Outsmarting Monsters and Murderers: An Examination of Métis in Horror Literature

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There is a common trope in the horror genre where protagonists eventually outsmart the monster or murderer pursuing them. This is most often seen at the climax of the horror story where protagonists use their cunning to finally escape or defeat the antagonist. Authors often place rhetoric into their horror story using cunning to cleverly incorporate hidden details that can reveal clues about how the story will play out or by crafting cunning into their characters to explain how their characters can come up with their own distinctive solutions. This major rhetorical concept is known as métis, otherwise defined as rhetorical cunning. Through rhetorical métis' investigation in the literary works of *At the Mountains of Madness* and *The Wolfen*, authors provide audiences a framework to reveal social problems, to examine these problems through a character's experience, and to provide learning strategies of métis-investigation.

Rhetoric

Rhetoric itself is the basis to understanding métis. Unfortunately, there is no simple or straightforward definition of rhetoric. However, a foundational definition can come from the Greek scholar Aristotle (350 BCE) in his work, *The Art of Rhetoric*. Aristotle claims, "[Rhetoric] is not to persuade but to see the available

means of persuasion in each case" (p. 2). This means rhetoric is not persuasion as many people see it, but the art of gathering the information to persuade and finding the specific means to commit to an argument. The significance of this foundational definition is that rhetoric is not the persuasion or argument that is occurring during a speech, but how that argument is given. However, one of the more contemporary definitions is by Covino and Jolliffe (1995) who assert, "Rhetoric is a primarily verbal, situationally contingent, epistemic art that is both philosophical and practical and gives rise to potentially active texts" (p. 5). While this is a surface-level definition of rhetoric, it still accurately demonstrates the multiple facets rhetoric has. Nonetheless, rhetoric encompasses authors' employment of multiple strategies all working together to situationally persuade an audience of their point, whether it be verbal or written text. Additionally, it works with the epistemological nature of knowledge and the justification of beliefs to convey information in an intelligent manner that is meant to inform and persuade at the same time. Moreover, rhetoric can make a text "potentially active." This occurs when authors want the text to have an impact on audiences, like changing the audience's minds or perception (Covino and Jolliffe). However, since rhetoric is also epistemological, rhetoric deals with what is *possibly* truth and knowledge, what *can* be fact and what will *not* be fact. Authors state a possible truth to audiences, and it can then become a rhetorical truth. Audiences do not have to believe the truth for it to be a rhetorical truth, it just has to be presented in a way that is persuasive. As Covino and Jolliffe describe:

"[R]hetoric leads prospective auditors to see 'truth' neither as something that exists in their own minds before communication nor as something that exists in the world of empirical observation that they must simply report 'objectively.' Instead, *rhetorical truth* is something achieved transactionally among the rhetor and the auditors whenever they come to some shared understanding, knowledge, or belief" (Covino and Jolliffe, 7, emphasis added).

Rhetoric is between both audiences and authors and comes through communally constructed epistemology and shared information.

However, it is not "Truth" presented by the author as an observable fact, it is a truth made through mutual understanding. Therefore, audiences participate in rhetoric alongside authors to come to a mutual understanding of the information presented, and audiences can take that knowledge they learned into their everyday lives. However, audiences do not have to fully agree with authors; they just need to participate in a suspension of disbelief. Like in the horror genre, the author's monster is not real, but audiences lends their suspension of the monster's existence. Furthermore, audiences can even transform the truths presented to them by the author into the audience's own point of view. Like when someone checks under the bed or in the closet at night after reading the horror novel, the fear of the characters can transform into the fears of the audience. This is a rhetorical truth and it is different from a scientific truth because it does not have to be "proven true", but just thought about and tested by both parties which can have their own opinions on them.

Moreover, according to Burke (1969) and his thoughts on identity and consubstantiality, people want to identify with those who they see have the same interests as them. As stated by Burke, using two people, A and B, as an example, "A is not identical with his colleague, B. But insofar as their interests are joined, A is identified with B. Or he may identify himself with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so" (pg. 20). People can be persuaded into the idea that they do have the same interests, even if that is not entirely true. Audiences have a desire to live and for self-preservation as do the protagonists and victims in the horror novel. So, audiences identify with the plight of the victims. In horror, they can see themselves in the same situation as the characters. Audiences have to relate to the

characters because they have to feel some of the same fear that the characters do. If they don't the horror story is not as entertaining or enjoyable.

