

**Doctoral (PhD) dissertation theses**

**LUPUS IN FABULA**

**– THE CONTEXTUAL READING OF *LITTLE RED RIDING HOOD***

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## **I. Introduction**

Is there an irreconcilable conflict between the wolf and the woman? In European history of culture, the wolf appears to be human-like in many ways, although – as in fairy tales – it mostly symbolizes our negative nature: greed, hunger and the inability to social coexistence. Following Freud's psychoanalysis – Angela Carter's work reveals that they – the wolf and the woman – may have more in common than you might think at first glance. In their cultural history they are similar in many aspects, especially in the point of view of social perception.

## **II. The subject and purpose of the dissertation**

In my dissertation, I attempt to demonstrate how European culture and the collective subconscious are permeated by the symbolism of the wolf, how written memories remember how we humans view our ancient enemy, the wolf, and how the cultural legacy of this can be the *Little Red Riding Hood*. I would like to introduce the reader to the little known Scandinavian folk ballad, the *Varulven*, its history and symbol system. In my work, I am going to focus on Angela Carter's book *The Bloody Chamber and Other Stories*, which contains several transcripts

of the story of *Little Red Riding Hood*. With these literary traditions, I would like to present the topos of the wolf, and how the symbol of the wolf could bring the discourse about men and women. The reader can find the original texts, and with them I try to make dialogue between the wolf, the man and the woman more plastic.

An extremely dissonant world unfolds behind the symbol of the wolf. The initial, oral myths throughout Europe are rich in the symbols of big game. In addition to self-sufficiency, the societies of that time were defined by arrangements against dangers. The harsh environment tested them at every moment was embodied as spirits; they tried to appease them, they asked them to be merciful or even to protect their people. The wolf appeared as one of these very ancient toposes. According to phylogenetic and paleogenetic studies, the remains of the earliest ancestor of *Canis lupus* point back to a period approximately one million years before, when they certainly had a population on Earth. It means that humans and wolves have a quite long history together. For this reason, in certain traditions (for example, in some ancient Mongolian belief systems), the wolf as a skillful hunter and persistent opponent is one of the ancestors of humans (the mother), while the noble, dignified, but food-serving fallow deer or reindeer is the other (the father).

This is not just merely pairing of predator and prey, but a strong, ancient bond binds man to these totemistic ancestors. In Tengrism – which was the original religion of the Hungarians during the Migration Period – the deer and the wolf were two animals whose names were taboo. In Hungarian language both names are adjectives ending in '-s', after which the word "animal" was eventually omitted: “szarvas” (deer) means a horned animal (an animal with horns on its head), “farkas” (wolf) means an animal with a long, bushy tail.

### **III. The chosen methodology**

The second half of the main title of the thesis – *the contextual reading* – is intended to show that the corpora living in the textual tradition under the title *Little Red Riding Hood*, are presented in different contexts. I would like to present the different variants and layers of possible interpretations using a close reading method, i.e. by directly inserting the texts. In the first part of the dissertation, I would like to show the appearance and social perception of the wolf in tribal – especially Scandinavian – communities, relying mainly on cultural anthropology and various European beliefs and mythologies. This is closely related to the Freudian psycho-analytical reading (with special regard to the concept of the *uncanny*), as well as

some ethological trends, which introduce the reader with certain characteristics of *Canis lupus* itself. In addition to the cultural anthropological context, there is an unusual approach to the wolf at first glance: moral philosophy. The wolf is measured by the standards of society and moral philosophy discussed by Kant in his works like *Religion within the Boundaries of Mere Reason* and *Idea for a Universal History from a Cosmopolitan Point of View*.

The reading stays close to the texts and the tension-creating play of different contexts shape the thesis, which, however, does not in all cases avoid personal involvement. The main reason could be found in the fact that the reading of a story itself is extremely personal, and its interpretation gesture is mnemonic, i.e. it includes the subjective experience.

### **III. The results of the dissertation**

#### **1. Wolf and werewolf**

The ability to turn into a wolf, or the curse of being turned into a wolf, often appears in Nordic mythologies. *Völsunga saga* tells about an incident happened to Sigmund and Sinfjötli. While walking through the forest, the two men find a magical wolf fur, which they both turn into wolves when they put it on. Although

the magic initially fills the two men with admiration and satisfaction, it soon becomes a curse, when Sigmund attacks the young Sinfjötli during an argument and almost takes his life. Sinfjötli is only saved by a raven throwing magic herbs to Sigmund.

