and a bull (vv. 920-923)	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	Dionysus provokes hallucinations in Pentheus, thus changing his sensorial perception. Since Pentheus hallucinates only certain things (the sun, the city of Thebes, and Dionysus' form) and not the totality of his surrounding environment, the metamorphosis in sensorial perception ought to be regarded as partial.
	Dionysus maddens Agave and the other Bacchae, throwing them into a frenzy and making them see Pentheus as a mountain lion (vv. 1080-1151)	**Combination 20** $(S_P \cdot PF_\emptyset \cdot SD_P)$	Dionysus temporarily displaces Agave and the Bacchae's minds and leads them to behave frantically. One of the symptoms of their madness is hallucinations so that they mistake Pentheus for a mountain lion. They undergo a substantial and sensorial metamorphosis simultaneously.
Book of Daniel (N/A, c. 167-163 BC)	**God maddens King Nebuchadnezzar (Dn. 4:33)**	**Combination 9** $(S_T \cdot PF_\emptyset \cdot SD_\emptyset)$	God renders King Nebuchadnezzar's mind akin to that of an animal for seven years.
Metamorphōseōn librī (Ovid, 8 AD)	**Jupiter polymorphic abilities (1.213, 1.600, 2.425, 2.846-850, 4.611, 8.626, 10.155-157)**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Jupiter has the faculty to polymorph in various forms (human form, animal form, or different state of matter) to interact with human beings.
	Lycaon is transformed into a wolf (1.232-239)	**Combination 23** $(S_P \cdot PF_T \cdot SD_P)$	Lycaon maintains his violent nature but is deprived of speech and forced to howl like a wolf. His clothes merge with him and turn into hair, and his body transforms totally. Ovid tells us that part of Lycaon's original appearance (grey hair, glittering eyes, and savage look) persists in the new form.
	The human race is re-created from rocks (1.381-415)	**Combination 22** $(S_P \cdot PF_T \cdot SD_T)$	After the great Flood has extirpated humankind, Deucalion and Pyrrha, the only survivors, ask Themis how to restore the human race. The new human race is created from rocks thrown over Deucalion's and Pyrrha's shoulders. This new human race maintains the toughness (substantial) typical of the rocks from which they have sprung.

	Io is transformed into a heifer	**Combination 22** **(S$_P$ · PF$_T$ · SD$_T$)**	Io is transformed into a heifer by Jupiter who, after having raped her, wants to hide her from Juno's wrath. Physically and appearance-wise, Io is entirely metamorphosed. Substantially, the mutation is partial: Io loses her human speech but maintains her psycho-emotional faculties and the ability to write.
	Io is re-transformed into a human being and becomes a goddess of the Egyptian pantheon* **(1.738-747)** * The text does not afford sufficient details on what exactly mutates in Io in respect to her divine nature and the permanence of horns on her forehead.	**Combination 23** **(S$_P$ · PF$_T$ · SD$_P$)** **or** **Combination 26** **(S$_P$ · PF$_P$ · SD$_P$)**	After Jupiter placates Juno, Io returns to her human form but maintains the heifer's fair complexion. Substantially, she becomes divine and is accepted into the Egyptian pantheon as Isis. Later, she reappears as the goddess Isis to aid Telethusa in childbirth. Ovid describes her as having horns on her forehead; hence, she may have kept part of her heifer's physical form.
	Ethiopian's skin turns black **(2.235-236)**	**Combination 2** **(S$_\emptyset$ · PF$_\emptyset$ · SD$_P$)**	After Phaeton drives his father's chariot of the sun too close to the earth, the Ethiopian's blood boils and is drawn to the surface of their skin, darkening their complexion.
	Callisto is turned into a bear **(2.496-507)**	**Combination 22** **(S$_P$ · PF$_T$ · SD$_T$)**	Callisto is raped by Jupiter and punished by Diana for having hidden her pregnancy. She is transformed into a bear, losing her ability to speak but retaining her psycho-emotional sphere.
	Callisto and her son Arcas are transformed into constellations **(2. 496-507)**	**Combination 7** **(S$_\emptyset$ · PF$_P$ · SD$_T$)** **and** **Combination 4** **(S$_\emptyset$ · PF$_T$ · SD$_T$)**	Jupiter transforms Callisto and Arcas into the constellations of the Great and Little Bear. Substantially, the two characters do not metamorphose. Callisto maintains part of her bear physical form when she becomes the constellation of the Great Bear, but her appearance mutates entirely. Arcas, who was human before the metamorphosis, entirely transforms both physically and appearance-wise.

	Raven has its plumage's colour changed from white to black (2.536-541)	**Combination 2** $(S_{\emptyset} \cdot PF_{\emptyset} \cdot SD_P)$	After having revealed a sordid affair to the god Apollo and caused the death of one of his lovers who was pregnant, the raven is punished by having its plumage transformed from white to black.
	Juno assumes Beroë's appearance and vocal sound (3.277-278)	**Combination 7** $(S_{\emptyset} \cdot PF_P \cdot SD_T)$	Juno pretends to be Beroë, Semele's nurse, to deceive the young girl. She changes her appearance and vocal sound to perfectly resemble the nurse. She also partially changes her physical form by tracing wrinkles on her skin with her fingers.
	Semele is incinerated by the sight of Jupiter's true form (3.308-312)	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	Semele is annihilated – nothing of the original entity remains.
	Echo is cursed with a speech impairment (3.359)	**Combination 18** $(S_P \cdot PF_{\emptyset} \cdot SD_{\emptyset})$	Having tried to trick Juno, Echo is punished with a speech impairment and is allowed only to repeat other people's last words.
	Echo transforms in the acoustic phenomenon of echo (3.395-397)	**Combination 22** $(S_P \cdot PF_T \cdot SD_T)$	Echo lets herself waste away. Her substance in the form of Juno's curse (i.e., having to repeat other people's last words) persists, while the rest of her substance disappears. Part of her body vanishes, but her bones transform into rocks. Her sensorial dimension is annihilated.
	Hermaphroditus becomes a hybrid, half-woman and half-man (4.370-388)	**Combination 26** $(S_P \cdot PF_P \cdot SD_P)$	Hermaphroditus merges with the naiad Salmacis, becoming a hybrid (half-woman, half-man).
	Athamas and Ino are driven insane (4.498-507)	**Combination 19** $(S_P \cdot PF_{\emptyset} \cdot SD_T)$ **and** **Combination 18** $(S_P \cdot PF_{\emptyset} \cdot SD_{\emptyset})$	Athamas and Ino are maddened, thus having their mind displaced partially, but their physical form remains unaltered. Additionally, Athamas experiences powerful hallucinations that mutate the totality of his perception of reality.

	Seaweed turns into corals (4.740-752)	**Combination 17 (S$_T$ · PF$_P$ · SD$_P$)**	Medusa's blood turns the seaweed's colour red, while her gaze petrifies them, transforming them into corals. They retain their original form, but lose their substance, shifting from being alive to inanimate matter.
	Medusa's gaze petrifies Phineus' men (5.183-214)	**Combination 17 (S$_T$ · PF$_P$ · SD$_P$)**	Medusas' gaze turns Phineus' men from living beings into statues (objects), thus entirely eradicating their substance. Physically, they become petrified, yet retain their original, physical structure. Their sensorial dimension changes partially; in fact, Phineus is unable to recognise that they have become statues because their appearance has remained intact. However, he realises they are statues once he touches them, meaning that there has been a manifest mutation in the way they feel to touch.
	Cyane liquefies (5.465-470)	**Combination 4 (S$_\emptyset$ · PF$_T$ · SD$_T$)**	Seized by grief, Cyane liquefies, losing her original physical form and sensorial dimension entirely.
	Minerva polymorphs into an old woman* (6.26-27) * Ovid mentions transformations in her hair's colour and that her limbs age, although it is not specified whether her limbs merely appear aged or are aged physically.	**Combination 1 (S$_\emptyset$ · PF$_\emptyset$ · SD$_T$) or Combination 7 (S$_\emptyset$ · PF$_P$ · SD$_T$)**	Minerva changes her appearance, and she may have also changed herself physically by ageing her limbs.
	Myrmidons are created from ants (7.634-657)	**Combination 22 (S$_P$ · PF$_T$ · SD$_T$)**	A human race known as Myrmidons is generated from ants. Physically, they mutate entirely but retain part of the hardworking attitude they had when they were ants.
	Erysichthon punished with an insatiable appetite (8.739-742, 828-834, 840-842)	**Combination 2 (S$_\emptyset$ · PF$_\emptyset$ · SD$_P$) followed by Combination 13 (S$_T$ · PF$_T$ · SD$_T$)**	Erysichthon is punished for having desecrated one of Ceres' sacred groves. He is cursed with an insatiable hunger and ends up devouring himself, thus annihilating his existence.