Meanwhile, consubstantiality is the process of audiences being substantially one with another who is not themselves, but at the same time still remains unique and individual. Burke's explanation of consubstantiality is stated as "[i]n being identified with B, A is "substantially one" with a person other than himself. Yet at the same time he remains unique, an individual locus of motives. Thus he is both joined and separate, at once a distinct substance and consubstantial with another" (pg. 21). This relationship can occur between authors and audiences, where authors use means of persuasion to help audiences identify with their points, while at the same time audiences still have their own opinions and thoughts. Thus, audiences watch closely to observe how protagonists respond to adversity and compare it with their own experiences. Audiences also follow along with the cunning of the characters, and can even work through their own solutions to predict how characters will overcome their adversity. This is a direct application of métis, in this situation being rhetorical cunning used by audiences. Authors use métis themselves to plant their views on social issues in a story for audiences to identify with and see in the eyes of the characters.

The exigence for this cunning arises from the constraints in a rhetorical situation. The major components in a rhetorical situation are the constraints upon authors, the audiences that are being constrained by the situation, and then the overall exigence (Bitzer). Authors use rhetoric in the production of a text or speech to create a rhetorical situation from an exigence or purpose. However, Bitzer (1968) claims they can be constrained and influenced by the rhetorical situation. Additionally, audiences interpret the rhetoric and are also constrained in their actions and decisions. These "con-

straints" act in the rhetorical situation to modify the exigence and are beliefs, attitudes, and facts. The constraints brought in by authors themselves would be personal character and style (Bitzer). Within these constraints, authors have to use cunning to make sure their characters appear cunning and use it in a well thought out way. Authors cannot just bring up an unmentioned skill or detail to explain how a character solves a problem. Authors must cunningly make sure that all of this is explained, but still make sure it is hidden well enough from audiences.

Métis

Looking at the many tropes or techniques of rhetoric, in general, there are many that exist in modern literacy. Métis is one of the most important to horror because it is not just rhetorical cunning or strategy, but is also the action of slyly achieving goals in a rhetorical situation. Métis currently finds itself most often studied in academia, having been revived more recently by Debra Hawhee (2004) and Jay Dolmage (2006, 2009, 2020). Even in disability studies (Dolmage 2020) métis can have multiple usages but one overall meaning - cunning intelligence in rhetoric.

Dolmage (2020) asserts métis and rhetoric are embodied. In an excerpt from "What is Metis?" Dolmage, when describing the connection between rhetoric, métis, and embodiment states, "[f]irst of all, *metis* demands a focus on embodied rhetoric and, specifically, demands a view of the body and its thinking as being double and divergent. *Metis* is the rhetorical art of cunning, the use of embodied strategiesÖ" (Paragraph 4). Overall, métis is the use of strategies by the body, such as cunning and slyness. Persuasion is used through the body such as hand motions and facial expressions, consequently so is rhetoric. Therefore, métis is rhetorical cunning, sly cunning, and bodily cunning. Métis and rhetoric are used bodily, used to craft means of persuasion. Additionally, Dol-

mage asserts embodiment means it can be for everyone.

Looking at the cultural background of métis, the mythological Metis was the goddess of cunning, intelligence, and trickery in ancient Greece; also well known for the defeat of the Titans. She was Zeus's first wife until Zeus began to grow fearful of her, as he perceived her and their soon to be daughter, Athena, as able to overthrow him. Zeus is described as having eaten and digested Metis to stop her from being a threat and to gain her cunning intelligence (Dolmage 2009). He gained her cunning from consuming Metis and she became a voice inside Zeus's head, advising him and directing him on any important matters and being essential to Zeus's life. In this situation, métis became embodied.

