Giving Voice to the Unmentionable

Hannibal Lecter's Use of Bodies in the Television Series *Hannibal*

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Statement of Sources.

The work presented in this thesis is, to the best of my knowledge and belief original, except as acknowledged in the text, and has not been submitted either in whole or in part, for a degree at this or any other university.

Lisa Rufus

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Abstract.

We have seen the character of Doctor Hannibal Lecter on screen in five films and portrayed by three different actors. Each new interpretation brings new insight into the consistently opaque character. Now, we can see Hannibal Lecter on the small screen in Bryan Fuller's television series *Hannibal* (NBC 2013-). Bryan Fuller's adaptation offers the audience further understanding of the character by exploring a period of time not yet written about in Thomas Harris's novels or their film adaptations: the few years prior to Hannibal's incarceration. It is during this period when we see Hannibal as a cannibal and a serial murderer. The series' lavish visuals and meticulously designed soundscapes beautifully complement Hannibal's artistic proclivities in a way we have not seen before, and particularly in how Hannibal interacts with bodies.

My focus for this thesis is how Hannibal uses the bodies of his victims and what this can tell us about his character. Through an approach similar to George Toles' character study, "Don Draper and the Promises of Life" which includes analysing *mise-en-scène* and other textual elements, and by also borrowing techniques from forensic investigation, my thesis investigates the character of Hannibal Lecter in the television series *Hannibal* in order to determine how Bryan Fuller's version of Hannibal differs from previous versions.

Chapter one examines how Hannibal adapts the presentation of other killers' crime scenes by looking into the circumstances surrounding the deaths of Cassie Boyle and Jeremy Olmstead. Chapter two analyses how Hannibal communicates with bodies with a particular focus on how Hannibal reacts to his own work being plagiarised by another killer. This chapter also investigates how Hannibal frames Will Graham for murder by using the remains of his victims. Chapter three examines Hannibal's consumption of bodies, how he chooses these victims, and the presentation of their bodies as meals.

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Thanks must go to the creators of the text studied in this thesis—to Thomas Harris who imagined a character so inexplicably rich and complex that has held my interest for over two decades. And to Bryan Fuller, thank you for treating this enigmatic character with such honour and respect and for giving us a new chapter that is as compelling as the first. I truly am in awe of your work.

Finally, I wish to dedicate this work to Charles Rufus and Peter Troy, both of whom I have lost and both of whom I still miss dearly.

Introduction.

> HANNIBAL: First principles, Clarice. Simplicity. Read Marcus Aurelius. Of each particular thing, ask what is it in itself? What is its nature? What does he do, this man you seek?
>
> —*The Silence of the Lambs*
>
> WILL: Hello, Doctor Lecter.
>
> — "Savoureux"

When we first encounter Doctor Hannibal Lecter (Mads Mikkelsen) in Bryan Fuller's *Hannibal*, we don't see him; we hear him. Hannibal's introduction in the episode "Apéritif" is accompanied by the introduction to Johann Sebastian Bach's *Goldberg Variations*. The *Aria Da Capo,* referred to in Harris' novels and heard in three of the five film adaptations is, in essence, Hannibal's theme song. The *Aria* plays over the polished sheen of a black marble tabletop. The camera tilts up slowly to reveal a beautifully presented meal. We hear a clink of silverware against china. We approach Hannibal as we would any dangerous carnivore, cautiously, without making eye contact. He skewers a piece of liver from his plate on to the fork and lifts it to his mouth. Light from above casts shadows down his face. With hollowed sockets and sunken cheeks, Hannibal looks straight towards us. He knows we are watching. He seduces us into becoming accessories to his crimes and we comply most willingly.

This brief scene is laden with information about the character of Hannibal Lecter. From the sight of the meal, we recall that Hannibal's preferred source of protein is morally problematic. The exquisite elements of mise-en-scène are emblematic of Lecter's renowned rarefied tastes and aesthetic sensibilities. However, it is also apparent that this Hannibal is different from other versions of the character we have met previously. He is not incarcerated,

nor is he middle-aged. The daily drab of prison whites are replaced with bespoke suits. Hannibal Lecter now inhabits the younger, more-lithe body of Danish actor, Mads Mikkelsen. But this is not where the deviations end.

My thesis investigates the characterisation of Doctor Hannibal Lecter in Bryan Fuller's television series *Hannibal*. *Hannibal* is an original television series based on characters from Thomas Harris' novel *Red Dragon*. Events in the series take place prior to those in the novel. Although the second season of *Hannibal* has finished airing in Australia, for the purpose of this thesis I only examine season one. My particular focus is on how we can better understand this incarnation of Thomas Harris' character from the way Hannibal uses his victims' bodies. In his essay "Hannibal at the Lectern" John Goodrich argues, "[i]f we want to understand who the character is, we need to understand what needs he serves in his actions" (38). This forms the crux of my thesis. The bodies of Hannibal's murder victims are presented with a terrific theatricality and are viewed by characters in the diegesis, and we in the extradiegesis, as aesthetic objects. This artistic reconceptualisation of the corpse speaks volumes about the nature of the character and warrants further academic discussion.

Narrative television's extended story temporality, particularly seriality, grants more time for the audience to spend with the character—much more than the mere sixteen minutes that Hannibal Lecter was seen on screen during the film *The Silence of the Lambs* (Jonathan Demme 1991). *Hannibal'*s thirteen-episode season provides the audience with a greater insight into the public and private personae of the psychiatrist/cannibal as we see him form relationships with some characters and manipulate others. The extra time allows for more opportunities for Hannibal to interact with bodies and for the program's highly stylised visuals to flaunt Hannibal's appetite for beautiful things. By using forensic investigation techniques, we are also given the opportunity to study Hannibal's criminality including his *modus operandi* and construction of crime scenes—much can be revealed in how a murderer

interacts with their victims after death. Together, these circumstances have a pivotal effect on how we view Hannibal Lecter as what we already know about the character is both amplified and complicated by the television series. His renaissance poses many questions, the most important of which: Who is this new Hannibal Lecter?

While much has been written about the films and novels of the Lecter saga in academic spaces, little has been written about the television series due to its newness. To support my research, I will correlate my findings with previous studies on Hannibal Lecter in order to deepen our comprehension of this latest version of the character and to discover how these findings challenge and complement analyses previously performed on the Hannibal of the books and films. These works include: "Hannibal at the Lectern: A Textual Analysis of Dr. Hannibal Lecter's Character and Motivations in Thomas Harris's *Red Dragon* and *The Silence of the Lambs"* by John Goodrich; *Detecting Men: Masculinity and the Hollywood Detective Film* by Philippa Gates; and "A Cannibal's Sermon: Hannibal Lecter, Sympathetic Villainy and Moral Revaluation" by Aaron Taylor. I will also be employing works from adaptation studies to allow a more complete analysis of Hannibal's character including *A Theory of Adaptation by* Linda Hutcheon and *Palimpsest: Literature in the Second Degree* by Gérard Genette.

Hannibal Lecter, an "inherent contradiction" (Goodrich 37), is a complex and enigmatic character that hides his true nature behind a methodically fabricated façade. The seemingly incongruous spaces of the civil and the savage that Hannibal simultaneously occupies provide a great avenue for academic inquiry. Barry Taylor describes how Hannibal "confounds the monstrous and the civilised, the violence of nature and the refinements of culture, the raw and the cooked; he us a cannibal who we first seem in *Red Dragon*, reading Alexandre Dumas's *Grande Dictionnaire de Cuisine*" (219). Goodrich also notes that previous incarnations of Hannibal, such as the Hannibal in *Red Dragon*, have been

"impossible to evaluate" due to the fact that the character has been imprisoned for much of his story, leaving his actions "severely limited" (38). However, in the television series we are given the opportunity to see Hannibal during the prime of his criminal career, free from judicial suspicion, as a practising psychiatrist, and a rapacious member of Baltimore's cultural elite. This new piece of the saga brings with it a significant opportunity to gain a more fleshed-out understanding of the character whom Stephen Fuller describes as "one of twentieth-century fiction's most frightening and compelling inventions" (823).

Bryan Fuller created the television series, which is part prequel, part reboot, part rewrite, part "fan fiction" (B. Fuller qtd. in Scarano), to expand upon the existing canon and to explore this unseen chapter of Hannibal's story: "We get to see this chapter of his life that hasn't been written about in any sort of detail beyond flashbacks . . ." (B. Fuller qtd. in Van Der Werff). In particular, Bryan Fuller was attracted to a line from the novel *Red Dragon,* spoken by an incarcerated Hannibal to his captor, Will Graham: "The reason you caught me is that we're *just alike*" (Harris 86 author's italics). Bryan Fuller felt this line hinted at a complicated and dangerous pre-existing relationship between Hannibal and Will Graham before Hannibal was sentenced to life at the Baltimore Hospital for the Criminally Insane, and that this crucial period of their relationship would be "the heart of the television series" (B. Fuller qtd. in Goldman). Stephen Fuller also finds this omission from the texts intriguing: "Despite insisting on the closeness of the identification, *Red Dragon* does not develop the Lecter-Graham relationship beyond this rather limited point" (825). Iconography, including characters and the landscape of the story-world are similar: key characters from the texts are present, although some have been re-gendered in the process of adaptation. Hannibal's cultural hub of Baltimore, Maryland and the FBI's headquarters at Quantico, Virginia also feature in the television series. Imagery throughout the first season alludes to events in the tetralogy and the inclusion of the *Aria*, mentioned above, which has become part of the DNA

of the characterisation of Hannibal, connects the texts on a genetic level. For the first season, episode titles are named after French cuisine—a knowing nod to Hannibal's refined tastes. However, one thing that has changed, and remarkably so, is Hannibal Lecter's problematic provenance.

Many scholars (e.g., S. Fuller 830, Messent 24, Shaw 17, and Waugh 76) have written of their dissatisfaction regarding the earlier years of Hannibal Lecter's life as depicted in Harris' texts and appear to be nostalgic for the monster from the first two texts. Regarding the film *Hannibal*, Daniel Shaw laments the loss of "that sense of unmotivated evil, that Satanic streak present in *Silence* (not to mention that fact that Hopkins had turned into a somewhat pudgy sexagenarian in the intervening decade)" (20). Peter Messent writes, "Hannibal, in the first three books in the series, is described as "the monster," an unknowable and red-eyed (*Silence* 15) satanic figure with an aura of pure malevolence around him. In *Hannibal*, unexpectedly, we are given an explanation for the type of person he is" (Messent 24). Briefly in the novel *Hannibal*, and to a greater extent in *Hannibal Rising*, we are told that Hannibal suffered a great trauma during World War II. The death of his beloved sister Mischa at the hands of a group of Lithuanian militia left an indelible scar—Mischa was eaten by the starving soldiers. Hannibal, who was also starving, ate his sister as well. His quest for revenge over the death of his sister causes the audience to feel something for Hannibal which they should never feel for monsters—sympathy. For when we begin to sympathise with monsters we no longer fear them. They lose their mystique and with it, their power over us. Robert Waugh sternly argues that the justification of Hannibal Lecter by Thomas Harris is a "betrayal of Lecter's unreadibility when he offers a cheap psychoanalytic account of Lecter's childhood at the expense of his mythic power" (76).

I argue that the Hannibal Lecter of the novels *The Silence of the Lambs* and *Red Dragon* would tend to agree with these scholars. Hannibal is quick to correct Clarice Starling

after she implies that he must have suffered a psychological trauma that transformed him into a serial killer: “Nothing happened to me, Officer Starling. *I* happened. You can’t reduce me to a set of influences. You’ve given up good and evil for behaviourism, Office Starling. You’ve got everyone in moral dignity pants—nothing is ever anybody’s fault” (*The Silence of the Lambs* 24 author’s italics). From the events that transpire in the novels *Hannibal* and *Hannibal Rising*, it is clear that Thomas Harris has indeed reduced Hannibal to a set of influences, even despite the good doctor’s ardent proclamation. Either Harris has explained the “inexplicable” (Waugh 69), or we are not to trust anything that Hannibal tells us. This creates ambiguity around his character and leaves us to ask, what is the true nature of Hannibal Lecter?

However, in the series *Hannibal*, Bryan Fuller has negated the troublesome World War II narrative by setting the television series in the present day. Hannibal, as portrayed by Mads Mikkelsen, is in his forties and therefore could not have been alive in the 1940s—the time period during which *Hannibal Rising* takes place. Hannibal’s *raison d'être* is no longer propelled by hunting down Lithuanian militia who cannibalised his sister. Bryan Fuller both honours the source texts by creating a television series that allows a deeper level of engagement with the character and, at the same time, he repudiates Hannibal’s laborious past by erasing his origins and with that, Hannibal’s “mythic power” (Waugh 76) is restored.

After examining the circumstances surrounding the murders committed by Hannibal in the first season it is apparent that Hannibal Lecter uses the dead bodies of his victims to perform different functions. Firstly, Hannibal uses bodies to flaunt his artistic bent by adapting the crimes of other serial killers. Secondly, Hannibal uses bodies and parts of bodies to communicate with Jack Crawford (Laurence Fishburne) who is the Head of the Behavioural Science Unit in the Federal Bureau of Investigation, and Will Graham (Hugh Dancy), a Special Agent and lecturer at the FBI Academy. Thirdly, bodies are used to divert

investigative attention towards others, including Will Graham; and finally, Hannibal cannibalises several of his victims after serving them as masterfully prepared meals. In the following chapters I conduct an investigation into these four functions to see what needs they serve in Bryan Fuller's telling of Hannibal Lecter and how he differs from his predecessors.