	Tithonus, Iasion, Erichthonius, and Anchises have acquired spiritual immortality (9.421-425)	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Tithonus, Iasion, Erichthonius, and Anchises have acquired spiritual immortality, but their bodies continue to age, becoming decrepit and shrinking.
	Pygmalion's statue becomes a woman (10.290-295)	**Combination 15** $(S_T \cdot PF_P \cdot SD_\emptyset)$	When Pygmalion's statue, Galatea, becomes a woman, she acquires life, shifting from being an object (statue) to a living being. Physically, she maintains her original shape, but her body gains the softness of human flesh and her constitutive material changes. Her sensorial dimension does not mutate.
	King Midas acquires a supernatural physical faculty	**Combination 6** $(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$	King Midas acquires a supernatural physical faculty thanks to Bacchus: whatever he touches turns into gold.
	Objects and inanimate matter touched by Midas turn into gold (11.102-130)	**Combination 10** $(S_T \cdot PF_\emptyset \cdot SD_T)$	Total metamorphosis in objects and inanimate matter's substance and sensorial accidents.
	Scylla becomes a hybrid (14.51-67)	**Combination 8** $(S_\emptyset \cdot PF_P \cdot SD_P)$	Scylla's lower limbs are transformed into a pack of raging dogs.
	Sybil's lifespan is extended to one-thousand years (14.136-142)	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Apollo grants longevity to Sybil, thus partially mutating her substance. However, her body continues to age naturally, becoming decrepit and shrinking considerably.
	Canens vanishes (14.423-434)	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	Maddened by grief for the loss caused by the loss of her husband, Canens melts away and slowly vanishes into thin air.
Canonical Gospels (Mark, Matthew, Luke, and John, c. 66-110 AD)	**Jesus cures Simon's mother-in-law from fever (Mark 1:29-31, Matthew 8:14-15, Luke 4:38-39)**	**Combination 6** $(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$	Jesus cures Simon's mother-in-law's fever by touching her. In this context, fever may be considered a physical disease. By curing the fever, Jesus performs a partial transformation upon the woman's state of physical health.

	Jesus cures lepers (Mark 1:40-42, Matthew 1:2-4, Luke 5:12-13, Luke 17:12-14)	**Combination 8** ($S_\emptyset \cdot PF_P \cdot SD_P$)	Jesus cures lepers from leprosy, thus restoring their physical health and re-establishing a healthful appearance.
	Jesus cures paralytics (Mark 2:12, Matthew 9:6-8, Luke 5:24-25, John 5:8-9)	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	Jesus cures physical paralysis by commanding the invalid to stand up, take his mat, and walk away. The person with paralysis follows the command and is instantly cured.
	Jesus cures a withered hand (Mark 3:1-5, Matthew 12:10-13, Luke 6:6-10)	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	During the Sabbath, Jesus encounters a man with a shrivelled hand and commands him to stretch out the hand. When the man stretches out his palm, the hand is cured.
	Jesus heals the Gerasene demoniac (Mark 5:1-20, Matthew 8:28-34, Luke 8:26-39)	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Jesus heals a man who is possessed by unclean spirits, whose behaviour has become erratic and anti-social due to the possession.
	Jesus delivers the Gerasene unclean spirits into a herd of pigs, and the pigs become crazed (Mark 5:10-13, Matthew 8:31-32, Luke 8:31-33)	**Combination 9** ($S_T \cdot PF_\emptyset \cdot SD_\emptyset$)	Jesus delivers the Gerasene unclean spirits into a herd of pigs. The pigs become crazed (total metamorphosis of substance) and drown themselves in the sea.
	A woman who had been bleeding for twelve years is cured when she touches Jesus' garments (Mark 5:25-29, Matthew 9:20-22, Luke 8:43-44)	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	A woman affected by constant bleeding is physically healed upon touching Jesus' garments.
	Jesus cures a deaf-mute man (Mark 7:32-34)	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	Jesus heals a deaf-mute by putting his fingers into the man's ears and spitting and touching the man's tongue.

	Jesus heals blind people (Mark 8:22-25, Mark 10:46-52, Matthew 20:30-34, John 9:1-12)	**Combination 6** (S$_\emptyset$ · PF$_P$ · SD$_\emptyset$)	Jesus cures people of blindness. Here blindness is viewed as a physical impairment rather than a consequence of sin.
	Jesus transfigures on Mount Tabor* (Mark 9:2-3, Matthew 17:2, Luke 9:29) *In the text, it is unclear how exactly Jesus transfigures. Some detail is afforded only concerning Jesus' face and garments. Luke states that the entirety of Jesus' appearance is altered.	**Combination 2** (S$_\emptyset$ · PF$_\emptyset$ · SD$_P$) **or** **Combination 1** (S$_\emptyset$ · PF$_\emptyset$ · SD$_T$)	During Jesus' transfiguration, his face starts to shine, and his garments become white (or whiter than before). Here, there may be a partial mutation in Jesus' appearance and clothes. Luke claims that Jesus' appearance transforms completely. Hence, his transformation may be total.
	Jesus delivers a demon from a boy (Mark 9:17-18, Matthew 17:15-18, Luke 9:38-40)	**Combination 15** (S$_T$ · PF$_P$ · SD$_\emptyset$)	A possessed boy's father begs Jesus to exorcise his son. The demon is causing the boy to suffer convulsions and other physical problems and behave self-harmfully. Unlike the Gerasene's demoniac, this boy's substance is entirely displaced during the demon's possession.
	Jesus curses a fig tree (Mark 11:13-14/20-21, Matthew 21:18-19)	**Combination 6** (S$_\emptyset$ · PF$_P$ · SD$_\emptyset$)	Jesus approaches a fig tree that bears no fruit because it is not the season for figs. He curses the tree, making it wither so that no one will ever again eat its fruits.
	Jesus cures possessed men who are affected by mutism and/or blindness (Matthew 9:32-33, Matthew 12:22, Luke 11:14)	**Combination 24** (S$_P$ · PF$_P$ · SD$_\emptyset$)	Jesus delivers unclean spirits from possessed men (partial metamorphosis of substance) and restores these men's ability to see and/or speak (partial metamorphosis affecting the physical form).
	Jesus cures a man with dropsy (Luke 14:2-4)	**Combination 6** (S$_\emptyset$ · PF$_P$ · SD$_\emptyset$)	On Sabbath, Jesus physically heals a man with abnormal swelling of his body (probably oedema/dropsy).
	Jesus restores an ear that has been cut off (Luke 22:50-51)	**Combination 6** (S$_\emptyset$ · PF$_P$ · SD$_\emptyset$)	One of Jesus' disciples cuts off one of the high priest's servant's ears. Jesus immediately restores the ear.

	Jesus turns water into wine (John 2:1-11)	**Combination 10** $(S_T \cdot PF_\emptyset \cdot SD_T)$	When Jesus transforms water into wine at the wedding at Cana, water's original substance and sensorial dimension change into those of wine.
	Jesus resurrects Lazarus (John 11:38-44)	**Combination 9** $(S_T \cdot PF_\emptyset \cdot SD_\emptyset)$	Jesus resurrects his friend Lazarus from the dead, thus restoring his condition of being alive.
	The transubstantiation of bread and wine* (Mark 14:22-24, Matthew 26:26-28, Luke 22:16-20, 1 Cor. 11:24-26) * These passages do not specify whether transubstantiation ought to be considered a metamorphosis or a metaphor.	**Combination 9** $(S_T \cdot PF_\emptyset \cdot SD_\emptyset)$	The substance of bread and wine mutates into the Body and Blood of Christ. These entities' physical form and sensorial dimension remain unaltered.
	Jesus rises from the dead and becomes divine* (Mark 16:1-8, Matthew 28:6-10, Luke 24:1-8, John 20:1-9) * The Gospels do not explicitly state what happens to Jesus post-resurrection in terms of metamorphosis. Inferences on Jesus' post-resurrection transformation are based on his subsequent ability to polymorph, which indicates that his body has been elevated to the state of God.	**Combination 4** $(S_\emptyset \cdot PF_T \cdot SD_T)$	Post-resurrection, Jesus' substance does not change (since he was already made of the same substance of God). His physical form becomes divine, though it is not specified how, and his sensorial dimension mutates entirely but remains concealed to those who meet him after his resurrection.
	Jesus displays polymorphic abilities (Luke 24:13-35, John 20:15, John 21:4)	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Post-resurrection, Jesus displays polymorphic abilities, indicative of his newly attained divine status. Because he cannot show his true physical form and appearance, he assumes the generic appearance of a human being. Those who see him post-resurrection fail to recognise him.

	Disciples of Emmaus fail to recognise Jesus* (Luke 24:13-35) * In this passage, it is not clear whether Jesus is displaying his polymorphic abilities or whether the disciples do not recognise him because their sense of sight has been altered.	**Combination 1** (S∅ · PF∅ · SD$_T$) or **Combination 2** (S∅ · PF∅ · S$_P$)	In case it is Jesus who polymorphs to conceal his form and appearance to his disciples, this is a Combination 1. Conversely, if it is the disciples' sense of sight that is mutated ("They were kept from recognizing him"), the transformation belongs to Combination 2 since it affects one of the disciples' senses.
Acts of the Apostles (Luke, c. 80-110 AD)	**Paul (Saul) experiences a sensorial hallucination** (Acts 9:3-4/Acts 22:9)	**Combination 2** (S∅ · PF∅ · SD$_P$)	On the road to Damascus, Saint Paul experiences a hallucination, either visual or auditory. In the first passage, the people travelling with Paul hear the voice but see no light. Hence, Paul's hallucinatory experience is related to the sense of sight. In the second passage, they see the light but fail to hear what Paul hears. This hallucination involves Paul's auditory system.
	Paul (Saul) becomes blind and later regains his sight (Acts 9:9/9:18)	**Combination 6** (S∅ · PF$_P$ · SD∅)	After experiencing the hallucination, Paul is left physically blind. When the Ananias cures him, the event is described as if scales fall from Paul's eyes, thus indicating the physicality of the transformation.
	Peter falls into a trance (Acts 10:10)	**Combination 18** (S$_P$ · PF∅ · SD∅)	Peter temporarily falls into a trance.
	Peter experiences a hallucination (Acts 10:11-16)	**Combination 1** (S∅ · PF∅ · SD$_T$)	Peter experiences a multi-sensory hallucination in the form of a vision. Because the vision mutates the totality of Peter's reality, the metamorphosis is total.
	Jesus Christ's good news is heard in all languages (Acts 10:44-46)	**Combination 1** (S∅ · PF∅ · SD$_T$)	Jesus' message is delivered in the speaker's native language but undergoes a transformation while *en route* and reaches the auditor's sensory system already "translated" in the receiver's language. The message is a contingent-polymorph.
	Gift of glossolalia (Acts 19:6)	**Combination 18** (S$_P$ · PF∅ · SD∅)	The apostles receive the gift of glossolalia and start speaking in tongues unknown to them.