Another example in Greek mythology is that of Hephaestus, who despite his disability of having back-legged feet achieved greatness, and even used it to his advantage. For example, he could move sideways more quickly, instead of forwards (Dolmage 2006). While doing this Hephaestus used his disability slyly and cunningly. His disability, which would normally be seen as something "wrong," gave him an advantage. Additionally, Hephaestus cunningly invented tools to beat his disability, and he even built his own proto-wheelchair. He later became a necessity to the other Greek gods, crafting weapons, tools, and even homes. Hephauestus, driven by his embodied disability, became even more mobile. Additionally, in his article "Breathe Upon Us an Even Flame," Dolmage establishes him as "the famed inventor, the trickster, the trap- builder, and machine-creator of Greek myth. His body was celebrated, not 'despite' his disability but because of his embodied intelligence" (pg. 1). His embodied intelligence was celebrated, not his bodily disability. The art of rhetoric is in the body and the soul, and it treats all equally. Hephauestus used métis to overcome his disability, his cunning solutions allowing him to complete his tasks despite his backwards feet. Métis and rhetoric can come to those

who work furthest towards it, Dolmage claims, and anyone who works towards being rhetorically cunning can achieve it.

Finally, Debra Hawhee (2004) in her book "Bodily Arts, Rhetoric and Athletics in Ancient Greece" describes a new relation between métis and the body. However, her definition is not métis being logical and calculated, but instead fast cunning, coming up with solutions on the spot instead of taking the time to slowly steer thought or speech over a longer period of time. In the chapter "Sophistic Mçtis: An Intelligence of the Body," Hawhee points out, "Mçtis is thus the mode of negotiating agonistic forces, the ability to cunningly and effectively maneuver a cutting instrument, a ship, a chariot, a body, on the spot, in the heat of the moment" (pg. 47). She asserts that métis is a product of the heat of the moment and is not thought out beforehand. Like in many athletic sports, reaction time must be quick to succeed. This is the same in métis and rhetoric, Hawhee states, and is the reason why it is so bodily. Cunning and métis are negotiating the mind and body quickly to give on-the-spot solutions. Similarly, Hawhee adds that métis emerges from particular situations and cunning encounters and is not something that can be used intentionally; it requires specific situations. Unlike logic, she states, it acknowledges immanence, or containment within the human mind.

Overall, métis is used to describe cunning itself and how cunning is used in thought, persuasion, and speaking. People use it to strategize how they will solve different puzzles and problems. This means to understand métis there must first be an understanding of cunning, the definition of which is having skill in achieving one's ends, more often with deceit (Dolmage, 2020). Cunning often goes well along with trickery, logic, and strategy.Furthermore, in "What is *Metis,"* Dolmage asserts "*Metis* is a way to think and also a way

to think about thinking" (p. 9). Métis is thinking and actively being cunning, as well as thinking cunningly. It embodies cunning. It is being rational, as well as logical, while committing acts of cunning in a rhetorical sense. However, like cunning, it is quiet and is never overt. The more effective use of cunning and métis is veiled behind hidden actions, instead of being used loudly and bombastically.

History of Horror

Cunning and métis are most effective in horror because they are slyly written into the story. Cunning is also a necessary trait required by the characters to survive. Horror is not action; it does not focus on fights of brute strength. Most likely, the antagonist of the story is much more powerful than the main character, and thus, the main character must use their cunning intelligence instead of strength to defeat the antagonist. Horror has always incorporated cunning and through cunning it has to incorporate métis. In the rhetorical situation of horror, for example, audiences have to be afraid and find some "truth" that the monster or murderer hunting the protagonist is real. However, as this is a rhetorical truth, audiences know the monster is not factually real. It is instead the author's descriptions and style of writing that can evoke this feeling of disgust and horror. Additionally, it is also the response of the character that affects the audience and how they respond to the monster. If the narrator in the story responds with fear, that is how the audience most likely responds, and is also a technique authors use to get audiences to react with fear.

Horror is also full of rhetoric and views of society and culture, past and present. The timeline of horror shows how much it has changed society, as well how it has changed alongside society. Karen Halttunen (1998) states horror stories first started in America with church sermons, detailing the morality, mercy, and remorse of those who have committed terrible crimes, such as

murder. This found great interest in the regular person, almost gruesomely intrigued by the horrifying true stories of what terrible crimes others could commit. People were intrigued, and later, entertained, by the horror others brought upon their fellow man. Of course, these sermons did not last and were quickly replaced with more secular writings after the Enlightenment. These gave prose and narratives to the murders, further spread by increased literacy, which gathered interest in this new genre. The entirety of society seemed to transition with it, from one of high society and privilege to one of culture. Horror stories began to entertain rather than teach about morality (Halttunen).

