

Doctorand în cadrul Școlii Doctorale de Studii Literare și Culturale, Facultatea de Limbi și Literaturi Străine, Universitatea din București, România. Asistent universitar, doctorand în cadrul aceleiași facultăți. Domenii de preocupare: literatura contemporană de acceptare a morții, psihologia copilului, traductologie, spiritualitate feminină. Publicații recente: „Reclaiming Death Acceptance in the Twenty-First Century” (*Papers in Arts and Humanities*, vol. 1, 2021), „The Dead Body As a Lieu De Mémoire” (*Linguaculture*, vol. 12, 2021), „Școala Românească și Scrierile de Lemn. Sau Bătălia dintre Calitate și Cantitate” (*Școala Românească și Provocările Societății*, Ed. Educația Azi, 2021), „Retranslation as a Necessity for the 21st Century Reader. Old Possum’s Book of Practical Cats - T.S. Eliot” (*Philologica Jassyensia*, vol. 33, 2021).



Cristina M. BOTÎLCĂ

REINTERPRETING THE TALE OF LA LOBA TO DISCOVER ANOTHER ANIMA

Introduction

Psychoanalysis is already seen as a complex and multifaceted territory, where some things might have more than one explanation or manifestation. This is also the case of the anima – the topic of discussion that can lead to never-ending psychoanalytical, psychological, and philosophical debates. In this paper, I choose to explain the role of the anima in the feminine psyche by analyzing the tale of La Loba and by looking at some other manifestations of the goddess archetype in contemporary feminine literature. My purpose is to show that, unlike the Jungians saying that the anima is present only in the masculine psyche, we can also observe and even accept her [1] in the psyche in order to resurrect the inner goddess.

Jung’s anima

According to Jung, the anima is purely empirical, and her purpose is “to give a name to a group of related or analogous psychic phenomena” [2, p. 56]. She is “the personification of the inferior functions which relate a man to the collective unconscious” [3, p. 187]. In other words, the anima is the feminine part of a man’s psyche. However, based on Jung’s syzygy motif – an archetypal pairing of opposites, symbolizing the communication between the conscious and the unconscious – we assume that any psy-

che has an anima and an animus (the male part of the female psyche). This duality tells us that, as any other pair of opposites (day/night, woman/man), the pair anima/animus should be considered as coexisting in the psyche. This is why I am discussing the anima in relation to the woman’s psyche, when Jung only defines her as belonging to men.

According to Hillman, the anima is “the psychic factor in nature [...], the fascination plus danger, the awe plus desire, the submission to her as fate plus suspicion, the intense awareness that this way lie both my life and my death” [4, p. 25]. The same idea is presented by Jung but, unlike Hillman, he puts her under a rather negative light: “the anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore” [2, p. 199]. If for Hillman the anima is the complex manifestation of “soul-stirring emotions” [4, p. 25], not necessarily good or bad, for Jung she is a series of dual states (mother/maiden, fairy/witch) that place this concept on the spectrum of good/bad.

Jung seems to be criticizing the anima: “Whenever he speaks of her, it is negative, uncomplimentary, or at least ambivalent” [5, p. 91]. To explain his attitude, Tresan reports that in an interview from 1941, Jung admits the

following: “Women are a magical force. They surround themselves with an emotional tension stronger than the rationality of men. Woman is a very, very strong being, magical. That is why, I am afraid of women” [5, p. 94]. So, we should keep this in mind when we go through the following pages. One’s personal attitude towards something undoubtedly modifies one’s philosophy about it.

Modern feminists may argue that the anima is only a collection of stereotypes that oppress women; essentialists may state that she is an in-born property of the psyche; constructivists may bring up the idea that the anima is a collection of experiences. But in order to discuss the manifestation and the reinterpretation of the feminine in tales of the past, we have to see how this connects to the archetype of the wild woman.

