

**THE REPUBLIC OF TURKEY
BAHÇEŞEHİR UNIVERSITY**

**A LIKABLE CANNIBAL: HOW COME DOES THE
AUDIENCE LIKE SUCH A VILLANOUS CHARACTER
AS HANNIBAL IN BRYAN FULLER’S TV SHOW?**

Master’s Thesis

EREN SAMANCIOĞLU

ISTANBUL, 2018

**THE REPUBLIC OF TURKEY
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**GRADUATE SCHOOL OF SOCIAL SCIENCES FILM AND
TELEVISION MASTER PROGRAM**

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As Hannibal in Bryan Fuller's TV Show?

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It is said that family is the most important thing you've ever got in the world. I'd like to dedicate my thesis to my lovely family and thank them for being there under whatever circumstances.

Istanbul, 5 January 2018

Eren Samancıođlu

ABSTRACT

A LIKABLE CANNIBAL: HOW COME DOES THE AUDIENCE LIKE SUCH A VILLAINOUS CHARACTER AS HANNIBAL IN BRYAN FULLER'S TV SHOW

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In 1991, Anthony Hopkins' portrayal of Hannibal Lecter in *The Silence of the Lambs* literally turned the character into a worldwide phenomenon. In 2013, Bryan Fuller revived the franchise with a whole new perspective and made the Hannibal Lecter come to the spotlight again. Mads Mikelsen's performance as Hannibal fascinated the audience and he succeeded to carry Hopkins' legacy. Although Hannibal Lecter is a cannibal serial killer, the audience does not seem to care about this fact in the show. IMDB reviews shows that majority of the audience likes him no matter what he does in the show. He manipulates, cheats, kills and eats people; but somehow he still manages to arouse respect. Since some concepts such as antihero and postmodern villains in our lives now, the line between good and evil is blurrier than ever. Citing those concepts and link them with Hannibal will be the first step of this study. Secondly, Analyzing the promos, the scenes, and the dialogues will provide some evidence about true nature of Hannibal in the show. Within the scope of this study the main questions to be asked will be that "Is he really a villainous character like he is considered to be?" and "If Hannibal Lecter is such a villainous character how come does the audience like him?". Finally the reasons why the audience likes him will be revealed.

Keywords: Hannibal Lecter, Serial Killer, Antiheroes, Cannibal, Villain

ÖZET

SEVİLEBİLİR BİR YAMYAM: BRYAN FULLER'İN TELEVİZYON DİZİSİNDE HANNİBAL LECTER GİBİ KÖTÜ BİR KARAKTERİ İZLEYİCİ NASIL SEVEBİLİYOR?

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1991 yılında Anthony Hopkins'in *Kuzuların Sessizliği*'ndeki performansı Hannibal Lecter'in dünya çapında tanınmasını sağladı. 2013 yılında Bryan Fuller, yeni bir bakış açısıyla seriyi yeniden hayata geçirdi ve böylelikle dikkatleri yeniden Hannibal karakteri üzerine çekmiş oldu. Mads Mikkelsen'in Hannibal olarak dizide sergilediği performans izleyiciyi etkiledi ve Mikkelsen, Hopkins'in mirasını taşımayı başardı. Çalışmamızın temel sorunsalı Hannibal Lecter'in yamyam bir seri katil olmasına rağmen, izleyicinin bu durumu önemsemiyor gibi gözkmesi. IMDB yorumları Hannibal'ın ne yaptığı fark etmeksizin izleyicinin onu sevdiğini gösteriyor; manipüle etmesine, aldatmasına ve insanları yemesine rağmen insanlarda saygı uyandırmayı başarabiliyor. Anti-kahraman, postmodern kötü-adam gibi kavramlar artık hayatımızın içinde olduğundan, iyi ve kötü arasındaki çizgi hiç olmadığı kadar bulanık. Bu kavramlardan bahsetmek ve söz konusu kavramları Hannibal ile ilişkilendirmek çalışmamızın ilk bölümünü oluşturacak. İkinci olarak, birinci sezon tanıtım afişlerini, diziden sahneleri ve diyalogları incelemek Hannibal Lecter'in gerçek doğası hakkında birtakım deliller sunacak. Çalışmamız kapsamında sorulacak ana soru "Hannibal gerçekten düşünüldüğü gibi bir kötü-adam mıdır?" ve "Eğer Hannibal gerçekten bir kötü-adam ise izleyici neden onu seviyor?" olacak. Sonuç kısmında ise izleyicinin Hannibal'ı sevmesinin nedenleri açıklanacak.

Anahtar Kelimeler: Hannibal Lecter, Seri katil, Anti-Kahraman, Kötü-adam, Yamyam

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1. INTRODUCTION

Can someone like a villain in movies or TV series? This question can have many potential answers, as likable villains do exist, especially in movies. When *Hannibal* began to air in 2013, the Swedish actor Mads Mikkelsen's portrayal of Hannibal Lecter came to the spotlight along with this question, since he was well-received by the majority of the audience regardless of his actions during the show. As is commonly known, Hannibal is a cannibal and serial killer with no remorse or second thoughts. The first question to be asked in this research will be whether or not Hannibal Lecter is in fact a true villain. After proving Hannibal is a villain, we will try to answer why the audience likes such a villainous character as Hannibal.

Before that point, however, a guide for the Hannibal universe will be established within the second chapter. Since it is a franchise which consists of many books and movies, the first part of this chapter will contain the emergence and development of the Hannibal universe; as a result of this, Thomas Harris' books as well as movie adaptations will be mentioned in a chronological order. There is also Bryan Fuller's *Hannibal*, however as it ended in 2015 it is crucial to emphasize that there are significantly fewer existing studies regarding the show. In the second part of the chapter, existing studies on the show will be cited.

In order to seek answers, there are crucial concepts that must be addressed such as hero, antihero and villain. The similarities and differences between them make these concepts inseparable: to discover where Dr. Hannibal Lecter stands as a character, it is a necessary step to cite these three concepts, as focusing on those concepts will provide a baseline for the main discussion. In the third chapter, those concepts will be analyzed and subsequently connected with Hannibal.

Considering whether Hannibal is a true villain is the first step within the main argument. In the fourth chapter, which begins with analyzing the promotional material for the show, we will deal with two important concepts; cannibalism and symbolism

within the show. The ‘stag’ symbol represents an important part in the show and examining the deeper aspects of that symbol will help explain the relationship between Hannibal Lecter and Will Graham. By focusing on how the show presents Dr. Hannibal Lecter, these pieces of information and analysis will provide an important idea of the true nature of Hannibal Lecter.

With the help of dialogues and scenes, we will try to finally discover why the audience likes Hannibal in the fifth chapter. The main argument will be established on this issue, and the analysis will answer the key concern of this thesis.



2. A GUIDE FOR HANNIBAL UNIVERSE

The TV show version of Hannibal Universe borrows lots of materials from its processors. Therefore, before we mention other anchor concepts and go deeper points of our study, it is better to cite how universe of Hannibal emerged in the first place and developed until the TV show.

2.1. THE EMERGENCE AND DEVELOPMENT OF HANNIBAL IN OTHER MEDIA UNTILL TV SHOW

Before *Hannibal* (2013) was adapted into a TV series, there had been four books written by Thomas Harris¹ and five movies based on the books had been already adapted². Red Dragon was the first book that Harris ever penned. The book was published in 1981 and it tells the story of a FBI profiler, Will Graham, who is investigating a murder case. The killer, called The Tooth Fairy, is obsessed with killing happy families. Hannibal Lecter steps in as a special consultant for this particular case at this point (Harris, 2001). He is described as a small lithe man who is very neat. Harris also mentions that his eyes are maroon, which reflects the light as red and his small white teeth can be noticed (Westfall 2016, p. 13). The book was adapted into a movie, called *Manhunter* in 1986. However the movie, directed by Michael Mann, was a failure at Box Office and received mixed critics³. The second book, called *Silence of the Lambs* published in 1988. The book follows the story of a young FBI agent, Clarice Starling. In the mean while, Dr. Hannibal Lecter was captured and sentenced to a lifetime prison. After a series of murders emerge, Starling goes to Dr. Hannibal Lecter for advice⁴. When the

¹Good Readers, 2012, Hannibal Lecter Series, [online] <https://www.goodreads.com/series/53252-hannibal-lecter> [accessed 28 September 2017]

²IMBD, 2013, The Hannibal Lecter Films, [online] <http://www.imdb.com/list/ls055275206/> [accessed 28 September 2017]

³Susman, G., 2016, 13 Things You Never Knew About Manhunter, The First Hannibal Lecter Movie [online], Moviefone, <https://www.moviefone.com/2016/08/13/manhunter-hannibal-lecter-facts/> [accessed September 28 2017]

⁴The Guardian, 2013, The Silence of the Lambs by Thomas Harris Review, [online] <https://www.theguardian.com/childrens-books-site/2013/dec/30/review-silence-of-the-lambs-thomas-harris> [accessed September 28 2017]

book was adapted into a movie in 1991, it became a huge hit and was critically acclaimed. The movie, directed by Jonathan Demme, starred Anthony Hopkins as Dr. Hannibal Lecter and Jodie Foster as Clarice Starling. They both won Oscars for the best actor and actress. Although Hopkins appeared in the movie less than Foster, thanks to his performance, he gained so much popularity and it made Dr. Hannibal Lecter one of the most well known movie characters.⁵ The movie made \$272,742,922 worldwide and became a huge hit at Box Office.⁶

After the success of *Silence of the Lambs*, it was inevitable to continue the book series. The third book of Hannibal franchise takes from Hannibal's escaping the mental institution. Couple of years after his escaping, he starts to live in Florence and poses as Professor Dr. Fell. In the mean while Clarice Starling is suspended and Hannibal tries to reconnect with her. A man, called Mason Verger, was accused of raping children years ago. Because he walks free thanks to his family wealth, he was demanded to have psychotherapy at least. However after a few sessions with Dr. Lecter, he ended up paralyzed on a respirator. He starts to seek vengeance and his target is Dr. Hannibal Lecter, who lives in exile (Harris, 2000). *Hannibal* was adapted into a movie of the same name in 2000. It followed the same story with the book and Anthony Hopkins reprised his role as Hannibal⁷. The movie, directed by Ridley Scott, earned \$58.000.000 in its first week and it was the third biggest three days film opening back then.⁸

The success of the franchise led *Manhunter* to be remade as *Red Dragon*. In 2002 the first movie of Hannibal universe ever made was adapted into a movie again by Brett

⁵ Rogerebert, 2001, *The Silence of the Lambs*, [online] <https://www.rogerebert.com/reviews/great-movie-the-silence-of-the-lambs-1991>

⁶ Box Office Mojo, 1991, *Silence of the Lambs* Box Office Domestic Total Gross, [online] <http://www.boxofficemojo.com/movies/?id=silenceofthelambs.htm> [accessed 30 September 2017]

⁷ Mitchel, E., 2001, Film Review: Whetting That Large Appetite for Second Helpings [online], *New York Times*, <http://www.nytimes.com/movie/review?res=9B04E2D81431F93AA35751C0A9679C8B63> [accessed 30 September 2017]

⁸ Lyman, R., 2001, 'Hannibal' Makes Killing with 3rd-Best 3-Day Opening [online], *New York Times*, <http://www.nytimes.com/2001/02/12/movies/hannibal-makes-killing-with-3rd-best-3-day-opening.html> [accessed 30 September 2017]

Ratner. Anthony Hopkins reprised his role in the remake as well and Edward Norton portrayed Will Graham in the movie. The movie script shared the same story with the book⁹. It grossed \$93.149.898 domestically.¹⁰

After three books Thomas Harris decided to start with a clean slate. *Hannibal Rising* was written by Harris in 2006. It was all about Hannibal's past and how he became who he is today. The story sets in the time of WWII. Lecter family is an aristocrat family which is trying to escape from the effects of the war. Hannibal loses his parents and his little sister during the war and is raised by his uncle. He goes to med school and hunts down people who wronged him. However what he experiences while he loses his family is the part of the story that leads him to be "The Cannibal Hannibal"¹¹. This origin story is also important for our study in terms of having some similarities and connections with the TV series. *Hannibal Rising* was adapted into a movie in 2007 by Peter Webber and the screenplay was also written by Harris.¹²

NBC adapted Hannibal Franchise into a TV series in 2013. It follows the story of Dr. Hannibal Lecter and his extraordinary relationship with Will Graham, who is an FBI profiler. TV show received many good critics and ended at the end of 2015.¹³