My approach to this task is similar to George Toles' character analysis of Don Draper in his essay "Don Draper and the Promises of Life". A close analysis of textual elements including mise-en-scène, narrative structure, and character development contiguous to the murders in the first season provides valuable insight into the typically ambiguous motivations of Hannibal Lecter. Unlike the television series *Dexter* (Showtime 2006–2013), Hannibal's motives are not exposited to the audience via voiceover of the eponymous character's inner monologue. Hannibal keeps his thoughts private leaving the audience to source other means to inquire as to his character. One such way is through the observations of Will Graham as he gets to know Hannibal through their working together, and also through Will's profiling of the Chesapeake Ripper and Copycat Killer. Another method, which is my focus, is how Hannibal uses the bodies of his human victims.

In season one of *Hannibal* the FBI's Behavioural Science Unit investigates eleven murders which we discover are committed by Hannibal Lecter. Jack Crawford incorrectly attributes these murders to two separate killers: five to an unknown 'Copycat,' and six to the prolific 'Chesapeake Ripper.' Jack asks Will Graham to assist with one of these cases but Will's "unique cocktail of personality disorders and neuroses" ("Entrée") hinders his effectiveness in the field and causes him to become mentally unstable. Jack then employs renowned psychiatrist, Dr Hannibal Lecter, to offer Will support while he grapples with his nightmarish visions. Will's rare insight into the minds of murderers captivates Hannibal's interest both professionally and personally. In Will, Hannibal sees an opportunity for study and, potentially, friendship—someone with whom Hannibal can share his life, and his meals.

After working on a couple of cases together, Hannibal also befriends Jack Crawford; the two share regular dinners and fire-side conversations. During many of these dinners, Hannibal serves the remains of his victims as gourmet meals to Jack and other unsuspecting guests. But as Will's mental state deteriorates, he begins to see more clearly who Hannibal Lecter really is—the Chesapeake Ripper—unfortunately, no one believes him.

Chapter one will provide insight into the character of Hannibal through an analysis of crime scenes which he has personally constructed. Ten of his victims' bodies are staged in an excessive and theatrical manner; eight of which emulate the works of four other killers seen throughout the first season. The crime scenes of Cassie Boyle (actor not credited) in "Apéritif" and Jeremy Olmstead (actor not credited) in "Entrée" are my foci for this examination as both are exemplars of how Hannibal adapts the works of other serial killers while also incorporating his own stylistic flourishes. I also examine how Hannibal's interest in Will Graham's mind-set prompts him to conduct a psychological experiment to determine whether Will has the potential to enjoy killing as much as Hannibal does and therefore, empathise with Hannibal.

Chapter two analyses how Hannibal uses the severed limb of trainee FBI agent Miriam Lass (Anna Chlumsky) in "Entrée," and the corpse of Dr Carson Nahn (actor not credited) in "Rôti" to communicate to Jack and Will. The flippant use of dead bodies is a trait not encountered before in Hannibal Lecter and is a significant addition to Bryan Fuller's pathology of the character. During his time consulting with the FBI, Hannibal observes how crime scenes are processed and manipulates evidence in his own crime scenes, including that of Marissa Schurr (Holly Deveaux) in "Potage," in order to divert investigative attention towards Will Graham and others.

Chapter three analyses Hannibal's penchant for anthropophagy. Seven of Hannibal's victims have organs removed for consumption—four of these have their organs used as

ingredients in an elaborately orchestrated dinner party in the episode, “Sorbet". While Hannibal’s cannibalism is well documented in the books and films, the television show revels in bestowing the audience with an unforgettable comestible experience by hiring culinary consultant, José Andrés, and food stylist, Janice Poon to aggrandise this part of Hannibal Lecter’s psyche. It is at the dinner table where we see the psychiatrist and the psychopath, the civil and the savage.

The opacity of Hannibal Lecter forces us to look elsewhere for insight into his character and, as the following chapters will show, analysing how he uses bodies is a highly effective focal point. The reason for this focalisation is discussed in the *Crime Classification Manual: A Standard System for Investigating and Classifying Violent Crimes.* The authors tell us that crime scenes can elicit a great deal of information regarding a person’s behaviour:

> The same forces that influence normal everyday conduct also influence the offender’s actions during an offense. The crime scene usually reflects these behaviour patterns or gestures. Learning to recognise the crime scene manifestations of this behavior enables an investigator to discover much about the offender. (Douglas, Munn 249)

This analytical approach can also be used to reveal information regarding fictional characters and, because of Hannibal’s comprehensive interactions with bodies, is a highly beneficial tool in understanding this character.

My intention for this thesis is that it will provide insight into one of fiction’s most compelling and beguiling villains as he now takes up residence in our television sets. I also hope that, as the series progresses, my work may serve as a starting point for further exploration into Bryan Fuller’s new representation of Hannibal Lecter. Now that we have a new incarnation of Hannibal Lecter, we have a gap in our knowledge of the character and to rectify that gap, we must undertake new character analysis. What has been written about

Hannibal applies predominately to his previous incarnations. This becomes problematic when attempting to apply those past theories to this present Hannibal. Analysis of character leads to an understanding of character, and the better we understand a character the better we can understand why we find this character so compelling decades after its creation. Hopefully, this will allow future writers to aspire to replicate or emulate characters of this extraordinary depth and engagement for further decades to come.

1

Adaptation.

> WILL: This Copycat is an avid reader of Freddie Lounds and TattleCrime.com. He had intimate knowledge of Garret Jacob Hobbs' murders, motives, patterns; enough to recreate them and arguably, elevate them to art.
>
> — "Potage"

In order to construct a psychological profile of a killer, former FBI Profiler John Douglas tells us: "If you want to understand the artist, you have to look at the painting" (19). Body placement, victomology, cause of death—each individual element of a crime scene, each brushstroke, can be studied to provide insight into the killer's motivation and character. During the first season of *Hannibal,* we are shown the bodies of twenty-four of Hannibal Lecter's victims, seventeen of which are presented with a macabre theatricality. The FBI does not know that Hannibal Lecter is responsible for these killings, so they are attributed to an unidentified "Copycat" ("Apéritif"). Following a close analysis of Hannibal's crime scenes a distinct pattern emerges—the way Hannibal stages the bodies of his victims is remarkably similar to the *modī operandī* of other killers encountered in the series. However, Hannibal does not just copy, he adapts.

In her book *A Theory of Adaptation*, Linda Hutcheon defines an adaptation as "[a]n acknowledged transposition of a recognisable other work or works; [a] creative *and* an interpretive act of appropriation/salvaging; and [a]n extended intertextual engagement with the adapted work" (8). With this definition in mind, in this chapter I examine how the television series reveals to us the nature of this incarnation of Hannibal Lecter by the way he uses dead bodies as adaptations. My *foci* for this chapter are the bodies of Cassie Boyle

("Apéritif") and Jeremy Olmstead ("Entrée"). I have chosen the murder of Cassie Boyle because she is the first victim of this latest version of Hannibal Lecter, and it is through this murder that we first get a glimpse into his nature. The murder of Jeremy Olmstead is one of the few murders that appear both in the novels and in the television series enabling a comparison of the surrounding circumstances. The bodies of Olmstead and Boyle also provide an opportunity to track the evolution of a creative concept as Hannibal is influenced by outside forces and how this is reflected in his works.

Cassie Boyle's corpse in "Apéritif."

Midway through the first episode "Apéritif" our screen is filled with the image of a pecking raven. The sound of the bird's throaty call is accompanied by the hollow chimes of tolling tubular bells. Another raven flaps its black wings, seeking balance on unsteady ground. Through a series of quick, fragmented edits we are shown the source of their fare. Placed in the middle of a field, the murdered corpse of Cassie Boyle is impaled on the head of a trophy stag. Her naked body is bolstered by flesh-piercing antlers while her lifeless limbs hang. Her feet are suspended in the air—fingertips caress the rocks on the ground. Haloed by the afternoon sun, her head hangs back; her mouth is partly open as if in mid-breath. The ravens perch on her bare thigh and ribs and puff their feathers with satisfaction—crime scene investigators respectfully shoo them away even though the birds found her first.

The dramatic display of Cassie's corpse against a background of yellow grasses and a crisp blue sky makes for a perplexing image. The freshness of the day and splendour of the open field bring beauty to a place where none should be found. The antler piercings have left trails of dried blood down Cassie's cold skin. Her lungs have been ripped out. The image is truly horrific, yet it is also beautiful. While Jack Crawford incorrectly thinks that Elise Nichols' (Torianna Lee) killer also killed Cassie, Will Graham sees differently: "Whoever tucked Elise Nichols into bed didn't paint this picture." Jack responds: "You think this was a Copycat?" ("Apéritif"). However, Jack's description of the author of these killings is crude: the word *copy* conjures images of cheap knockoffs and "being secondary" (Hutcheon 9). But these reconstructions are not just copies.

I argue that if we apply Hutcheon's tripartite definition of adaptation to Hannibal's staging of Cassie Boyle's corpse, it becomes clear that Cassie Boyle's murder is not just a copy but an adaptation of Elise Nichols.' Earlier in "Apéritif" the dead body of Elise Nichols is discovered in her house. Her corpse has been placed in her bed and appears to be sleeping peacefully—a poor attempt by her killer to undo what he did to her. During an autopsy, Beverly Katz (Hettienne Park) reports that Elise's body had been punctured by deer antlers. Will Graham correctly speculates that she was "mounted on them, like hooks" ("Apéritif"). It is also realised that her liver was, at one time after her death, removed. Garret Jacob Hobbs (Vladimir Jon Cubrt), who is also known as the Minnesota Shrike, is a cannibal but discovered that his victim had liver cancer, so he replaced the damaged organ instead of consuming it. Although we do not see Elise Nichols' murder scene, we are shown a representation of her death in one of Will's visions as he mentally reconstructs what he believes to have taken place by extrapolating data from her autopsy results. As Will stares into the black of Elise's body bag he sees Elise surrounded by darkness, wearing her white

nightgown, suspended in mid-air. Four antlers perforate her flesh and clothing, blood spills and seeps through the cloth; she hangs inert.

Elise Nichol's corpse as imagined by Will Graham in "Apéritif."

The more we learn about the circumstances surrounding Elise Nichols' death, the more parallels we find with the death of Cassie Boyle. Cassie has also been mounted on deer antlers and her organs have been removed. The similarity of the characteristics shared by these girls' deaths satisfies the first part of Hutcheon's definition: an "acknowledged transposition of a recognisable other work" (8)—Hannibal has adapted the *modus operandi* of Garret Jacob Hobbs. Hannibal has access to Elise Nichols' autopsy information which gives him enough detail about the way she died, allowing him to apply the same method to Cassie's murder. By displaying Cassie's body impaled on the antlers and in the field, Hannibal has added his own flair to the presentation of the corpse, thus performing a "creative and an interpretive act of appropriation/salvaging" (Hutcheon 8) of the original. The final condition of Hutcheon's definition of adaptation states that the object must have an "extended intertextual engagement with the adapted work" (8)—the two murders share textual elements including the use of antlers and the removal of organs. Intertextual engagement is experienced when Will Graham realises that the crime scene of Cassie Boyle is similar to that of Elise Nichols.

I wish to bring further attention to Hutcheon's second qualifier which involves the adapter performing a "creative and an interpretive act of appropriation/salvaging" of the original work, for it is here that we can learn a great deal more about this Hannibal Lecter. A key feature of Hannibal's adaptations of crime scenes is that the product of adaptation is slightly different to what is being adapted. As mentioned before, Hannibal does not merely copy he interprets the original texts and then adds to it his own flourishes, his own signature, thus making them his own works. This is remarkably similar to the Greek concept of *imitatio* which Hutcheon tells us is "not slavish copying; it is a process of making the material one's own" (20). D. A. Russell's writings on *imitatio* also complement this creative drive we see in Hannibal Lecter: "You must make the thing 'your own' . . . and the way to do this is to select, to modify, and at all costs to avoid treading precisely and timidly in the footprints of the man in front" (12). Throughout the first season we see Hannibal kill in a way similar to other killers, but within the staging of his killings is a variation, something that is not the same as the others. I posit that this is because Hannibal has a reputation to uphold, and he is extremely proud of it. If Hannibal were to "slavishly" copy the works of other serial killers then his works would be indistinguishable, and even mediocre—one thing Hannibal Lecter is not.