Soon, popular stories began to reconstruct the life of the murderer, born in the interest of how someone may transform into someone evil enough to kill without remorse. Karen Halttunen asserts, "[a]round mid-century [the 1750s], the popular literature of murder in America began a major reconstruction of the murderer, from common sinner into moral alien, in response to the new understanding of human nature provoked by the Enlightenment" (p. 4). This rise in the interest of the personality of the murderer came directly from the spread of Enlightenment ideas to America. Their personalities were analyzed deeply, and conclusions were made of how evil their acts were, from a "common sinner" like everyone who makes a mistake, to "moral alien," or one so evil it seems almost inhuman.

In the more contemporary age horror itself has become even more rhetorical in multiple ways. First, it includes the relationship between authors and audiences. Audiences can take much more than just entertainment from horror. Horror evokes fear, and fear evokes thought. Authors can transfer their own views and opinions through intense, hyperbolic situations and images. This creates a strong response from audiences as they read the text. This also explains how horror is rhetorical through epistemology and exigence.

Horror is often "active" as mentioned before because it can leave an effect on readers and affect their opinions on certain subjects. Horror also works under an exigence and constraints because it has certain tropes and forms it must follow, and audiences expect to feel a reaction to the horror. An example of one of these tropes would be the final girl in horror. As explained by Hellerman (2020), the final girl can represent an author's views on society and morals as the final girl is often the character who has the highest moral ground and does not participate in the sexual immorality, drugs, and alcohol as some other characters do. These characters are later killed off and the more morally good final girl either fights the antagonist off or is saved by another character. Writers create final girls in horror as a way to rhetorically give their opinion on what happens to the more morally good characters.

Métis in Horror Literature

Métis is a critical component of the rhetoric of horror. Since métis is cunning, it is seen throughout horror by the protagonist's methods of escape as well as the antagonist's methods of capturing the protagonist. Both sides use cunning in horror during almost the entire story, examples being traps or just general methods of escape. However, in most horror stories it is the main protagonist that is given the most cunning or métis, especially more towards the end of the story where the protagonist may have learned something that allows them to come up with their cunning solutions. Since the monster or murderer is always much more powerful than the protagonist, the main character must outwit the antagonist. The main character is at a disadvantage, or like Hephaestus, could be considered a disability. They must use their métis to find witty solutions to escape, kill, or identify the monster.

Through analyzing métis in horror, audiences can also find

value in looking for where métis appears and how it is utilized. Authors often cunningly plant their beliefs into their stories and comment on many social issues. It is important for audiences to look for these rhetorical situations and understand more on how they are being affected by rhetoric and métis that are being used by the author. If audiences use métis themselves, or view the works through a métis framework, there is more to be understood about these social issues and what specific authors believe about them.

Authors also use their cunning to justify how the horror story is told. Authors are the ones coming up with the situations of characters escaping the murderer. Authors use métis to create the cunning methods and solutions in the stories, and then justify them to their audience. Cunningly crafting the story is a main point of métis, and authors are the ones truly creating the cunning the characters use. This is justified to audiences, who can interpret the text and make their own views.

Another example of métis in horror is also seen in the investigation. Often in horror there is the trope of solving the mystery and finding the monster's lair, the mystery of the monster, or who the murderer behind the mask is. The main characters must follow an investigation to solve the mystery, using their cunning or métis to come up with the correct answers to complete the investigation, while at the same time trying to hide it from who or what they are investigating. Furthermore, this form of métis seen throughout horror occurs over the entire story, not just in specific moments. This means métis can be displayed in horror over the entire novel or in smaller instances.

Authors' sly use of details and the trope of the investigation is a great way to see métis in horror because it occurs in almost every horror story and genre. Horror is based on mystery, and to make it more engaging the author leaves clues for the reader to pick up on

or find later. The investigation is the character's participation in the mystery, where the characters look for details and clues. Both the use of sly details and the investigation done by the characters require métis, as cunning is needed to either hide the details well or make the investigation interesting to the reader.