A Midsummer Night's Dream (William Shakespeare, c. 1595 or 1596)	**A love serum makes people fall in (and out of) love**	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	A love serum concocted from the 'love-in-idleness' flower must be applied to people's eyelids while they are sleeping. Upon waking, the subject will fall in love with the first living being seen. By default, if the subject was in love with someone else before the serum was applied, the subject automatically falls out of love with his previous love interest.
	Puck alters his voice to impersonate other characters	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	To prevent Lysander and Demetrius from duelling, Puck alters his vocal sound to impersonate first one and then the other character. In doing so, he attracts them away from each other.
	Bottom's head is transformed into the head of an ass	**Combination 8** $(S_\emptyset \cdot PF_P \cdot SD_P)$	Puck transforms Bottom's head into an ass' head. Substantially, the character does not mutate. Towards the end of the play, Bottom's head undergoes a reversed Combination 8, reacquiring his original form and appearance.
Romeo and Juliet (William Shakespeare, c. 1595-1597)	**Juliet receives a magical draught from Friar Laurence, which throws her into a death-like coma**	**Combination 26** $(S_P \cdot PF_P \cdot SD_P)$	Juliet undergoes a partial substantial metamorphosis that mutates her state of consciousness. Her body (physical form) becomes stiff and stark, and she credibly appears (sensorial dimension) as if she were dead.
Cendrillon ou la petite pantoufle de verre (Charles Perrault, 1697)	**A pumpkin becomes a carriage*** * It is unclear whether the carriage maintains some of the pumpkin's original shape. The text does not specify.	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$ or **Combination 7** $(S_\emptyset \cdot PF_P \cdot SD_T)$	Cinderella's fairy godmother transforms an ordinary pumpkin into a fine coach gilded with gold.
	Six mice are transformed into mouse-coloured, dapple-grey horses	**Combination 14** $(S_T \cdot PF_T \cdot SD_P)$	The mice entirely transform in substance and physical form. Their sensorial expression changes partially since they retain their fur's original colour (dapple grey).
	A rat with a large beard is turned into a fat, jolly coachman with a large beard	**Combination 16** $(S_T \cdot PF_P \cdot SD_T)$	The rat changes completely, becoming unrecognisable. The only part that remains unaltered is the rat's large beard.

	Six lizards are turned into footmen	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	When the lizards turn into footmen, nothing of the original entity is retained in the new form.
	Cinderella's clothes transform into clothes of gold and silver full of jewels	**Combination 25** $(S_P \cdot PF_P \cdot SD_T)$	The clothes remain clothes but slightly change their constitutive material and physical form, becoming more precious and finely made. Their sensorial dimension mutates entirely as the original clothes are no longer identifiable below the new sensorial expression.
La belle au bois dormant (Charles Perrault, 1697)	**The protagonist is given substantial and sensorial gifts**	**Combination 20** $(S_P \cdot PF_\emptyset \cdot SD_P)$	The protagonist's fairy godmothers bestow upon her gifts meant to render her perfect, both substantially and appearance-wise. She is beautified (partial metamorphosis in the sensorial expression) and is given the temper of an angel, graceful manners, and excellence in dancing, singing, and playing musical instruments.
	After having been cursed, the protagonist pricks her finger with a spindle and falls asleep for one hundred years	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	When the protagonist pricks her finger, she falls into a deep sleep for one hundred years. One of her fairy godmothers touches everyone in the kingdom with her wand and makes them fall asleep and remain as such until the protagonist wakes up.
Riquet à la houppe (Charles Perrault, 1697)	**Riquet acquires a non-physical, supernatural ability**	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	A fairy bestows upon Riquet the ability to endow the person he loves with intelligence/wit.
	A beautiful but stupid princess is rendered intelligent and witty	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	In exchange for the promise of marriage, Riquet renders a beautiful but dim-witted princess intelligent and smart.

La belle et la bête (Jeanne-Marie Leprince de Beaumont, 1756)	**A young prince is transformed into a monster, and his intellect is diminished**	**Combination 22** ($S_P \cdot PF_T \cdot SD_T$)	A scorned wicked fairy curses a young prince for having rebutted her sexual advances. She transforms him into a monstrous creature and renders him unintelligent to be even more unappealing to potential love interests who may break the curse by falling in love with him. When the curse is broken, the prince undergoes another Combination 22 type of metamorphosis, reacquiring his original form, appearance, and intelligence.
Die wahre Braut, Der Liebste Roland, and *De beiden Künigeskinner* (Grimm Brothers, 1812)	**Enchantments lead the protagonist's love interest to forget her**	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	In these tales, the protagonist's love interest is enchanted and forgets his true love, often falling prey to other women. The memory loss represents a partial, substantial metamorphosis. Memories are typically restored towards the end of the story.
Schneewittchen (Grimm Brothers, 1812)	**Snow White enters a death-like state thrice until she is revived**	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Snow White's stepmother devises three murderous plans to kill her stepdaughter. Disguised as an old peddler, she pretends to sell pretty laces and attracts Snow White's curiosity. When the stepdaughter decides to try the laces, the stepmother ties her up so tightly that Snow White falls as dead and is subsequently revived by being unlaced. The second time, the stepmother combs her hair with a poisonous comb and, again, Snow White loses her consciousness which is regained once the comb is removed from her hair. The third time it is a poisonous apple that gets lodged in her throat that makes her fall unconscious until it becomes dislodged by accident. Here, there is a substantial metamorphosis affecting the character's state of consciousness.
Rumpelstilzchen (Grimm Brothers, 1812)	**Rumpelstiltskin spins straw into gold**	**Combination 10** ($S_T \cdot PF_\emptyset \cdot SD_T$)	Straw is magically spun into golden bobbins by the imp Rumpelstiltskin. The constitutive material of straw mutates into gold, and its sensorial dimension transforms simultaneously.

Der Sandmann (E.T.A. Hoffmann, 1815)	**The protagonist, Nathaniel, uses a magical telescope that alters his sense of sight, vivifying an automaton**	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	Nathaniel's sense of sight is mutated so that every time he sees Olympia, which is an automaton, he believes her to be a real human. The metamorphosis is partial since it involves only Olympia, not the totality of Nathaniel's reality.
Frankenstein (Mary Shelley, 1818/1831)	**Frankenstein's creature comes to life**	**Combination 9** $(S_T \cdot PF_\emptyset \cdot SD_\emptyset)$	When Frankenstein's creature comes to life, there is a total metamorphosis in the entity's substance (from dead matter to a sentient being), but no mutation in its physical form or sensorial dimension. The creature, in fact, has been formed by sewing together parts taken from corpses.
Den lille havfrue (Hans Christian Andersen, 1837)	**The protagonist, a mermaid, acquires human legs but loses her voice**	**Combination 8** $(S_\emptyset \cdot PF_P \cdot SD_P)$	The little mermaid strikes a deal with a sea witch to obtain human legs. In exchange, she surrenders her voice. In this context, voice is considered a physical attribute. The sea witch cuts the protagonist's tongue out to get her voice.
	The legs cause a feeling of sharp pain whenever the little mermaid takes a step	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	The legs provided cause great pain at every step taken, thus producing a transformation in the little mermaid's sensations.
	When the mermaid drinks the sea witch's potion, she feels a piercing pain and loses consciousness	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$ followed by **Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Upon drinking the potion, an unnatural pain is felt. Subsequently, the mermaid loses consciousness, passing out in front of the prince's palace.
	The little mermaid fails to marry the prince and turns into sea foam	**Combination 4** $(S_\emptyset \cdot PF_T \cdot SD_T)$	The little mermaid's body dissolves into sea foam. Both her state of matter and constitutive material change. Her substance remains unaltered.

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	The protagonist becomes an ethereal air spirit	**Combination 22** ($S_P \cdot PF_T \cdot SD_T$)	The mermaid transforms into an air spirit; hence, her physical form mutates in state of matter and constitutive material. It is not clear whether air spirits possess a sensorial expression or whether they have none. In any case, the protagonist's sensorial dimension mutates entirely. Her voice is regained, and she acquires abilities shared by other air spirits, such as the faculty of spreading flowery scents, curing illnesses, and cooling the air of plague-aired countries.
	Air spirits who carry out good deeds for three hundred years acquire an immortal soul	**Combination 18** ($S_P \cdot PF_\emptyset \cdot SD_\emptyset$)	Air spirits can acquire an immortal soul, provided that they help human beings thrive for three hundred years.
Snedronningen (Hans Christian Andersen, 1844)	**The magic mirror's splinters mutate people's perception of reality**	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	When the magic mirror's splinters enter people's eyes, they mutate the subject's perception of reality, making everything beautiful appear ugly and everything ugly, worse.
	When a splinter enters someone's heart, it turns it into a lump of ice and changes the person's personality and behaviour	**Combination 24** ($S_P \cdot PF_P \cdot SD_\emptyset$)	When the mirror's splinter enters someone's heart, that person's heart transforms into a lump of ice and the subject's personality dramatically worsens.
	Snowflakes change to resemble white hens* * Ambiguous passage: it is not specified whether the snowflakes only resemble hens but have no real physicality or whether they acquire the shape and appearance of hens.	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$) **or** **Combination 5** ($S_\emptyset \cdot PF_T \cdot SD_P$)	Snowflakes turn into white hens. They maintain their original colour (white) but assume the shape and/or appearance of hens.
	The Snow Queen's kiss changes Kai's sensations	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	When the Snow Queen kisses Kai, he first feels as if he is about to die but, after a while, he returns to normal and ceases to feel the biting cold.