During a lecture Will gives on the Copycat he notes the difference between the two killers' methods: "The killer who did [kill Cassie Boyle] wanted us to know he wasn't the Minnesota shrike, he was better than that" ("Potage"). One of the goals of *imitatio* is that the author must "surpass their predecessors" (Russell 4). Hannibal's killings are better than the others; they are more artful, more complete, and more gruesome that the original models. Jack notes in "Relevés," that the Copycat goes "further" than the original killings and provides the adaptations with something more. He rips out Cassie Boyle's lungs while she is still alive; he decapitates Dr Donald Sutcliffe's head from his jaw ("Buffet Froid"); he savagely eviscerates Andrew Caldwell (Shant Srabian) ("Sorbet"). Each of Hannibal's

killings, all graphically represented, is more brutal and sadistic than those whom he adapts because *this* Hannibal is more brutal and sadistic than any we have seen before.

Hannibal decapitates Dr Donald Sutcliffe in "Buffet Froid."

Another notable alteration to Hobbs' method is that Hannibal has placed the dead body of Cassie Boyle in the middle of a field. This is in stark contrast to what Hobbs did to his other victims. Will asks Jack if they have found any remains of the missing eight girls that are presumed murdered by Hobbs, to which Jack says they have, "No bodies. No parts of bodies. Nothing that comes out of bodies" ("Apéritif"). Garret Jacob Hobbs' philosophy towards killing is a holistic one and he believes that all parts of a corpse should be put to use: "[W]e will honor every part of her. . .. None of her will go to waste. . .. Eating her is honoring her. Otherwise, it's just murder" ("Potage"). Hannibal deviates from this thinking as he does not honour the body, or the life, of Cassie Boyle as he only uses her liver; the rest of her is propped up in a field like a prize, dishonoured, murdered.

Hutcheon poses a series of questions regarding the adaptation of a text which are also useful for further understanding Hannibal. She asks: "[W]hy would anyone . . . become an adapter? What motivates adapters . . .?" (86). Her responses to these questions include for financial reasons (86), as a way to increase an existing audience (87), "homage" (92), and also "critique" (93). I argue that another reason Hannibal Lecter adapts the works of other

killers is to assist Will Graham. Hannibal kills Cassie Boyle and stages her body in a theatrical manner in order to help Will Graham construct a psychological profile of Elise Nichol's killer. Early in "Apéritif" Will is having trouble 'seeing' the Shrike because he is unlike any killer he has previously encountered. As John Douglas instructed earlier, "[i]n order to know the artist, you have to look at the painting" (19), but Hobbs' painting is unlike anything that Will has ever seen before. He explains: "I don't know this kind of psychopath; never read about him. I don't even know if he is a psychopath. He's not insensitive; he's not shallow." Jack later offers a paradoxical suggestion: "A sensitive psychopath." This is where we start to notice the cracks in Will Graham's psyche. Jack sees them too and seeks out the noted psychiatrist Dr Hannibal Lecter to assist Will with creating a psychological profile of the Minnesota Shrike. Jack, Will, and Hannibal meet in Jack's office. A wall dedicated to the Shrike's crimes is collaged with photos of the eight dead girls. Hannibal studies the pictures; he also studies Will Graham. After a brief conversation, Hannibal achieves a great deal of insight into the nature of Will Graham and notices that Will is extremely attentive and possesses a peculiar skill set. With this in mind, Hannibal constructs a scenario that will assist Will with the case; Hannibal says to Jack: "This cannibal you have been getting him to know… I think I can help good Will see his face" ("Apéritif").

Hannibal studies the eight Minnesota Shrike victims in "Apéritif."

When Will sees Cassie Boyle's corpse in the middle of the field, he immediately cognises that Garret Jacob Hobbs did not kill her, and he is able to begin the mental process of creating a psychological profile of Hobbs. Later, Will discusses the differences between the two girls' murders to Hannibal: "It's like he had to show me the negative so I could see the positive. That crime scene was practically gift-wrapped" ("Apéritif"). Hannibal has used Cassie Boyle's corpse as a study aid. This kind of ostentatious behaviour is because, as Thomas Fahy says, Lecter's "crimes are, in part, all about visibility" (36). Hannibal puts Cassie Boyle's corpse in a field so it can be seen. He sees the corpse as a thing of beauty and like all things of beauty they should be looked upon, contemplated, and admired. During Will's lecture in "Potage" he says that the Copycat Killer's murders were "elevated . . . to art." Despite the gruesome nature of the crime, Will can appreciate it aesthetically; while Hannibal watches Will deliver the lecture and sees Will's artistic contemplation of the corpse, we can see the hint of a smile on his face.

Hannibal smiles at Will delivering a lecture at the FBI in "Potage."

We have seen Hannibal-as-adapter previously in the film *The Silence of the Lambs* after Clarice Starling discusses Jame "Buffalo Bill" Gumb's latest victim, Frederica Bimmel, with an incarcerated Hannibal. During an autopsy Clarice discovers a cocooned moth in the dead girl's throat—it has been placed there by her killer. The moth and its symbolic

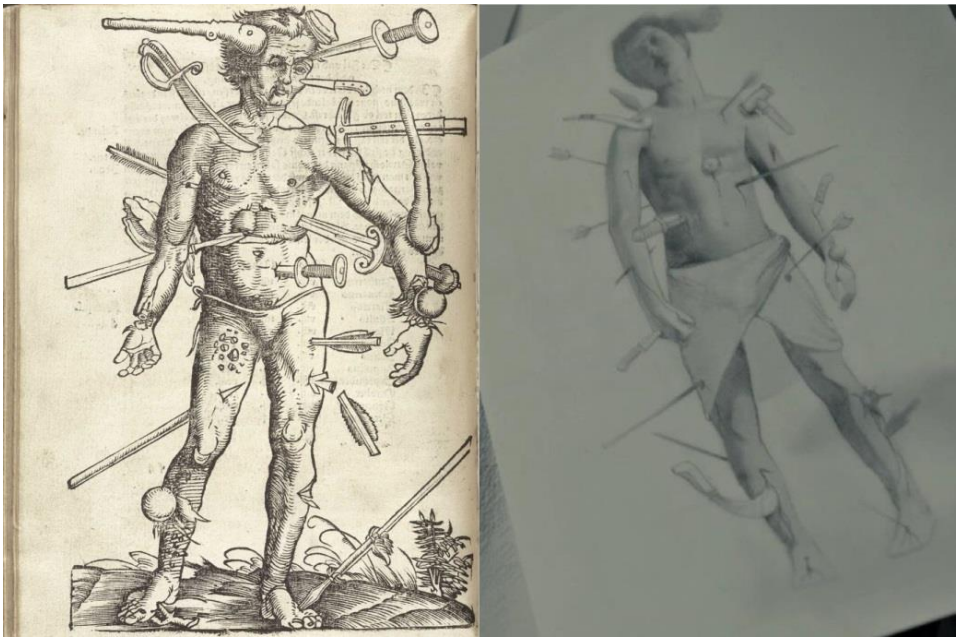
representations of change and rebirth, highly coveted by Jame Gumb who is uncertain of his own identity, are appropriated and reinterpreted by Hannibal in his construction of a crime scene during his escape in Tennessee. The body of Officer Boyle, with arms outstretched, is suspended from a cage that once held Hannibal. Patriotic red, white, and blue bunting draped behind the body gives the appearance of wings, like a chrysalis that has just emerged from its cocoon. Skin from Boyle's torso is partially removed and left hanging in a flap. Spot-lit from behind, the image is terrific and yet it is, as Fahy describes it, "art" (35). The meticulous and gruesome exhibition of Boyle's body is also a form of adaptation. Hannibal is inspired by the serial killer Jame Gumb who breeds moths and skins his victims—both of these ingredients are present in this tableau. Like Cassie's dead body, the body of Officer Boyle is also "meant to be seen and studied" (Fahy 36).

The staged corpse of Office Boyle in *The Silence of the Lambs.*

Hutcheon likens adaptation to Darwin's theory of evolution: "To think of narrative adaptation in terms of a story's fit and its process of mutation or adjustment, through adaptation, to a particular environment is something I find suggestive" (31). The theatrical display of bodies is a genetic trait that evolves as the character is represented in different media and one that is greatly intensified in the television series. Of the twenty-four murders committed by Hannibal that we are shown in the first season of *Hannibal*, eight of these are

adaptations of the works of four other killers. The murders of Cassie Boyle and Marissa Schurr are both adaptations of Garret Jacob Hobbs' murders; the murders of Andrew Caldwell, Michelle Vocalson (actor not credited), Darren Ledgerwood (actor not credited), and Christopher Word (actor not credited) are adapted from those committed by Devon Sylvestri (Pierre Simpson); Dr Carson Nahn's murder is an adaptation of Dr Abel Gideon's (Eddie Izzard) methods—who, to add a further level of adaptation, copies one of Hannibal's previous methods which I will discuss in the next chapter. Finally, Dr Sutcliffe's murder is an adaptation of how Georgia Madchen (Ellen Muth) killed Beth LeBeau (Hilary Jardine).

However, there is one victim whose murder is not an adaptation of another killer's work, but of a sketch. 'Wound Man' is the name given to a sketch that was used as a point of anatomical reference during and after the mid-fourteenth century. It is "a figure illustrating various blows and lacerations to the human body by weapons such as clubs and knives" (Boyd Hill 334). Described as a "St Sebastian distorted into a surgical grotesque" (Sudhoff qtd. in Hill 334), the sketch's accompanying text prescribes specialised treatment for each type of wound portrayed on the sketched body. Hutcheon tells us, before an adaptation is attempted, one must first "have their own personal reasons for deciding first to do an adaptation and then choosing which adapted work and what medium to do it in" (92). In the novel *Hannibal*, Clarice tells Warden Moody about Hannibal's sixth murder victim and former patient who was also named Jeremy Olmstead and presented in a similar fashion to Jeremy Olmstead of the television series: "He left him hanging from a peg board with all sorts of wounds in him. He left him like a medieval medical illustration called Wound Man. He's interested in medieval things" (365). Hannibal's interest in medieval things is continued through to the television series and with it, a preoccupation with the study of wounded and wounding bodies.



Left: Wound Man, woodcut from Hans Von Gersdorff (Strasbourgh, 1529) rpt. in *Feldbuch Der Wundartzney* (Augsburg: Steiner, 1530; web 62). Right: Hannibal's sketch of Wound Man in "Entrée."

We see Jeremy Olmstead's corpse during a flashback in episode six, "Entrée"—the events in the flashback occur two years earlier. Jeremy lies on a table in his workshop surrounded by lathes, jigsaws, and busy benches. The monochromatic palette adds a horrifying filter to what we see. Pools of blood on the concrete floor are thick and tarry, so too are the incisions and piercings on Jeremy's torso. His body looks like a metal-shop worker's pincushion. Hammers, saws, pliers, iron rods, screwdrivers, all protrude from his flesh. Will later describes the scene in one of his lectures: "Every tool on the pegboard where they hung was used against him" ("Sorbet"). The corpse of Jeremy Olmstead, with its punctures and slashes, is a real-life representation of Wound Man and Hannibal's new choice of medium is terrifying.

Jeremy Olmstead's corpse, an adaptation of Wound Man, in "Entrée."

When adapting a text, the proposed medium can be the same as the original or a new medium can be selected. This "transcoding" (Hutcheon 7) incorporates the physical qualities of the new medium. "Transposition" Hutcheon explains, "can also mean a shift in ontology from the real to the fictional . . ." (8). Hannibal has chosen a dramatic change in medium from paper and pencil to a corpse, which also signals an ontological shift from the fictional to the real. Hutcheon also says that "what is involved in adapting can be a process of appropriation, of taking possession of another's story, and filtering it, in a sense, through one's own sensibility, interests, and talents" (18). Hannibal appropriates the drawing and filters it through his surgical talents and proficiency with his chosen medium which provides a more realistic representation of Wound Man, much more so than the crude process of engraving that created the original.

The body of Jeremy Olmstead also displays one of Hannibal's signature features, his enjoyment of the sadistic brutalisation of living bodies. In "Entrée" Miriam Lass interprets the crime scene and exposits that Jeremy's killer "did it all here. Did it while he was alive. He struck his throat so he couldn't call for help". Near the end of the novel *Hannibal,* Clarice Starling tells us why Hannibal Lecter has performed this barbarous act on that version of Jeremy Olmstead. She says simply, "'It's whimsy'" (365). Hannibal Lecter eviscerates his

victims and turns their corpses into pageantry because it brings him pleasure. This indulgent aspect of Hannibal's nature while evident in previous incarnations, whether directly witnessed or indirectly reported, is dramatically expanded upon in the television series which shows us graphic representations of twenty-four of Hannibal's victims.

However, Bryan Fuller's capricious cannibal does not just use dead bodies when adapting, he also uses a live one: Will Graham. Hannibal becomes curious about Will during their first meeting together with Jack Crawford as they discuss Hobbs' murders and is quick to fashion a foundational theory of Will's mind: "I imagine what you see and learn touches everything else in your mind. Your values and decency are present yet shocked at your associations, appalled at your dreams. No forts in the bone arena of your skull for the things you love" ("Apéritif"). Will is visibly stunned that Hannibal can tell so much about him after their brief encounter and leaves the room. Hannibal shares the rest of his diagnosis with Jack: "What he has is pure empathy. He can assume your point of view, or mine, and maybe some other points of view that scare him. It's an uncomfortable gift, Jack. Perception is a tool that's pointed on both ends" ("Apéritif"). Will's empathy disorder frightens him, but Hannibal realises potential in his unique mind-set as something to be crafted and exploited.