These earliest narratives do not always paint a particularly positive picture of the man who became a wolf and his characteristics, however, especially in the case of the Nordic sagas, we cannot draw a sharp line between magic and curse. The latter story about the transformation of Sigmund and Sinfjötli into a wonderful wolf is instructive. Knowing the strict judgments of the Northern communities of the given time about excommunication, according to which whoever is excluded from the commune will "become a wolf" in the eyes of the people and cannot receive any help from the members of the community, it is not necessarily wise to desire to be a wolf. Sigmund and Sinfjötli find the forest hut (inhabited by shamans according to some sources), find the magical wolf clothes and can become wolves. At first, of course, they charge their way with all their might and kill anyone who gets in their way. Later, however, even though they want to, they can hardly get rid of being wolf, and it almost costs one of their lives. Finally, they are able to shed the wolf skin and burn it so that no one can be

tempted to put it on themselves. Although being outside the law is often tempting, by being a wolf, freed from social bonds... Be careful! It is not always wise to act deviant. If we wish to live as an outcast, we could easily become one, and often there is no way back, or only at the cost of great difficulties and losses.

In the North, it is both a respectable and yet awe-inspiring trait if someone can turn into a wolf, but in the western regions of Europe, by the Middle Ages, the wolf itself is directly descended from the Devil, not to mention those who can take on the form of a wolf. For centuries, the so-called "werewolves" were nothing more than supernaturally evil predators who took their victims one after the other in popular folklore. In 1521, Frenchmen Pierre Burgot and Michel Verdun are said to have made a pact with the devil, who gave them a salve that turned them into wolves. After confessing to brutally murdering several children, they were both sentenced to death at the stake, as burning was considered one of the few ways to kill werewolves at the time. Which, of course, is spectacular and cheap. According to another story, Giles Garnier, who became known as "The Werewolf of Dole", was a 19th century serial killer who owed his fame to the fact that he allegedly possessed an ointment similar to the one rumored in the case of Burgot and Verdun. According to legend, he also hunted for children as a wolf and

ate them. He also got what he deserved for his actions: he was burned at the stake. However, one of the most infamous folk tales of werewolves is associated with Peter Stubbe, a German farmer who became known as the "Werewolf of Bedburg". He is said to have roamed Bedburg in wolf-like form at night and killed and devoured many people. During a manhunt, Peter was cornered and, according to the hunters, he turned back into his human form in front of them. He was accused of the murders and brought to the court of the day, where he confessed under torture to his crimes and to his possession of a magical belt that gave him the ability to turn into a wolf at will. Perhaps unsurprisingly, the belt was never recovered. Of course, it can be a matter of debate whether Stubbe, Burgot, Verdun or Garnier were innocent and were merely sacrificed as scapegoats on the altar of the livelihood of some contemporary witch or werewolf hunters, or whether they were under the influence of some kind of psychological illness or hallucinogenic drug, but of course, it no one knows now that they were cold-blooded killers or not. However, this probably did not matter in the morbidly superstitious XVI. century European man, who could only connect the terrible horrors with supernatural evil.

## 2. The wolf as *uncanny*

The figure of the wolf exemplifies all positive and negative readings of the Freudian *das Unheimliche*. The wolf is a great, majestic beast you cannot help but admire for its endurance and strength. However, it is scary and threatening to us, because it is too much like the dogs we are used to having around us, yet they are unpredictable; their home is the dense forest, where the man must enter only during the day, because at night it is already the realm of the wolves. And if we also add that in many stories they attack girls and even eat them alive...

The latter type of story, in which a beast tries to kill an innocent girl, is quite common. What if this beast is a wolf? Well, then we are also known for one of the most well-known fairy tales: *Little Red Riding Hood*. According to Bruno Bettelheim, this story was first told by Charles Perrault, but as I mentioned earlier in the introduction, there are several prototypes of *Little Red Riding Hood* in Europe. One of them is *Varulven*, which is somehow not mentioned as a variation of the *Little Red Riding Hood* stories.

### 3. *Varulven*

Many prototypes are presented, but *Varulven* is often not even mentioned. However, if we mention Charles Perrault's version (which, by the way, Andrew Lang said that if all Little Red Riding Hood and the Wolf versions ended like his, it wouldn't even be worth bothering with), then *Varulven*, which shows a similar pattern, also deserves some attention.