	Gerda loses her memories	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Gerda enters the garden of a woman versed in the art of sorcery. The older woman wishes to keep Gerda forever, so she combs the girl's hair with a magic comb that makes her forget about home and Kai.
	The Finnmark woman knows a potion to acquire strength	**Combination 6** $(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$	When Gerda meets the Finnmark woman, she discovers that the woman can craft a potion whose power is to give the strength of twelve men to those who drink it.
	Gerda's breath turns into bright angels	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	To defeat the Snow Queen's snowflake army, Gerda's breath transforms into small, bright angels, dressed up as soldiers, who become increasingly large. Nothing of Gerda's breath remains in the new angelic form.
	Prayers and tears cure Kai's heart and wash out the splinter in his eye	**Combination 26** $(S_P \cdot PF_P \cdot SD_P)$	When Kai is cured of the mirror's splinters, his heart changes in constitutive material (partial, physical metamorphosis), his sight is restored (partial, sensorial metamorphosis), and his behaviour changes for the better (partial, substantial metamorphosis).
Den lille pige med svovlstikkerne (Hans Christian Andersen, 1846)	**The protagonist lights some matches and experiences powerful visions**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	When the protagonist lights one of the matches she is selling, she hallucinates various happy and warm scenarios and even her grandmother speaking to her. Since the protagonist's reality is entirely transformed, it means that her perception of reality has changed completely.
Alice's Adventures in Wonderland (Lewis Carroll, 1865)	**Alice changes in size multiple times, either growing or shrinking**	**Combination 6** $(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$	Alice does not physically transform into something other than herself, but continually changes in shape, growing out-of-proportion or shrinking, usually after eating or drinking particular food. Her substance and sensorial dimension remain unaltered.

Le avventure di Pinocchio. Storia di un burattino (Carlo Collodi, 1881-1883)	**Pinocchio's nose grows in size**	**Combination 6** ($S_\emptyset \cdot PF_P \cdot SD_\emptyset$)	Pinocchio's nose grows out-of-proportion when he lies. The more he lies, the more it grows. The metamorphosis exclusively affects the character's nose and makes it grow in size but does not change its substance or appearance.
	Pinocchio's ears become like those of a donkey. After a while, all his body changes into that of a donkey, and he starts braying	**Combination 8** ($S_\emptyset \cdot PF_P \cdot SD_P$) **followed by Combination 22** ($S_P \cdot PF_T \cdot SD_T$)	Pinocchio wakes up and realises that his ears have metamorphosed into donkey's ears. After a while, his whole body transforms into the body of a donkey, and he loses his ability to speak and starts braying (substantial metamorphosis affecting speech).
The Strange Case of Dr Jekyll and Mr Hyde (R.L. Stevenson, 1886)	**Jekyll metamorphoses into Hyde**	**Combination 25** ($S_P \cdot PF_P \cdot SD_T$)	When Jekyll metamorphoses into Hyde, his substance changes partially as he experiences "an innocent freedom of the soul" and he feels "younger, lighter, happier in body… more wicked… exulting in the freshness of these sensations." He also loses his self-control abilities. Jekyll's physical form mutates partially: he remains in the form of a human being, but, while Jekyll is described as "a large, well-made, smooth-faced man of fifty," Hyde is younger, smaller, hairier, and uglier, almost as if he was deformed. Appearance-wise and in the way the two characters' voice sounds, they are entirely different.
The Picture of Dorian Gray (Oscar Wilde, 1891)	**Dorian Gray wishes to remain forever young and beautiful, and his wish is mysteriously granted**	**Combination 0** ($S_\emptyset \cdot PF_\emptyset \cdot SD_\emptyset$)	Dorian Gray undergoes no manifest transformation, but he remains crystallised in his youthful and beautiful appearance. His substance remains unaltered as well.
	Dorian's portrait ages on his behalf and shows the marks of Dorian's immoral behaviours	**Combination 2** ($S_\emptyset \cdot PF_\emptyset \cdot SD_P$)	Dorian's portrait's appearance gradually metamorphoses to chronicle how Dorian would have naturally aged. Furthermore, it records whenever Dorian commits an immoral or unethical act by slightly changing aesthetically. The metamorphosis in the painting's sensorial expression is partial since it does not render Dorian's image entirely unrecognisable.

	Dorian's paintings re-transforms into a beautiful image upon Dorian's death	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	Dorian's image in the painting beautifies upon Dorian's death, re-acquiring its original appearance.
	Upon dying, Dorian acquires the physical form and appearance he would have had if his wish to remain forever young and beautiful had not been granted	**Combination 16** $(S_T \cdot PF_P \cdot SD_T)$	When Dorian stabs his picture, a metamorphosis ensues. By stabbing the portrait, he accidentally murders himself. Due to the supernatural nature of this death, the character's substance mutates entirely as he dies. His physical form remains human but bears the marks of old age. His appearance transforms entirely and becomes even more hideous than his image in the portrait; in fact, Dorian's servants are able to recognise who he is only by looking at the rings on his hand.
The Stolen Bacillus (H.G. Wells, 1895)	**An anarchist's skin turns bright blue**	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	An anarchist steals a vial he believes contains the bacillus of cholera. It turns out that the serum in the vial simply turns whatever it comes into contact with into a bright blue. The vial breaks at the end of the tale; supposedly, the anarchist's complexion becomes blue.
The Invisible Man (H.G. Wells, 1897)	**The protagonist, a scientist, named Griffin, discovers a way to render bodies invisible and applies his discovery upon himself, becoming invisible**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	By becoming invisible, Griffin's appearance disappears entirely, so that he must disguise himself to look like an ordinary person. There are no modifications in the character's substance or physical form. When he dies, he undergoes another Combination 1 type of metamorphosis, reacquiring his original appearance.
Dracula (Bram Stoker, 1897)	**Dracula's shapeshifting abilities**	**Combination 4** $(S_\emptyset \cdot PF_T \cdot SD_T)$	Dracula is a shapeshifter who can mutate its physical form and appearance to become another entity entirely. In the novel, he is seen in the form of a bat, a wolf, and a dog. He can also change his state of matter, becoming fog or mist or vapour or elemental dust.

	Lucy Westenra transforms into a vampire	**Combination 17** $(S_T \cdot PF_P \cdot SD_P)$	Having been repeatedly bitten by a vampire, Lucy acquires physical features, such as elongated canines, that are typical of vampires. Upon death, her substance changes totally into the substance of a vampire, and she undergoes a process of beautification.
	Dracula rejuvenates by drinking human blood	**Combination 8** $(S_\emptyset \cdot PF_P \cdot SD_P)$	Dracula "can flourish when that he can fatten on the blood of the living… he can even grow younger."
	Mina Harker acquires telepathic abilities	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	After having drunk Dracula's blood, Mina develops telepathic abilities that allow her to see and perceive where Dracula is and what he is doing.
	Mina falls into a trance	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	Van Helsing hypnotises Mina so that she falls into a deep state of trance.
	Dracula dies and crumbles to dust	**Combination 13** $(S_T \cdot PF_T \cdot SD_T)$	When Dracula dies, his body crumbles into a pile of dust, and his substance is annihilated.
Peter Pan (J.M. Barrie, 1911)	**Peter Pan remains crystallised at a pre-pubescent age**	**Combination 0** $(S_\emptyset \cdot PF_\emptyset \cdot SD_\emptyset)$	No manifest transformations in substance, physical form, and sensorial dimension take place. Although Peter Pan's metamorphosis happens off-scene and lacks explanations concerning its nature and the supernatural agent responsible for it, it appears that the character has remained crystallised at a pre-pubescent age.
Die Verwandlung (Franz Kafka, 1915)	**Gregor Samsa wakes up one morning in the form of a giant insect**	**Combination 22** $(S_P \cdot PF_T \cdot SD_T)$	Gregor's metamorphosis changes his body and appearance completely, from human to that of a giant insect. Substance-wise, Gregor becomes a substantial hybrid as he starts displaying behaviours akin to that of an insect (i.e., refuses fresh food, preferring rotting and almost-inedible food; enjoys crawling on walls and hanging from the ceiling; hides away in dark, constrictive places, such as under the couch).

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Orlando: A Biography (Virginia Woolf, 1928)	**Orlando becomes a woman*** * This may not involve a physical metamorphosis as there is no manifest proof that Orlando has become a woman.	**Combination 6** $(S_\emptyset \cdot PF_P \cdot SD_\emptyset)$	Although it is not clear how exactly Orlando becomes a woman (if, indeed, he becomes a woman), it is possible to hypothesise that his sex characteristics (breast) and organs (genitalia) change into those of a woman. The character's substance and general appearance, however, do not mutate.
	Orlando lives for over three hundred years	**Combination 24** $(S_P \cdot PF_P \cdot SD_\emptyset)$	Orlando's life span lasts for over three hundred years in the novel. One may assume that the character must have become semi-immortal (or immortal) both substantially and physical to live that long.
Mary Poppins (L.P. Travers, 1934)	**Mary Poppins' medicine changes in colour and flavour**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Mary Poppins' medicine is a contingent polymorph whose sensorial dimension mutates according to the perceiving subject that interacts with it.
Harry Potter and the Prisoner of Azkaban (J.K. Rowling, 1999)	**Dementors provoke feelings of depression and intrinsic cold**	**Combination 2** $(S_\emptyset \cdot PF_\emptyset \cdot SD_P)$	The Dementors' presence transforms the sensorial perception of whoever comes across one of these creatures.
	Boggart creature can change its appearance into people's worst fear	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	The Boggart is a contingent polymorph whose appearance mutates depending on the perceiving subject which interacts with it.
Harry Potter and the Half-Blood Prince (J.K. Rowling, 2005)	**A love potion known as Amortentia changes its odour depending on the person who comes into olfactory contact with it**	**Combination 1** $(S_\emptyset \cdot PF_\emptyset \cdot SD_T)$	Amortentia is a contingent polymorph whose fragrance changes depending on the person who is smelling the draught.
	Amortentia provokes a powerful infatuation	**Combination 18** $(S_P \cdot PF_\emptyset \cdot SD_\emptyset)$	If drunk, Amortentia temporarily causes the subject to fall in love obsessively.