But Hannibal must first understand how Will's mind works before he can master it. In his book *Palimpsests: Literature in the Second Degree*, Gérard Genette discusses what must be done in order to achieve a successful adaptation, "in order to imitate a text," he writes, "it is inevitably necessary to acquire at least a partial mastery of it, a mastery of that specific quality which one has chosen to imitate" (6). Hutcheon also agrees that a deep level of engagement with a text is critical before attempting to adapt it, "for the adapter is an interpreter before becoming a creator" (84). To Hannibal, Will Graham is a text and throughout the first season Hannibal gains a mastery of Will's composition. Hannibal

instigates this process in the first episode by using a fellow serial killer as a catalyst to comprehending Will.

In “Apéritif” Will Graham suspects pipe-fitter Garret Jacob Hobbs of the murder of eight girls. Hannibal calls Hobbs to warn him that the FBI is on to him. For a few moments, while Hannibal is alone in Hobbs’ site office, he plucks a tissue from its box, folds it in quarters and uses it so not to leave any fingerprints as he picks up a telephone receiver. Hannibal calls Hobbs at home:

> HANNIBAL: You don’t know me, and I suspect we’ll never meet. This is a courtesy call. Listen very carefully. Are you listening?
>
> HOBBS: Yes.
>
> HANNIBAL: They know.

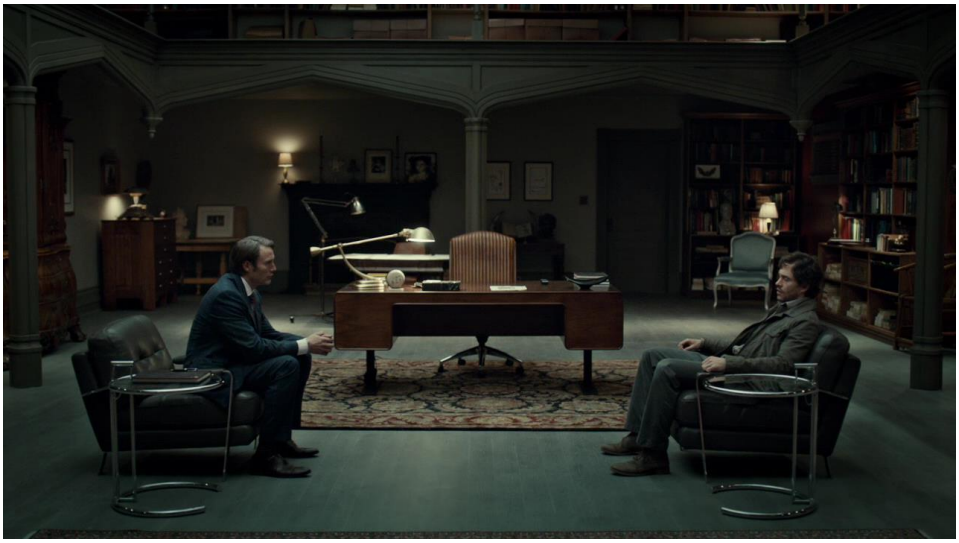
Hannibal warns Garret Jacob Hobbs in “Apéritif.”

Hannibal’s warning has dual functions. First, as a keen student of human behaviour, Hannibal is curious as to what Hobbs, an established killer, will do now that the FBI is coming to apprehend him. Second, Hannibal is also curious as to how Will Graham will act in the impending situation to see whether or not Will has the capacity to take a human life. Hannibal conducts a highly unethical experiment that will result in more than one person’s life being taken. With a sharp knife, Hobbs slits his wife’s (Krista Patton) throat and tries to

do the same to his daughter, Abigail (Kacey Rohl), but Will shoots Hobbs and saves Abigail's life. Hannibal walks into the blood-soaked kitchen in time to see Hobbs' bullet-ridden body slump to the floor.

Hobbs dies after being shot by Will Graham in "Apéritif."

While Will refuses to participate in a structured form of psychiatric therapy to assist in dealing with this traumatic event, "I'm not going to be comfortable with anyone inside my head" ("Amuse-Bouche"), he does agree to have a series of conversations with Hannibal. Through these conversations Hannibal learns about Will and how his mind works. Subtly and perniciously, Hannibal suggests to Will that he may not be as true to his nature as he could be. Later, Hannibal explains to his own psychiatrist, Dr Bedelia Du Maurier (Gillian Anderson), his intentions regarding Will Graham, "He has flaws in intuitive beliefs about what makes him who he is. I'm trying to help him understand" ("Relevés"). While Will vehemently attests to the horror he felt shooting Hobbs, Hannibal is not so sure of Will's conviction. Hannibal tugs at Will's moralistic view on killing as being "the ugliest thing in the world" ("Potage") and offers a justification for murder: "It's the inevitability of there being a man so bad that killing him felt good." Will soon confesses: "I liked killing Hobbs" ("Amuse-Bouche"). Hannibal is right and can now begin his adaptation of Will Graham by psychologically tormenting him.



Hannibal and Will during one of their many conversations in "Œuf."

Throughout the first season Will's mental state deteriorates. In episode ten, "Buffet Froid" he has an MRI scan under the watchful eye of a Neurologist, Dr Donald Sutcliffe (John Benjamin Hickey), who is also a colleague of Hannibal's. The scan shows that Will is suffering from anti NMDA-receptor encephalitis: a debilitating disease that affects cognitive functions causing hallucinations and black outs. Untreated, the disease can be fatal, however, Hannibal persuades Sutcliffe to withhold Will's diagnosis from him for professional gain, "A doctor has to weigh the ultimate benefit of scientific study. Even in these times, we know so little about the brain. There are great discoveries to be made" ("Buffet-Froid"). As a direct result of Hannibal Lecter's actions, Will's distress physically manifests as high-grade fevers, loss of time, disorientation, and ultimately a neurological seizure.

Although Aaron Taylor only briefly mentions the television series in his essay "A Cannibal's Sermon: Hannibal Lecter, Sympathetic Villainy and Moral Revaluation," what he does say is contrary to my findings regarding the nature of Hannibal. Taylor writes:

> While each of these works [the films *Red Dragon, Hannibal Rising,* and the television series *Hannibal*] are interesting in their own right – particularly the television series' representation of Graham's hyper-empathetic faculties as a debilitating psychic ailment – they arguably do not programmatically pursue the

> 1991 and 2001 films' concentrated investment in moral revaluation and sadistic tutelage. (185)

Although the topic of moral revaluation is beyond the scope of my thesis, I do feel the need to address the latter part of Taylor's statement regarding sadistic tutelage. The sadistic tutelage to which Taylor refers is the mental anguish that, in the film *The Silence of the Lambs*, Hannibal burdens Clarice (Jodie Foster) with as he makes her recall her father's death and another traumatic event from her childhood while he also assists her with catching Buffalo Bill. Taylor explains, "[T]he relationship between Lecter and Clarice is marked by a certain degree of sadism. Without question, the doctor's continued correspondence with Clarice is undertaken because he is fully aware of the distress he causes her" (197).

However, in the television series, Will Graham endures much more than mere distress. He suffers great physical and psychological pain and Hannibal does nothing to ease it. Hannibal then uses this new information regarding Will's weakening mental state and incorporates it as part of his adaptation process as Will's mind becomes more malleable and less resistant to change. Hannibal plants further doubt in Will's mind regarding how he sees himself. All the while Hannibal is assisting Will to catch killers as each new case arises. This is indeed an example of sadistic tutelage, and, arguably, even more sadistic than what we witness in the films. The Hannibal of *Silence* only had sixteen minutes of onscreen time to traumatise Clarice Starling, while Fuller's insidious Hannibal has thirteen episodes, a greater length of time to inflict his unique psychological experimentation upon poor Will.

But why does Hannibal do this to Will Graham? What needs are served by persuading Will to realise that he enjoys killing? John Goodrich has a simple explanation for similar behaviours witnessed in *The Silence of the Lambs* between Hannibal and Clarice and that is, "to stave off loneliness" (47). Goodrich continues, "This is the basic, fundamental need for companionship. Lecter knows he is unlikely to meet anyone like himself, and so he must

make someone" (47). Hannibal is adapting Will Graham into a version of himself so he can experience a platonic relationship based on mutual admiration with someone who truly understands him. Hannibal Lecter is looking for an accomplice—someone with whom Hannibal can share his fondness for anthropophagy and killing; someone to whom Hannibal can reveal his true self. During one of their sessions Bedelia comments on how she sees Hannibal, "Naturally, I respect its meticulous construction, but you are wearing a very well-tailored person suit." She then displays remarkable insight into Hannibal's psyche: "It must be lonely." Hannibal is quick to retort, "I have friends, and the opportunities for friends" ("Sorbet"). The themes of friendship and loneliness weave their way through the episode until we see how correct Bedelia is when Will misses an appointment with Hannibal.

Hannibal visits his psychiatrist Dr Bedelia Du Maurier in "Sorbet."

The heaviness of the "Lacrimosa" from Mozart's *Requiem Mass* fills the scene with its melancholic weight as Hannibal opens his office door to an empty waiting room. He sits back at his desk in his even emptier office. Ascending and descending violins pine as Hannibal places his hand on his telephone, but he does not use it. He then checks his appointment book: "W. Graham 7:30pm." Will is late. Hannibal leaves his office in Baltimore, Maryland and we next see him in Will Graham's office in Quantico, Virginia. Hannibal drives one hundred and thirty-two kilometres to remind one of his patients of his

"twenty-four-hour cancellation policy" ("Sorbet"), something he could have easily achieved over the telephone. But Will is not just one of his patients, as Hannibal tells Bedelia, "Will is my friend" ("Buffet Froid").

Will is late for an appointment with Hannibal in "Sorbet."

Here I have demonstrated that the Hannibal from the television series is a highly creative aesthete, much like his predecessors; however, this character trait is intensified in the series due to the extended time that television series affords. He displays the ability to interpret and critique the works of other serial killers, often by improving on their methods by making his adaptations of their works arguably better and more artistic. Hannibal's methods of killing are more prolific and more brutal than we have witnessed in the novels or films. Hannibal also applies the method of adaptation to Will Graham, in whom he sees an opportunity for something rare and special, the opportunity for friendship. Despite Hannibal's sadistic methods at achieving this goal Hannibal feels that he is doing the best thing for Will.

Whether it is material or manufactured, a bond forms between the two men—both of whom are connected by the tremendous isolation they deal with in their public and personal lives. As Will is slowly moulded into the ideal self that Hannibal projects on to him, he begins to see the motivations of the enigmatic Chesapeake Ripper and is better able to read

his works like texts. In the next chapter I take a closer look at this deepening relationship and examine how Hannibal uses bodies as a means of communication and diversion.

2

Communication and Diversion.

> GIDEON: Let's hope he gets the invitation. There's one thing we know about your writing, he is an avid fan.
>
> — "Rôti"
>
> WILL: I didn't kill any of them. And somebody is making sure that no one believes me.
>
> —
>
> "Savoureux"

Occasionally, serial killers communicate with police or the mass media (Guillen 55). In 1946 William Heirens, murderer of three, left a message written in lipstick on the wall near one of his victims begging the police to catch him "before I kill more" (qtd. in Guillen 56). Both Jack the Ripper and the Zodiac Killer communicated with police; neither were caught. Zodiac encrypted his messages by using substitution ciphers and then teased the police by telling them that he left clues as to his identity hidden within the communiques. As with the case of Jack the Ripper, the Zodiac's letters "publicly taunted police and repeatedly pointed out the inability of police to solve the case" (Guillen 58). Zodiac was toying with them.

In her book *Detecting Men: Masculinity and the Hollywood Detective Film*, Philippa Gates discusses how, in the world of crime fiction, the body can be "read as a text" (168). Serial killers use a "code or language" that is ingrained in the killer's work which, "if analysed and interpreted correctly, gives clues to the killer's identity . . ." (169). The investigator becomes a "semiotician" as he/she begins to comprehend the killer's language resulting in the body becoming "a mode of communication for the two . . . one as author

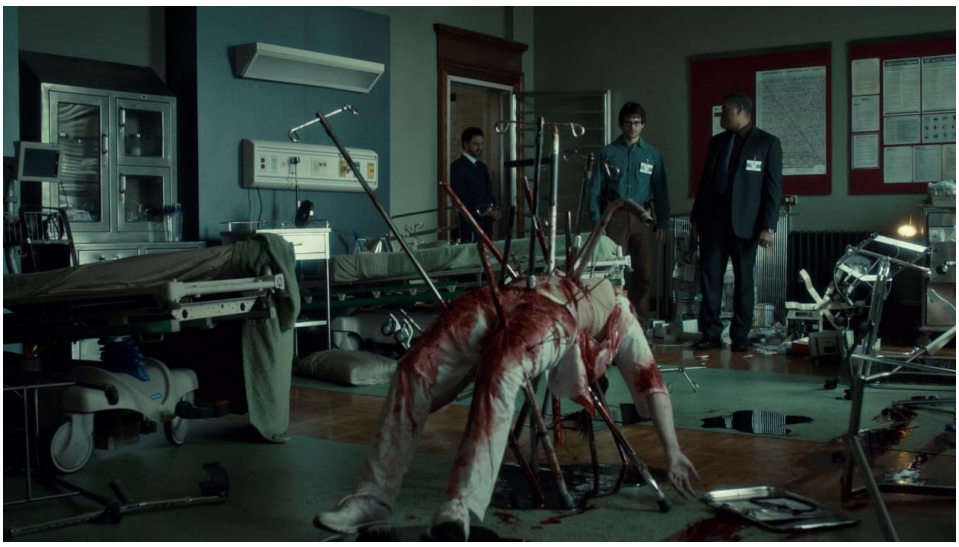
(killer) and the other as reader (the detective)" (170). In the television series *Hannibal*, Dr Hannibal Lecter sends messages to the FBI, but he prefers to communicate via corpses rather than traditional modes such as writing.