Archetypes of Wild Woman

Archetypes are “typical images that give form to fantasy and imagination. These images govern relationships to the world (interpersonal), between consciousness and the unconscious (intrapersonal), and they produce characteristic fantasies that further the process of individuation and relatedness” [6, p. 7]. This takes us to the realm of fantasy, of turning the archetype into a bridge between what is conscious and what is unconscious.

An archetype is also something that “universalizes our experience of the particular and thus deepens our experience” [7, p. 132], similar to a world-wide web of images that we are all plugged into. In other words, it is a mental image that we inherit from our ancestors and that has been safely kept in the collective unconscious. However, in *Man and his Symbols*, Jung says that “the term *archetype* is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited” [8, p. 67]. And yet, the question of inheritance is widespread throughout all cultures. If, for example, we talk about the archetype of the mother, we can dis-

cuss it in terms of micro (family) and macro universes (the Mother of the World). There is a universal pool of common knowledge about this archetype: Spider Woman (of the Navajo people), Coatlicue (of the Aztec people), Ngal-yod (in Australia), Gaia (in Greece). Besides, certain images can be dual: the mother can also be the old wise woman or the wild woman. They manifest differently, depending on the context and the interpretation, but it not absurd to believe that they can be inherited. They appear all over the world, they reproduce and change, but in the end their essence (their root, if you will) remains the same.

In the same book, Jung differentiates between instincts and archetypes: “Instincts are what we call physiological urges [...], they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes. They are without known origin” [8, p. 69]. If the instincts and the collective thought patterns can be inherited, but not the archetypes, then where do the archetypes come from if not from the collective unconscious, which is the part of the psyche that retains all the psychological inheritance of mankind? I agree that they are manifestations, images of something older and deeper than what we see at the surface, but that does not mean they do not have a root from which they rise and grow.

The best way to understand how a woman’s psyche can be resurrected with the help of the anima is through a manifestation of a feminine archetype, more precisely in the old wonder tale of La Loba, the Wolf Woman, presented by David Leeming and Jake Page, and by Clarissa Pinkola Estés.

Why Stories Matter. La Loba and Wild Woman

The importance of stories and tales cannot be overlooked when we discuss the woman’s psyche, because this is where we find most of its manifestations. Bonheim talks about storytelling as “the means of communicating religious, ethical and mythological heritage” [9,

p. 10]. Here lies the greatness of the act of remembrance, of going back into the past or bringing it into the present by rewriting or reinterpreting it. In the introduction of a collection of stories, myths, and art, she discusses how important it is for women to reestablish a connection with the archetype of the goddess, which I believe to be the root of all the other feminine archetypes, including the wild woman and the old wise woman, both embodied by La Loba. “We hunger for spiritual communion”, she writes, “for contact with something holy and profound – not in a distant afterlife, but here and now. And therein lies the appeal of the goddess, who not only creates the world, but rather is the world” [9, p. 7]. I believe Bonheim describes the best the liaison between women and the goddess archetype; for women images and stories of the goddess are mirrors “that reflect their innermost essence” [9, p. 15]. I do not believe that in this instance we should differentiate between images and manifestations, as they both stem from the archetype/collective unconscious.

In the tale of La Loba, we will see how these images take shape and how we can connect this manifestation of the archetype to the revival of the psyche:

An old woman still lives among the broken slopes of the mountains in the land of the Tarahumara Indians. No one knows exactly where. She is sometimes seen standing along the highway near El Paso, hauling wood near Oaxaca, or even hitching a ride on a semi rig. She is the bone woman, the gatherer, La Loba. She collects bones, especially those of wolves. When she has collected enough bones to make a whole wolf, she sings over the skeleton, and it begins to grow flesh and fur. She sings some more, and the wolf becomes strong; then it breathes. La Loba keeps singing, and soon the wolf leaps up and runs off while the desert world trembles. And when a ray of the sun, or the moon, strikes the wolf at just the right time, it turns into a woman, a laughing woman, who you may see running toward the horizon. It is in the desert that you see the wolf,

and maybe the laughing woman, running to the horizon. [10, p. 173-174]