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4.6. Post-Classification Meditations

Having concluded the theory's application stage (*Table 2*), some post-classification meditations are in order. The theory's application has ascertained that the *Theory of the Twenty-Seven Combinations* is successful since most combinations have been tracked within the literature selected for this dissertation. I believe this study proves that metamorphosis is a complex phenomenon whose complexity ought to be studied analytically. The success of the theory – success demonstrated by its broad applicability on a small sample of texts – evidences a number of key aspects. First, there are indeed three dimensions at play in every entity subject to metamorphosis. Even though some dimensions may not be altered in the process, they remain part of the entity, and, in case no alteration occurs, they end up representing the element that perdures in the new form. This corroboration further weakens the belief held by some academics that metamorphosis exercises an effect exclusively on the entity's physical form. Even Ovid, who is viewed by some scholars as heavily reliant on physical metamorphoses, leaving the entity's substance/identity intact, showcases various exceptions in his poem.

Secondly, a complex phenomenon, such as literary metamorphosis, may be reduced into its basic structures. While it may surprise some readers that metamorphosis can express itself in twenty-seven modalities, which is a significant number, these modalities are simplified into a digestible format of a much more complex phenomenon. In *Chapter Two*, I have reported and discussed the multiplicity of variables contained in each dimension. When contemplated in their totality, the variables risk rendering the construction of a morphology difficult to manage, which is the opposite of this study's goal. Although the variables of each dimension have been recognised and examined for a better comprehension of the whole phenomenon, the final morphology I propose aims at discounting the variables from the theory's morphological structure. In the morphology, I have simply maintained the distinction between total and partial metamorphoses. When the metamorphosis is total, one can expect a transformation that mutates all the variables in the dimension, while when the metamorphosis is partial only one of the variables (or some, but never all) are affected. This does not mean that the variables are not crucial to the study of metamorphosis. On the contrary, I have dedicated an entire chapter (and a long one, indeed) to analysing them in order to render the reader able to recognise what impact the metamorphosis has had on each

dimension by transforming one or more of its variables, mainly when the metamorphosis examined is partial. By acknowledging the existence of variables and learning how to identify them, one becomes more receptive to comprehending the extent of the metamorphosis upon the entity and, consequently, more efficient in applying the *Theory of the Twenty-Seven Combinations*.

An excellent idea for further studies would be to create a more sophisticated morphology, intended to offer a more detailed description of the metamorphosis examined by including the combination it belongs to and its variables. It has probably not escaped the reader that, although some literary instances of metamorphosis share the same combination, the actual metamorphosis that takes place in the entity mutates different variables. For example, **Combination 18 (S$_P$ · PF$\emptyset$ · SD$\emptyset$)** appears in twenty-six instances of metamorphosis out of the one hundred and fifty-one cases classified (approximately 17%). This combination reflects episodes of metamorphosis in which an entity's substance transforms partially. In the literary works investigated, Combination 18 takes many forms: transformations in a subject's state of consciousness; the acquisition or loss of non-physical abilities, attributes, and faculties; episodes of displacement of the subject's rational mind; changes in a character's personality or behaviour; loss of memories (magic forgetfulness); resurrection from death or the restoration of life. Furthermore, some of these variables contain sub-variables. For instance, transformations in consciousness are sub-divided in falling into an unnatural sleep, falling into a trance, being hypnotised, and death-like states. Metamorphoses that entail the displacement of the subject's mind may take many forms, such as being deprived of particular cognitive abilities, experiencing episodes of madness, psychotic/ecstatic behaviours, and demonic possessions. Given the number of variables and sub-variables associated with the substance of sentient beings, the modalities in which a Combination 18 may manifest are often fairly dissimilar to one another. This fact led me to meditate on the efficacy of the theory as it is formally presented in this study and hypothesise a future solution to this issue. However, this solution can be merely conjectured at this stage. The paradigms set for my morphology take into account only transformations that affect the three dimensions and the degree to which the dimension is affected (totally or partially). Conversely, they do not consider the specific variables (and sub-variables) related to how exactly that metamorphosis changes the entity affected. For this reason, metamorphoses that are intrinsically dissimilar may fall under the same combination. Rather than viewing this

circumstance as problematic, each combination should be understood as a hyper-structure that evidences the dimension(s) that mutates and the modality in which each dimension transforms, not the individual variables. The *Theory of the Twenty-Seven Combinations* uniquely focuses on the constant structures of metamorphosis, the three dimensions and the two modalities of transformation, not the variables. A more sophisticated description of the phenomenon may entail introducing the set of variables and sub-variables into the equation, adding descriptive formulas to each combination according to the variable(s) transformed. Given the complexity of some combinations or the significant number of variables that may be at play, this second, more refined morphology would require extensive research on the subject matter and a larger number of case studies to be proven valid.

The third aspect I wish to address before concluding this chapter concerns the absence of five combinations from the theory's application on literature considered in this study, namely **Combination 3 ($S_\emptyset \cdot PF_T \cdot SD_\emptyset$), Combination 5 ($S_\emptyset \cdot PF_T \cdot SD_P$), Combination 11 ($S_T \cdot PF_\emptyset \cdot SD_P$), Combination 12 ($S_T \cdot PF_T \cdot SD_\emptyset$), and Combination 21 ($S_P \cdot PF_T \cdot SD_\emptyset$)**. All these combinations share the characteristic of having the physical dimension and the sensorial dimension mutating to different extents (one partially, the other totally) or having only one of these two dimensions transforming while the other does not. Since mutations in physical form often trigger transformations in the entity's sensorial dimension, it is not so surprising to discover that combinations in which physical form and the sensorial dimension do not coincide in their modality of transformation are so tricky to locate in literary works. Does this mean that these combinations are not present in literature because they are too complex to be articulated in practice? Perhaps. However, it may be that these combinations are not present in the works selected specifically for this study but may feature in other unexplored works. An expansion of this study and the consequent application of the *Theory of the Twenty-Seven Combinations* on other literary works from different historical periods and/or geographical and socio-cultural backgrounds may reveal that, indeed, all the combinations theorised find their equivalent in oral or written literature.

Alternatively, if those combinations are never located, it is possible to conclude that some combinations may be valid only at a theoretical level since they find no successful application in literature. Because the number of combinations not traced is minimal, the existence of purely theoretical combinations does not harm the validity of the theory. As Tzvetan Todorov has argued: "Works need not coincide with categories, which have merely

a constructed existence."[26] Categories (or, in this context, combinations) are first stipulated theoretically and, at a later time, applied to literary works that contain the same phenomenon (metamorphosis, in this case). Todorov asserts that theory and practice may not always coincide. He opens the first section of his study *The Fantastic: A Structural Approach to a Literary Genre* (1973) by criticising Northrop Frye's formulation and categorisation of literary genres in *Anatomy of Criticism: Four Essays* (1957).[27] The limitation of genres (five) proposed by Frye is criticised as Todorov proceeds to theoretically stipulate the presence of at least eight other genres, employing the same criteria adopted by Frye for the division of literature into genres.[28] Todorov justifies his position by introducing a dichotomy between theoretical and historical genres. In his words:

> One of the first characteristics of scientific method is that it does not require us to observe every instance of a phenomenon in order to describe it; scientific method proceeds rather by deduction. We actually deal with a relatively limited number of cases, from them we deduce a general hypothesis, and we verify this hypothesis by other cases, correcting (or rejecting) it as need be… it is not the quantity of observation, but the logical coherence of a theory that finally matters […] If Frye enumerates only five genres (modes) out of the thirteen possibilities, it is because these five genres have existed, which is not true for the other thirteen […] In order to avoid all ambiguity, we should posit, on the one hand, historical genres; on the other, theoretical genres. The first would result from an observation of literary reality; the second from a deduction of a theoretical order […] There are certain numbers of genres not because more have not been observed, but because the principle of the system imposes that number. It is therefore necessary to deduce all the possible combinations from the categories chosen. We might even say that if one of these combinations had in fact never manifested, we should describe it even more deliberately: just as in Mendeleev's system one could describe the properties of elements not yet discovered, similarly we shall describe here the properties of genre… yet to come.[29]

The *Theory of the Twenty-Seven Combinations* follows the same principle: several combinations elaborated are certainly historical because they are observable in the literary works present in this study, while the remaining, that is, the five combinations that have not been located, appear to be purely theoretical (for the time being, at least). Nevertheless, it would take a more substantial investigation of literature to decree that those combinations are indeed theoretical. From the textual examinations I have conducted, twenty-two combinations that have been theoretically predetermined have turned out to be historical (approximately 81.5% of the overall number of combinations), yet the frequency of their

[26] Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca, New York: Cornell University Press, 1975), p. 22.
[27] Ibid., pp. 8-23.
[28] Frye, Northrop. *Anatomy of Criticism: Four Essays* (Oxford: Princeton University Press, 1957).
[29] Ibid. note 26 (Todorov), pp. 4, 13-14.

occurrence dramatically varies depending on the complexity of the combination and its popularity in literature. In fact, simple combinations or combinations where two dimensions mutate concomitantly and to the same extent are more prevalent in literature than complex combinations that feature transformations to different extents in multiple dimensions. Out of twenty-seven combinations, five are absent from the literature examined but still exist in principle as theoretical combinations that may or may not be forms of metamorphosis recorded in other literary works. Removing these combinations from the total number of combinations would have proven to be an odd choice since the combinations' formulation adheres to a precise arithmetical calculation. If this morphology intends to utilise a methodical approach to survey the forms of metamorphoses, the number of combinations must respect the paradigms imposed for the formulation of the theory without exception. In conclusion, the phenomenon of metamorphosis *may* express itself through twenty-seven combinations because this number is arithmetically exact, despite the potential existence of purely theoretical combinations.