In the previous chapter I examined how Hannibal adapts the works of other killers which revealed Hannibal's artistry and need to improve upon the works of others and how Hannibal's postmortem interactions with bodies demonstrate an increase in the character's brutality. My findings in this chapter reveal a further escalation of these characteristics as I analyse Hannibal's response when his own work is appropriated and the measures he takes to address the matter by using the bodies of two of his victims, Miriam Lass in the episode "Entrée" and Dr Carson Nahn's in "Rôti" to communicate with the FBI. Although there are many symbolic messages contained within the staging of Miriam Lass'' arm, including one from Hannibal to Jack regarding the impending death of his wife, Bella (Gina Torres), for the sake of scope, I am only investigating the tortuous relationship between Hannibal and Will as Will's ability to interpret Hannibal's works increases. Finally, I also analyse how Hannibal uses bodies and parts of bodies to divert investigative attention towards Will Graham.

Looking down onto Hannibal's desk in "Entrée."

The camera begins high above Doctor Hannibal Lecter's workspace which allows us a moment to admire the neat arrangement of items on his polished wooden desk. Leather-bound

journals, a marble inkwell, a silver letter opener shines like a scalpel in the lamplight—all tools used to communicate one's thoughts. In his left hand is a small tablet computer from which he reads Criminal Justice Journalist Freddie Lounds' (Lara Jean Chorostecki) website, Tattle-Crime.com. The article is about another serial killer, Dr Abel Gideon. When he is taken to the hospital wing for treatment Gideon, a former surgeon and now a permanent resident in the Baltimore State Hospital for the Criminally Insane, kills a nurse (Ana Shepherd). He impales her body with IV stands, legs from beds and chairs, and other pointed implements nearby. The spikes and poles prop up the dead nurse's corpse; blood drenches her once-white, whites. The image is eerily familiar.



Gideon's victim in "Entrée."

We continue to descend slowly as Freddie's voice reads aloud her article which has been crafted by Jack Crawford and Will Graham with the intention to "enrage" the Chesapeake Ripper and lure him out in the open ("Entrée"). "His name is Dr Abel Gideon and strong evidence has surfaced that he's far more than a mild-mannered surgeon who cruelly murdered his wife." We meet the seated Hannibal at his eye level as he reads on with his right elbow resting on the table, hand up close to his face. Non-diegetic bells toll creating a hollow sense of unease; the more Freddie reads the more bells we hear. Her voice continues, "Maybe, just maybe, Gideon is the most sought-after serial killer at large; a killer

who has eluded the FBI for years and has baffled their most gifted profilers. That serial killer? None other than the Chesapeake Ripper." Even though Hannibal is alone in his office his face remains resolute as it does in any space, public or private. Behaviour-wise, the only clue to internal turmoil is the flick, flick, flick of his thumbnail against his index finger. Years of controlling his deportment keep Hannibal composed but his stoic demeanour is betrayed by the accompanying soundtrack which gives us a truer representation of Hannibal's state of mind. The cacophony of bells builds while a single high G is struck repeatedly in a *prestissimo* beat, nagging, becoming louder and more incessant like a vexing mosquito after lights out. In the fireplace behind him flames rage on his behalf. Incited by Freddie's fabricated words Hannibal is compelled to send a message to the FBI to let them know that Dr Abel Gideon is not the Chesapeake Ripper but a paltry plagiarist. However, Hannibal does not use any of the items on his polished wooden desk to communicate this information.

Hannibal reads Freddie Lounds' article in "Entrée."

The piercing trill of a ringing mobile phone reverberates off the cathedral-like dome of an astronomical observatory. Furniture in the abandoned equatorial room of the observatory is covered with thin plastic. Placed beneath the telescope, a hand clutches onto a once-current mobile phone. A warm honey glow lights up the screen as it rings. The hazy image gains focus to reveal the appendage has been amputated just below the elbow. From

the cleanness of the cut, we can tell this was done by a surgeon or by someone with anatomical knowledge—a feature often exhibited in the works of serial killers whom the police call ‘Rippers.’ Bruising around the wrist tells a story of struggle and restraint but, puzzlingly, there are no signs of decomposition. Jack Crawford, Will Graham, and Beverly Katz enter the room; the phone stops ringing, and we tighten in on Jack’s face as he sees something next to the arm. On a cream card, flecked with the textural imperfections often seen in hand-made paper, written with a fountain pen in exquisite cursive is a question: “What do you see?” From the macabre message Jack correctly concludes that what he sees is not the work of Dr Abel Gideon, who is behind bars, but the real Chesapeake Ripper. The severed arm belongs to Miriam Lass; Jack sent Miriam to investigate the Chesapeake Ripper two years earlier and she has not been seen since. In a colour-drained flashback we learn that Miriam did indeed discover the true identity of the Ripper. The last image of Miriam we see is her being strangled by Hannibal in his office; he checks for her breath with the palm of his hand as she slumps to the floor.

Miriam Lass’ severed arm in “Entrée.”

Hannibal strangles Miriam Lass in a flashback in "Entrée."

Later in the first season Hannibal uses another body to communicate with the FBI which is instigated by circumstances similar to those mentioned above. After escaping from the Baltimore State Hospital for the Criminally Insane, Gideon copies one of the Ripper's previous killing methods in another attempt to draw the Ripper out in the open. Gideon, who is increasingly unsure of his identity, wants the real Chesapeake Ripper to go to the astronomical observatory in order to "gauge who [Gideon] is and who he isn't" ("Rôti"). Gideon kills one of his former psychiatrists, Dr Paul Carruthers, (Todd Dulmage), by copying another one of the Chesapeake Ripper's many barbaric methods. Dr Gideon slices Dr Carruthers' throat and pulls his tongue out through the incision laying it flat against his chest—Gideon boasts, "They call this a Colombian Necktie." With his bare hand Gideon steadies the tongue as it twitches slightly until the moment of its owner's death. Later, Forensic Investigator Brian Zeller (Aaron Abrams) describes the surgical procedure to Jack and Will, "Total frenectomy. All of the webbing under the tongue, even the connective tissue into the throat has been cut free and pulled through for the desired effect" ("Rôti"). Gideon invites Freddie Lounds to publish a story about the murder online while he hunts down his next victim, Dr Frederick Chilton (Raúl Esparza). A thoughtful Hannibal reads Freddie's article and sends a reply which we see in the next scene.

Dr Abel Gideon performing a Columbian Necktie on Dr Paul Carruthers in "Entrée."

Psychiatrist Dr Carson Nahn lies dead on a cold steel table in the morgue. He is surrounded by concrete and steel, a symbol of the unyielding scientific quest for certainty that takes place within its walls. Next to Dr Nahn is the corpse of Dr Paul Carruthers. The bodies are covered in silvery-blue sheets which tastefully complement the Arctic décor. Their heads are propped up by plastic blocks, moulded to provide comfort even though none is needed. They share identical wounds except for one—Dr Nahn's right arm has been amputated. Jack does not see the helpful message left by the Chesapeake Ripper in Dr Nahn's body and, consequently, thinks Dr Gideon killed both men. However, Will Graham does, "Abel Gideon didn't kill this man" ("Rôti"). From the similar wounds inflicted upon the body of Dr Nahn, Will is able to decipher the Ripper's language: "The Ripper won't risk exposure. So, he's telling us how to catch him. Actually, he's telling you. Where was the last place you saw a severed arm, Jack?" ("Rôti"). They find Dr Chilton, near death and holding his internal organs externally in the same observatory where the Ripper left Miriam's arm.

Hannibal's victim, Dr Carson Nahn in "Entrée."

By looking closer into the circumstances of these two communiques we can learn more about this latest incarnation of Hannibal Lecter. The communications that Hannibal sends, using the bodies of Miriam Lass and Dr Nahn, are both done after receiving threats to his celebrity. In the killings of the nurse and Dr Paul Caruthers, Dr Abel Gideon blatantly copies Hannibal's methods. In "Entrée" Gideon is interviewed by Will Graham and Dr Alana Bloom (Caroline Dhavernas) and, with a bolstered confidence that often accompanies delusion, declares "I am the Chesapeake Ripper." He takes credit for Hannibal's works twice and both times Hannibal must act to reclaim authorship. Upon meeting for the first time in "Rôti" Hannibal tells Gideon that it is a "terrible thing to have your identity taken from you." This is a comment on Gideon's lack of self-awareness and, more pointedly, Gideon's theft of Hannibal's portfolio of killings. When we see Hannibal seated at his table reading Freddie's article in "Entrée" we witness a deceptive lack of response but the *mise-en-scène* tells us otherwise. 'The Chesapeake Ripper' has become a brand, Hannibal's brand, and he takes immense pride in being the Ripper—a name that is frequently seen on mastheads and instils fear among the reading public and the FBI. We know this by Hannibal's prolific body count—he obviously enjoys what he does—and by the lengths he goes to in order to correct these wrongs. Spurred by a contorted sense of paternity, Hannibal shines a light on the theft

of his art in order to set the record straight. Gideon, with his plagiaristic proclamations, is an imposter and must be dealt with accordingly. Hannibal sets in place a stratagem that results in a fevered Will Graham shooting Gideon.

From these two usages of bodies, we are also given an insight into how Bryan Fuller's Hannibal differs from previous versions of the character. In "Apéritif" Hannibal calls Garrett Jacob Hobbs to warn Hobbs that the FBI is coming for him. Hannibal could have done the same and telephoned the FBI to tip them off as to the whereabouts of Gideon in "Rôti" but instead he uses the body of Dr Carson Nahn, a well-respected psychiatrist, in the same flippant manner as a post-it note. This action demonstrates a substantial magnification of greater viciousness than we have previously witnessed in Hannibal Lecter. After analysing the circumstances surrounding the deaths of Hannibal's victims in the films Daniel Shaw notes how, "in the course of all three films (with the exception of Mason Verger's flashback) Lecter kills only when it is necessary for his escape, or in retaliation against his captors or pursuers, and never for the sheer pleasure of it" (16). Miriam Lass does fall within the category of pursuer, and therefore, according to Shaw's statement, her alleged death is typical of Hannibal's character.

However, Nahn's murder is exceptionally brutal, unnecessary, and a vast departure from Shaw's findings. Nahn posed no threat to Hannibal Lecter; he was neither his captor nor pursuer. At this point in the series Hannibal Lecter is not under any investigative suspicion which makes this death more monstrous than any seen by the character in the novels and films. The dismissive nature of Nahn's death is chilling and a far cry from the sympathetic response, which Charles Gramlich argues, we feel after Hannibal kills Sergeants Pembry and Boyle in *The Silence of the Lambs* as a result of his "need to escape his captivity" (214). In those murders, Hannibal had justification for their deaths, but the murder of Nahn is unjust. We do not feel sympathy this Hannibal, instead we fear him.

As the season progresses Will Graham becomes more adept at recognising the work of the Chesapeake Ripper from that of other serial killers. He becomes the semiotician of which Philippa Gates speaks and through his enlightenment, we learn more about Hannibal. By episode six, Will does something that Jack cannot: Will predicts Hannibal's response to Freddie's article: "If he is a plagiarist, the real Chesapeake Ripper is going to make sure everybody knows it" ("Entrée"). This precognisant insight is a significant milestone in Will and Hannibal's relationship. Towards the end of the season Will is able to read the murder of Nahn like a text, as he gains a deeper understanding of Hannibal through his works as the Chesapeake Ripper. Gates explains how, in the detective genre, a "literacy between the serial killer and the detective is established" (170) and this literacy is witnessed between Hannibal and Will as their relationship deepens. Will displays an increase in confidence and surety as the season progresses and he is able to decipher Hannibal's messages with greater proficiency.

The dynamic between Hannibal and Will, criminal and detective, analyst and analysand is an intriguing one. Gates' description of the relationship that is often found in the detective genre between cat and mouse, "in which the sleuth was often pitted against a criminal who was his equal—the same kind of person but from the other side of the coin . . ." (158), is indicative of the relationship between Hannibal and Will but it also evolves towards the end of the first season. As discussed in the previous chapter, Hannibal is slowly adapting Will into something else, something more like Hannibal himself. Hannibal believes that he and Will are from the same side of the same coin, and he is trying to make that manifest. The closer Will gets to the other side of the coin, the easier it is for him to see Hannibal's killing patterns.