In Estés’s book, La Loba is described as “circumspect, often hairy, always fat, and especially wishes to evade most company. She is both a crower and a cackler, generally having more animal sounds than human” [11, p. 5]. The tales presented in the two books are quite similar, with the exception that Estés mentions La Loba carrying the bones back into her cave and singing above them. The cave is the movement of deepening downward, an interiority that Hillman discusses in terms of connecting the anima “with the realm of the underworld” [11, p. 23] – the first advice that the woman’s psyche receives in this tale: going back inward, in the silence of one’s own underworld (the unconscious). Both Leeming and Estés claim that one can spot La Loba in the real world, in the realm of the conscious:

I might say she lives among the rotten granite slopes in Tarahumara Indian territory. Or that she is buried outside Phoenix near a well. Perhaps she will be seen travelling south to Monte Albán in a burn-out car with the back window shot out. Or maybe she will be spotted standing by the highway near El Paso, or riding shotgun with truckers to Morelia, Mexico, or walking to market above Oaxaca with strangely formed boughs of firewood on her back. [11, p. 25]

This miraculous woman suddenly has access to our reality. The unconscious invades the conscious; or maybe the conscious takes a trip into the unconscious. Or is Wolf Woman the bridge between the two? She represents the old wise woman archetype, the one who has access to realms that people cannot even fathom, so this interpretation may just as well be valid.

But so can the following: “The old woman, who is regarded as the teacher [...] is Wisdom herself, spinning and weaving the thread of life” [12, p. 213]. In some proverbs, she is called “honey for the soul” and she has a double nature: wise one – witch, the double nature of

the anima herself. Estés mentions the multiple manifestations of Wild Woman: “She calls herself by many names: *La Hueserra*, Bone Woman; *La Trapera*, The Gatherer; and *La Loba*, Wolf Woman” [11, p. 25]. La Loba “is symbolic of the feeder root to an entire instinctual system” [11, p. 27]. And this is how we go back to Jung’s idea that instincts are inherited, but archetypes are not. But what if an archetype embodies the instinctual Self, as La Loba does? The inner force of the woman’s psyche, the wild roots of a woman’s soul, cannot be placed into a category or given a definition. They can only be observed in different contexts. Although Wild Woman can come to us in many ways, “she is not from the layer of the mother, the maiden, the medial woman, and she is not the inner child. She is not the queen, the amazon, the lover, the seer. She is just what she is” [11, p. 28]. Wild Woman or La Loba, or La Que Sabe (The One Who Knows), are one and the same. They reside in a deeper layer of the psyche, one that is sometimes dangerous to approach, and yet here lies “great psychic wealth” [11, p. 29].

Leeming mentions the archetype of Wild Woman too, when he writes that one of the anima’s expressions is that of Wild Woman: “the dynamic life force that lies within all of us and for which we must search in order that old bones might live again in psychic wholeness” [10, p. 173]. The bones are the symbol of life and of the belief in resurrection [13, p. 31]; resurrection of what, you might ask. Of the woman’s psyche, naturally. The wolf bones portray the unbreakable aspect of the wild Self, the instinctual essence, “the *criatura* dedicated to freedom and the unspoiled, that which will never accept the rigors and requirements of a dead or overly civilizing culture” [11, p. 34]. Gathering the bones she finds in the desert and transporting them into her cave, La Loba becomes the manifestation of the anima that puts the feminine psyche together.

She sings over them, becoming La Cantadora; “to sing means to use the soul-voice” [11, p. 26], reestablishing the lost connection with the wild Self. The bones come together and

a wolf starts breathing in La Loba’s cave. This is Wild Woman starting to manifest her power over our psyche. As the wolf grows, so does she. As she runs out of the cave, turning into a laughing woman, Wild Woman is fully awake. All La Loba does is remind the psyche that there are bones in the desert; the place where she resides – a barren territory – is the place where the conscious and the unconscious meet with the help of an archetype that creates a bridge between the two. Estés calls it “the place where visitations, miracles, imaginations, inspirations, and healings of all natures occur” [11, p. 29]. This is what La Loba does; she heals/revives/resurrects what is lost, the backbone of the wild Self. She brings forth the motif of resurrection, which we can find all over the world, in various stories: for instance, the Egyptian goddess Isis accomplishes this service for Osiris, her brother that was killed by Set, the god of destruction. She pieces him back together, looking for the parts of his body day and night. Christ brings Lazarus back from the dead. The Greek goddess Demeter brings her daughter Persephone back from the land of the dead once a year.