*Varulven* is a Swedish folk ballad from the Middle Ages that bears an eerie resemblance to Perrault's *Little Red Riding Hood* story. The first volume of the *Sveriges Medeltida Ballader* publishes fifteen versions. In certain elements, all versions are the same: A (pregnant) girl meets a wolf. He offers her gifts to avoid being bitten by the wolf: she offers him her red hairband, in other versions her jewelry and other items of clothing, but the wolf rejects them. After seeing that the wolf is adamant, the girl climbs a tall tree, but the wolf calls his pack for help, and thus finally reaches the girl. Her (presumably) lover hears the girl's screams and rushes to her aid, but he arrives too late. Some versions only vaguely present what happened to the girl, in other versions the lover finds the girl's bloody arm or torn tongue (in some of the variations the torn tongue tells him what happened). The leitmotif of the longest versions is based on old folklore

about werewolves. However, there are shorter ones; pregnancy, the fetus, or the speaking torn tongue are often not mentioned. Most versions end tragically, but there is one in which the lover arrives in time and kills the wolf.

*Varulven* already features many elements that we can also recognize from the later versions collected by the Brothers Grimm. However, *Varulven* as being a ballad, the whole story is obscure, so it awaits the reader's personal deciphering, and to untangle it, is guaranteed to feel as if they were groping in the frozen fog covering the northern landscape. In contrast to several prototypes, the figure of the mother can already be discovered here, who, although encouraging her daughter, still gets into trouble; the figure of the girl walking in the forest; the wolf, which is clearly the source of danger, and the hunter (in the *Varulven* story, the lover) who intends to kill the wolf. In the story of *Varulven*, the motif of undressing subtly emerges, which later echoes in Perrault's *Little Red Riding Hood* tale. Although in the text it is simply that the girl would give the wolf her red ribbon, or some apron or slipper, it still has a subtly erotic aspect. Later, in Perrault's collection, we will see how this gesture changed. In this interpretation, we can see the early Christian aspect, tells us that if we meet a wolf, it is best to take off our clothes and step on it. The cast off garment is about casting off

our sins. Here, however, the dress, as it were, hides the sin; since the girl is guilty of carrying an illegitimate child under her heart.

Whether the wolf is actually a beast or not is a matter of interpretation. In Bettelheim's interpretation, Perrault's wolf is not an animal, but a beast of the human kind. This predator is a man in wolf skin who seduces children who are naive enough to believe him. We are talking about a werewolf now, that's for sure.

And this is a far cry from the stories that until now approached wolves or werewolves as some kind of unknown supernatural creatures.

#### **4. The wolf as a stranger**

These stories make the image of the wolf alien to us. A kind of anomaly. Since the Middle Ages, Western Europeans have approached being a werewolf more as a disease than as some otherworldly miracle. His supernatural nature remained, but his symptoms were attributed to some hideous, incurable disease. According to Bernhard Waldenfels, the stranger means more than the unknown, but it also means more than the other. The unknown has an internal border zone within the framework of understanding, and the other is opposed to the same and defines itself as a variant within the framework of a specific order.

Perrault's *Little Red Riding Hood* surpasses the story of the Wolf only in that it does not leave us with vague spots that we have to fill in with our imaginations and fears. In return, there is no release, no healing, no lucky escape either. It's just a poem about the moral of the story at the end, that good little girls take their mother's advice and don't deal with all kinds of nonsense. What Perrault's *Little Red Riding Hood* can be accused of, but not the story of The Wolf, is the fact that Perrault has robbed us of the wonder of fairy tales. *Varulven* never wanted to be a fairy tale for us; its tone almost touches the depths of horror, and we know from the beginning that since we are reading a ballad, we cannot expect much good from the end.

### **5. Wolf in society**

Can the wolf join society according to this? Can we talk about the wolf as a "moral subject"? Let us then examine the question of moral evil: where can it be derived from? In the following, I take as a basis the thought process of Immanuel Kant's work *Religion within the Boundaries of Mere Reason*.

According to Kant, we cannot refer to instinct in this matter, because instinct itself is an amoral thing; neither good nor bad. Animals act according to their instincts, and therefore the actions performed by the animal cannot be subject to moral judgment.

Accordingly, any manifestation of *Canis lupus* cannot be the subject of our judgment.

But what about *Little Red Riding Hood's* wolf?