In the penultimate episode of season one, "Relevés," Will makes connections between the killings of the Chesapeake Ripper and the unknown Copycat Killer they have been

following all season. Still disoriented by his fever, he tells Jack his thoughts, “Whoever killed Sutcliffe wanted to kill him how Georgia Madchen killed her victim. But not exactly how.” Will continues, “She was copied. Like whoever killed Marissa Schurr and Cassie Boyle wanted to copy how Garret Jacob Hobbs killed his victims. But not exactly how.” Will is visibly shocked at these associations, at the realisation that they have been hunting the same person all this time, that the Copycat Killer *is* the Chesapeake Ripper. However, Jack finds them incredulous: “Wait, wait. Hold on. Now you're telling me Dr Sutcliffe was killed by Garret Jacob Hobbs' Copycat?” Disturbed by Will's irrationality, Jack seeks Hannibal for advice: “Could this be more than a fever? Will's connecting murders that previously had no connection.” Later, during a conversation with Hannibal, Will tells of his newfound theories that connect the two killers, “I found a pattern. And now I’m going to reconstruct his thinking.” Will Graham is getting to know Hannibal’s *modus operandi* a little too well, and Hannibal is forced to deal with the situation—however, despite him now satisfying the criteria of ‘pursuer,’ Hannibal does not kill Will; instead, he frames him for murder.

Will wakes from a fevered dream between sweat-soaked clothes and sheets. He gets out of bed to see his feet are covered in mud; he has obviously been somewhere in the night. As Will staggers to the kitchen so does the camera, it shakes and tremors with each unsteady step. Will swallows some Asprin with water from the tap. The primal, haunting sound of a bullroarer accompanies Will’s orchestrated downfall. The instrument howls as he vomits something up from his gut—it is a human ear. Hannibal arrives on the scene, pretending to be horrified at what he sees; Jack and his forensics team are soon to follow. The ear belongs to Abigail Hobbs; she has not been seen in twenty-four hours and Will was the last one with her.

Will vomits an ear in "Savoureux."

As Will is processed in the forensics laboratory the bullroarer never leaves him alone, it is an audible omen that has followed him from his nightmares into his new horrific reality. Stripped down to his shirt and underwear, Brian Zeller and Jimmy Price (Scott Thompson) go through his belongings while Beverly Katz scrapes under his nails. What she finds is shocking but nothing compared to what they find in Will's house. Katz tells Jack and Alana what she found tied to Will's fishing lures: "Four of the lures are made from materials including human remains" ("Savoureux"). She continues to her spellbound audience, "This one is Cassie Boyle: bits of bone fragments and pieces of lung. Marissa Schurr: antler velvet, a fingernail, wound with her hair. Doctor Sutcliffe: crushed teeth, soft tissue from inside his mouth, bound with cartilage from his jaw." Will Graham does not know what has been done to him, but the audience is privileged with this information. When we see Katz slowly unwind a length of brown hair from one of Will's lures with the circular sound of the bullroarer matching the descent of the unravelling thread, we recall a scene from the fourth episode. In "Œuf" we see Hannibal inside Will Graham's house. Will is away on a case and Hannibal feeds his dogs. Hannibal notices one of Will's unfinished fly-fishing lures on his desk and completes it by binding a bright orange feather to the hook. The artificial lure has a similar function to Hannibal who also displays an elaborately constructed façade with carefully

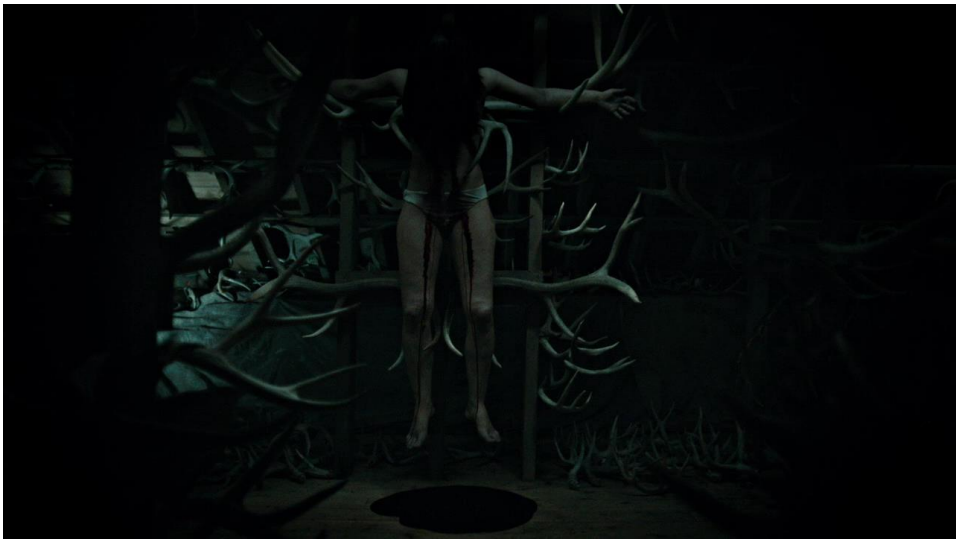
placed adornments that distract the eye, hiding the vicious barb underneath. Hannibal Lecter has planted the human remains of four of his victims in Will's fishing lures. Hannibal has framed Will Graham for murder.

Will being processed in the forensics laboratory in "Savoureux."

Beverly finds human remains in Will's fishing lures in "Savoureux."

Hannibal completing one of Will's fishing lures in "Œuf."

This is not the first time in the season that Hannibal has used a body to divert investigative attention towards someone else. In "Potage" Will and Abigail Hobbs find the body of a young woman mounted on a twisted mess of deer antlers against a wall in Garrett Jacob Hobbs' cabin. Her arms are outstretched like a perverted replica of the crucifixion, her head hangs. Her underwear is stained with streams of crimson that seep from a matching pair of wounds in her torso. The blood follows the path of least resistance to pool on the wooden floor below. Thickets of antlers frame the tableau, piercing the air filled with silenced screams. Will Graham lifts up the woman's head to see who it is. Abigail cries—it is her best friend Marissa Schurr. During a preliminary post-mortem examination Will finds something on the inside of her mouth: "Scraped his knuckle on her teeth. There's foreign tissue and what could be trace amounts of blood" ("Potage"). Will, Jack, and Hannibal discuss the possible suspects; Hannibal is quick to offer up his opinion, "Nicholas Boyle murdered this girl and his own sister [Cassie]" ("Potage"). In an earlier scene, we see Marissa throw a rock at Nicholas Boyle (Mark Rendall); the rock hits him in the head and breaks the skin. Hannibal sees this and covers the rock with Nicholas' blood with leaves so no one will find it. Although we are not shown the murder of Marissa, nor the transference of Nicholas Boyle's DNA, we deduce that Hannibal has done both.



The corpse of Marissa Schurr impaled on antlers in "Potage."

The more time Hannibal spends with Jack at the FBI, the more he learns about the technical procedures regarding the collection and processing of evidence and is able to use this knowledge to manipulate crime scenes for his own purposes without contaminating them. Similar to his Carthaginian namesake, Hannibal Barca (247 – 183 BC), this Hannibal is also a brilliant strategist. He preserved Miriam Lass' body, or part of her body, for two years before using her arm to send a message. He has also kept the remains of at least four of his victims from the first season, waiting until the moment where they would come in handy. One must ask, for how long has Hannibal been planning Will's downfall? Or is this hoarding of remains a constant trait in Hannibal's pathology? Either way, Hannibal possesses the foresight in order to prepare for any event that may, or may not, require parts of bodies.

But as Hannibal plants physical evidence on the body of Marissa Schurr and in Will's lures, he also plants doubt in the mind of Will's colleagues. By the end of the season Jack and Alana both champion the possibility that Will Graham could be a murderer and responsible for four deaths. Hannibal's diversions are successful because he paints the truth with lies, and likewise, paints lies with truths. Will Graham has been increasingly unstable, and Hannibal is quick to tell Jack of any unusual behaviour during their frequent fire-side conversations and gourmet dinners. Jack's authoritative position as Head of Behavioural Science is extremely

useful to Hannibal—Hannibal's access to Jack means that Hannibal also has access to the FBI and their investigations. Hannibal lures Jack to his side of the facts and Jack follows blindly.

Why would Hannibal go to such lengths to divert attention towards Will Graham? As mentioned before, similar to Officers Boyle and Pembry in *The Silence of the Lambs*, and FBI trainee agent Miriam Lass in the episode "Entrée", Will Graham has become a threat to Hannibal Lecter and, if Hannibal's previous behaviour is used as a guide, then Hannibal should kill Will. However, he does not take this course of action. Hannibal's desire for a friendship with Will complicates his usual response. Instead, as a result of Hannibal's diversionary strategies, Will is deemed insane and contained behind bars. No one will believe the accusatory ramblings of a madman. But there is more to this action than just sweeping Will Graham under the rug of the Baltimore Hospital for the Criminally Insane. Hannibal is still conducting a psychological test on Will, coaxing him to see if he will take another life and enjoy it as much as he did killing Hobbs, and Hannibal, being the completest that he is, is obsessed with having the experiment come to a conclusion. Even in Hobbs' kitchen when Will has a gun pointed in Hannibal's face, Hannibal still pushes Will to recognise his true nature, "Are you a killer, Will? You. Right now. This man in front of me. Is this who you really are?" Hannibal persists, "You said it felt good to kill Garret Jacob Hobbs, Will. Would it feel good to kill me now?" The only way that Will can live up to Hannibal's expectation is if he shoots Hannibal, and he almost does, but Jack intervenes and shoots Will instead. Like a figurative bookend, he lies bleeding, in the same corner of the kitchen as Hobbs. Although the intent was there, Will did not pull the trigger. As the season ends, it seems that Hannibal has lost the opportunity to see if there could be someone else like him in the world—at least for now.

Will pulls a gun on Hannibal in Hobbs' kitchen in "Savoureux."

This chapter has illuminated the cruel nature of Hannibal and how this differs from past versions. Hannibal Lecter, who used to kill when his freedom was threatened, now kills indiscriminately—Dr Carson Nahn's slaying is an exemplar of this new brutality. From his reaction to Dr Gideon's plagiarising his *modus operandi* we also see that Hannibal is proud of his work and determined to keep his brand free of imitations. The diversionary tactics witnessed in his framing of Will Graham establish Hannibal's strategic planning abilities. Already in these two chapters I have demonstrated that this version of Hannibal Lecter is different from what we have seen of the character in the films and novels, but there is one further paradigmatic aspect still to be explored in this representation of Hannibal "The Cannibal" Lecter—his desire to consume human flesh.

3

Consumption.

JACK: What am I about to put in my mouth?

HANNIBAL: Rabbit.

JACK: He should have hopped faster

HANNIBAL: Yes, he should have.

— "Œuf"

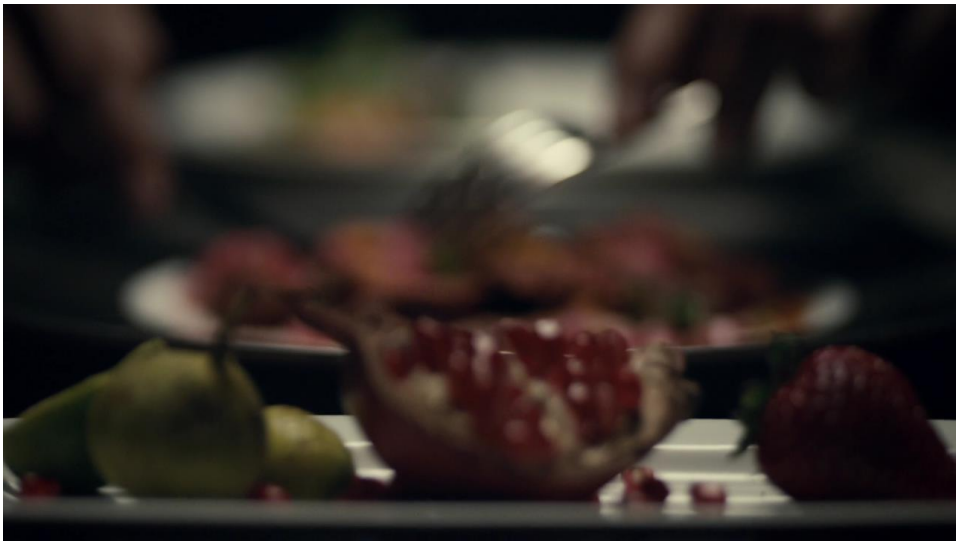
HANNIBAL: Who's hungry?

— "Sorbet"

In the film *The Silence of the Lambs*, Hannibal tells us that he once ate a census-taker's liver ("with some fava beans and a nice chianti"), but we do not see it. Hannibal tears the flesh from Officer Pembry's cheek with his teeth during his daring escape from Tennessee, but he does not consume the flesh. At the end of *Silence*, we see Hannibal in leisurely pursuit of the sycophantic Dr Frederick Chilton (Anthony Heald) whom Hannibal intends to have "for dinner" but the credits roll before he catches his fare. In the film *Hannibal*, Hannibal skilfully removes the prefrontal cortex from Paul Krendler's brain while he is still alive and then sautés the extracted organ in a pan with caper berries and white wine. Hannibal offers a piece to Krendler who cannibalises himself, but Hannibal does not partake. In the five times we see Hannibal Lecter on film we do not see him eat human flesh. This cannibal does not cannibalise. On film, the foundation for his wickedness exists only in hearsay and innuendo. However, this glaring omission of Hannibal Lecter's most prominent characteristic is swiftly rectified in the television series by Bryan Fuller.