5. CONCLUSION

5.1. "My mind leads me to speak now of forms changed."[1]

In his *Author's Foreword*, Vladimir Propp declared: "The present study [*Morphology of the Folktale*] was the result of much painstaking labor."[2] This statement perfectly summarises what I imagine to be the general mood shared by anyone who has devoted part (or most) of their career to the formulation of morphologies to explain and classify phenomena in literature. Morphologies are the result of much intellectual labour and meticulous work. In their final form, they ought to unveil the internal structures pertaining to a phenomenon – in many cases a considerably large and complex phenomenon that requires over-simplifications to be wieldy – and point back those structures to an appreciation of the subject matter and its intrinsic mechanics.

This study was initially conceived to shed some light on problematic aspects of metamorphosis as a literary phenomenon, aspects still widely debated in academic works to date. The absence of clear and comprehensive guidelines to recognise 'proper' metamorphoses and effectively examine their forms systematically has long passed its expiry date and should now be viewed as a serious matter of concern. Academic studies on the subject necessitate a morphology (or, in any case, a decisive attempt at a morphology) to proceed. Otherwise, the field will continue to grow in (questionable) content and perpetuate the errors and inaccuracies it has hosted thus far. Since Irving Massey labelled metamorphosis a "morbid subject" in 1976,[3] over forty years of research have elapsed. Before this morphology, no study was developed to explore the phenomenon's inherent nature and taxonomy through a scientific approach, leading to a consequent classification. By setting aside generalisations and challenging some of the *status quos* found in the criticism on the subject, the present study has strived to expose what had been previously ignored, overlooked, or examined only in theoretical terms and to simplify a complex set of data into easily digestible structures. The success of the theory, demonstrated during the

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[1] Ovid. *Metamorphoses*. Trans. by Charles Martin. (London: W.W. Norton & Company, 2004), p. 5.
[2] Propp, Vladimir. *Morphology of the Folktale*. Trans. by Laurence Scott. (Austin, Texas: University of Texas Press, 1968), p. xxv.
[3] Massey, Irving. *The Gaping Pig* (Berkeley: University of California Press, 1976), p. 1.

application stage, cannot be overstated. Twenty-two out of twenty-seven combinations have been successfully traced within a small sample of literature (forty texts), confirming that, indeed, metamorphosis is not an entirely physical phenomenon – although some scholars continue to believe that this is the case.

Not even Ovid, by many considered the champion of physical metamorphoses (and, to some extent, he is), has been spared. The application of the theory on thirty-two metamorphosis episodes extracted from Ovid's *Metamorphōseōn librī* – an exiguous number compared to the two hundred and fifty metamorphoses contained in the poem – has shown that up to seventeen different combinations may be traced in the episodes examined. In turn, this means that out of twenty-seven theoretical combinations hypothesised, Ovid has actively employed at least 67% of those combinations – "at least" because to know the exact number one would have to classify all the myths. Instead, if one exclusively considers the number of historical combinations successfully observed during the application stage (twenty-two), that number jumps to 77%. Certainly, not an insignificant percentage. In light of this, can one still insist that Ovid is exclusively interested in physical transformations? Obviously not since the evidence suggests otherwise. To maintain the validity of the opposite position (that Ovid is uniquely interested in physical metamorphoses), after it has been abundantly disproved, would result in naïve and misinformed inferences. The existence of a phenomenological morphology inevitably leads to the re-evaluation of opinions and beliefs that have been perpetuated in academic works on this subject. The presence of at least seventeen combinations in various poem's episodes undermines that school of thought that depicts Ovid as overly concerned with transformations in characters' bodies, while the identity and mind of those characters (their substance) remain unchanged. As Lothar Spahlinger has put it: in Ovid's metamorphoses, "an individual being with a distinctive *forma* obtains through transformations a new body, is thus changed in his physical presence, respecting his externally visible material appearance, without any effect to his psychic existence, his individual mental makeup."[4] However, we should ponder whether this statement is a true reflection of the metamorphoses in the poem or whether it merely represents a *status quo* that has been preserved in studies on the *Metamorphōseōn librī*. As there is now proof that Ovid made ample use of metamorphosis across the three dimensions, which disqualifies the conception of an Ovid whose characters' substantial makeup *always*

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[4] Spahlinger, Lothar. *Ars Latet Arte Sua: Untersuchungen zur Poetologie in den Metamorphosen Ovids* (Berlin: Walter de Gruyter, 1996), p. 29.

transcends transformation, the time has come to challenge other *status quos* and verify what is grounded in truth and what has been parroted down from one generation of scholars to the next.

Other positive and original outcomes have stemmed from this study. First and foremost, this thesis provides the much-needed elaboration of a concrete set of basic characteristics for the correct identification of 'proper' metamorphoses in fiction. This rigid enactment may appear peremptory. However, given that in recent academic studies on metamorphosis only a portion of the literary metamorphoses analysed are 'proper' metamorphoses and the rest are different types of fantastic transformations or transformations that do not even contain the supernatural element, I would argue that setting a few firm rules may be beneficial to the advancement of this research field. I am aware that several authors cited in this dissertation are not specialists in literary metamorphoses but use the phenomenon to understand a facet of their area of expertise or are intrigued by the concept of metamorphosis in literature in general. Nevertheless, it is equally important to address the laborious, the "boring," side of the problem, that is, the formulation of principles and norms beyond the superficial appreciation of the phenomenon. Of course, I cannot take all the credit for establishing the checklist of the basic principles to identify a 'proper' metamorphosis. Ingo Gildenhard, Andrew Zissos, and Sabine Coelsch-Foisner had already identified two principles that any literary metamorphosis must comply with: the supernatural element and a 'significant' transformation.[5] My original contribution lies in having introduced the *in-situ* element for the first time. The other two characteristics supplied a method to distinguish literary metamorphoses from natural (i.e., non-supernatural) transformations and other forms of transformations that are not 'significant' (i.e., the concept of *changing* as opposed to that of *transforming*, as stressed by Gildenhard and Zissos) or transformations that contain the supernatural element but are not metamorphoses. It was necessary to bring a third characteristic into play to separate literary metamorphosis from other supernatural and significant transformations, such as metempsychosis, reincarnation, and the *Doppelgänger* motif, for example. By establishing the *in situ* principle, it was

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[5] Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), pp. 1, 6; Coelsch-Foisner, Sabine. *Metamorphic Changes in the Arts*; in *Metamorphosis – Structures of Cultural Transformations*. Edited by Jürgen Schlaeger (Tübingen, Germany: Narr Francke Attempto Verlag GmbH + Co.KG, 2005), p. 39.

possible to determine that a 'proper' metamorphosis is not only supernatural and 'significant,' but it must also entail a transformation that directly involves the entity affected without fracturing that entity into parts of itself (*split*) or separating its dimensions. Even though this meant that some supernatural transformations formerly deemed as 'proper' metamorphoses have been "lost," such as Pinocchio's transformation into a real boy and the transformations undergone by the violent against themselves and the thieves in Dante Alighieri's *Inferno*, as they do not respect the *in situ* principle, this has been a necessary sacrifice to make.

The second constructive outcome of this study involves challenging Andrew Feldherr's belief that a successful theory of metamorphosis should not be based on "the number of examples it fits, as though this were a scientific problem."[6] However, this *is* – or, rather, it has become – a scientific problem. If over several decades of research, in which studies on metamorphosis have acquired an almost "epidemic" character,[7] solutions to the problem of identification and taxonomy have not been resolved, I would say that this is the time to confront the issue as if we were actually dealing with a scientific problem. As Propp has appropriately emphasised: "At a time when the physical and mathematical sciences possess well-ordered classification, a unified terminology… and a methodology improved upon by the transmission from teachers to students, we have nothing comparable."[8] One may be tempted to condemn treating literature as a science. To that, I reply with a statement penned by Peter Dixon and Marisa Bortolussi, according to whom scientific approaches to the study of literature may "help revitalise the *languish state of the humanities*" (italics mine).[9] The austere separation between the humanities and exact sciences or, preferably, exact methods of investigation, does not play to anyone's advantage. Engaging with arithmetical calculation and logic diagrams (figures, trees, tables, equations, and sets), which provide a clear-cut and organised rendition of the theory to the reader and visually illustrate the data, has helped remove the problem of theoretical abstraction. Each combination has been appropriately numbered and follows a rigid arranging order, which concerns both the dimensions and the transformation's modalities. The appropriation of terms such as

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[6] Feldherr, Andrew. *Playing Gods: Ovid's Metamorphoses and the Politics of Fiction* (Princeton, New Jersey: Princeton University Press, 2010), p. 35.
[7] Waelti-Walters, Jennifer. *Autonomy and Metamorphosis* (Romanic Review, Vol. 72, Nov. 1982), p. 505.
[8] Ibid. note 2 (Propp), p. 4.
[9] Dixon, Peter; Bortolussi, Marisa. *The Scientific Study of Literature: What Can, Has, and Should Be Done* (Scientific Study of Literature, Vol. 1(1), Jan. 2011), pp. 59-60.