But how can we get closer to Wild Woman? According to Estés, “a woman must do more head tossing, more brimming, have more sniffing intuition, more creative life, [...] more solitude, more women’s company, more natural life, more fire, more spirit, [...] more poetry, more painting of fables and facts [...], and more howling” [11, p. 497]. In other words, getting closer to the anima means trusting her a bit more – even if in psychoanalysis she is often portrayed as harmful, snake-like, cruel and evil, and able to induce madness [5, p. 91]. The anima, as the old wise woman, has indeed the dual nature of healer/witch [12, p. 213; 2, p. 199], so she is capable of manifesting both positively and negatively in the psyche; it all depends on how we approach her.

Manifestations of Wild Woman in Contemporary Feminine Poetry: Descent, Remembrance, and Duality

In *Fierce Fairy Tales & Other Stories to Stir Your Soul*, Nikita Gill rewrites classic literary

fairy tales, changing the way the female protagonist acts to save herself from dangerous situations by always moving inward. The poem that I believe could best describe her intentions is “How to Save Yourself”:

Understand this first:

*No one is coming to catch you.
That misery belongs to you first,
and no one else wants any part of that.*

Might as well start breaking your way out
of your tower.

Might as well trick the vines to help you.
Might as well turn your own hair into a ladder.

Turn yourself into a rope and find your way
Down, down into the aspen grove,
the trees have always been your friends.

More than tower walls or saviours ever
were.

If you ask them kindly enough,
I'm sure they will receive you happily.

*If you are lucky,
you may even suddenly find your wings instead.*

*You will never know until, like Icarus, you
risk the fall.*

[14, p. 139]

Rapunzel is an independent force that can free herself using tools she already has. Gill addresses the readers directly and advises them to use what they already possess: their anima. We can easily spot the idea of going inward, of deepening downward, into the realm of the grove to go back to the Self – the same idea we find in *La Loba*. The grove/cave is the place where remembrance happens, where the soul-voice starts singing and revives the lost Self; it is a place of solitude and emptiness, where the psyche is allowed to patiently heal with the help of a manifestation of the anima – the feminine figure who teaches us that stillness and grounding do not necessarily mean lack of action or movement.

The same duality can be observed when we discuss the double nature of the anima.

Also, the idea of remembrance is tackled in Gill's poem “The Hatter”, where reviving the memory is seen as a healing process: “They called the Hatter/ completely mad./ Because he is cursed/ to both remember/ and to forget./ They called me mad too/ because my curse is to heal/ through remembering/ everything you tried/ to make me forget” [14, p. 50].

Looking for lost bones in the desert is a mad thing to do, going deep into the woods or into the cave is just as mad, embracing the destructive side of the anima, remembering the Self/the wild roots is even worse, but it is a path that leads to healing. The Hatter is cursed to go through this remember/forget/remember cycle, but so is our psyche. When Wild Woman appears in our dreams, “we are born and reborn from this dream every day and create from its energy all during the day-time. We are born and reborn night after night from this same wild dream” [11, p. 495]. The cyclic nature of everything also applies to the psyche. That is why La Loba never stops gathering bones: because she has her own routine of resurrecting what is lost, of reviving what is wild no more.