To analyze métis in horror there are two novels less well known than more popular stories like *Frankenstein* and *Dracula*, but which offer a great deal of the use of métis. *At the Mountains of Madness* and *The Wolfen* by H. P. Lovecraft (1936) and Whitley Strieber (1978) respectively both include these forms of placing métis into their works yet in different, individual ways. Cunning is a word that comes to mind when describing H. P. Lovecraft's style of writing mysteries, and the legendary creature of the werewolf, which slyly hunts in the darkness, focuses on keeping itself hidden. Both of these stories also include a great amount of detail, especially at the beginning of the story. These details are left behind for audiences to notice later as they read through a second time. Most importantly, both novels focus on the investigation process, yet include differences that put them apart from each other.

Lovecraft proves that métis is not just part of the story, but is in the style of writing as well. *At the Mountains of Madness* starts with an Antarctic expedition and continues to follow this expedition as they uncover many mysteries of the "Elder Things," an ancient race of beings that predates humans by millions of years. The book examines the social problem that humans see themselves as more or less gods, being overconfident and uncaring of what goes on around them. This is slyly introduced into the novel by Lovecraft for the audience to realize what the novel is really commenting on. This is best exemplified by the overconfidence of some of the other characters who ignore the dangers presented in the book in favor of their own curiosity. In the end they face the consequences against the much more powerful Elder Things, true

gods in the face of the god-complex of humans. Lovecraft's details on this social construct can pass on to the audience who, if they look at the story in a more cunning way, can learn more about this issue and no longer have to be ignorant. Lovecraft presents this social problem through an entertaining story, yet it has an important message. That is why audiences need to examine stories like these through a more cunning approach. Many learning opportunities can be missed without knowledge or the use of métis.

These problems are also presented in the opinions of the narrator, Dr. William Dyer. Dyer fears the overconfidence of his colleagues and especially those who wish to investigate the mountain further at the conclusion of the story. The beginning of the story even starts with a warning from Dyer:

"I am forced into speech because men of science have refused to follow my advice without knowing why. It is altogether against my will that I tell my reasons for opposing this contemplated invasion of the Antarctic - with its vast fossil hunt and its wholesale boring and melting of the ancient ice caps. And I am the more reluctant because my warning may be in vain" (Lovecraft, 3).

Lovecraft places Dyer's opinions in the story to further move audiences to empathize with the character's opinions, and if looked at more closely audiences can see this is the author using métis to persuade them. Therefore audiences can use cunning themselves to notice when authors may be trying to persuade them, and realize that they are being persuaded.

Throughout the expedition Dyer also comes up with cunning solutions and answers. Similarly, many details are hidden and, if read through a second time, the reader can see how much was explained and foreshadowed before the main character even breaks through the mountain. For example, when Dyer finds the remains of Lake's Camp, the quote:

"On and around that laboratory table were strewn other things, and it did not take long for us to guess that those things were the carefully though oddly and inexpertly dissected parts of one man and one dog. I shall spare the feelings of survivors by omitting mention of the man's identity. Lake's anatomical instruments were missing but there were evidences of their careful cleansing" (Lovecraft, 46).

Displayed here are clues left by Lovecraft for use later in the story to explain the Elder Things and how they acted with Lake and his team. In this quote it was shown Lake was murdered by highly intelligent and curious beings, explaining the reasoning why surgery was performed on the man and the dog. Additionally, these sly details left behind exemplify métis as it is used by authors in writing their story and hiding main points from audiences while simultaneously giving out smaller details. Writers, especially in horror, use this to a great effect in their novels, cunningly leaving behind details to be found, or left unfound, by their audience. If audiences read through a métis lens they can be better at predicting what will happen in the story.

The investigation is also seen during Dyer's investigation of the Elder Thing's ancient city, learning what it is and trying to discover the fate of Lake's group. Dyer and his team are able to cunningly make their way into the mountain and conclude answers to their questions, written with métis in mind. In the novel where Dyer and his team are exploring the city, they pieced together many important conclusions. One excerpt states:

"Naturally, Danforth and I studied with especial interest and a peculiarly personal sense of awe everything pertaining to the immediate district in which we were. Of this local material there was naturally a vast abundance; and on the tangled ground level of the city we were lucky enough to find a house of very late date whose

walls, though somewhat damaged by a neighboring rift, contained sculptures of decadent workmanship carrying the story of the region much beyond the period of the Pliocene map whence we derived our last general glimpse of the prehuman world" (Lovecraft, 84).