2.2 OTHER STUDIES ON THE TV SHOW

Because TV show ended in 2015, There are only two noticeable researches about the TV show. The first one is a conference, which called *Feasting on Hannibal: An*

⁹ Breadshaw, P., 2002, Red Dragon [online], The Guardian, <https://www.theguardian.com/culture/2002/oct/11/artsfeatures4> [accessed 30 September 2017]

¹⁰ Box Office Mojo, 1991, Silence of the Lambs Box Office Domestic Total Gross, [online] <http://www.boxofficemojo.com/movies/?id=silenceofthelambs.htm> [accessed 30 September 2017]

¹¹ Poole, S., 2006, Portrait of the Monster as A Young Boy [online], *The Guardian*, <https://www.theguardian.com/books/2006/dec/16/fiction.thomasharris> [accessed September 30 2017]

¹² Catsouilis, J., 2007, How He Arrived at That Acquired Taste [online], New York Times, <http://www.nytimes.com/2007/02/09/movies/09hann.html> [accessed 30 September 2017]

¹³ Straits Times, 2015, Acclaimed TV Drama Hannibal cancelled by NBC After Three Seasons, [online] <http://www.straitstimes.com/lifestyle/entertainment/acclaimed-tv-drama-hannibal-cancelled-by-nbc-after-three-seasons> [accessed 30 September 2017]

Interdisciplinary Conference and had 28 important papers that were presented by the academics. However, only abstracts are available regarding with the papers. The other one is a book, called *The philosophy and Hannibal*, which gathers 16 philosophers to examine deeper aspects of Hannibal as a character. While the conference is directly related to the TV show, the book concerns Hannibal as a character by examining all the movies. However there is one specific article of Tim Jones, which focuses on Bryan Fuller's TV show. In this part, we are going to touch on these studies. *Feasting on Hannibal: An Interdisciplinary Conference* covered these topics:¹⁴

- i. Hannibal as embodiment of contemporary monstrosity
- ii. Hannibal and the sensorium
- iii. Hannibal as mythology
- iv. Aesthetics and affect in Hannibal
- v. Hannibal as a franchise property
- vi. Hannibal, seriality and transmedia storytelling
- vii. Self-reflexivity and intertextuality in Hannibal
- viii. Hannibal and adaptation
- ix. Hannibal and genre
- x. High-concept television
- xi. High art and elite tastes
- xii. The aesthetics of violence
- xiii. Hannibal and fandom
- xiv. The culture of food in Hannibal
- xv. Hannibal, cannibalism, food, and body horror
- xvi. Representations of animality and the post human in Hannibal
- xvii. Criminal monstrosity and moral panic
- xviii. Depictions of psychology and emotions

¹⁴Balanzategui, J. & Later, N., 2016, *Feasting on Hannibal: An Interdisciplinary Conference* [online], Melbourne, University of Melbourne, http://arts.unimelb.edu.au/data/assets/pdf_file/0003/2173494/hannibal-schedule-2016-2.pdf [accessed September 20 2017]

- xix. The development of gender and sexuality in the Hannibal mythology
- xx. The music of Hannibal and Hannibal's music

In the conference 28 presentations were delivered. 21 of those presentations the below stand as being relevant. The first presentation was delivered by Jane Stadler. She investigates the concepts of intercorporeality, empathy and cannibalism in *Hannibal* in her paper. Empathy means putting yourself in other people's shoes. In the series, Will Graham has an empathy disorder which allows him to empathize with serial killers. It is explained by "too many mirror neurons". Mirror Neurons are some kind of key to understand other people's actions and objectives. Stadler asserts that aesthetic choices affects audience's perception and frames how they experience the characters. Intersubjectivity is a key concept here. Intersubjectivity is a way to interpret other people's thoughts and feelings. It can be describes as common sense. Its roots lie behind empathy. Intercorporeality is another form of Intersubjectivity. Intercorporreality is all about social understanding and transferring your feelings into others. According to Stadler, televisual characterization helps the audience empathize with the characters but *Hannibal* turns cannibalism into a metaphor by "incorporate the others into one".¹⁵

In her paper, Angela Ndalianis relates Hannibal's actions to expression of Baroque. According to Ndalianis, *Hannibal* barrows many elements and conventions from Baroque. Horror Vacui, fearing of empty spaces, is a common concept in Braque. Ndalianis argues that Hannibal's sister Mischa's dead, eaten by soldiers, triggers Hannibal's horror vacui. Angela Ndalianis asserts that Hannibal fills this emptiness with "monstrous spectacles" that he practices and perfects.¹⁶

Charlotte Baker uses "connective tissue" method to create identification between Hannibal, Will Graham and the audience. She also connects the usage and presentation of animals to Kristava's abjection and Creed's primal uncanny theories and explains metaphorical meanings of dogs and stags in relation with Hannibal and Graham. Animalistic nature of the characters shows itself in Hannibal's cannibalism and Will's

¹⁵Ibid, p. 6.

¹⁶Ibid, p. 6.

animalistic instinct. Baker asserts that Hannibal's human like stag figure represents pray/predator relations as a metaphor.¹⁷

In her study Jessica Balanzategui takes an interest in the TV series in terms of the concept of seriality. She claims that the concept of serial killer is one of the most well known concepts around the world. It is another form of monstrosity in the modern culture. 80's are a period, which was full of ideological conflicts, and many concepts were redefined in this era. Serial violence is one of those concepts. It brings monstrosity concept to the minds. Balanzategui analyzes Hannibal and the concept of seriality and focuses on how Hannibal has evolved since the first time it emerged. Finally she explores how Brayn Fuller's *Hannibal* repositions Hannibal as a character and reflects 80's cultural anxieties.¹⁸

Desmond Bellamy argues that Hannibal himself believes that he is Nietzsche's Übermensch. In other words, he thinks that he is above all the rules that are set by the society such as normative morality. In Hannibal's eyes, you evolve and cast off "petty people's morality" by struggling. In season 1, While Will Graham tries to find Chesapeake Ripper, he earns Hannibal's approval and love. Will thinks that Hannibal sees people as pigs but Hannibal sees them insignificant creatures in fact. In order to earn his respect, people need to develop their character in the wild as Hannibal indicated in season 2.¹⁹

Tiffani Basili claims that horror genre has its own way to show the audience what was hidden before and while enlightening it, it uses brutal violence on human body with visual and audial effects. The televisual crime procedural genre tries to enlighten the hidden thing but it focuses on psychological issues while law enforcement agencies investigates the violent crime. However these genres are antithetical in terms of emerging audience and medium. *Hannibal* uses both genres' features successfully such as graphic gore and investigation practice. Basili examines aesthetic elements and

¹⁷Ibid, p. 6.

¹⁸Ibid, p. 6.

¹⁹Ibid, p. 6.

generic conventions in both genres and reveals that how Hannibal uses them in order to create a connection with the audience.²⁰

Damon Branecki focuses on body horror in *Hannibal*. According to him, the TV show recreates elements of body horror by using the kitchen and the crime scene. Although these are two different and distinct places, the connection between them is very strong. When a violent murder takes place, the next scene takes us to the kitchen. Sequences of grotesque are always compared to well-presented and elegant tables, which are full of cannibalistic meals. Branecki investigates the meaning of the food as an object of pleasure and disgust at the same time.²¹

Min-Chi Chen analyzes Hannibal's psyche by using semiotics. According to her, every element in the show is a reflection of Hannibal Lecter's mind. Forensic, crime scenes, serial killers, agenda of Hannibal Lecter; they are all manifestation of Hannibal's desire and fantasies. She also claims that not only crime scenes and serial killers are elements that are connected to Hannibal psyche but also Will Graham is another part of Hannibal's psyche.²²

Laura Clayton examines originality, new artistry ways and authorship while dealing with a production that were adapted for numbers of times. *Hannibal* is one of those productions that have been repeatedly adapted. Bryan Fuller gives a new impulse to Hannibal's stories and aestheticizes cannibalistic grotesque scenes by taking advantage of aural and visual enhanced technologies. He also reflects his own signature to the series like he did in his other works such as *Pushing Daisies* (2007), *Dead Like Me* (2003). Clayton argues that Fuller changed what has been accepted before, on network television by reframing Hannibal's story and reflecting his own style.²³

²⁰Ibid, p. 6.

²¹Ibid, p. 6.

²²Ibid, p. 6.

²³Ibid, p. 6.

Will Graham has a unique ability to enter serial killer's mind by empathizing with them as already mentioned. These empathizing process effects Graham's mind and force him to become them. When Hannibal is assigned as a psychiatrist for Graham, he also manipulates him to become a killer, instead of stabilizing his mind. Their minds are emerged and entangled in those sessions. They are caught in a some kind of bromance. This seduction and manipulating is accomplished by "becoming". In his paper Lucio Crispino investigates Hannibal's transformation throughout the series and focuses on the concept of becoming.²⁴

Another important element about the show is acting performances. Ian Dixon reframes Hannibal culture focusing on the acting performances. While doing that, he takes advantage of mannerism, acting schools, conventions and identifiers of Hopkins and Mikkelsen. He also goes back to history of the performances that were shadowed by their predecessors.²⁵

According to Kaelaan Doyle Myerscough, there are many common points between *Hannibal* and *Illiad*. He claims that after Patroclus's death, Achilles's rage and grief triggered many response texts and adaptations for almost three thousand years. *Hannibal* is one of them. The friendship that were developed between Hannibal and Will Graham and Hannibal trying to manipulate him are contextualized by many references to Iliyada in the point of Achilles and Patroclus's view in the paper. Myerscough also compares *Iliad* with *Hannibal* in his essay to enlighten certain concepts such as "intimacy" and "transference of identity".²⁶

Elliott Edge tries to psychoanalyze Hannibal Lecter through 3 important characters; Dr. Bedelia Du Maurier, Dr. Alana Bloom and The Wendigo. He asserts that these characters represents Lecter's ego, superego and Id. Bedelia speaks to him, lies for him, protects him from the external world as his psychiatrist and serves as the ego in the show. Alana Bloom always comes with moral decisions and appears to be the judge of

²⁴Ibid, p. 6.

²⁵Ibid, p. 6.

²⁶Ibid, p. 6.

Hannibal's immoral actions in the show. She can be classified as the superego of Hannibal. Finally, The Wendigo represents all the animalistic instincts of Hannibal, an urge to kill people. In this point of view, The Wendigo can be categorized as the Id.²⁷

Hannibal is a TV show which is full of violent and grotesque scenes. Desiree Gregory claims the usage of the food and body fetishizes the meat. However *Hannibal* turns the violence into high art by using audio-visual techniques and Gregory investigates the function of the high art in *Hannibal*. He asserts that this usage of high-art reduces the effects of fear, tension and suspense while other horror productions takes advantage of these elements. *Hannibal* using high-art to turn the violence into something beautiful is very crucial for our study as well and it will be discussed in the further chapter of our study.²⁸

Another important study in the conference was about body horror in relation to *Hannibal*. According to Ian Haig, *Hannibal* provides us "sophisticated" and "refined" high culture while it offers base level abjection by showing flayed and distorted human bodies. In one scene, the audience can see an opera and they can see cannibalism in the next one. Haig claims that the high and low culture can co-exist and it can be easily seen in the show. This point also concerns our study regarding with aestheticizing violence and we will touch this subject in the final chapter.²⁹

In his paper, Mason Hawthorne deals with gender issue. In Thomas Harris books, there are lots of characters and these characters are mostly altered in the adaptations. When it comes to *Hannibal*, gender swapped is dealt very well by adding some modernization to Alana Bloom and Freddie Lounds characters for instance. Hawthorne focuses on transgender narratives on Harris' books, other adaptations and compares them to the TV show.³⁰

²⁷Ibid, p. 6.

²⁸Ibid, p. 6.

²⁹Ibid, p. 6.

³⁰Ibid, p. 6.