We saw how the act of remembering combines with that of going inward/downward, and the result is the manifestation of the anima through “soul-stirring emotions” [4, p. 25], as Hillman writes. Now let us see what exactly it is that we awaken, whose bones we gather and take into our cave at night. Lucille Clifton dedicated a poem to the Hindu goddess Kali (who controls time and death). However, she is portrayed as compassionate and loving, as long as one is not captured by her own ego, because then she will not be receptive to Mother Kali, and the goddess will appear in a frightening form. Kali has a double nature, just like the anima/La Loba/Wild Woman. She shows her healer nature to those who have the courage to go inward into the unconscious and even deeper, into the anima. Clifton's poem “Calming Kali” shows us this positive side of the goddess: “Be quiet awful woman,/ lonely as hell,/ and i will comfort

you/ when i can/ and give you my bones/ and my blood to feed on./ gently gently now/ awful woman,/ i know i am your sister” [9, p. 149].

Here, bones and blood have healing properties; their source is the goddess herself; they are gifts that are meant to soothe us, to remind us to move gently. Just like the bones Wolf Woman gathers in the desert, these too are symbols of the sacred. The negative connotation of the bones (death, decomposition, decay) becomes positive when they are used to liberate, calm, and soothe the feminine psyche.

Just like the bones, we begin our journey all alone, dried up, alienated, and confused in the desert – which is not rich like a jungle or a forest, but completely barren and, because of this, always open to the skies. This is why, in certain dictionaries of symbols, it is called “the most propitious place for divine revelation” [13, p. 79], probably because of its connection to Christianity, where the desert is a place of retreat. In psychoanalysis, the desert can be seen as located outside the ego, maybe even beyond the personal unconscious, in the realm of the collective unconscious, where archetypes reside. Many women live desert lives, small on the surface and large under the ground, because of past trauma or cruelties, because they have not been allowed to expand their wild Self to the proportions that would liberate/heal them. Some women do not like to be in the desert and they feel uncomfortable with its sparseness. Their own anima scares them because she is so powerfully complex. But *La Loba* shows us that it is possible to look Wild Woman in the eye and recognize her as our own. “She is the mythical voice who knows the past and our ancient history and keeps it recorded for us in stories” [11, p. 33]. Without her, we feel restless in our own ego. She is not only an archetype, but the manifestation of something bigger than our own anima, because she has survived since the beginning of times, and for this we have proof in so many collections of art and literature.

Clarissa Pinkola Estés, Nikita Gill, Lucille Clifton, Amanda Lovelace, and so many more creative women look back at the past and reinterpret it so that we can all find this old wise

woman in the desert, give her our bones, and let her turn us into laughing wolf women. Classic fairy tales, wonder tales, myths, stories, and all the instances where Old Wise Woman/Wolf Woman/healer-witch appears are opportunities offered to the psyche to return inward. And by rewriting and reinterpreting them for the modern women in the shape of poetry, essays, psychological studies, paintings, and any kind of art that the soul comes in contact with, they revolutionize the psychology of healing, awakening the psyche by accepting the anima for what she is. I am aware that Jungian psychoanalysis presents her in quite a negative light, but this is not the only angle from which we can look at her. And depending on this very angle that we choose, she can show us one of her many faces. As Estés writes: “You wish psychoanalytical advice? Go gather bones” [11, p. 37].

A New Goddess?

Even if Jung’s approach to the meaninglessness of life is to find a native religion within that could help the patients cure, many times this religion is patriarchal [15]. More often than not, one can observe that this desire for patriarchy comes from Jungians often portraying Jung himself as a prophet [16; 17]. Unfortunately, most Jungian works accept and apply his theories without even questioning them. When it comes to the concept of the feminine, the archetypes he offers are taken for granted and exemplified or arranged in a certain succession [18; 19; 20], but they are rarely doubted or contradicted by Jungian psychologists. In his opinion and in his work, the feminine is compensated by a masculine element, but it can never overpower it, for that would lead to self-destruction. At the same time, the female element can neither surrender to the masculine element, because then it would injure the feminine nature [2]. “The anima-animus theory postulates a contra-sexual personality in each sex” [15]. Basically, an anima is a man’s picture of his feminine side, and an animus is a woman’s picture of her masculine side. However, it appears that Jung’s theory benefits men more than women. This particular

model militates for a certain statism in the social spheres. While men are free to use Logos (animus) whenever the situation asks for it and Eros (anima) as a relief, women (who belong to Eros, not to Logos, as men do) are encouraged to stick to their Eros side and avoid developing Logos, because they are considered somewhat

handicapped in this case [15; 21]. However, at the same time, they should not delve too deep into Eros for fear they might press some self-destruct button.