Métis is displayed through Dyer as he compares this group of sculptures to the ones his team had found before, and crafts conclusions with what he finds. He then cunningly infers to audiences that this structure is much newer than the previous art, as well being much more primitive. Through this Dyer theorizes some sort of outside force must have affected the Elder Things in this way. In conclusion, from these ancient artifacts Dyer and his team are able to cunningly invent solutions to their problems, despite being in an almost alien world. If audiences were to examine how Dyer conducts his investigation there is much to think about the métis- investigation process and how a character in a story can be written towards finding clues. Lovecraft uses métis to write these investigations and audiences can use métis to either figure out how characters came to their conclusions or even generate new ideas on how the mystery could be solved in a more efficient manner, perhaps using better cunning or métis than even the author of the story.

In *The Wolfen* by Whitley Strieber (1978), Strieber also slyly places details at the beginning of his story, and the main focus of the book is on a police investigation. The two protagonists, Becky Neff and George Wilson, are detectives investigating the murder of another pair of police officers. They soon learn that these are not normal murders but have been caused by something inhuman, and this information leads them to multiple other experts which allows them to finally uncover the secrets of the wolfen. *The Wolfen* also commentates on social issues, particularly urban ones. Strieber is able to critique urban life and how the city can "swallow up" the

lives of those who live in it. It is often metaphorical on how the Wolfen usually only prey on the poor and forgotten, those who won't be noticed if they disappear. This brings to light how society can largely ignore poor city dwellers, and by looking at these critiques more closely audiences could be able to feel closer to these problems and even find they are more important than they realize.

The Wolfen also shows how effective it can be to show problems through the eyes of its characters. The novel is unique in that it has multiple narrators, including the two protagonists, side characters, victims, and even the wolfen themselves. Through the perspective of the victims and the wolfen specifically audiences can see what their surroundings are like, detailed expertly by Strieber: an empty urban hell where the wolfen can strike unsuspecting of anyone else and then disappear without a trace. The wolfen are also shown to be living in places like the sewers where no one will be able to find them. This is a stark contrast of where werewolves usually live in stories, such as dark enchanted forests. Audiences can see the daily lives of the wolfen, content that the humans know not of their existence. Yet because of this, the wolfen live their own depressing lives, deep underground in darkness, their lives based only on food and staying hidden.

Focusing on the details and the investigation, both sides exemplify their own types of cunning, the detectives as well as the wolfen. The wolfen do not want the humans to know that they exist because it could be a threat to their entire species. The wolfen's goal is to kill the protagonists Neff and Wilson before they can prove the wolfen's existence to their colleagues. Throughout the entire novel, both are in a battle of wit and cunning, written with métis in mind. The wolfen hunt down Neff and Wilson in very cunning ways, going to great lengths to not have themselves seen until getting desperate at the very end. Additionally, the hunt is an example of the wolfen's own investigation, an investigation by the

antagonists of the story, as the wolfen have to find and kill Neff and Wilson while also staying hidden themselves. Since they do not want to be found, the wolfen must achieve their goals slyly and cunningly. This is proven when the narrative turns toward the perspective of the wolfen where audiences can see their thought process with one goal, remaining hidden. In another chapter they even go to methods of imitating a child's cry to lure Neff to them without having to attack the group she is with. As seen in the quote showing the wolfen's thought process, "[b]ut he thought carefully, his mind turning over the problem and coming to a solution. Certain sounds attracted humans. This fact was often used in hunting. A little cry, like the one of their children, would bring even the most fearful within the range of attack" (p. 48). The wolfen uses métis to identify a solution to its problem, as well as remaining hidden and unidentified. It is interpreted as cunning to audiences, as readers see what Neff does not. In every scene the wolfen display métis by hiding in the shadows, cunningly and slyly keeping away from the detectives so as to not be caught. Earlier details show that the wolfen even go to extreme measures to do this, showing the wolfen living underground and in the slums of cities. Strieber is able to detail the lives of how the wolfen live and display métis by justifying how the wolfen can remain hidden from humans, even as they live among them. Furthermore, these details help the audience interpret how different the lives of the wolfen are from human life. Strieber puts thought into including details which bring life to the wolfen and help audiences understand them.