In the episode *Primavera*, Hannibal recreates the painting of Botticelli by using human bodies. This brings a fresh look and a new audience to the painting. On the other hand it revives the discussions about the painting. Because Botticelli's *Primavera* has been always controversial about being an act of healing or an act of violence. Kim Hitchcock refreshes these questions and investigates the true nature of the painting. As Ian Haig suggested this point is also directly linked to the co-existing of high culture and base level abjection.³¹

In the promotional visuals of season 2, Will Graham is seen with a plastic mask and straitjacket. Half of the seasons, disgrace and punishment for Hannibal's crime makes Will unstable and the audience sees his dark side. Douglas L. Howard discusses that when we think Will Graham as a symbol of justice in the first season, everything falls apart in the 2nd season. He focuses on the evolution of relationship between Hannibal and Will by dwelling on the new sense of morality on television.³²

Kim Yen Howells examines gothic elements in *Hannibal* and asserts that gothic is the main factor that affects the show's sense of aesthetics. According to Howell, while 1st season of the show is a crime drama, it shifts crime drama to a gothic romance in the 2nd season. He explains that when the gothic elements permeate *Hannibal*, the audience sees him as monstrous and romantic at the same time.³³

In many fairy tales, there are generally monstrous figures. Bryan Fuller's *Hannibal* has also monstrous elements. Yaghma Kaby investigates the link between *Hannibal* and fairy tales in the 3rd season. Kaby asserts that there are many fairy tale devices in the series, which are closely linked to monstrosity. The paper aims to explore those links and reveal *Hannibal* as a reimagining of fairy tales.³⁴

³¹Ibid, p. 6.

³²Ibid, p. 6.

³³Ibid, p. 6.

³⁴Ibid, p. 6.

Elizabeth J. Nielsen argues that film noir genre is the key to understand Bryan Fuller's *Hannibal*. *Hannibal*'s morally ambiguous and stylistic world is full of film noir sensibilities. Especially the relationship between Will Graham and Hannibal Lecter represents a queering of traditional film noir. Will Graham with his dark side and unique empathy ability seems an interesting choice for a lead role and on the other hand Hannibal, who is seductive and destructive, replaces femme fatal with homme fatal. She claims that Hannibal can be categorized as a queering version of the traditional noir figure.³⁵

As mentioned above, another recognizable study regarding with Bryan Fuller's *Hannibal* belongs to Tim Jones. In his essay, Jones focuses on the concept of empathy and asserts that how it can be dangerous on some level. While doing that, he uses David Howe's book *Empathy: What It is and Why It is Dangerous* as a source material. When you connect to someone and fully understand him/her, this bond has the power to create "cooperation". It can be perceived as a useful device but Jones seeks answers for the question of "what if you come across someone like Hannibal?". As the audience saw in the series, Will Graham's sessions with Hannibal and Graham bonding with him doesn't end well for Graham. Jones also notes that the series encourage us to be as un-empathetic as possible. Because the sanity and the safety of the society is more important than being empathetic (2016, p. 148).

There are also some thesis and other essays about the show. Dan Paas, for instance, examines the TV show's narrative throughout camera angles, sounds and colors in his thesis. He believes that the real narrative lies behind dissecting all the scenes carefully³⁶. On the other hand Kristi Pierse focuses on cannibalism and question of morality in her thesis³⁷. Richard Lorgsdon deals with the aesthetics side of the show in his essay. In the

³⁵ Ibid, p. 6.

³⁶ Paas, D., 2015, Sequence Analysis *Hannibal* The Series [online], Academia, https://www.academia.edu/11316774/Analysing_Hannibal_The_series [accessed 1 October 2017]

³⁷ Pierse, K., 2014, Cannibalism and The Question of Morality in Bryan Fuller's *Hannibal* [online], Pro Quest, <https://search.proquest.com/openview/7bff3be37d3113d7b178c8ed6fb03588/1?pq-origsite=gscholar&cbl=18750&diss=y> [accessed 1 October 2017]

TV show, Fuller prefers to turn the ugly face of the murder into beautifully gore scenes and these murders also have an artistic aspect.³⁸

As already mentioned although there are not many academic researches about TV show since it ended at end of 2015, existing researches try to discover many different areas regarding to the show. Our study will examine if Hannibal Lecter is a true villain or not and the reasons why the audience likes him if he is a villain. In the following chapter we will be dealing with some basic concepts such as hero and antihero, which help us build the main argument of our study.



³⁸ Lorgsdon, R., 2014, Playing with Fire and Examination of the Aesthetics of Collusion in NB's Hannibal [online], Academia, https://www.academia.edu/12105805/Playing_with_Fire_An_Examination_of_the_Aesthetics_of_Collusion_in_NBC_s_Hannibal [accessed 1 October 2017]

3. HEROES VS. ANTIHEROES AND VILLAINS

Within the scope of our study, there are three basic concepts, which needed to be addressed: heroes, antiheroes and villains. Since our main topic is a fictional serial killer, Dr. Hannibal Lecter, and where he stands in the show, there is a strong need to examine these concepts. To reveal his position in the show and the reasons why the majority of the audience likes Hannibal, we will be dealing with these concepts in this chapter and the further parts of our study.

3.1 FIRST HEROES

According to Bernard Knox, heroes are the noble men who live with a personal code. However after 5th century BC, the cult of heroes evolves and becomes something about religious phenomenon. In the age of myths, men made up stories about gods. In those stories, there were heroes as well. Those heroes, who also existed in the songs and poems, sometimes helped people and sometimes saved the world. The characteristics of a hero:

- i. Always have a personal code
- ii. Always deal with difficult situations
- iii. Always brave
- iv. Dedicated to honesty, justice and pride
- v. Always make moral decisions (Brambert 1999, p. 2)

Heroes' purpose is usually to destroy the monster. They can sometimes take violent precautions to destroy monsters. In many examples heroes are honorable people who mean no harm even to the villain such as Snow White or Cinderella. However some heroes sometimes have to kill the monster or its stooge. In *Buffy The Vampire Slayer* (1997), for instance, Buffy has to kill countless vampires, demons and even villainous people sometimes. Morality of will and action are another important points. Hero fights with the monster or kills it; while doing that, s/he is dragged to his/her own doom or becomes a rebel to the superior forces. It is all about choices such as the story of Prometheus or Oedipus (Brambert 1999, pp. 3-4).

According to Northrop Frye, a Canadian critic, there are 5 different types of heroes:

- i. Mythic: If the hero is superior as a kind and environment to other people such as god and goddess. These types of heroes are mythic heroes.
- ii. Romantic: If the hero is superior in environment to other people on some level. What s/he does is extraordinary but herself/himself is still human
- iii. High Mimetic: If the hero is superior in degree but not environment to other people, s/he is probably a leader and the hero of many tragedies and sagas.
- iv. Low Mimetic: If the hero is not superior both in degree and environment to other people, it means that s/he is one of us. Many comedy and realistic fictions can be example of this category.
- v. Ironic: If we have a sense of looking down on a absurdity scene, it means that the character is inferior in power and intelligence to other people. These types of heroes are ironic ones (Gülsoy 2013, p. 120)

Heroes always have a purpose and they always go after that purpose. The journey of a hero is usually linear and surfaces in different circumstances. There is no gray in the stories of heroes. The audience always knows whom to support. The Orks from *Lord of Rings* (2003) are the best examples. Because they are pure evil and they have no ethical judgment. In contrast, Frodo always question himself and try to make a right decision about anything (Ince 2013, p. 5)

The functions of fairy tales, which is discussed by Vladimir Propp, is another important subject about heroes' role in the stories. From prop's point of view, the line between heroes and villains are very clear and there is no gray. Propp's functions help us understand the nature of heroes and villains. Because, the flow of stories also reveals the roles of heroes and villains properly. This sequence of function is:

- i. The initial situation: The hero or someone from the family is presented
- ii. Abandonment: Someone from the family leaves home
- iii. Prohibition: Something forbidden is revealed.
- iv. Violation: Someone breaks the rule
- v. Reconnaissance: The villain tries to collect some information about the hero
- vi. Delivery: The villain finally collects information about the hero
- vii. Trickery: The villain tries to trick the hero
- viii. Complicity: The hero is tricked and he is unwillingly a part of the crime
- ix. Evilness: The villain does something bad such as kidnapping someone from the family of the hero
- x. Lack: Someone from the family is lack of something or they need something
- xi. Mediation: Evil is noticed and the hero is sent away
- xii. Counteraction: The hero finally decides to fight back
- xiii. Departure: The hero leaves home
- xiv. First function of donor: The hero is tested about obtaining the magical object
- xv. Reaction of the hero: The hero reacts to the donor
- xvi. Retrieving the magical object: The magical object is given to the hero
- xvii. Transference: The hero is taken to the object that s/he is looking for
- xviii. Struggle: The villain and the hero encounter and struggle with each other
- xix. Branding: The hero gets a special mark on his/her body
- xx. Defeating: The hero defeats the villain
- xxi. Removal: Deficiency is eliminated
- xxii. Returning: The hero returns
- xxiii. Help: The hero gets some help
- xxiv. Unrecognized: The hero arrives his/her home but s/he hides his/her identity
- xxv. Unfounded claims: A fake hero claims that s/he saved the world
- xxvi. Difficult task: The hero is assigned to a difficult task
- xxvii. Solution: The task is accomplished
- xxviii. Recognition: The hero is recognized thanks to his/her special mark
- xxix. Exposure: The fake hero is exposed
- xxx. Transfiguration: The hero gets a new appearance

xxxi. Punishment: The villain is punished

xxxii. Wedding: The hero gets married and wears the crown (Berger 1993, p. 23)

As seen above these are the pattern of a classical fairy tales. According to this theory, the fate of a hero is always clear because stories always progress in this frame. In order to understand where a villain or a hero stands, it is enough to take a look at these functions of Propp. It is also important to note that there are thousands of stories and myths that circulate around the world since the beginning of time. These stories and myths may appear have different contents but in fact they all come from the same source and tells the same “structural principles” over and over again. The first big step of a hero is to leave home and go to unknown territories. The separation from the society is the most important part of this process. It is best described in the first pages of Joseph Conrad’s novel *The Secret Sharer* (1910). The captain mentions his loneliness. He is the only stranger on the deck and also a “stranger to himself”. He says “My strangeness, which had made me sleepless, had prompted that unconventional arrangement, as if I had expected in those solitary hours of the night to get on terms with the ship (...)”. As clearly seen, the captain goes to unknown, as he is isolated from the society, which he exists in (Phillips 1975, pp. 3-4).

Monomyth is a concept, which Joseph Campbell introduced in 1949 and it defines true nature of a hero and his/her journey. According to Campbell the path of mythological adventure of heroes is a bigger version of a formula, which presented in initiation rituals.

There is a core form of monomyth, which consists of three parts: separation, initiation and return. From this point of view, a hero leaves natural order of his/her world and goes to supernatural weirdness territory. S/he encounters magical forces and wins an absolute victory. The hero returns from this mystery adventure as a victor. Prometheus steals the fire from the gods and goes down to the earth, Iason sails to the miracle sea, defeats the beast which protects the Golden Fleece and returns home with the power he needs to take the usurper down. Aineias goes down to underworld, crosses the river of death and speaks to his father. After that, everything makes sense to him. The traditional legend of great battle of Budha is one of the great examples of heroes’ journey. Young Prince Gautama Sakyamuni, one day, leaves his palace secretly without anyone

noticing. After he keeps going for a while, he stops in front of a river and cuts his curl. He disguises as a monk and wanders like a bagger. During wondering aimlessly, he reaches eight steps of meditation and embraces them. He takes shelter in a meditation house and puts effort into a greater struggle for six more years. He almost dies but recovers. One day he sits under a big tree and his presence enlightens the tree. A girl named Sujata offers him some milk in a golden bowl. But he refuses that gift and throws the bowl to the river. The bowl goes the opposite way of the flow. This moment is the sign of the victory. He keeps moving in the large way, which is blessed by the gods. After some struggles with gods, he is enlightened and decides to pass his knowledge to other people (Campbell 2010, pp.42-44). As seen his journey starts with leaving home and goes to unknown territories. He has a revelation and becomes Buddha. This is the essence of the heroes' journey. Moreover this is the pattern, which one can come across all the other heroes' stories.

When we examine modern heroes (Weberian heroes) closely, it is safe to say that heroes always have a mission. These kinds of heroes usually are fed on Marx Weber's theory of leadership and charismatic leadership. They have tendency to lead the societies as a prophet, wizard, shaman or warrior. These individuals are superior to the society both intellectually and physically. Traditional heroes were gods, demi-gods or gifted people. However modern heroes are enhanced version of ordinary people. Western movies are the best examples of these kinds of heroes. No matter how many people point guns to our hero in those movies. Because s/he always overcomes difficulties and beats the antagonists. It is also safe to say that Weberian heroes shaped the postmodernist's ideal of great men (Pollard 2010, p. 2).

In recent years something changed about heroes' journeys. When the world we live in started to change, the characteristics of the heroes and also villains started to change as well. There are tens of examples of these characters as in TV shows and movies. We will be focusing on Dr. Hannibal Lecter's character in this respect in the further chapters but before our main subject, we shall examine postmodern heroes and villains in terms of their characters in the stories.