'constant' and 'variable' has been borrowed from mathematics vocabulary, even though they have not been given the exact same value they have in mathematics.

Additionally, the application of a scientific method can be decisive in fostering new approaches to old issues. It is the constant reiteration of beliefs and attitudes that is responsible for the languishing state in which metamorphosis studies lay, even though their number is growing exponentially, whose many phenomenological facets are at times misconstrued or explored tentatively. Furthermore, Feldherr seems to be under the impression that scientific theories are never subjected to change or proven wrong and surpassed by later findings. When he asserts that "metamorphosis… is something that must be continually reimagined,"[10] instead of being subjected to rigid, objective scrutiny and regulated investigations, he denies the evidence that, like any other phenomenon, metamorphosis can abide by recurring principles, models, and patterns of behaviour. As I have demonstrated, metamorphosis is a phenomenon that can be examined empirically by carefully observing its intrinsic nature and how it behaves in literature, formulating hypotheses and predictions, and verifying those conjectures by conducting a simple experiment. The theory's application stage represented the litmus test to determine the validity of the overall theory. However, in order to obtain that methodology, which is the key to unlock the multiformity of metamorphosis in literature, one must subscribe to a scientific approach based on rigorous principles and investigations. 'Reimagining' metamorphosis does not equal mechanically accepting that the phenomenon is in perpetual transformation. If this were true, it would make little sense to attempt any description of metamorphosis whatsoever, given its unpredictable and ever-changing nature. The application of the *Theory of the Twenty-Seven Combinations* has shown that some metamorphoses may differ in content but share the same paradigmatic, structural form by belonging to the same combination, which is described through one, linear formula. By refuting *one* type of metamorphosis (i.e., physical metamorphosis) in favour of a plethora of configurations through which metamorphosis may express itself and be described, the phenomenon can finally be understood in its exceptional diversity. The choice of specific texts and case studies, which had already been the focus of intense research in previous studies, aimed to ascertain the validity of the theory when applied to a sample of works in which the phenomenon's presence was transparent. The application's results signalled that

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[10] Ibid. note 6 (Feldherr), p. 35.

each metamorphosis examined could be appropriately identified, dissected, and classified through using common denominators and formulas.

Ultimately, this study has been executed in the service of other scholars interested in researching the phenomenon of metamorphosis in literature. It should be clear that the morphology I propose in this dissertation cannot be applied to literature in general, if not as a model to illustrate how to investigate the internal structure of a literary phenomenon. The morphological aspect is so specific to the phenomenon of metamorphosis that it would be impossible to apply it elsewhere and obtain any meaningful result. The primary objective that led to the ideation and implementation of this morphology sought to dissipate some ambiguities that I noticed were recurring in academic studies on the subject. One of the major issues to address was the conceptualisation of the notion of metamorphosis. How can we study a phenomenon if we do not know what we are looking for/at? The lack of a unified understanding of what a 'proper' (or 'genuine') metamorphosis entailed was one of the most crucial issues to tackle. Apart from some exceptions, most scholars I engaged with in the literature review appeared to have a vague and not-at-all consistent grasp of terminology. Some relied too heavily on the etymology of the word *metamorphosis*, which is not a reliable source of information, as we have seen; others used dictionary entries without devoting sufficient attention to the intrinsic attributes of the phenomenon. Only a handful of scholars went beyond mere etymology and dictionary entries to look at the phenomenon holistically and investigate its principles and recurring patterns to devise concepts that would result cohesive and widely applicable. Another issue concerned the types of metamorphosis. I have proven that the phenomenon cannot be reduced to solely include physical metamorphoses but must be extended to other forms of metamorphosis, namely, substantial and sensorial metamorphoses. The introduction of three main types of metamorphosis, paired with the idea that each dimension can transform totally or partially, and that the transformation can affect one dimension or a combination of the three, has made it possible to devise the twenty-seven combinations. Those who will espouse the present theory and morphology for their studies on the phenomenon will find that the task of defining the nature and characteristics of metamorphosis has been eased. This was the core purpose of this study: to provide a terminological vocabulary to target various aspects of metamorphosis as well as principles and models to isolate, identify, and examine the phenomenon within literature. The material collected for the application stage may appear unoriginal, quite cliché, and often repetitive;

nevertheless, as I pointed out in the *Introduction*, the individual instances of metamorphosis featured in this dissertation are relocated to the second place in comparison to the overall theory and morphology of which the primary and most important points of focus are the laws governing the phenomenon. It was paramount to the success of this study to favour a more 'distant' reading that concentrated on hyper-structures, recurring patterns, and governing laws. To me, what seemed to be missing in most academic research on metamorphosis was not the material but the theoretical premises to tie all the material in together. Hence, I constructed a morphology to bridge that gap. As Massey stated, the problem of categorising metamorphoses has gone unresolved since the times of Boethius. My morphology has attempted to afford the theoretical premises that were missing, the "set of categories" mentioned by Massey "under which the problems of metamorphosis can be studied."[11]

The question now is: what are the interpretative implications of this morphology, if any? Does the analysis of works that feature metamorphoses benefit from this theory? I had already touched on this aspect of the theory in *Chapter Four* when I discussed Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* and Kafka's *Die Verwandlung*. I asserted that my morphology could foster a better understanding of these works because it forces the theory user to ponder what dimensions mutate in the entity and how. This is an important outcome of the morphology: when a researcher uses the *Theory of the Twenty-Seven Combination* to dissect and scrutinise a metamorphosis, he or she is prompted to peer beyond the superficial characteristics of the transformation. Since there are twenty-seven combinations available, rather than only one or two, in order to select the most appropriate combination that corresponds to the metamorphosis examined, the researcher must engage in a diagnostic analysis that dives deeper into the material with the intent of creating a detailed description of the transformations that are taking place in the entity. Once the metamorphosis is understood on the level of which dimensions are affected, to what extent they transform, and whether the transformation affects them independently or jointly, the resulting data is sufficient to establish what one is dealing with. Even though how one decides to use this knowledge is a question out of the scope of my study, I would expect the implementation of this theory to be ideal for the purpose of investigating the implications behind the author's choice of one combination over another. Why did an author opt for a metamorphosis that belongs to "Combination x" instead of "Combination y"? This choice is not irrelevant; on the contrary, knowing which combination is present in the text helps us

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[11] Ibid. note 3 (Massey), p. 3.

making sense of the subsidiary facets of the phenomenon, such as what is the objective/meaning behind the transformation, to what extent has the entity maintained its original self, what are the outcomes of the metamorphosis, what is the intellectual relation between authors who employ the same combination, etc.

In the absence of a structural model to define and enumerate how many ways a metamorphosis may articulate itself in fiction, the analysis of the individual instances of metamorphosis in fiction often resulted approximated or incorrect. A lack of morphological structures hinders the correct interpretation of a phenomenon. In previous studies, the centre of attention pivoted around a close analysis of the material, but how can one analyse a phenomenon in its pragmatic expression if one does not avail of a theory that can explain that phenomenon theoretically? Knowledge of the theoretical structures should always precede the practical aspects and subsidiary facets. However, in forty years of research on metamorphosis, textual analysis has held a privileged position over theory, and this is why many analyses are deficient and do not nurture a better understanding of the subject matter. Having inspected the intrinsic mechanisms of the phenomenon and posed those structures in a formal organisation, I think it is reasonable to say that I have produced a tool to assist researchers in dealing with the phenomenon without being impeded by the necessity of re-thinking and re-delineating the nature of metamorphosis again and again. In a sense, although I have demonstrated some of the benefits that can be gained in terms of textual analysis to improve our knowledge of the type of metamorphosis one encounters in a work of fiction, the principal aim of this tool is to deliver a coherent vocabulary and schema upon which one can construct one's analyses of the material available. This morphology acts as a foundational base, a general description of the phenomenon, which lays bare those elements that are essential to the discussion and examination of metamorphosis in fiction. Implementation should spontaneously succeed the present theory, for the tool would prove pointless, otherwise. Yet, I leave textual analysis and subsidiary facets to scholars whose studies wish to focus on those matters. By formulating this morphology, I have fulfilled the expectations set by Massey and found those categories under which the phenomenon of metamorphosis can be studied.