In order to avoid making evil amoral, Kant explains that evil cannot originate from instinct, evil occurs due to the formation of bad maxims. This means that we follow the instinct even if it violates the moral law. So it's a subjective condition, something due to bad maxims. Its object is not instinct, but maxim. It is a morally relevant decision or action.

We have a tendency to do bad things, since a person not only sees the good of another person in a good deed; can also act for the public good. According to Kant, there is no natural benevolence or malice, but the inclination to bad should not be blamed on civilization. This is already the question of radical evil (Radikalböse) for Kant, which is inherent in human nature (i.e. it is rooted in human nature), and this will also be the root of the corruption of maxims.

In both Grimm's and Perrault's stories, the wolf decides to break into the grandmother's house and devour the poor old woman, not just the child. He pondered, pondered, considered. He didn't act on instinct. At least it is not common for a gray wolf to break into an inhabited house, imitating the voices of little girls, and then wearing women's clothes to eat even a child.

The basis of the wolf's bad action was a bad maxim.

What is a bad maxim? The wrong maxim is mixed with subjective elements. This means a kind of exception; we make an exception with our current desires, which we put before our duties. Decisions are always made by reason, and we cannot hide behind "instincts" here, since we have the opportunity to make decisions even in the most vulnerable situations. However, there is a propensity for evil in man. This is not due to civilization, but some kind of natural urge. This is the root of the breakdown of maxims. There is this kind of evil in the human race, in human nature, but it is to some extent beyond our own fault.

## **6. The lady and the wolf**

The wolf, the incarnate evil of the pastoral peoples, the scourge of flocks, now appears in a good light. As a savior, as caring mother. If we stick to the possibility of hiding behind the word magnifying glass a lady of dubious moral values, the picture could not have turned out so brightly. Even if a woman with a bad life took in two royal offspring, raised and cared for them, her actions would not be remembered in such a light, since she would still be a courtesan. In this case, the double face of the wolf can be the solution. A caring beast; the perfect embodiment of dichotomy. It seems that the role of women mentioned above

was already found among the ancient Romans: the woman is either a sinner or a saint. Rhea Silvia was in great sanctity, as she was also a noblewoman (daughter of Numitor), she lived as a Vestal virgin, although she did so under duress. The fact that she still carried a child under her heart is not due to her own corruption, but to divine intervention. The magnifying glass is the saving quality here, who does not let the offspring of a royal woman perish.

There is certainly something poetic about juxtaposing woman and beast. Innocence and wildness. Man is always at war with the beast; partly repulses him, as the unsociable, marginalized existence creates a visceral uneasiness in him. On the other hand, this is precisely what is attractive about it; that he is outside and above society. Neither law nor custom affects him. Externally. It is the manifestation of the deepest desire of man, this unsociable social being. However, man is also at war with the image of the woman. The woman is the image of innocence, fertility, saint and sinner at the same time. A woman's innocence is transitory, but this can only be accepted within tighter social frameworks if the loss of innocence in a marriage bond is followed by the blessing of children. Otherwise, the woman remains as foreign as the beast.

The fairy tale transcriptions and reinterpreted stories that work really well - such as Carter's stories - can also be read from Freud's "uncanny" concept (*das Unheimliche*). Freud's concept describes something that points towards the scary and anxiety-inducing, but it can move on a relatively wide horizon in light of how and in what environment we try to use the word itself.

In Hungarian, we can also use the concept of "homelessness", but whichever translation or meaning we take, it all points in the same direction: it describes an unpleasant feeling that causes us discomfort, sometimes an emotion very similar to anxiety. Freud writes that the positive equivalent of the concept is the great or the sublime.

Why can we then say that this concept (*das Unheimliche*), which seems to have been left to us as a legacy from the armory of English Gothic literature, can so accurately describe the feeling that arises in us while reading a well-functioning fairy tale transcript?

Carter's tales are all carefully edited, self-reflexive stories; his texts were influenced by the works of English Gothic literature, he accentuates the distorted, the macabre, all so that reflecting on the untouched, inexperienced world of women (as well as a young man in one of the stories), we are amazed at the difference. His characters are uninitiated, and their innocence is

often of prime importance. A kind of metaphysical concept of eroticism can be felt in each of the stories. Georges Bataille thinks of erotica as having a "sacred character", "...because it refers to some ineffable feature of our existence, death." (Tamás Bényei 1995/3, p. 175) Erotica is therefore surrounded by prohibitions; such is the prohibition of exposing the body and nudity, and thus access to eroticism is only possible by transgressing and breaking prohibitions. It is a kind of initiation that involves some kind of violence. As a result, the actor enters the world of knowledge and experience. For Carter, this kind of experience is an alien world, symbolized by the figures of the Beast and the Wolf. The interesting thing about the anthology is that eight of the ten texts vary the basic stories of Beauty and the Beast and Little Red Riding Hood, which deal with the rite of initiation and entry into adult sexuality. These are the basic stories of Carter's conception of sexuality.