As mentioned above, there was a time we know what to expect from a hero or a villain. It was easy to guess what a hero's next step will be. Those kinds of heroes always

succeed; they slayed the dragons and killed all kinds of monsters. The classical stories of heroes date back to the ancient times such as Osiris, Oedipus and Prometheus. The audience could easily see these kinds of heroes in novels, TV shows and movies. In Joseph Campbell's study, there are numerous of examples of heroes who set out to achieve against difficulties. In most of Hollywood movies, the same pattern can be traced down. The audience supports the hero and hates the villain. Because they know that the hero achieves some important victories. These kinds of heroes are self-confident and determined to save the people from threatening villain. The audience has been recently encountering a new kind of a hero in novels, TV shows and movies. When we look at today's heroes, they have flaws and weaknesses like ordinary people. These kinds of heroes are usually social misfits and not flawless. They are outcasts and rarely succeed what they aim for. They may even fail to survive at the end of story. They are between somewhere in hero and villain. They are called "antiheroes". These characters are not real heroes but they serve as the protagonist in the story and they usually reflect some pessimism that the world they exist in. the protagonists of the postmodern world are usually self-introspective, self-observed and have a tendency to give a close analysis of their inner worlds to the audience. Like Taxi Driver's Travis explains "Loneliness has followed me my whole life. Everywhere. In bars, in cars, sidewalks, stores, everywhere. There's no escape,". When they do not achieve their goals, they tend to blame themselves. Therefore they are quite different than traditional heroes (Pollard 2000, pp. 4-5).

In order to reveal true nature of Hannibal Lecter as a character, these concepts are crucial to know in every aspect. In the next chapter, we shall discuss these postmodern heroes; in other words "antiheroes".

3.2 ANTIHERO TREND

Having a look at the protagonists of the past in the literature reveals that only one kind of them were prevalent, which was heroes. However this does not mean that heroes were the only kind of protagonists, which existed. There were also antiheroes. Antiheroes can be traced back to 19th and 20th century. In these centuries we can come across some "weak", "ineffectual", "humiliated" characters that lead us to question the ethic rules that existed in the society. What is important is that these characters

represent exactly the opposite of what the heroes represent. These characters also come with new questions and make us think about how we see ourselves or how we want to see ourselves. While we try to deal with our lives, we also search for the meaning of the life. At this point, hero is like a reflection of our moral vision (Brambert 1999, p. 2). Considering this fact, antiheroes are also all about how we place ourselves in the society. It is asserted that this term came into our lives with Dostoyevski's *Notes From Underground*(1864) as how it is now. However, it can be easily seen other characters which may be considered as antiheroes before Dostoyevski. In the book, the protagonist warns the reader about that all stories need to have a hero but all the qualities of an antihero gather in this story.³⁹ That is why this book is the first of its kind, which uses antihero as a term.

French literature also gave some important examples of antihero in 20th century such as *Fantoma* and *Arsene Lupin*. Marcell Allain and Pierre Souvestre created a character who is a master of crime in *Fantoma* . Although He terrorizes only for his pleasure and always hates the wealthy, he is always elegant and impresses woman with various kinds of identities. His adventures usually begin with him choosing a bourgeois victim and playing with him/her. On the other hand the chief inspector and his friends try to bring him to the justice. He is never contented with France as a crime scene; he commits crimes in other countries. He always disguises as his victims not to be caught. Therefore it is difficult to bring him to the justice. Revenge and greediness are his anchors. Allain and Souvstre wrote thirty-two books together and after Souvestre passed away, Alain wrote eleven more books. After the success of the books, French movie studios made in five silent movies in one year in 1913.⁴⁰

Arsene Lupin is another important example in terms of antihero concept. The character was created by Maurice Leblanc and first introduced in a short story published by the

³⁹ Kadiroğlu, M., 2012. A Geneology of Antihero, *Ankara University History and Geography Faculty Journal*, [online] 9 October 2012, **52** (2), <http://dergiler.ankara.edu.tr/dergiler/26/1748/18584.pdf> [accessed 5 December 2016]

⁴⁰ Güler, I., 2012. Fantomas. Öteki Sinema [online]. <http://www.otekisinema.com/fantomas-1964/> [accessed 5 December 2016]

magazine *Je Sais Tout*. Arsene Lupin is always kind and full of sense of humor. In contrast with Fantoma, he is not violent. His specialty is theft and clever cons. Murder and anarchy is not involved in his stories. He is a master of disguise like Fantoma. Lupine has a long theft career without interrupting and decides to help the police, for his own purposes, without their knowledge. In the end of his career he turns into a true detective and although he tries very hard he seems not to be in it (Leblanc 2014, p. 4)

In the history of American cinema, the antihero trend started to begin with film noir wave. Because film noir was a perfect way to put the antihero in the center of the story since they were crime movies. The characters in film noir were always morally depressed. They are quite different from villains and heroes. A real hero is brave and respects sacred values of a society. However an antihero does not care about anything but himself. Although they are cruel and selfish, their drives are just like heroes. The usage of antiheroes is important for the society to see their own hypocrisy, weaknesses and reevaluate themselves all over again.⁴¹

As noted above, film noir gave the first examples of antiheroes in American cinema history. According to Slavoj Žižek Individualism and narcissism has been increasing in today's society and he defines today's society as "pathological narcissists". We have so many rules to follow and this is some kind of way of telling us "how to succeed". In modernized US of America if you want to survive, you need to be outlawed. After World War II. that is why we can trace the examples of antiheroes down in film noir. In other words, as Kevin Stoehr also discusses, the modernized world is such a place that people cope with their own problems and try to survive on their own. At this point, traditional ways do not work because you live in an unusual world that the usual rules collapsed. Because of this fact, people tend to take another path and have it their own ways. All these happenings corrupt people and a new way of understanding surfaces.

⁴¹ Elmacı, T. 2012, Gemide ve Bornova Bornova Filmleri Bağlamında Yeni Türk Sinemasında Antikahramnın Yükselişi, *Journal of Selcuk Communication*, [online] 14 January 2012, 7 (2), <http://atif.sobiad.com/sobiadfiles/sobiadarsiv2/TBTKK/suifad1/1075000057.pdf> [accessed 7 December 2016]

Antiheroes represent all the things that the new world order brings to the society (Tokgöz 2016, pp. 6-7)

According to the Oxford Dictionary an antihero is the central character, in a book, play or a movie that lacks the qualities of a traditional hero.⁴² In the most basic explanation, an antihero is a protagonist who occasionally has a moral code. In other words, an antihero has both the characteristics of heroes and villains. However, the important thing is that the weakness of antiheroes disturbs the audience but they are usually sympathetically portrayed. Unlike villains, antiheroes have a fragile side and reflect humanity. These kinds of characters are lack of some qualities of heroes as noted above (Morell 2008, p. 93). We can see many examples of antiheroes in TV shows such as Dexter, Sopranos, and Arrow. The common points of all these TV shows:

- i. The audience always sympathizes although the decision of the antihero makes is unacceptable.
- ii. The audience can easily identify imperfection
- iii. The bad choices of the antihero are justified by the story events. This leads the audience to understand the antiheroes' motivations.
- iv. In the name of freedom and justice, antiheroes can be cruel and may want to bring the justice on their own.
- v. They are usually rebels
- vi. They are imperfect and charming
- vii. They have nothing to do with the society's higher values
- viii. Antiheroes usually have a disturbing past
- ix. They have always something to stop their plan and this thing is usually from their past.
- x. Antiheroes are never role models. However this does not stop the audience from identifying
- xi. They are usually selfish and occasionally good. This means that they sometimes act like a bad guy.

⁴² Oxford Dictionary, 2017, Antihero Definition, [online] <https://en.oxforddictionaries.com/definition/anti-hero> [accessed 30 March 2017]

- xii. Antiheroes can be very ordinary and unattractive
- xiii. They are self-interested
- xiv. There is a line between that an antihero never crosses. That line is usually makes the antiheroes different from the villains.
- xv. Antiheroes have motives such as revenge. When they reach a fork, they usually choose the easiest way out.
- xvi. They can team up with both good guys and bad guys
- xvii. They usually do not regret for bad behaviors
- xviii. They are people of contradictions (Morell 2008, pp. 100-115)

As mentioned above, there are some TV shows, which have antihero characters that the audience enjoys such as *Arrow* (2013), *Breaking Bad* (2008), *Dexter* (2006), *The Sopranos*(1999) and *Buffy the Vampire Slayer*(1997). For instance, *Arrow* is an ongoing TV show that broadcasts in CW. The main character is Oliver Queen who is a former playboy. Someday, Oliver's boat crashes and he is stranded on an island. After 5 years on that deserted island, he is rescued and comes back home as a vigilante. He is called Hood now and tries to bring his city back to its glory days. However, although his purpose looks innocent, the actual aim is to take his father's revenge. In order to do that, he kills people who he thinks they are guilty and failed the city (Pilot S1-E1). Although he is a self-interested antihero in the first season, the audience can easily sympathizes and identifies with him. In an interview, the lead star Stephen Amell explains, "I don't need everyone to agree with Oliver's tactics, as long as you respect his overall goal. He has to get his hands dirty a little bit. And I've always felt like that's where a character really resonates with people."⁴³

The next question from this point of view is that why we like antiheroes. They kill, steal and think all about themselves. We still root for them as the audience. In the further parts of this chapter we will try to focus on the reasons why the audience likes antiheroes and try to understand which factors affect the audience liking antiheroes.

⁴³ Nevets, S., 2012, Stephen Amell Talks Oliver Queen The Anti-hero and Success of Arrow [online], The Global Dispatch, <http://www.theglobaldispatch.com/stephen-amell-talks-oliver-queen-the-anti-hero-and-success-of-arrow-51065/> [accessed 16 December 2016]

3.3 WHY DO WE LIKE ANTIHEROES?

We already explained the main characteristics of an antihero. Another important factor about antiheroes is the reason why antiheroes are seen in TV shows more often. In an interview author Timothy Kleiser explains:

With its origins in Hollywood, film history is closely tied to American history. And since American culture has historically been steeped in Judeo-Christian values, the early history of film tended to reflect these values. As America has become more secularized, cinematic depictions of absolute, biblically based morals have given way to depictions of postmodernism with its stories of moral liberation and self-actualization.⁴⁴

The importance of this inference is undeniable in many ways. Because, lots of examples of this idea can be seen everywhere as we live our lives. Associate Communication Professor Barna Donovan states:

We're living in a morally ambiguous world where most of the solutions to life and death problems, like crime, terrorism, national security, don't have clear-cut answers. It's really difficult to decide what is the right thing to do.⁴⁵

If you give some thought to this idea, it will be easier to conclude that the reason of that there are so many TV shows which have morally ambiguous characters may be related to this theory. *Breaking Bad* (2008) is one of the most watched and critically acclaimed TV shows in TV history. This successful TV show has a morally ambiguous lead character named Walter White. This character is little bit different from other antiheroes because it is very hard to engage and entertained by this character. In contrast to Tony Soprano he is not charismatic and beloved and a respected man. He is an overqualified high school chemistry teacher and although he is a none-smoker, he has lung cancer. Over the course of the series his brother in law considers him as a loser. Maybe this is the reason why Walter White gets ambitious and goes into a dark path. Eventually he becomes an emperor of cooking meth and seeks for recognition. At first the only purpose of becoming that kind of person is to guarantee his family's future. But the

⁴⁴ Ploatis, K. 2014. Why Moral Ambiguity is Popular on TV and the Big Screen [online], The Desert News, <https://www.deseretnews.com/article/865604659/Why-moral-ambiguity-is-popular-on-TV-and-the-big-screen.html> [accessed 16 December 2016]

⁴⁵ Ibid, p. 25.

hidden drive is to be recognized by everyone.⁴⁶In the final episode and his last moments Walter confessed to his wife Skyler:

Walter: “*Skyler, all the things that I did, you need to understand...*”

Skyler: “*If I have to hear one more time that you did this for the family...*”

Walter: “*I did it for me. I liked it. I was good at it. And I was really... alive*” (Felina S5-E16)

We usually see him angry, depressed and vengeful. However, there are times we see Walter around his family: especially when Walter is around his son, he behaves more like a regular person. When the audience sees these kinds of scenes, they can easily sympathize with the character.⁴⁷In the *Breaking Bad and Philosophy*, Richard Koepsell, explains (2012, p. 7) why the audience can sympathize Walter White:

“Our dreams and hopes for ourselves, and our futures seem crushed by everyday(...). Then Walter White came along and gave us al hope. He’s a twenty-first century geek hero. Chemistry teacher turned meth manufacturer, dealer, and eventually king pin, he skirts his failures in the straight world by delving deep into dark underworld, both physical and psychic. Walter White shows us that the nebishy, flabby, middle aged nerd can be someone, despite being marginalized by a society and economy that have moved on without him.”