For the investigation on the human's part, Neff and Wilson are detectives who are investigating a case that leads back to identifying the wolfen. Neff and Wilson investigate and follow up multiple leads to discover what the wolfen exactly are, and go to experts and study the bodies of those killed to complete their task. This represents métis in which the detectives are using cunning methods

to analyze and find new clues that will lead them to the wolfen. They come up with solutions to their theories while at the same time trying to avoid the wolfen that pursue them. The first scene where métis is truly used is when the investigation has just begun and the pair of detectives are analyzing the bodies of the police officers who were killed by the wolfen. Strieber writes, "...she stared at the bodies, noting the most unusual thing about them- the long scrape marks on the exposed bones and the general evidence of gnawing" (Strieber, 9). In this excerpt Neff is the first to have the strength to actually look at the bodies, and she is able to note the gnaw marks. She later notices some are quite larger, meaning it could not just be caused by rats. Neff is the first to theorize this is no normal murder, with something else at cause, but the rest of the police besides Wilson deny her claim. This excerpt is also a good example of authors slyly leaving details for the characters to follow. The characters are able to justify the existence of the Wolfen as the cunning details left by the Strieber lead them to their conclusion in a well written manner. Still, the pair of detectives are the only ones able to use the evidence they find to believe in the wolfen, as the rest of the police deny the evidence, even substituting less likely evidence to the cause of the multiple deaths across the city. This proves that Neff and Wilson are more cunning and display métis better than the rest of the police force. Additionally, the pair must use métis later by conducting a more underground investigation, out of the eyes of their superiors, as they are soon forced off the case. They must not only slyly stay away from the wolfen, but the rest of the police as well to continue their investigation.

Similarly to *At the Mountains of Madness*, audiences can follow along in the investigation, and if they have an understanding of métis, audiences can predict what path the characters will follow or try to find a better solution than what the characters thought up.

New learning strategies and learning techniques are also presented as the novel includes detectives as characters, meaning they have a different investigative process than Dr. Ferguson, a worker at the Museum of Natural History, another character in the novel. Compared to how the pair of detectives investigate the wolfen, such as going to crime scenes and baiting the wolfen to them, is dramatically different from the investigative process of Ferguson, who goes to the library to learn more about the wolfen. Strieber uses métis to come up with ways to slyly make their characters different in how they think, and if the audience sees this they can learn more about investigative strategies.

Conclusion

The use of métis always returns to the audience. Métis is very useful in understanding cunning and how it can be used to persuade. Horror can provide lessons on social issues and investigative techniques if looked through a rhetorical and métis framework. The two novels presented, *At the Mountains of Madness* and *The Wolfen* are both filled with métis as the authors used them in their own ways. Both novels provided thoughtful techniques in thinking about social problems and are meant to be looked at further than just as scary stories. Through a métis framework, audiences can gain the ability to recognize and reflect on previously invisible but important social issues. Almost the entire horror genre commentates on some form of social issue or another, and if cunningly analyzed these issues can be better understood and the reason why authors place these issues in their stories can be understood as well. Additionally, seeing these problems through the eyes of the characters also can provide value to audiences because they can see different perspectives on different issues. Authors have to cunningly incorporate different views into their stories and argue them through their characters. If audiences understand this and examine the views of the characters more closely,

their own perspectives can be changed, as they are seeing issues through the eyes of another. Finally, by reading stories with métis-investigations and looking more closely at details left by authors, audiences can learn to look "outside" of themselves and learn how a search for details can be conducted. Audience can even generate better ideas than what the characters use, focusing on being even more cunning than the author's characters. Through the use of métis, the reader specifically works on being outside the box and generates new ways of seeing and knowing. A métis way of thinking provides a better way of analyzing stories and all their cunning aspects, as well as offering audiences knowledge on how authors may be trying to persuade the reader with their story.

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