In the first chapter I examined Hannibal's artistic use of the corpse as he adapts the works of other killers and displays them a theatrical manner. The previous chapter examined how Hannibal's reasons for killing have surpassed the typical goal of pursuit evasion; this reveals a version of the character whose motives are less stringent and more indulgent of his needs. We also learned how Hannibal, driven by loneliness, is adapting Will Graham to be something more like himself—someone with whom he can share all aspects of his life. In this chapter, Hannibal's cruelty and creativity are explored further as I examine how Hannibal consumes the bodies of his victims.

The first moment we see Hannibal Lecter in the episode "Apéritif" he is seated at a dining table, eating. A series of plates line the table's surface: on one a strawberry, three figs, and the exposed flesh of a pomegranate; on the second, a beautifully prepared Tandoori Liver; the third is Hannibal's dinner plate. The sight of the serving dish with its contents out of focus dares the viewer to question its origin. We recall Will Graham's chilling words from the previous scene regarding the missing liver of Minnesota Shrike victim Elise Nicholls. The line reverberates in our ears: "He's eating them" ("Apéritif"). Even though Will is talking about Garret Jacob Hobbs, this powerful transition evokes the audience's prior knowledge of Hannibal's preferred source of protein.



Hannibal's dining table in "Apéritif."

But in case we are still uncertain as to what Hannibal is eating, a second sequence in the first episode eliminates any doubts. As Will Graham stands over the impaled corpse of Cassie Boyle in the field, intercuts featuring Hannibal cooking take us back and forth from one horror to another like a twisted before and after. Forensic technician Brian Zeller tells Will, "He took her lungs. Pretty sure she was alive when he cut them out" ("Apéritif"). Standing in his kitchen, Hannibal has his back to us; from his movements it appears that he is kneading bread. He is not. Over his shoulder we see human lungs, out of which he pushes the last breaths of Cassie Boyle. Hannibal slices the bright pink meat with a knife. Will Graham tells Jack about the person who killed Cassie: "This girl's killer thought that she was a pig." Hannibal flambés the meat in a pan. We visit Will once more in the field as he begins to wrap his head around this new killer, then, finally, we return to Hannibal, dressed in a dinner jacket, and seated at his dining table amidst an organised clutter of carafes and cutlery. Grinning, he eats. Unequivocally, this Hannibal *is* a cannibal. But what kind of cannibal is he, and how does the graphic representation of cannibalism affect our current understanding of the character?

Hannibal prepares Cassie Boyle's lungs in "Apéritif."

Hannibal flambés Cassie Boyle's lungs in "Apéritif."

Hannibal eats Cassie Boyle's lungs in "Apéritif."

Tony Ullyatt, in his essay, "To Amuse the Mouth: Anthropophagy in Thomas Harris's Tetralogy of Hannibal Lecter Novels," argues that Hannibal Lecter is "a blend of exocannibalism and gastronomic cannibalism with a soupçon of sadistic cannibalism" (13). The features of these three archetypes are as follows:

- Exo-cannibalism is the consumption of outsiders as an act to gain strength or demonstrate power over the vanquished, who have usually been murdered.
- Gastronomic cannibalism is non-funerary, non-starvation cannibalism, that is, routine cannibalism for food.

- Sadistic cannibalism is the killing and eating of individuals out of sadistic or psychopathological motives. (*Gale Encyclopedia of Food & Culture* (2003) qtd. in Ullyatt)

If we take a closer look at each of these categories and how they relate to the Hannibal of the television series, we can learn more about what needs are served in the character by consuming his victims.

Exocannibalism is cannibalising those individuals outside of a group of people, as opposed to endocannibalism which involves cannibalising individuals within a group (Lindenbaum 478). This distinction is interesting because Hannibal is not part of any group. He sees himself as being different from everybody else therefore everybody else is an outsider and considered as fair game. This is reminiscent of Davide Mana's description of the Hannibal from the novel *Red Dragon* which can also apply to Bryan Fuller's Hannibal. He argues, "In fact, Lecter is a solipsist character, self-centred like a gyroscope and basically unable to relate in any way with other characters, if not by seeking their corruption, destruction or consummation" (92). As discussed in previous chapters, we have seen Hannibal corrupt Jack by telling him lies about Will, and wreak havoc on Will's state of mind while at the same time attempting to befriend him. He also threatens, albeit playfully, to consume Dr Chilton's tongue, "Your tongue is very feisty and as this evening has already proven, it's nice to have an old friend for dinner" ("Entrée").

While Hannibal does not appear to have any supernatural beliefs that he will gain physical or spiritual strength from eating the organs of other human beings, he does appreciate the nourishment that the meal provides. He tells Mrs Komeda (Ellen Greene), a fellow opera goer who has just requested Hannibal to put on another one of his dinner parties, "[T]he feast is life. You put the life in your belly, and you live" ("Sorbet"). However, Will Graham does have a vision of Hannibal as a supernatural being that begins as a black,

feathered stag—an amalgamation of the stag's head and ravens that Will sees at Cassie Boyle's crime scene. Will's revelation evolves over the first season as his vision of the Chesapeake Ripper merges with that of the Copycat resulting in Will finally seeing Hannibal's true self more clearly in the final episode. This vision takes the form of a gaunt, black Wendigo (Kalen Davidson) with antlers. Will sees Hannibal as a skeletal half-man, half-demon that is driven by the need to consume human flesh. Will's visual metaphor is striking and a highly effective way of representing the cannibalistic nature of Hannibal.

Will sees Hannibal as a Wendigo in "Savoureux".

The use of the term exocannibalism is slightly complicated by the unknown status of Hannibal's criminality in the television series. The definition includes the demonstration of power, and this is something that Hannibal is not able to accomplish overtly because his cannibalistic tendencies have not, as of yet, been discovered. However, he does demonstrate his power over the vanquished under the moniker of the Chesapeake Ripper. The removal of organs is a signature feature in the Ripper's murders and the barbaric display of their corpses also sends a message of dominance. While discussing the Ripper with Jack, Will explains the psychological need to enact this kind of behaviour: "His . . . victims, he wanted to humiliate in death, like a public dissection" ("Sorbet").

Hannibal's power over others also brings him much amusement; this is reflected in his dinner conversations which are littered with cannibalism puns. During a dinner in "Amuse-Bouche", Hannibal quips to Jack, "Next time bring your wife. I'd love to have you both for dinner". In "Rôti" Dr Chilton discusses the trouble he has gotten himself into with Dr Gideon and laments, "If only I had been more curious about the common mind", to which Hannibal replies, "I have no interest in understanding sheep. Only eating them." Hannibal also takes great pleasure in turning his unwitting dinner guests into accomplices with the lure of fine dining. As Sonia Allué warns us, "It is easier to fall into the trap of aesthetic pleasures in the face of a serial killer who is cultivated, polished and a gentleman" (15). Hannibal begins this corruption of others in the first episode by serving one of his victims, Cassie Boyle, to Will as an ingredient in a "delicious" ("Apéritif") protein scramble the very morning that Will starts investigating the dead girl's murder. This scene is replicated often throughout the first season as Hannibal prepares many dishes for his unsuspecting guests. It is here, in the kitchen—the heart of the home—where we find the heart of Hannibal Lecter.

Hannibal serves a "protein scramble" to Will in "Apéritif."

Part way through "Sorbet" a frenzy of violins stir. Charles Gounod's "*Le veau d'or est toujours debout!*" ("Song of the Golden Calf") from his opera *Faust*, in which a well-dressed Mèphistophélès revels in the greed of mankind as they worship false idols, triumphantly

commences a sequence. A black box marked ‘Recipes’ fills our screen as Hannibal’s hand flicks through card after card until his hand stops. He picks out a card with a handwritten recipe for ‘Chicken Liver Pate.’ Hannibal’s next card selection comes from a Rolodex organiser. Attached to each entry in the Rolodex is a person’s business card; the Rolodex is near full. He selects the card of Michelle Vocalson who, according to this card, is a customer service representative from Stanwood Tailored Coats. We then see Hannibal in his kitchen, preparing a raw liver on his chopping board. Sealed in plastic, the butchered liver is then stored in the fridge. The sinister montage of recipes, business cards, and raw offal continues as the baritoned devil keeps singing. ‘Braised Beef Lungs.’ Darren Ledgerwood. ‘Parmesean Crumbled Lambs Brains.’ Christopher Word. As each business card is removed from the Rolodex, a choice cut of meat is placed on a shelf in Hannibal’s refrigerator. In the next scene, Will, Katz, Price, and Zeller perform an inventory of what organs the Chesapeake Ripper has taken from his four latest victims who lie eviscerated on autopsy tables: “Hearts, kidneys, livers, stomachs, pancreases, lungs, this guy, he's missing a spleen!” (“Sorbet”). Hannibal “the Cannibal” is planning a feast.

Hannibal’s victims lie eviscerated in the morgue in “Sorbet.”

Hannibal’s penchant for haute cuisine is demonstrated in the television series by multi-award-winning Chef, José Andrés, and world-renowned food stylist Janice Poon. The

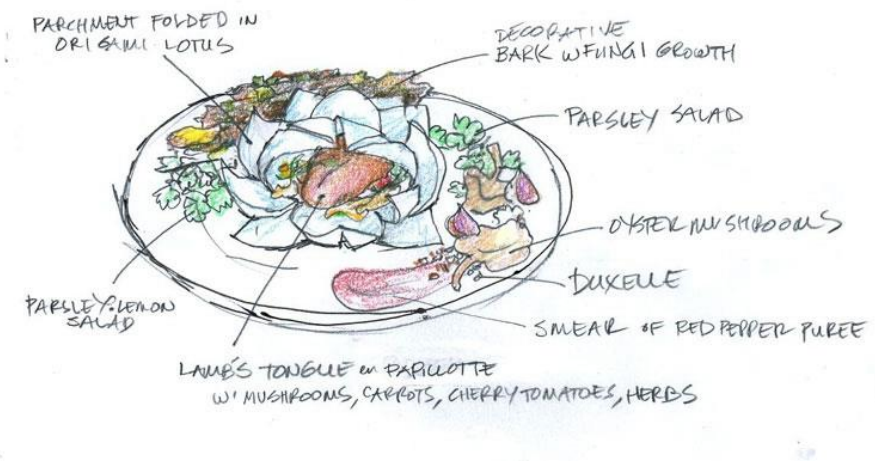
two craft gourmet meals for each episode that become an exemplar of Hannibal's exquisite culinary tastes. The epicurean facet of Hannibal's character is frequently featured in the television series in a way which marks its absence from previous films.

However, Aaron Taylor argues that the reason Hannibal's cannibalism is "never graphically represented" (195) on screen is because it would alter how we "consider the character *in relation* to other characters" (195 author's emphasis). If we are to contemplate some form of "moral revaluation" (195) for Hannibal then he cannot be more morally reprehensible than the other villains in the films (e.g., Mason Verger in *Hannibal*, Jame Gumb in *Silence*). Philippa Gates also has a compelling argument for not seeing Hannibal cannibalise his victims on screen, "The attraction and repulsion of Hannibal's character in *The Silence of the Lambs,* derived from his *potential* for gory violence, of which the film revealed little" (272 author's emphasis). She continues, "The power of *The Silence of the Lambs* was the creation of a villain who has the ability to instil dread in audiences without having to be seen committing any violence" (273).

However, by showing Hannibal as a "practicing cannibal" (B. Fuller qtd. in Sepinwall), in the character's first scene, signals that Bryan Fuller is letting Hannibal be monstrous, regardless of the immorality of other villains in the series. Instead, Bryan Fuller, while flaunting Hannibal's monstrosity, balances it with the character's refinement and civility, and by withholding from the audience the images of Hannibal taking lives for consumption purposes. Although we see Hannibal kill Tobias Budge (Demore Barnes) in "Fromage," this is in self-defence; Hannibal also kills Franklyn Froideveaux (Dan Fogler), but we do not see Hannibal eat him. In an interview, Fuller discusses his reasoning for not demonstrating this vicious aspect of Hannibal's nature and how television's seriality prompted this decision, "We do have to find that balance between how much we see of him and how much we don't. I thought, 'If we see him kill all the time and it's a frequent thing,

it's going to lose its power,' so I wanted to use that in special instances" (Fuller qtd. in Van Der Werff). With that restraint in mind, what we do see of how Hannibal uses the remains of his victims as ingredients in fine cuisine further exaggerates the amalgamation of the civilised and the sadist.