Dexter is another highly recognizable example of these kinds of TV shows. Imagine that there is a killer who kills other criminals; the type which people are scared to death of, and who socially blend in among society. In the first episode of Dexter, we see Dexter Morgan hunting down a person, who then turns out to be a pedophile. This is an important moment, because the audience wants him to be eliminated for the sake of the children who have been raped and murdered by the killer. Dexter serves his purpose at this particular moment, killing him while making sure that he is in a lot of pain (Pilot, S1-E1). Normally, a murder is something that people are disgusted but one factor, which is the fact that the victim is a pedophile, changes everything. Another important point is what Dexter’s stepfather says in the pilot episode. He says, “There are people out there who do really bad things. Terrible people. And the police can’t catch them all. Do you understand what I am saying?” (Pilot S1-E1). After he discovers that his

⁴⁶ Cranston, E., 2015. Walter White: The Ultimate Anti-hero [online], TVGA, <http://tvgeekarmy.com/post/viewpost/walter-white-the-ultimate-anti-hero> [accessed January 2017]

⁴⁷ Ibid, p. 26.

stepson reveals some psychopathic behaviors he improvises and wants to channel this killing urge to something else: killing the criminals. First of all, the intriguing part about Dexter is self-awareness: he is aware of his dark passenger and knows how to deal with it. His stepfather, a former police officer, saved Dexter from death in a criminal scene where her mother was killed in front of his eyes. Another important point is that Dexter has a code, which his stepfather Harry determined.⁴⁸ These rules are simply:

- i. Never get caught
- ii. Never kill an innocent: always be sure your victim is a criminal
- iii. Never make a scene
- iv. Never get emotionally involved
- v. Blend in
- vi. Don't leave any traces (Greene, 2013, p. 19)

As seen, these rules are all about not getting caught. However, one rule is an exception: “never kill an innocent”. This is the most important factor, because this is also the reason why people like Dexter Morgan. Dexter's most different characteristics from others are his extreme tendency for violence and his “unique moral policy”. The violence represents his psychopathy; on the other hand, his ethics reflect his most special nature, the code of Harry. With the code of Harry, Dexter Morgan becomes anything but ordinary; “a psychopath with a social conscience” (DePaulo 2010, p. 83).

As mentioned before, it would be all too simple to come across an antihero while watching TV these days, however this trend on TV goes back to the 1990s. In the 1990s there were 2 major TV shows which featured antiheroes: *The Sopranos* (1999) and *Buffy the Vampire Slayer* (1996). In *The Sopranos*, it would be impossible to say that Tony's actions were ethical. The therapy sessions serve as a key aspect towards understanding the inner world of Tony over the course of the series, and due to these sessions the audience can learn about Tony's private life, which has largely shaped his immoral actions. People usually have a tendency to connect with a character through the

⁴⁸ Ryan, M. 2006, Dark ‘Dexter’ A Killer Serial [online], Chicago Tribune, http://articles.chicagotribune.com/2006-09-29/features/0609280370_1_dexter-morgan-jeff-lindsay-serial-killer [accessed January 2017]

ethical universe of the show; in real life, for instance, these kinds of characters may actually be unpleasant. However, the more the audience learns about their background stories, the more they identify with them. Their inner thoughts, their emotions and interactions with the other characters are an important ingredient for the audience to connect with these characters. It represents somewhat of a Stockholm syndrome: indeed, spending some time with the unpleasant character may make the audience like him/her. It is more like Stockholm syndrome; spending some time with the unpleasant character may make the audience like him/her (Pearson 2015, p. 76). However unlike Stockholm syndrome, the audience is not held captive during the show. There is another factor which plays a huge part in the process of liking an antihero, which is charisma. Charisma is a really important factor of this process, because it is the reason why we ignore the evil side of these antiheroes, but when it comes to the charisma factor the performance of the actor and how s/he looks are really the key elements. On screen-relations are also effective in this process; in *The Sopranos*, many characters look up to Tony, and if somebody had done that the other way around, s/he would have been unlikely to survive until the end of the show (Pearson 2015, p. 77).

Murray Smith says that Tony has a “strong moral dimension”. According to him, Tony is at least as moral as all other major characters in the world of the show. Noel Carroll emphasizes that the other characters in the show are no better than Tony Soprano, and that “this fact provides us with our ground for our willingness to ally ourselves with Tony” (Vaage 2016, pp. 75-76). Smith (2011, p. 84), again, explains:

To degree to which find a character sympathetic or antipathetic, is probably not wholly a matter of moral evolution: we might be inclined to find a character sympathetic – likable, attractive. Because, he or she is droll, or charming, or clever. Yet I maintain that moral evaluation lies at core of allegiance.

As seen above, the reason why we love Tony Soprano is very clear. First of all, with the aid of backstories, we begin to sympathize with the antihero. Secondly, we respect and like him through the other characters. Thirdly, when the audience realizes that the other characters are worse, or at least no better than Tony, there is no other choice but to like him. Lastly, charisma is the key point; since antiheroes are charismatic like Tony, the audience can easily sympathize with him/her.

The last example of the antihero trend that we will focus on is Spike from *Buffy the Vampire Slayer*. Since his appearance in the show, he's been a very controversial character. He was originally intended to fill Angel's shoes while he was on Buffy's side; however, in a short time he became one of the most popular characters over the course of the show's seven seasons. This can be explained in many ways: firstly he shifts back and forth between "masculine" and "feminine", "hetero" and "homosexual", "man" and "monster", "comic" and "tragic", and even "villain" and "hero". That is to say, he basically blurs the between good and evil (Jowett 2006, p. 158). Additionally, he represents all of the qualities of parodic masculinity: he is aggressive, destructive, strong and sexual. But on the other hand, he always pities himself, and compares himself to other slayers. Drusilla is the only creature with whom he feels complete when he is with her, like a lover-protector, a feeling which gives him strength (Jowett 2006, p. 159). In her short essay, Dolores J. Nurss has a different theory about how Spike could represent Buffy in some ways. She explains:

Spike has devoted a century to acting out William's shadow [and that also], Spike particularly reflects Buffy—he forces her to confront the fact that she is as much of a killer as he is, however much of a good guy she tries to be. When Buffy has difficulty relating to her Mom, she comes home, to her horror, to find Spike sipping tea with Joyce and crying on her shoulder. When Buffy fears to ever fall in love again, Spike falls in love with her.⁴⁹

Another crucial element in an antihero's story is redemption. Redemption is the reason that people like antiheroes; after all, an audience does not want evil to win, especially when at the same time we see a part of ourselves in the antiheroes. Human beings are not perfect creatures, and we all have weaknesses, which is exactly why we sympathize with antiheroes. An antihero usually seeks redemption, and similarly in our own lives we also seek redemption at certain points. This fact of our lives makes it easier to identify with an antihero, as at a certain point we begin to think "she is right to do that" or "I

⁴⁹ Nurss, Dolores J. 2001, Spike as Shadow [online], Fists and Fangs. <http://www.ficbitch.com/fistsandfangs/spikeasshadow.html> [accessed December 2006]

would do the same thing if I were him”. These kinds of thoughts are perhaps the most common ones to have while watching an antihero-centric TV show.⁵⁰

Affective Disposition Theory (ADT) is a good way to clarify everything about why the audience likes traditional heroes. However its explanation of that why antiheroes are liked is insufficient. According to this theory there are some emotional reactions of the audience to the protagonists and these reactions determine the moral judgment of the audience. They are mostly shaped as the narrative develops. In the end, the audience makes a decision about whether the protagonist is a hero or not. These reactions can be in the form of liking the hero, anticipatory hope and fear and final outcome in the form of pleasure. These emotional reactions lead the viewer to the conclusion. In the end, they finally decide. If we like the protagonist we root for him/her, and sympathize. This means that some anticipatory emotions awaken. The success and happiness of the protagonist makes the audience happy. On the other hand, they want villain to be punished and fail. When narrative comes to an end, relief and pleasure take over.⁵¹

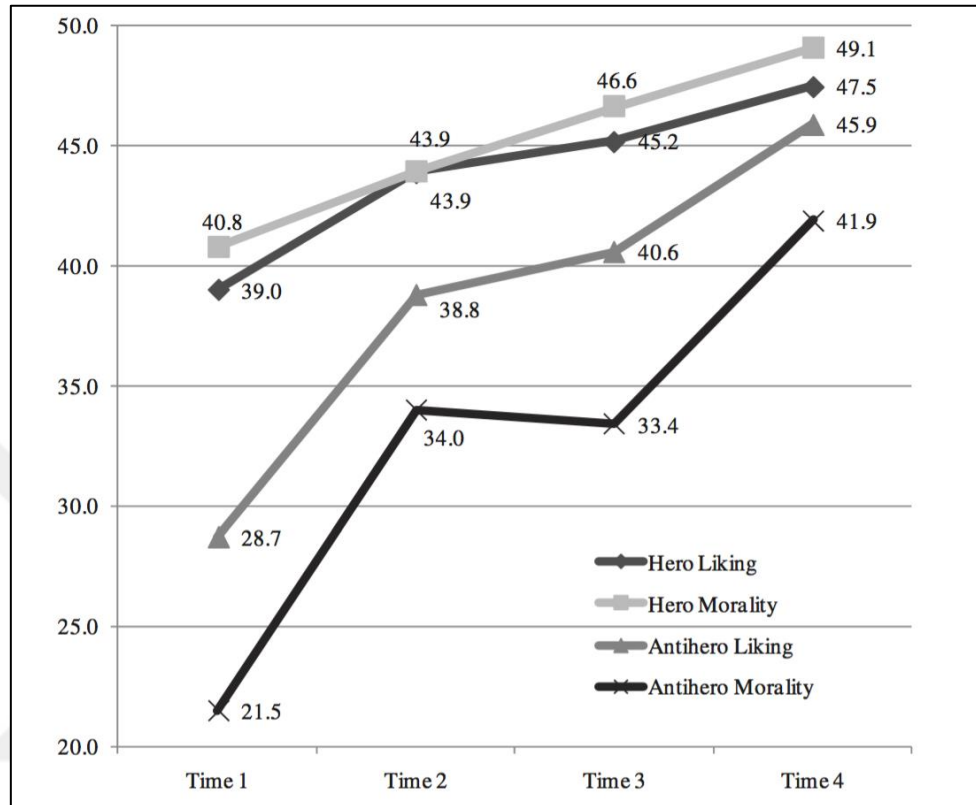
As noted above, ADT is not sufficient to explain why the viewers do like antiheroes. Since why we like antiheroes is taking an important place, a study, conducted by Shafer and Raney in 2012 at Baylor University, about this question needs to be cited. This study, which its participants are between 18-26 age ranges, has antihero and traditional hero movies for the viewers. There are 4 rounds in the study and between rounds, the participants can rate the protagonist. At first, the study reveals that traditional heroes are liked more than antiheroes. However, as the narrative unfolds, antihero liking starts to increase. In the end, the study showed that the percentage of antihero and hero liking come up to. Because antiheroes justify all the immoral actions at the end of the movie. As seen in figure 3.1, although viewers found antiheroes more immoral than traditional heroes they liked them almost equally. This study proves that the identifying process is

⁵⁰ Michael, J. 2013, The Rise of the Anti-Hero [online], Relevant Magazine, <https://relevantmagazine.com/culture/tv/rise-anti-hero> [accessed 20 January 2017]

⁵¹ Shafer, D.M. & Raney, A.A., 2012. Exploring How We Enjoy Antihero Narratives. *Journal of Communication*, [online] December 2012, **62** (6), <http://onlinelibrary.wiley.com/doi/10.1111/j.1460-2466.2012.01682.x/pdf> [accessed November 2016]

related to morality concept. If the viewer can identify with an antihero, it means that s/he can justify all the mistakes and bad behaviors over the course of the narrative.⁵²

Figure 3 1: Hero and Antihero Liking



Source: Shafer and Raney, (2012) *Journal of Communication: Exploring How We Enjoy Antihero Narratives*. February 2012

Related to this issue, according to the cognitive film theorists, audience becomes a part of the movie during watching process. Because s/he puts him/her self in the movie and everything that the protagonist does becomes a part of himself/herself, the line between self and the other gets blurry. Carroll and Smith claims that the audience identifies unwillingly because of the ways that narratives work. Smith suggests three steps of sympathy with the protagonist. First step is process of recognition. This step happens with the film establishing stable agents. Then, the narrative frames the events through a few characters experience in a process of alignment (Vaage 2015, p.5). In the final step

⁵² Shafer, D.M. & Raney, A.A., 2012. Exploring How We Enjoy Antihero Narratives. *Journal of Communication*, [online] December 2012, 62 (6), <http://onlinelibrary.wiley.com/doi/10.1111/j.1460-2466.2012.01682.x/pdf> [accessed November 2016]

the narrative gives the audience some clue to evaluate if the characters or events are moral or not. Margrethe Vaage (2015, p. 20) interprets allegiance concept on the basis of Smith's theory:

Allegiance denotes that level of engagement at which spectators respond sympathetically or antipathetically towards a character or group of characters. It rests upon an evaluation of the character as representing a desirable set of traits, when compared with other characters within the fiction. This basic evaluation is combined with a tendency to arousal in response to the character. That is, the level of intensity of the arousal may vary, and the type of the emotion experienced will shift depending on the situation in which character is placed, but both these factors are determined by an underlying evaluation of the character's moral status within the moral system of the text

Morality is the key concept according to this theory. Audience evaluates the character by judging his/her moral tendencies. In the end, s/he decides whether the character is good or evil; in this case an antihero.