In this case, the visual interpretation of anima/animus is:



Fig. 1. *The visual representation of the Jungian idea of anima/animus.*

Instead, what I propose is a representation where the anima of a woman is embraced as such and Eros is fully delved into:

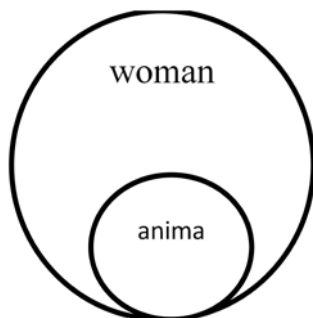


Fig. 2. *The visual representation of accepting anima as part of the woman's psyche.*

Could we call this attempt of reimagining the feminine past a wave of feminine spirituality? Klein writes that, unfortunately, this “has always remained on the margins of mainstream culture and academic acceptability. To this day, the nature Goddess/witch figure is depicted as monstrous, abject, and horrific” [22, p. 578]. Lefkowitz writes about a “New Goddess” [23, p. 262] that emerged in the past century and that is “worshipped primarily by women” [23, p. 262]. This new cult is often associated with a New Witchcraft, a resurgence of Wicca practices. However, it does not seem to have a designated temple or place of worship, but rather a

ubiquity that manifests in all women. This New Goddess, Lefkowitz writes, “plays an increasingly important role in feminist theology” [23, p. 262]. This New Goddess is “unitary, universal, and powerful” [23, p. 267], a modern female counterpart of God. I would replace the word “feminist” with “feminine”, calling it a New Feminine Theology that could be the result of reviving the past by delving deeper into the anima, as La Loba teaches us.

Conclusion

Looking at the tale of La Loba and Estés's interpretation, we cannot deny that there is something new emerging from the past – a fresh and powerful interpretation of the forgotten feminine. If we accept the anima as part of our feminine Self (not casting it aside, as Jung advises us to do), perhaps the inner goddess raising from that one archetype that we all share might come back to life and manifest herself in our psyche. We might start seeing her whenever we have a burst of creative energy or we get reasonably angry at something that makes us uncomfortable. Or we might notice her propped onto our shoulder when we start descending into the underworld of our own psyche. Today, more than ever, our anima – our Eros – might be just the answer we are looking for.

Endnotes and references:

1. I cannot bring myself to call the anima "it" because of the way I describe her throughout the study. She acquires human-like features and is so present and so tangible, that one cannot simply reduce her to the status of "it".
2. Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Trans. Richard Francis Carrington Hull. Vol. 9. USA: Princeton University Press, 1969.
3. Jung, Carl Gustav. *The Symbolic Life. Miscellaneous Writings*. Trans. Richard Francis Carrington Hull. Vol. 18. USA: Princeton University Press, 1976.
4. Hillman, James. *Anima: An Anatomy of a Personified Notion*. Dallas: Spring Publications, 1987.
5. Tresan, David. *The Anima of the Analyst - Its Development*. In: *Gender and Soul in Psychotherapy*. Asheville: Chiron Publications, 1992, p. 73-110.
6. Kast, Verena. *Animus and Anima: Spiritual Growth and Separation*. In: Harvest, 1993, no. 39, p. 5-15.
7. Zinkin, Louis. *Anima and Animus: An Interpersonal View*. In: *Gender and Soul in Psychotherapy*. Asheville: Chiron Publications, 2018, p. 111-150.
8. Jung, Carl Gustav. *Man and his Symbols*. Trans. Richard Francis Carrington Hull. New York: Anchor Press Doubleday, 1964.
9. Bonheim, Jalaja, ed. *Goddess. A Celebration in Art and Literature*. Singapore: Stewart, Tabori & Chang, 1997.
10. Leeming, David and Jake Page. *Goddess. Myths of the Female Divine*. New York and Oxford: Oxford University Press, 1994.
11. Estés, Clarissa Pinkola. *Women Who Run With the Wolves. Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books, 1997.
12. Hall, Nor. *The Moon and the Virgin. Reflections on the Archetypal Feminine*. New York: Harper & Row, Publishers, 1981.
13. Cirlot, Juan Eduardo. *A Dictionary of Symbols*. Trans. Jack Sage. Routledge London, 1971.
14. Gill, Nikita. *Fierce Fairy Tales & Other Stories to Stir Your Soul*. London: Trapeze, 2018.
15. Goldenberg, Naomi R. *A Feminist Critique of Jung*. In: *Signs: Journal of Women in Culture and Society*, 1976, no. 2, p. 443-449.
16. Fordham, Frieda. *An Introduction to Jung's Psychology*. London: Panguin Books, 1985.
17. Jacobi, Jolande. *The Psychology of C. G. Jung*. New Haven: Yale University Press, 1971.
18. Neumann, Erich. *The Origins and History of Consciousness*. Trans. Richard Francis Carrington Hull. Princeton: Princeton University Press, 1954.
19. von-Franz, Marie Louise. *Interpretation of Fairy Tales*. New York and Zurich: Spring Publications, 1970.
20. von-Franz, Marie Louise. *The Feminine in Fairy Tales*. New York and Zurich: Spring Publications, 1972.
21. Gelpi, Barbara Charlesworth. *The Politics of Androgyny*. In: *Women's Studies*, 1974, no. 2, p. 151-160.
22. Klein, Jennie. *Goddess: Feminist Art and Spirituality in the 1970s*. In: *Feminist Studies*, 2009, vol. 35, no. 3, p. 575-602.
23. Lefkowitz, Mary R. *Mythology: The New Cults of the Goddess*. In: *The American Scholar*, 1993, vol. 62, no. 2, p. 261-268.

Reinterpretând povestirea La Loba pentru a descoperi o altă anima

Rezumat. În psihologia jungiană, anima este văzută ca fiind un aspect dăunător al Sinelui, care lezează conștiința. Totuși, în povestiri ca La Loba, unde femininul întruchipează arhetipul femeii sălbatice, observăm o interpretare diferită a acestui concept, una care aduce din nou la viață zeița interioară. În timp ce psihologia jungiană susține că psihicul unei femei este compensat de amprenta masculină animus, interpretările moderne ale La Loba (Femeia-Lup) luptă să distrugă această asociere stereotipă și să ne arate că, pentru o femeie, interacțiunea cu anima este la fel de importantă în procesul de redescoperire a zeiței interioare. Studiul va discuta legătura dintre psihologia jungiană și povestirea La Loba, axându-se și pe elementele care corespund conceptului de anima în povestire, cu scopul de a atrage atenția asupra acestei interpretări relativ noi.

Cuvinte-cheie: anima, La Loba, Jung, psihic, Noua Teologie Feminină, zeiță, Femeia-Lup.

Reinterpreting the tale of La Loba to discover another anima

Abstract. In Jungian psychology, the anima has been regarded as a harmful aspect of the Self, hurting the conscious. However, in tales such as La Loba, where the feminine embodies the archetype of the wild woman, we can observe a different interpretation of this concept, one which resurrects the inner goddess. Whilst Jungian psychology argues that the woman's psyche is compensated by the male imprint animus, modern interpretations of La Loba (Wolf Woman) fight to break this stereotypical association and show us that, for a woman, the interaction with the anima is equally important for rediscovering the inner goddess. This study will discuss the connection between Jungian psychology and the tale of La Loba, while focusing on the elements corresponding to the anima in the said tale, in hopes of bringing attention to this relatively new path of interpretation.

Keywords: anima, La Loba, Jung, psyche, new feminine theology, goddess, Wolf Woman.