People prefer to use the wolf as a symbol when euphemizing for some sexual content. This is a far cry from the fact that the wolf is essentially a monogamous creature – although it is not as strictly enshrined in law in the wild as it is in human society. Probably not a single wolf has been prosecuted in Victorian England for a thorough charge of adultery – an eccentric woman even more so.

As much as the lone wolf is a threat to the young lambs of the flock, the the man who behaves like a wolf in society is at least as much a threat to one of the cornerstones of society – monogamous marriage and sexual morality.

Charles Perrault wrote a story in 1697 that ran a great career later – though it went through a number of changes. Although there are earlier writings starring wolves and young girls, it is no coincidence that the *Little Red Riding Hood* by Perrault – or the version told by the Brothers Grimm – is the fairy tale that most of us know today. There are countless modern narratives of this well-known story, and it is indisputable that many modern and contemporary writers go back to this story as raw material, while changing it a little bit. Although there are earlier writings in which wolves and young girls play the main role, it is no coincidence that Perrault's version of *Little Red Riding Hood* is the version he wrote or the version told by the Brothers Grimm. There are no figures on how many modern retellings of this well-known story there are, but it is indisputable that many modern and contemporary writers reach back to this story as a source material, or to tell it again - with slight changes.

## **V. Closing questions, conclusion**

The wolf and the woman: two wonderful, beautiful strangers. Their shape and appearance will gain the sympathy and attention of any sensitive soul. They gets into the spectacle, and as he drifts more and more with it, his nature unfolds before him layer by layer, after which he lifts up the veil he is thought to last, and stumbles backwards. The hitherto pleasant phenomenon suddenly confronts him with something unusual – with the alienation. He was promised beautiful serenity; but instead of the coveted peace, he finds disharmony. That is why he is promulgating a decree over it.

For society, the wolf and the woman are judged similarly. Many tales tell it; no one can trust a beautiful woman and a beautiful beast. Sinful souls are the ones who tempt you to sin. In fact, the greatest sin of these two primordial images is that they are considered antagonists of society.

.A woman becomes a stranger to the extent that the attributes with which we endow her figure are normal in the given society. In the Middle Ages, the woman who knew which herb could be used for which physical ailment was exposed to public

judgment. After all, the woman who possesses this knowledge can also possess which grass can be used as poison. The witch, the good woman, the midwife, or the buttermaker were all women with power. Not only because they had specific knowledge, but because they had the power over life and death, which in a male-dominated society belongs only to men in high social positions. In this way, this is an insoluble tension between men and women. Drawing on the literary tradition of *Little Red Riding Hood*, Angela Carter focuses on exactly this aspect in her work *The Company of Wolves*: the relationship between man and woman, wolf and woman. Her character is young, but not a little girl, but rather a lady who runs into the wolf as an impostor of the hunter and gets involved in an adventure. Carter's approach is exciting precisely because it somehow subtly aligns the two marginalized beings and unites them.

How we can comment on the wolf in the fairy tale from a social point of view opens up many avenues for us. Perrault's road shows us the symbol of the unsociable man, who can also be apostrophized as a flea of society, since he seduces young children. And no human association welcomes this. In the case of Perrault, why we can go with our interpretation in the direction of taking the wolf as an anomaly of the social norm, the writer himself can give us guidance in the lesson of his story:

*Wolves may lurk in every guise. / Handsome they may be, and kind, / Gay, and charming – never mind! / Now as then, 'tis simple truth / Sweetest tongue has sharpest tooth.* He could even use the figure of the wolf to represent human qualities.

If we do not approach the wolf from the perspective of animal tales, but look for somewhat deeper roots, the picture changes for us. Although the symbol of the wolf is quite strongly imbued with dichotomy and the attitude of people towards their rhapsodic image, there must be something attractive about them; because for that we have too many stories where the wolf appears as a helper or as an allegory of *hexis* (ἕξις). As in Scandinavian folklore, it is not merely a metaphor for destruction and unbridled appetite, but also an incarnation of the warrior's strength and spirit.