3.4. POSTMODERN VILLAINS

Although the image of a villain is not very respectable, it is also not unattractive to the audience. Since Hannibal Lecter is our main topic in this study, liking a villain is another important point. We shall discuss this point in the further chapters. First of all, heroes have boundaries, which is strictly related to the society's values. On the other hand, there is nothing to restrict a villain. Only a villain acts without worrying about other people's interest. This is one of the key points to be a villain. According to Immanuel Kant ethical judgments are the products of the free will. This idea tells us that this process is free from all the interventions outside. Many existentialists such as Soren Kierkegaard and Jean-Paul Sartre think that our existence depends on making free choices. It does not matter that if the choices we make lead us to some place that limits our choices. From this point of view, villains exist thanks to free will. What is villains' purpose is the right question to ask at this point. A villain always seeks for power or world domination. Self-interest is one of explicit concepts when it comes to villains. They are usually not content with the way the world is. S/he constantly wants to simplify it and bring it under his/her control: autonomous will, the only will of himself/herself (Alsford2006, pp. 95-96).

Before dealing with this topic profoundly, we shall track down the subject of villains in art first. Looking into artistic dimension of villain concept reveals that art always puts the ones, which are heroic in conflict with the ones, which are villainous. Figures, which are morally acceptable, have been associated with beauty and attractiveness and figures, which are not morally acceptable, have been associated with ugliness and unattractiveness all the time. These concepts have been changed within societies over time. Physical appearance is really important in terms of our response to the characters as a part of the art pieces. For instance, when art pieces are examined from past to present, it turns out that the characters audiences identify more easily are usually handsome ones and good guys. Physical appearance is a moral reinforce in respect of personality of characters. Liking heroes are reinforced with the help of physical appearance. There are endless examples that merge physical appearances with depth of the characters in popular culture such as comics, TV shows and movies. Superman, Dick Tracy, Prince Valiant, they are all good looking characters in their reality. They are better than everyone else. When it comes to villains, they are usually described as monstrous, ugly and evil eyed creatures or people and they are usually deformed. (Needleman and Norman 1976, p 2-3)

Mike Alsford (2006, p. 4) mentions how our identity evolves in time:

Who am I and what the blazes am I going to do with my life?' and our early forties where we ask the questions 'Is this all I am and what the blazes have I done with my life?' During these times we seek anchor points, points of reference which might allow us to navigate, with some semblance of intention and confidence, towards some clearly perceived goals.

It is the most essential factor if it is all about being a villain. Heroes live by codes and these codes are usually determined by the societies and they are for the greater good. However villains are quite different because their anchor is always fed on individualism. As human beings we like to make our lives meaningful. We all have purposes and we like to take the control of our lives. This is where the villains inside us come to the surface. Because the meanings we seek for can be different in many ways and our motivations are usually based on this seeking (Alsford, 2006 p. 4-5). Basically villains' motivations stem from power, revenge or profit. The main frame of a villain:

- i. A villain uses his/her power to spread fear or terrorize
- ii. S/he tends to manipulate other people's emotions
- iii. S/he likes to cause physical pain
- iv. Villains usually plays with vulnerable people
- v. Moral decay exists in all the villains
- vi. Villains have a tendency to destroy all the things around them
- vii. S/he hates to contact with goodness
- viii. Villains are usually impulsive
- ix. They may be seen in the sadistic acts such as raping
- x. The existence of the villain has to cause fear in the audience. If it does not it means that there is not a good villain in the story.
- xi. Villain's motivations are pure evil and selfish.
- xii. Villains usually use scapegoats to protect his/her interests
- xiii. Villains may be attractive and charming (Morell 2008, pp. 220-226):

As seen above villains represent all the opposite things which heroes represent. It will be understood better when we give some examples about villains.

Disney's villains set important examples about this subject. Especially if it is about traditional villains. Because we can come across the same villain model every time in all Disney movies. The Evil Queen from *Snow White* (1937) is one of the most basic examples for villains. As known the Evil Queen is obsessed with beauty and has a magical mirror, which she regularly asks about who the most beautiful woman around the world is. Eventually the mirror answers, "It is Snow White". After that, she became a target of her stepmother. The most important point is that she has an obsession and a selfish motive to kill her stepdaughter. It also matches up with all the characteristics of traditional villains. Ursula from *Little Mermaid*(1989) wants to be the queen of the sea world. To achieve her purpose, she steals Ariel's voice. She takes down King Triton at the end of the movie but she is defeated with the help of Ariel and her friends (Johnstone 1993, p. 29).

As we already mentioned in the early parts, everything was clear in the first examples of movies. Evil was pure evil and did bad things; goodness was good and did good things. Villains used to be portrayed as malicious characters while heroes were portrayed as good. The characteristics of those stories were very absolute: villains do some immoral things to those who do not deserve. Villains in those classic movies, for example, were easily identifiable by their dark clothes and traditional “dark hat”. After WWII, those characteristics villains were replaced with the world’s villains such as Germans. In 1960’s 1970’s especially horror movies focused on a different idea; humans are not evil, they need an interference from the outside to do bad things, the devil itself; *The Exorcist* (1973), for instance, is one of the best examples of this new point of view. After these periods a new kind of villain came to the light. These types of villains do not live in dark castles anymore. Before, all the villains were predictable and the audience knew that they had to hate the villains. However, new villains have reasons to become evil. The audience knows these reasons therefore they sympathize with them and this fact becomes a game changer. Showing why the villains turn into bad people in movies is a huge step to humanize them. It is possible to say that new villains are more complex than previous ones. On the other hand, it is obvious that vigilantes are becoming very popular in TV shows and movies. However it is important to note that vigilantes are not villains. Batman, for instance, is a vigilante who catches bad people, which makes him a hero. In contrast, Punisher kills for revenge and the pleasure of the audience. This is a very important point because it makes Punisher an antihero. Punisher has killed more than 48.502 characters over the course of the comics. These are the characters the audience wants to see dead. It also means that the evil dies in immoral ways and the audience has no regrets for taking sides of the villain. When the law forces are insufficient, human beings usually want to take justice into their own hand (Crowley 2012, pp. 7-8).

Joker is another distinguished villain from *Dark Knight* (2008). In the classical examples of villains such as Dracula evil needs to be stopped by the hero and villains even do not have the right to be loved or redemption. Because there is no such a thing as redemption in their creation. Joker is a little bit different from other villains because revenge, profit or power is not what he is after. He just wants to watch the world burn. Nolan’s Joker is

a manifestation of that even a good guy can be a bad guy after what s/he has been through. He is a character that the ones he loved once hurt him and he realized that having no rules is the most logical thing to do. He has no boundaries like other villains. He is not afraid of being hurt. When he encounters Batman riding motorcycle, he just walks up to him without any fear and he says “come on come on, I want you to do it, I want you to do it. Come on hit me”. This line is really important in terms of making a difference. Because, Joker being fearless is another way to impress the audience. He represents all the embedded emotions which every of us secretly have therefore there is remarkable amount of audience who loves Joker.⁵³

Postmodern villains are much more advanced characters compared to modern villains. While modern villains have some clarity in its nature, the villain of postmodern era is gray and has some ambiguity in its nature, which makes the audience question his/her role. Even they do not wear black and live in dark castles; villains of the postmodern era always end up in immoral ways. According to Lyotard, something postmodern makes sense only in the presence of modern and narrative of modern thinking is outdated now. From this point of view, one can say that it is replaced with something else and will be updated with something else someday. The postmodern villains establish some multidimensional characteristics. When we look at those stories, it is easy to see that they rely on the audience interpreting them. There is no black and white anymore because the structure of villain is quite different (Crowley 2012, p. 9).

Fundamental Attribution Error Theory gives one of the most interpretative explanations about why the audience cares about the hero and where the villain stands in their perception. According to this theory, a member of the audience first perceives behavior of the actor and the character and analyzes the situation (the whole story) and then draw a conclusion out of it. Therefore it is quite important to note that modern villains do not allow us to reach the final step. On the other hand, postmodern villains give the audience a new perspective in order to judge the characters properly (Crowley 2012, pp. 11-12). Disposition Theory is another remarkable theory about heroes and villains.

⁵³ Dargis, M., 2008, Showdown in Gotham Town [online], New York Times <http://www.nytimes.com/2008/07/18/movies/18knig.html>[accessed January 2017]

According to this theory, how much the audience enjoys movies and TV shows depends on how much they identify with the characters. Arthur Raney remarks “The viewer hopes for a positive fate for the liked character, and negative fate for the character who committed a crime” (2005, p. 147). As a member of the audience we create some impressions about the characters. These impressions affect what we will think about the characters and how we identify with them. However these impressions do not work as in the real life. Because there are some factors that affect our perception such as camera angles, music and lighting. All these factors have an influence on our moral judgments. A character does not need to speak for us understanding what kind of a protagonist or antagonist we are watching. The more the plot progresses, the more audience understands the nature of the characters. At the end, we can conclude and make a moral judgment about the characters based on the plot; disposition is revealed through the characters (Crowley 2012, p. 13).

In order to understand the difference between modern and postmodern villain, *Wicked Witch* is a wonderful example. There is a recent TV show called *Emerald City* (2017), which is a reimagining version of *The Wizard of Oz* (1939), that explores new territories for the classic story. In the first movie when Dorothy is taken to a magical Land of Oz by a cyclone, she encounters countless characters and try to come back home. One of them is Wicked Witch of the West and when we take a look at this character, there are some tangible proofs that make us think about true nature of her. The first time we see her; she appears in a red cloud and all the other characters fear of her. On the other hand, we see the good witch, Glinda, in a pink bubble and gently floating inside that bubble. The costumes they wear are also important indicators about their characters. This is how modern heroes and villains are portrayed before postmodern heroes and villains are introduced to the audience (Crowley 2012, pp. 19-20). As mentioned in the TV show called *Emerald city*, the roles of good and evil are quite surprising. First time we are introduced to The Good Witch of the North, Glinda, we can be sure about that she is one of the good characters thanks to her white dress and white castle. After Glinda is introduced, we see The Wicked Witch of the West, who is having a sexual intercourse with a man while her servants are around her. We learn that she became a madam after magic was forbidden by The Great and Powerful Wizard of Oz. She wears

a dark dress and exhibits unbalanced behaviors. Because of her dress and behaviors, she is considered as the antagonist of the show. However the show plays with our habitual judgments and leads us a different direction. As the pilot continues, it is revealed that Glinda is a ruthless and intriguer character as opposed to her dress and castle. In contrast, despite her black dress and the way she lives, The Wicked Witch of the West has a conscience and regrets. In one scene, she confesses to Princess Ozma “ I sent my sisters to the war and let them die”. This dialogue is important in terms of understanding her character better. Moreover the appearances are another important factor that have changed in time. When we look at both Glinda and The Wicked Witch, we see beautiful women. Although Glinda is older than The West, she is still beautiful. The West is also portrayed as a young and beautiful woman in contrast with previous portrayals (Pilot, 1-1). This also proves that good and evil characters are unpredictable now and it is hard for the audience to tell which characters are evil and which ones are good in the first sight. In one of his essays, Dr Brian Howell criticizes a postmodern Broadway musical, called *Wicked* which is a musical set in the Land of Oz. Howell mentions how wickedness and goodness are a matter of perception. In the musical, Glinda’s sister Elphaba discovers that all the talking animals in Oz are forced to be silent animals. She brings this problem to the wizard’s attention, however she later finds out that wizard is the one who forced the animals to be silent. After that realization, Glinda and Elphaba have to take a side. There are two choices ahead of them: first one is to be on the side of the wizard and gain respect; the other choice is to declare a war to the wizard. At first Glinda and Elphaba decides to go with the second option and stick together. However Glinda later betrays her and takes the wizard’s side. Glinda gains respect and come to be known as The Good Witch of the North. On the other hand, Elphaba start to be mentioned as The Wicked Witch of The West just because she does not take the wizard’s side and revolts against him. As Howell suggests it is a story of a postmodern character and even villains have a history that may justify them and their cause. When it comes to postmodern villains, everything is ambiguous.⁵⁴

⁵⁴ Howell, B., 2005, The Good, The Bad, The Wicked [online], Wheaton College, <https://www.wheaton.edu/media/migrated-images-amp-files/media/files/centers-and-institutes/cace/articles/Wicked.pdf> [accessed 20 January 2017]

In short Villains used to be described as bad looking, monstrous people. However, in recent years something about villains changed. Villains started to show up as deeper characters in the movies and TV shows. They are still charismatic as much as they are cruel. They usually have a secret agenda such as controlling the world, seeking power. Appearances are not a reliable indicator to recognize a villain anymore. We are dealing with much more sophisticated villains. Our main topic is Dr. Hannibal Lecter as mentioned before and we will be focusing on the true nature of his character and reveal if he is a true villain or not.