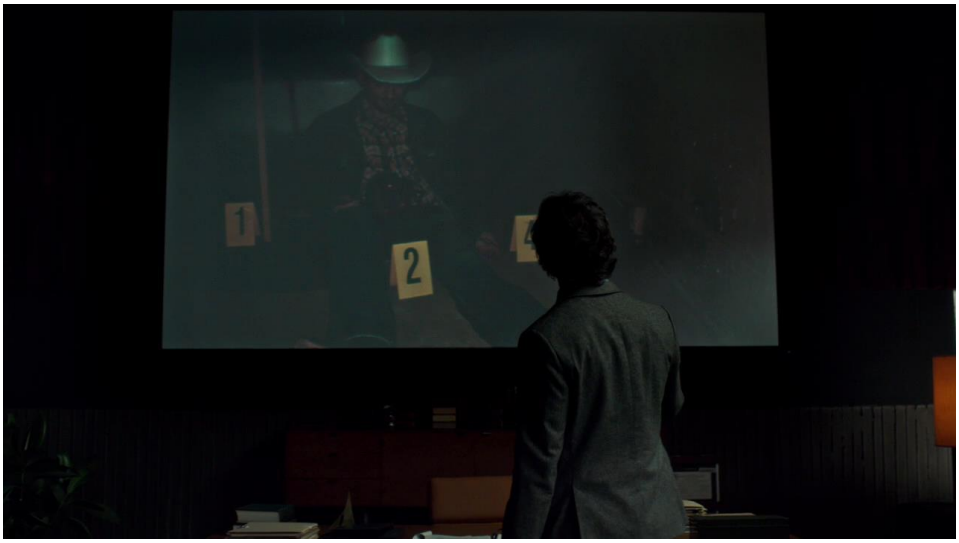
Jack's first meal with Hannibal consists of "Loin served with a Cumberland sauce of red fruits. Strawberries, raspberries, currants" ("Amuse-Bouche"). Hannibal tells Jack the loin is "pork" but that is dubious. Such is the enigmatic nature of Hannibal's character that the series provokes powerful assumptions in the viewers' minds regarding the contents of Hannibal's meals, and even beverages. While preparing for Hannibal's feast he offers Alana a glass of beer which he has brewed himself. Alana takes a sip and says, "I love your beer. I taste oak. What else do I taste in here?' Hannibal's reply, "I will only answer that yes or no" ("Sorbet") is enough to send shivers down spines. In "Entrée" Hannibal entertains Drs Chilton and Bloom, to whom he serves, "Inspired by Auguste Escoffier, we are having Langue d'agneau en Papillotte served with a sauce of duxelle and oyster mushrooms, picked myself." Janice Poon writes about the splendid arrangement of the meals on her blog. The lamb's tongue, no doubt an intertextual nod to Harris's novel *The Silence of the Lambs*, is decorated with "parchment folded in origami lotus" and "decorative bark [with] fungi growth" (Poon). From these and other examples, we see that Hannibal exhibits the same level of diligence in the presentation of his meals as he does the artistic presentation of his victims' bodies.



Food stylist Janice Poon designs a meal for "Entrée."

Because Hannibal's cannibalism had not been explored in the films, Ullyatt says that Hannibal Lecter only possesses a *"*soupçon of sadistic cannibalism" (13). Daniel Shaw's study of the character also echoes this view, "Lecter is ruthless without being needlessly sadistic. He doesn't enjoy lording over the weak or innocent" (16). However, the television series frequently demonstrates Hannibal's sadism, and pays particular attention to him lording over the weak and innocent.

In one of the lectures that Will Graham gives on the Chesapeake Ripper he projects images of the Ripper's earlier victims on a screen. Although the murders we see in Will's slide show are not as creatively staged as the ones we see during season one, what is apparent in each of them is what Will calls, a "distinctive brutality." By analysing the victimology, we can see that there are no visible patterns in his choice of victim, as Beverly Katz tells us "He's killed all creeds, colours, men and women" ("Entrée"). There is nothing distinguishable about his victims that would lean towards the semblance of a motive. However, Will detects a pattern. In his lecture he says the Ripper's victims are killed in groups of three. But Will does not use this collective noun; instead he calls them "sounders" ("Sorbet"). He explains his derogatory vocabulary: "I use the term sounders because it refers to a small group of pigs. That's how he sees his victims, not as people, not as prey—pigs."



Will lectures about the Chesapeake Ripper's earlier victims in "Sorbet."

Will's use of the term "pigs" to describe how Hannibal sees his victims is highly apropos as the people whom he considers rude possess more value when they are dead. In "Sorbet" Will discusses a more recent series of murders committed by the Chesapeake Ripper and achieves great insight into his decorum-driven motives:

> WILL: He's not bothered by cruelty. The reward is for undignified behaviour. These dissections are to disgrace them. It's a public shaming.
>
> HANNIBAL: Takes their organs away because in his mind they don't deserve them?
>
> WILL: In some way. ("Sorbet")

Hannibal's twisted sense of propriety is an overwhelming force that is present in all versions of the character. In the novel *The Silence of the Lambs*, upon their first meeting, Hannibal denigrates Clarice's appearance and pedigree. On her way out, "Multiple Miggs," a prisoner in the cell next to Hannibal throws semen on her. Hannibal calls her back and apologises on Miggs' behalf, "I would not have had that happen to you. Discourtesy is unspeakably ugly to me" (*Silence* 28). He then offers her a recompensive clue to help track down Buffalo Bill. Although Hannibal was rude to Clarice, what Miggs did was further down the spectrum. Regarding this scene, Goodrich writes, "This is an interesting quirk of Lecter's, that rudeness is so anathema to him that he will forego his 'fun' of stringing her along in order to make up

for it" (41). A couple of chapters later Crawford tells Clarice that Miggs is dead: "Swallowed his tongue sometime before daylight. Lecter suggested it to him, Chilton thinks" (45). Furthermore, Aaron Taylor tells us how, "those whose philistinism affronts [Hannibal's] sensibilities often find their way to his dinner plate" (195). During a conversation in the novel *Hannibal,* Barney, a former orderly at the Baltimore State Hospital for the Criminally Insane, tells Clarice Starling how Hannibal Lecter chose his fare before he was incarcerated: "'He told me once that, whenever it was 'feasible,' he preferred to eat the rude. 'Free-range rude,' he called them'" (102).

But Hannibal does not just eat the rude; he "eradicates . . . social noxiousness" (Ullyatt 16) and repurposes them in a sadistic process of beautification. Those whom he considers ugly are removed from society and transformed into masterfully prepared meals. We see this process in a monochrome flashback as Andrew Caldwell, a medical professional, takes a blood sample from Hannibal. Caldwell's abruptness and surly demeanour are enough to warrant Hannibal to ask for his business card for future reference. As Hannibal begins to plan his feast in "Sorbet," Caldwell's name is the first plucked out of the Rolodex. We also learn of what will become of his organs as Hannibal selects from his recipe box: 'Crisp Lemon Calf Liver.'

The episode "Sorbet" comes to a conclusion with a harpsichord-heavy Aria from Handel. "*Piangerò la sorte mia"* ("I will bemoan my fate") from *Giulio Cesare in Egitto* plays as the camera slowly makes its way down the length of a dinner table sided with eight applauding guests. Janice Poon lists the lavish fare on her blog: "Galantine pork stuffed with chicken, pistachio, cranberry forcemeat, asparagus in centre. Carpaccio with parmesan, olive oil, capers, fries. Liver pate in peppercorn on wine gelée" (Poon). Poon also cheekily quips at the ignorance of Hannibal's dinner guests regarding the origin of their meals, "And you and I and millions of viewers know what kind of meat. There are only eight people in the world

who don't - and they are applauding Hannibal as the credits roll." At the end of the table stands Hannibal Lecter. Graciously accepting the applause, he raises a finger to his companions and declares, "Before we begin you must all be warned: Nothing here is vegetarian. Bon Appétit."

Hannibal's feast in "Sorbet."

"Bon Appétit" in "Sorbet."

Much has been written on the divergent nature of Hannibal Lecter, including Peter Messant who writes how in Hannibal we observe, "[t]wo forms of taste, one admirable (cultured) and the other (for human flesh) abominable" (21). Of Hannibal's convoluted character, Goodrich highlights how, "[t]he inherent contradiction of a highly intelligent,

highly accomplished, and polite character performing such uncivilized acts as murdering and eating people has had a profound effect on the American popular thrillers" (37). In this chapter I have shown how these two complex and opposing forces of civility and barbarity converges at Hannibal's table as he transforms the bodies of his victims into ornate dishes. The television series pays particular attention to Hannibal's culinary interests and demonstrates this with the frequent inclusion of beautifully presented meals. This beauty is heavily juxtaposed by Hannibal's viciousness as we see him, for the first time on screen, consume human flesh. This is a significant milestone in the characterisation of Hannibal Lecter, even more so because the program airs on network television.

Conclusion.

My thesis began with an investigation into Bryan Fuller's characterisation of Hannibal Lecter in the television series *Hannibal*. We have already seen the character on screen in five films portrayed by three different actors and I was curious to see how this Hannibal would differ from his predecessors and what, if any aspects of his character would be complicated or amplified by Bryan Fuller's interpretation of the texts combined with the extended narrative space of television. In the introduction I posed the following question: Who is this new Hannibal Lecter?

The serial nature of television allows greater exploration into characters—we see how they grow and how they form relationships with others over the course of the season. The more time we spend with someone the more we learn about them; this even applies to the most opaque of characters. Although Hannibal Lecter does not announce his intentions in soul-revealing voice overs or expository dialogue we must turn to his actions, specifically, the ways in which he uses bodies, for information about his nature.

By analysing how Hannibal adapts the works of other killers we learn that this incarnation of Hannibal is a highly artistic individual and often seeks inspiration from outside sources. He finds faults in the works of others, improves on them, and declares that his work is better. The rich, visual style of the program, with its colour-graded images and lavish set design, reflects how Hannibal views corpses, as aesthetic objects that are to be studied and admired. Will Graham's mind is of significant interest to Hannibal who sees Will as his ideal reader and with that, an opportunity for professional study, and the unique opportunity for friendship. Throughout the first season we see Hannibal slowly and sadistically mould Will into something more like himself which demonstrates his loneliness and desire to find a companion with similar interests.

Hannibal uses bodies to communicate messages to the FBI and also to divert investigative attention towards Will Graham. Hannibal kills to perform the menial task of communicating a message and does so with a savage theatricality. From this action we learn that Hannibal has deviated from previous versions of his character that only kills those who are a threat to him. The more time Hannibal spends with the FBI the more he learns about the collection and processing of evidence. Using this knowledge, Hannibal frames Will for murder; this displays an elevated level of intelligence and strategic forethought.

The convoluted relationship between Hannibal and Will is a focal point for the first season. Hannibal silently grapples with his conflicting desire for greater knowledge in his professional field, which he can achieve by studying Will Graham's unique mental state, and his need for friendship. Hannibal's exploitative psychological experimentation on Will causes Will great mental anguish but Hannibal sees this as a necessity to show Will his own true nature. But as Will gets closer to discovering Hannibal's identity, Hannibal must put his pursuit for friendship on hold and does so by framing Will for murder. We also see, over time, how Hannibal influences others, particularly Jack Crawford, by persuading him with fire-side conversations and home-cooked meals.

Finally, I analysed how Hannibal uses bodies for consumption. Cannibalism is one of Hannibal Lecter's primary identifying traits yet, to date, we have not seen Hannibal consume human flesh on screen. Bryan Fuller rectifies this omission by frequently showing Hannibal preparing, cooking, and eating human organs. The television series employs a culinary consultant and food stylist to heighten this aspect of Hannibal's pathology. We learn that many of Hannibal's victims are killed because they are rude; this is an exemplar of Hannibal's sense of propriety. Hannibal then repurposes these bodies into exquisite cuisine and feeds them to unsuspecting guests. As viewers, we too are complicit in Hannibal's

deeds—we too are seduced by the beautiful meals we see on his table despite their abhorrent origins.

As my thesis has demonstrated, all aspects of this character are hyper-realised in the television series—his civility and his savagery, his refinement and his barbarity. The production of the television series has performed a similar function to how Hannibal adapts the works of other killers, thus making them more artful and more complete. Bryan Fuller has also improved upon previous representations of the character by giving us a closer, more intense look into this character that fascinates us so. This new characterisation of Hannibal Lecter has eclipsed the myth of Hannibal Lecter.

However, as much as we can learn about this version of Hannibal in the television series, the one thing we do not know by season's end is why Hannibal is a cannibal. As mentioned in the introduction, Bryan Fuller has not just rewritten Hannibal's story, but he has also erased his past. After watching the first season of *Hannibal*, how we view Hannibal is similar to how we viewed the character after *The Silence of the Lambs*—we know nothing of his origins—and now, we are even more on edge. Hannibal Lecter is no longer hungrily following after Dr Chilton—he is now in our living rooms, in our most safe of spaces. Hannibal is no longer driven by the death of his sister. Now he is driven by a need for his murders to instil fear; for his adapted works to surpass those of his predecessors; to be surrounded by beauty by disposing of the foul; and, finally, Hannibal is driven by his desire for friendship. As a consequence of modifying the saga of Hannibal Lecter, Bryan Fuller has once again made the character inexplicable and unsettling. Perhaps, as the series continues, Fuller will enlighten us as to Hannibal's new past, inviting further academic discussion. But until then, the monster is indeed back. This, I argue, *is* Hannibal Lecter.

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