If we carry this idea forward and see the wolf as a small part of our spiritual structure - as the wild animal that lives inside us – to what extent can this part of us help or hinder us during our integration into society?

This part of us is perhaps related to our antagonism and prompts us to continuous reflection and criticism. For the frequent revision of the foundations of our world. Unlike the dog, the wolf does not enjoy undivided acceptance, but because the freedom provided by the forest and the steppes is more

important to him than this, he probably does not really desire it. The dog accepts its situation and usually lives and thinks within the systems laid down by man. However, the wolf questions man-made systems; able to act with criticism. However, he does not always do this out loud. A wise wolf avoids confrontation with humans if possible.

Whether the wolf can be the subject of social or moral judgment depends again on the aspect from which we scrutinize its figure. *Canis lupus*, given that humans generously donated its shape to the system of biology, is not subject to social judgment, but rather to natural science. It does not affect our social and moral system, since we are talking about an animal, a biological organism, which we examine in a completely amoral system. However, when we leave aside the natural science investigation and look at the wolf as a permanent character in folk tales, we can approach them from the point of view of morality, perhaps cautiously. Man, and in this case the folktale wolves, are much more than mere creatures of instinct. We have freedom of choice. The decision also means considering our maxim; the basis of a good decision is the good maxim, while the basis of our bad decisions is the choice of the wrong maxim.

Can the fairy-tale and mythical wolf of our stories live up to this?

Looking at the four-legged *Little Red Riding Hood*, we can say that he has freedom in his decision. Since - especially in the case of Perrault - the wolf is present much more as an attribute of the negative qualities of certain people, it is possible to pass judgment on his head. He chose the wrong maxim; he had freedom in the decision and wanted to choose the wrong maxim.

The basis of the wolf's evil action was a bad maxim.

Moving towards the stories that are rooted in the deepest European tribal cultures, this role of the wolf recedes into the background. Before the biblical condemnation of the wolf, there was an older story that permeated the symbol of the wolf, and this takes us back to totemism. For the period when the wolf was present as a natural wild animal in the environment of people, and many magical properties were attached to its shape. In certain areas, as Inuit legends show, the wolf itself is the nurturing mother. These ancient myths feed on those literary works - such as Kipling's *The Jungle Book* - where the otherworldly aspect of the wolf is highlighted. Although the dog, *Canis lupus familiaris*, the wolf, *Canis lupus*, in the Freudian sense is certainly ghostly, as if it were the Doppelgänger of a dog, but the wolf has been in the peripheral environment of humans for longer than we have kept dogs. The symbol of the wolf, with its many layers and disharmony, emerged from this

long and sometimes terrifying, other times astonishing relationship. Literature and the visual arts also like to romanticize the phenomenon of the lone wolf, as they associate it with a solid mental constitution. In art, the inner struggle with our own self is symbolized by the wolf to the extent that its figure in fairy tales is often the personification of a person's negative qualities. The creators draw inspiration from the relationship between the beast and the innocent girl, which is perhaps why we see so many variations and retellings of *Little Red Riding Hood*. The presentation of this ancient, almost irreconcilable opposition is a challenge for postmodern and contemporary writers, fiction writers and mass culture alike.



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### List of publications related to the dissertation

#### Hungarian book chapters (1)

1. **Horváth, Z.:** Női reprezentáció a mesékben.

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#### Hungarian scientific articles in Hungarian journals (3)

2. **Horváth, Z.:** Varulven - Farkas az ember.  
*Nagyerdei Almanach. 2* (20-21), 1-12, 2020. EISSN: 2062-3305.
3. **Horváth, Z.:** "Jó tett helyébe jót várj..." - avagy a hipotetikus és kategorikus imperatívusz a Grimm-mesékben.  
*Nagyerdei Almanach. 7* (14), 59-67, 2017. EISSN: 2062-3305.
4. **Horváth, Z.:** Ádám kétségbeesése.  
*Nagyerdei Almanach. 6* (1), 34-50, 2015. EISSN: 2062-3305.

#### Foreign language scientific articles in Hungarian journals (1)

5. **Horváth, Z.:** Perrault's and Carter's Wolves - Representation of Sexuality in Little Red Riding Hood.  
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