4. IS HANNIBAL LECTER A TRUE VILLAIN?

We discussed some important concepts for our study such as heroes, antiheroes and villains in the previous chapters. These concepts will be able to provide some answers for some burning questions like why does the audience likes Dr. Hannibal Lecter in the TV show? However, before seeking answers for that question, there is a strong need to find out what kind of a character Hannibal Lecter is. In order to achieve that, we should examine promos and trailers of the show as a first thing. After analyzing promos, we will examine cannibalism concept and symbolic aspect of the show.

4.1. ANALYZING THE FIRST SEASON'S PROMOS

Hannibal (2011) is a revisit of *Silence of the Lambs*(1991), which came into prominence with Anthony Hopkins' portrayal of Hannibal Lecter. It was adapted by Thomas Harris' novel of the same name in 1988. The story of Lecter takes a different path in the TV show. First of all, the show seems like a prequel in the beginning but there are some other characters influenced by the movie, which are portrayed very differently, and the show is also set in the present day. Therefore, it is safe to say that the show is not a prequel. Secondly Promos and trailers are very crucial in terms of the first impression of the audience (Juliantri 2011, p. 2). We will examine only the first season promos of the show in order to understand what the show promises about Hannibal Lecter's character even before it begins.

In the first season of *Hannibal*, 3 promo posters were released⁵⁵. In the figure 4.1, the napkin which Hannibal Lecter wipes his mouth attracts the attention most. It is an action people do after eating process and before the background information it is nearly impossible to understand what it is trying to tell the audience. As it is commonly known, thanks to successful the *Silence of the Lambs*, Hannibal Lecter is a cannibal serial killer. Lecter comes from an aristocrat family and portrays a total aristocrat with his high-end life style. What he is wearing in the poster makes it easier to guess where he belongs. In his free time, Lecter cooks human organs and eats them. This is a

⁵⁵ IMDB, 2013, Hannibal Promo Posters, [online] http://www.imdb.com/title/tt2243973/mediaindex?page=11&ref =ttmi_mi_sm [accessed 8 March 2017]

valuable piece of information because the poster makes no sense without it . In the light of this background information, one can say that Dr. Hannibal Lecter has just eaten some organs of one of his victims in his expensive suit. In addition, the insensitive expression on his face can be easily noticed. Hannibal Lecter is a psychiatrist who helps the people overcome difficulties but at the same time he is a serial killer who kills people. As Carl Gustav Jung says, all people have good and evil sides inside them; he calls it shadow. According to Jung, shadow takes its power from primitiveness and sexuality; selfishness, greed, jealousy, rage exist in this archetype. From this point of view, shadow is the evil side of us and it has socially unapproved emotions and behaviors in societies. This concept can also be associated with evil.⁵⁶

Figure 4 1: Hannibal's Napkin



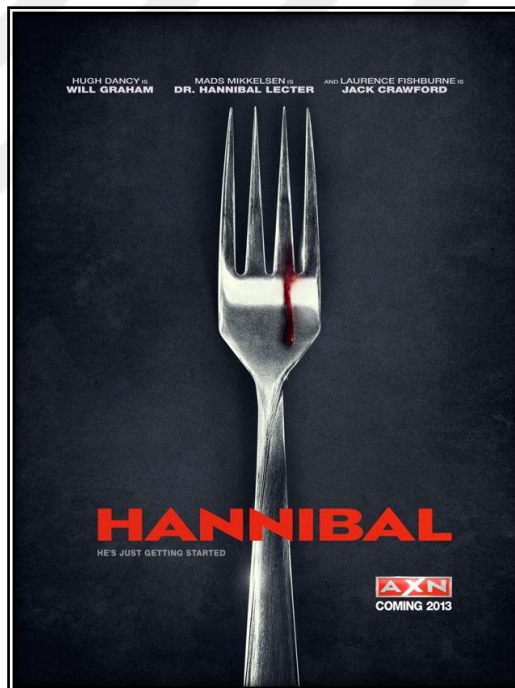
Source: IMDB, 2013

When it comes to analyzing a poster, colors are also very important. Blue and red are quite prominent in this poster. Blue has meanings such as peace and hope; on the other hand, red has more negative meanings such as rage and revenge. It may refer to dual life that serial killers live (Kaya and Epps, 2004)

⁵⁶ Diamond, S., 2012, Essential Secrets of Psychotherapy: What is the “Shadow?” [online], Psychology Today, <https://www.psychologytoday.com/blog/evil-deeds/201204/essential-secrets-psychotherapy-what-is-the-shadow> [accessed 10 March 2017]

In the figure 4.2, we come across a plain and simple exposition; a bloody fork on a gray and cold ground. It is not clear if it is a table or not. There is no doubt that it refers to cannibalism again. In the series, cannibalism is emphasized all the time. Therefore it is a very important concept for our study. For that obvious reason, we shall discuss the concept of the cannibalism in the further chapters. The fork creates an image of a murdered victim that has been eaten by Hannibal himself. When one gives some thoughts about cannibalism, some contradictions may come to surface. These contradictions lead the audience to a dilemma between good and evil. Is a cannibal a serial killer? Or is it just somebody who has a different diet habits? All these questions have an important part to determine whether Hannibal Lecter is a villain or not. If he is a villain, the question to be asked should be why the audience likes him that much.

Figure 4 2: The Fork



Source: IMDB, 2013

In the figure 4.3 poster of the show we see Hannibal leaning on a skull, which refers to serial killer persona of Hannibal. The setting on the table is also an important indicator of Hannibal life style. There is a book and flowers on the table. The book may be linked to Hannibal's intellectual background. As for the flowers, Hannibal is an amateur chef and addicted to decorations on table. Since he sees people as food, the skull and table decorations being in the same place makes sense. The high-end lifestyle is one of the

anchors of the show. Because it is also an important factor that makes Hannibal a respectable character. The setting of the table and the way Hannibal looks address his high tastes as well in this poster. Along with this poster, all the promos refer to meals and cannibalism in this sense. Therefore, one can say that cannibalism is the most important concept in the show as we noted above.

Figure 4 3: The Skull



Source: IMDB, 2013

We tried to analyze promo posters of the first season briefly. However, the trailer that belongs to first season is also very crucial for our study. As mentioned, promos give some ideas to the audience about what they will see in the show. In the first promo trailer of Hannibal, we are introduced to Will Graham, who is an FBI agent. Meanwhile, we are informed that some cruel series of murders have been committed. Will Graham is the one who is going to solve the murders. In the trailer, there is no doubt that Will is the protagonist of the show. All we see in the trailer lead us where we conclude that Hannibal is the antagonist of the show. When it comes to the show itself, the same thing also applies.⁵⁷ Nonetheless, the tricky part is that Hannibal is also the name of the

⁵⁷Pandey, A., 2015, MP Contest: Why Hannibal is Greatest Villain (Series) [online], Movie Plot, <https://moviepilot.com/posts/3608032> [accessed 10 March 2017]

show as seen on the promo posters and there is no trace of Will Graham who seems to be the protagonist in the first season of the show. Villains are usually not the main characters of movies and shows as addressed in the first chapter. If we think Will Graham is the protagonist of the show why we cannot see him in the promo posters is another controversial point. Oxford Dictionary describes protagonist as the main character in a play, film or story.⁵⁸ Considering this description, Hannibal must be the protagonist of the show not the antagonist. This point of view puts Will Graham in antagonist position. Since Hannibal is a cannibal serial killer, one can say that he is the protagonist with socially unapproved tendencies. However being a villain is quite different than being just an antagonist or protagonist. We already mentioned what it takes to be a true villain in the previous chapter. In this situation, the classical roles of the characters are mixed in this show and when we take a closer look at the story of the show it will be understood better.

4.2 CANNIBALISM

In the first minutes of Hannibal, we are introduced to one of the main characters named Will Graham, who is working with FBI as a profiler, and he is trying to figure out what happened to the victim in the crime scene. Will Graham has a unique gift, empathizing with the killer and easily identifying him/her. With the help of this gift Will helps FBI catch all the killers except one; the Chesapeake Ripper who happens to be Dr. Hannibal Lecter. The Chesapeake Ripper kills his victims and eats their organs. While doing that, he leaves their bodies outdoors to humiliate them. This is the part where Dr. Hannibal Lecter steps in. Hannibal is a psychiatrist who also works with FBI as a profiler and Will is asked to get therapy from Dr. Hannibal. After that, things get more complex because Hannibal starts to play cat and mouse with Will Graham. There is a line between antihero and villain. At this point, it's a little bit hard to call Hannibal as an antihero. Redemption and not being pure evil are important parts of being an antihero as discussed. Starting from this point of view, we are going to explore whether Hannibal is a true villain or not.

⁵⁸ Oxford Dictionary, 2017, Protagonist Definition, [online] <https://en.oxforddictionaries.com/definition/protagonist> [accessed 30 March 2017]

Hannibal is not seen until 21st minutes of the first episode. Before the audience sees him, there is an autopsy scene, which includes a victim whose kidneys are removed by the Chesapeake Ripper. This scene is important because it relates the murder to Hannibal with a classic technique. After that scene, Dr. Hannibal Lecter is seen eating his meal or his victim. With this suggestion, it can be understood that Hannibal is the antagonist of the show. The relationship between Hannibal and Will is the most important element in the show. At first, Will sees Hannibal as a friend and cares about him. Over the course of the first season, he never figures out how Hannibal messes with his mind and what he is capable of (Pilot,S1-E1). Bryan Fuller, the creator of the show, says in an interview “In Hannibal’s mind, what he’s doing to Will Graham is great therapy. He’s trying to make this guy accepts who he is and be the best version of himself that he can be. If that involves cutting a couple of throats, then let’s forgive and forget.”⁵⁹ The question about Hannibal’s identity should be asked during our study. Because his past is also another important factor that may determines his status in the show. Although *Hannibal* is not directly connected to the movies, there are some important implications, which may connect the show to the events in *Hannibal Rising* (2007).