Although a scientific method has been employed in this study, I am aware of some shortcomings in the theory proposed, shortcomings that have been already addressed at the end of the previous chapter. Nevertheless, these deficiencies should not be viewed as

hindrances to the further development of the theory, which may find solutions to some of the issues left unresolved. I doubt that the phenomenon of metamorphosis will cease to be an object of discussion any time soon, especially as we live in an unstable era marked by profound transformations. Perhaps, the third outcome of this study is implicit in its objective. Often, one is pleasantly surprised or fearfully shocked by the outcomes of a transformation when these unravel unexpectedly in front of one's eyes. One does not immediately realise that transformation is not a linear but a cyclical occurrence, destined to repeat itself over and over again. The phenomenon of metamorphosis, which explicitly deals with transformations, is no exception. Studies on metamorphosis, especially those intended for the general public, exhibit the inherent ability to render the whole presentation and perception of the subject matter intriguing and fascinating, innovative and mysterious. Warner, whose work is probably the farthest away from offering a cohesive (or accurate) understanding of the phenomenon, can still deliver a captivating piece of work concerning fantastic transformations in literature and cultural studies. The main attraction often revolves around the main outcome of the metamorphosis, which appears astonishing due to its suddenness and magnitude, while the origins and causes that trigger the transformations remain concealed or take second place (if any place at all) in the work. By setting aside the analysis of the internal structures and forms of metamorphosis, which logically precede the outcome, one may continuously re-read the same literary metamorphoses and re-experience that feeling of surprise and awe at the result. This may be why the same, limited number of works always feature in most academic papers and books on the phenomenon. Conversely, the methodical and systematic analysis of structures highlights that the transformation's output and aftermath are predictable and often form-bound. Consequently, not many scholars engage with unambiguous definitions, formalism, the defiance of current-traditional standpoints, and heavily theoretical models. It almost seems as if by probing the formalities of the phenomenon, one is doomed to miss out on appreciating the transformation's results or the story's captivating plot. However, this is not the case. Knowing the phenomenon intimately may help derive *more* enjoyment from the reading process as one is enabled to delve into a more insightful understanding of the transformation observed. Ovid is popular precisely because he elaborates metamorphoses across all three dimensions and multiple combinations throughout his work. While this may not be obvious to the naïve reader, at a subliminal level one realises that they are in the presence of an interesting, albeit enigmatic, phenomenological plurality. Is the *Metamorphōseōn librī* still an enjoyable piece even though one is uninformed around the theory and morphology of metamorphosis? Yes, it is,

because the enjoyment (or dread) experienced in the face of a metamorphosis lies in the incapacity of forecasting the post-metamorphosis' consequences and whether the mutation will remain permanent or not. Ovid loves cliff-hangers: his characters mutate into an assortment of other forms, yet the fate of many is not disclosed after the transformation has taken place. Likewise, fairy tales rely on last-minute, almost impossible accomplishments before a metamorphosis can be reverted to stimulate the reader's engagement.[12] Instead, Victorian novelists stage characters whose metamorphosis inevitably leads to their ostracisation, or their death, or, sometimes, both. The forced isolation or sudden demise of these characters is already implicit in the premises of the story's developments in the motives and causes that precede the metamorphosis. Victorian authors intersperse their work with clues on the character's ultimate fate and tend to demonstrate that refuting to embrace one's new form, or the opportunity to change one's form, inexorably leads to unhappiness and death. Yet, the finale is often perceived as unwarranted because the causes are not appropriately observed and the focus is entirely on the metamorphosis' and post-metamorphosis' outcomes. We may conclude that the enjoyment of literary metamorphoses is not obstructed by the creation and applications of morphologies to explain the phenomenon's mechanics. The two are not mutually exclusive. However, in this context, we are not discussing the work's general appreciation and aesthetics but the duty of literary criticism to provide and endorse correct information for the study of literature.

Morphologists are interested in the formal aspects of phenomena for the purpose of defining their causes and characteristics before their subsidiary facets can be productively explored and illustrated. It may be that we have become more accustomed to looking solely at results rather than pondering the causes behind a particular occurrence to predict its outcomes accurately. In the cause-effect axiom, the relationship between events should privilege studying the causes first and studying the effects after. However, how can one investigate the causes in the absence of a solidified morphology, technical terms, and behaviour patterns? By 'causes' I do not mean who/what is responsible for the metamorphosis – that is already a subsidiary aspect of the phenomenon, which considers the role of agency and, in general, the relationship between the transforming agent/cause and the transformed entity. More precisely, the causes are the conditions that consent to the

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[12] Heselhaus, Clemens. *Metamorphose-Dichtungen und Metamorphose-Anschauungen* (Euphorion, Vol. 47, 1953), pp. 121-146.

transformation to become, and be identifiable as, a specific type of transformation. In this morphology, the causes are also the modalities of transformation (absence, total, and partial) across the three dimensions and how dimensions and modalities can re-combine among themselves to produce twenty-seven outcomes.

Typically, morphologies have two purposes: modifying pre-existing configurations and establishing new ones. In the current study, modification has entailed the removal of 'improper' metamorphoses by affording the set of characteristics to identify 'proper' literary metamorphoses. By stipulated three principal types of metamorphoses and two transformation modalities, it has also been possible to restructure the understanding of the phenomenon and determine, with more or less precision, which combination represents a given metamorphosis. In turn, this has led to some interesting findings, such as the reinterpretation and correct classification of metamorphoses that had been deemed purely physical (e.g., Dr Jekyll and Mr Hyde, Gregor Samsa, several metamorphoses in Ovid's poem, etc.) but turned out to involve the character's substance and/or sensorial dimension as well. Hence, modification involves eliminating spurious case studies and the systematic taxonomy of previously misinterpreted metamorphoses. On the side of creating new configurations, the theory may also have far-reaching potentials. First, authors of fiction can employ the twenty-seven combinations' scheme to generate new, supernatural metamorphoses in stories revolving around, or hosting, the phenomenon. A creative writer can model a character's metamorphosis by selecting whichever combination would suit the plot best, having the opportunity to choose from twenty-seven options. Furthermore, since five combinations have not been surveyed in literature thus far (although, as I have acknowledged, this may be due to the limited quantity of texts examined) and assuming that they solely exist theoretically, an author may wish to turn them from 'theoretical' into 'historical' by creating a metamorphosis that follows the structure of one of those combinations. Secondly, now that the true nature of 'proper' metamorphoses has been ascertained, research can ponder a series of subsidiary facets of the phenomenon. For example, what the field is still missing is a comprehensive history of the phenomenon and an accurate encyclopaedisation of metamorphoses appearing in world literature. Given the high and increasing interest in this phenomenon and the opportunities offered by modern digital humanities, creating a digital encyclopaedia aimed at gathering, summarising, probing, and cataloguing a large quantity of literary metamorphoses may be executed through a joint academic effort. In this sense, not only comparatists can approach the task: experts in specific national literatures, genres, and literary periods may contribute new

entries to the encyclopaedia. The morphology here proposed is cross-culturally valid, in fact, and untainted by historical and socio-cultural relativism. To a certain extent, it is also cross-medially valid. At the beginning of the twentieth century, Goerges Lafaye wrote: "There are hardly any peoples in the world among whom the belief in metamorphosis persists in the present day; […] in civilized countries this belief hides deep in the countryside, where it inspires naïve tales that scholars hasten to record, to compare and to classify."[13] Gildenhard and Zissos, who mention this statement in their study, have contested that Lafaye is disregarding that metamorphosis as a literary phenomenon has remained active in the twentieth and twenty-first century; not so much in literature, which has seen metamorphosis relocated to proto-science fiction, magical realism, and fantasy literature, but certainly in other media, such as film, television series, video games, comic books, graphic novels, etc. In fact, they devote a portion of the third part of their study to films and Hollywood to conclude their history of metamorphosis. In recent years, for example, there has been a surgent appetite for superheroes (and supervillains) who have acquired their powers through a metamorphosis, such as Spider-Man, the Hulk (loosely based on R.L. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* and Mary Shelley's *Frankenstein*[14]), Captain America, Captain Marvel, the Fantastic Four, Daredevil, Jessica Jones, Deadpool, and many others. These superheroes, born as fictional characters in comic books, have now been turned into characters for popular blockbuster films and television series. The theory I have proposed in this dissertation can be applied to supernatural metamorphoses that also occur in other media. Literature (and not another medium) has been selected for the application of this morphology because it contains an abundance of descriptive resources for a detailed analysis and classification of the phenomenon. However, the study of metamorphosis does not necessarily have to be restricted to literature alone.

Before concluding, I must spare a thought for possible future developments regarding this theory and morphology. In truth, I hope for both extensions and counterreactions.

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[13] Lafaye, Georges. *Lés Metamorphoses* (1904); in Gildenhard, Ingo; Zissos, Andrew. *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood* (New York: Modern Humanities Research Association & Routledge, 2013), p. 332.

[14] Schott, Gareth; Burn, Andrew. *Ripped Off! Cross-Media Convergence and 'The Hulk'*; in *Super/heroes: From Hercules to Superman*. Edited by Wendy Haslem, Angela Ndalianis, C. J. Mackie (Washington, DC: New Academia Publishing, 2007), p. 191; Lerberg, Justin. *Becoming Nature's "Monster": How the Gamma Bomb Reterritorializes the Human World*; in *The Ages of the Incredible Hulk: Essays on the Green Goliath in Changing Times*. Edited by Joseph J. Darowski (Jefferson, North Carolina: McFarland & Company, 2016), p. 24.

Extensions would be valuable to enable the theory to progress. This can be executed in a variety of manners. For instance, by formulating accurate descriptions to be attached to the hyper-structures and/or adding newly found variables to each dimension. Counterreactions, instead, are equally beneficial to avoid remaining stuck in obsolete perspectives and perpetuating a resistance towards the advancement of knowledge. In the *Introduction* to this study, I suggested that my morphology is but one of the morphologies that may be created to systematise this phenomenon. Dynamic analyses concerning the resolution of a common problem may complement each other if they share the intentions of bridging gaps and challenging outdated *status quos*. The presence of other morphologies and in-depth investigations – perhaps in contrast with or critical of the one I have proposed – would enrich the field and offer momentous insights into matters I may have overlooked or taken for granted or even devise better solutions to the problem of collation and methodisation. In the end, this study still acts as a game-changing contribution to the evolution of research focused on metamorphosis in academia. Whether one welcomes it or rejects it, its existence affords an unprecedented, singular tool to ameliorate the study of the phenomenon. Reviewing and rethinking metamorphosis is in line with the phenomenon's nature. By critically demolishing and renovating past studies and interpretations, one remains faithful to the idea that metamorphosis "must be continually reimagined"[15] without compromising on quality and depreciating innovative knowledge in favour of outmoded positions.

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[15] Ibid. note 6 (Feldherr), p. 35.

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