In *Hannibal Rising*, which is a prequel of *Silence of the Lambs*, we see Hannibal Lecter as the son of an aristocrat family who lives in Lithuania during WWII. In 1941, Hannibal’s family goes to their summerhouse to run away from the effects of the war. 8 years old Hannibal and his little sister Mischa are left alone after they loose their parents in a short period of time. Soviet soldiers find their home and use it as a shelter. After soldiers get starving, they decide to eat Hannibal’s little sister Mischa. This is a milestone for Hannibal. Because he witnesses his sister being eaten and they also fed him on parts of his sister. He tries to stop soldiers but he fails rescuing her and survives with a broken arm.⁶⁰ It is unknown if the same story line also goes for the TV show or

⁵⁹Cairns, B., 2015, Hannibal EP’s Discuss Hannibal Reunion with Will, Rise of the Antihero [online], CBR, <https://www.cbr.com/hannibal-eps-discuss-hannibals-reunion-with-will-rise-of-the-antihero/> [accessed 20 March 2017]

⁶⁰De Laurentis, D. (Producer), 2007. Peter Webber (Director). *Hannibal Rising*. [Film]. California: Metro Goldwyn Mayer.

not. However, in the second season of the show, while Hannibal and Will are having a conversation, Hannibal mentions his little sister Mishca:

Hannibal: *We Have deep-seated needs to interact with our children. It helps discover who we are*

Will: *Have you ever been a father?*

Hannibal: *I was to my sister... She was not my child but she was my charge. She taught me so much about myself. Her name was... Mischa*

Will: *Was?*

Hannibal: *She's dead (Ko No Mo No,S2-E11)*

In the third season, the conversation between Hannibal and Bedelia, who is a colleague of Hannibal, also supports this theory:

Bedelia: *Would you talk about your first spring lamb?*

Hannibal: *Would you?*

Bedelia: *Why can't you go home Hannibal? What happened to you there?*

Hannibal: *Nothing happened to me. I happened*

Bedelia: *How did your sister taste?(Secondo,S3-E3)*

Considering this dialogue between Hannibal, Will and Bedelia, the show being loyal to its origin story can be understood. It is obvious that the show is set in the present day, not in the exact universe of the books or movies. However it is safe to say that the progress of the stories is quite similar.

From this point of view, can it be said that all those victims and being a cannibal are Hannibal's fault? What happened to Mischa may lead Hannibal to become a cannibal but this factor alone may not explain whether Hannibal can be hold responsible for what he does or not. In order to understand what motivates Dr. Lecter, the concept of cannibalism need to be enlightened more profoundly.

Cannibalism is a concept which is inherited from Columbus' second voyage to America in 1493. During a voyage to Caribbean Islands, the crew encountered with a tribe, which ate human flesh. When the name of Caribs, which is the original name of Caribbean, was pronounced wrong, the concept of canibs came out. In time, the concept of canibs transformed into cannibal and started to be used for the people who ate human

flesh (Lindenbaum 2010, p. 477). . It is a well-known fact that some people have been eating each other for the religious ceremonies and nutritional requirement since ancient times. For instance, according to some findings, the troglodyte who was also known as Homo Erectus used to enjoy eating other's brains. Moreover, people ate their opponent's hearts to possess their courage. In religious ceremonies, eating human flesh was a part of Aztec religion (Schechter and Everitt 2013, p. 333)..

There are two types of cannibalism. One of them is for survival and the other one is normal cannibalism. Survival cannibalism is all about a person who eats someone to survive in difficult circumstances. There are two well-known cases for the first type: A group of people, who were caught in a snowstorm in the mountains of Nevada, ate their friends' bodies to survive in 1846. After a plane crash, a group of people, again, ate their friends' bodies for their survival in Andes in 1972. However if the act of cannibalism is being taken under no pressure, it is called ordinary cannibalism. It is one of the most important indications of some psychosis and psychological disorders. In 1981, the story of a Japanese college student at Sorbonne is quite interesting one. After the trial, the defendant who ate his girlfriend in France was released under the condition that he was going to be treated in a psychological institution. Because he was considered as psychologically disturbed. A former teacher who murdered a German software developer and ate him spent 20 years in a mental institution (Lindenbaum, 2010, p.478).

Hannibal can be classified as an ordinary cannibal and he is a serial killer without any doubt. However, it is controversial that if being a serial killer makes Hannibal a true villain or not. Since it is really difficult for the audience to hate Hannibal, it is safe to say that the discussions about where Hannibal stands as a character are blurry. Can what he has been through as a young man clear Hannibal's name? Or the reason why we love Hannibal stems from Dr. Lecter being a psychopath? These are important questions to get to know Hannibal's character little bit more and we will try to explore the answers of these questions in the further parts.

4.3 EXPLORING THE STAG SYMBOL

Hannibal is a TV show with some specific symbolic expressions. The scenes, which contain symbolic expressions, try to tell the audience something with sub-meanings. We

already mentioned Will Graham, who has a unique gift of empathizing with other people. Graham takes the full control of the others' minds (murderers) and becomes them while he is using his gift like a psychic person. This gift has supernatural touches. We see the events through Will Graham's eyes, murders in this case. This gift of his helps lots of people in FBI cases and saves lives.

Before exploring the symbolic aspect of the show, there is a need to clarify how come we can call these expressions as symbols. The school of symbolism emerged in 1880's in France. Three important poets, Stephan Mallarme, Paul Verlaine, Arthur Rimbaud were the founders of the symbolism. They usually used symbolism to intensify their thoughts and feelings. Although people took advantage of symbols to express their feelings about life and death hundreds years before these poets, they were the ones who built symbolism as a school. A symbol means something used for something else. It is also intended to use to increase the beauty of the texts along with the original meanings of the concepts. For instance, roses usually represent beauty and youth in the literature. A tree, on the other hand, stands for growth and immortality. Metaphors and symbols are the concepts, which readers usually confuse with each other. A metaphor replaces the meaning of the word with something else by connecting resemblances. In the sentence of "The customer is the king", the qualities of the word of "king" are attributed to the word of "customer". The new meaning becomes all about influence, power and importance of the customer. In symbolism the word of "like" must be used. In the sentence of "The customer is like a king", the other qualities of the customer are not ignored but a connection is created through some specific qualities of the king. In *Hannibal*, the stag and wendigo figure is repeatedly shown. It is a symbolic reference to the serial killer identity of Dr. Lecter as we will discuss. This figure never replaces Hannibal for good in the show but it occasionally refers to his specific qualities (Fdee, 2011, pp. 20-21).

While Graham uses his power, things the audience sees on the screen are symbolic. The world Will lives in is quite hallucinogenic. He sees and hears things, which are not actually there. However, the important part is that he is not actually insane. In this sense, the question to be asked is that what do these scenes try to tell us?

As from the beginning of the show, Graham sees the stag figure. In the third episode of the show, the stag shows up in his dream first. After that night, it starts to show up while he is awake. First of all, this figure is related to an important story line in the show. First crucial case Will and Hannibal ever take is the Minnesota Shrike's case. Minnesota Shrike is also a cannibal serial killer. He sees his victims as hunts and it makes him a hunter. In the end of the first episode, his identity is revealed as Garet Jacob Hobbs and he is killed by Will Graham in a police raid because he attempts to kill his family after Hannibal warns him about that he's identity is exposed. His daughter Abigail is the only survivor in the raid. Abigail and her connection between Hannibal and Will is another important subject to examine but there is another dimension of this story line we have to point out. Jared Garet Hobbs has his own style. He kills his victims for only eating and respects his victims. In one scene, Abigail explains "He made everything by himself; glue, butter. He sold the pelts on Ebay or in town. He'd make pillows. No parts went to waste. Otherwise it was murder..." (Potage, S1-E3). In other words Garet Jacob Hobbs was honoring his victims by not allowing no parts went to waste. However in the first episode, a victim who was found in the steppe conflicts with the philosophy of Hobbs. She was found impaled on a rack of antlers and naked. The killer left his body on purpose only to humiliate her. Graham realized that the murder did not belong to Minnesota Shrike (Pilot, S1-E1). This is the breaking point of the story. After that victim was found, Graham started to see the stag both in his dreams and in reality. There are multiple explanations for this figure. With every episode the figure of stag transforms into something else and evolves. Exploring the meaning behind this figure is crucial in terms of enlightening the position of Hannibal in the show.

Just like Gared Jacob Hobbs, Hannibal is also a hunter but he is more cruel and violent one. In ancient times, it is known that stags were a part of some important rituals in Asia and Europe. The Siberians and the Ossetians used to sacrifice stags as an indication of worshiping their gods. The stags' antler and bones were buried in secret lands. There was a shaman in the center of these totemic and magical ceremonies. The costume the shaman wore used to represent the connection between the shaman and the

stag in the best way. S/he basically wore the fur of the stag and its antler as seen in the figure 4.4 below. The antler s/he wore was put on the head with the help of a iron device and this part used to represent the shaman's power. Stag was a big part of this kinds of ceremonies. The meaning of the stag is the right question to be asked. All these, ceremonies were about hunt and secrecy of hunting. In North America and Siberia hunters used to wear mask just like shamans. Before they did that, they used some kinds of herbal drugs, which they believed it would help them transfer to the animals' world. The stag mask was not just a mask; it represented reviving as a stag.

Figure 4 4: The Shaman's Antler



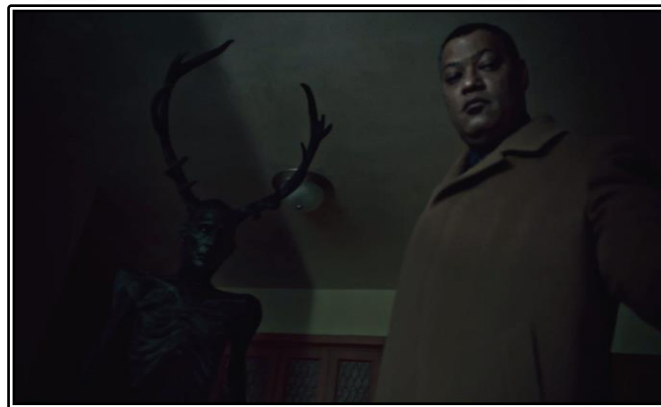
Source: Mikhailova, (2006) *The Cult Of Deer* December 2006.

The hunter wearing the stag costume transferred to the animals world by isolating humans' world. They prayed to be successful while they were hunting with a bow and arrow. The most successful hunters were assigned to the conducting the most complicated magical ceremonies. In this sense, stag has some meanings in between hunter and stag since the ancient times. Hunters hunted stags down and set themselves free by turning into animals⁶¹. In this thinking, Hannibal is also a hunter who hunts humans instead of animals. If the victim of a hunting ceremony is a stag, it means that the stag could represent the connection between both the hunt and the hunter.

⁶¹Mikhailova, N., 2006. The Cult of Deer and Shamans in Deer Hunting Society. *Archaeologia Baltica*, [online] February 2006, 7 (3), http://briai.ku.lt/downloads/_AB_/07/07_187-198_Mikhailova.pdf [accessed August 2017]

As the first season continues, the stag figure evolves into something else as seen figure 4.5. This figure appears after Will Graham discovers that Hannibal is the name behind the murders. This figure is seen in the last episode of the first season for the first time. It is a different version of Dr. Lecter, which has blackish marble skin and antlers. In the old land of America, there was an Indian legend about a creature, which had antlers and human body. This creature was called Wendigo, which Indian tribes were afraid of. Famine and frostiness were the signs of Wendigo's presence. These creatures used to trick hunters by changing their voices and their appearances. Wendigo usually lured the hunters into the woods and ate them alive or possessed them. In the stories, it is told that destroying his frozen heart is the only way to destroy a Wendigo. When a Wendigo left summer arrived to the lands and famine stopped. This was the only way to realize that Wendigo was not around the villages anymore. Wendigo is a symbol of all kind of taboos, which came to materialize. It was also a metaphor of failure, losing your way while hunting in the societies which hunting was an essential ritual. The connection between Hannibal and Wendigo is obvious considering the appearance and its features of Wendigo.

Figure 4 5: The Wendigo



Source: Fuller, B. (Producer), 2014. *Hannibal*[DVD].
New York: NBC

Firstly, cannibalism is the most prominent detail in these stories. Secondly, the bound between hunt and hunter directly refers to the victims of Hannibal and Hannibal himself. For instance, it is believed that Wendigos have some werewolf features.

However, there is no doubt that these Wendigo creatures are evil and have all kinds of malicious drives.⁶²

Considering this symbol, the evil features attribute to Hannibal in the show. With this in mind, the question where Hannibal stands in the show as a character still remains. In the last part of this chapter we will seek some answers for this question by analyzing course events of the story of the show.

4.4 WHERE DOES HANNIBAL FIT IN THE SHOW?

Although Hannibal's origin story is vague one can assert that there are some excuses for what he does in his life as a cannibal especially considering the prequel movie *Hannibal Rising*'s story line. Then again, these excuses may not be enough to justify what he does. The important question to be asked is that where Hannibal stands in the show. In this part, we will be focusing on this issue.

Before evaluating Hannibal's position in the show, discussing the role of Will Graham in the show is strongly needed. Because Will Graham is the most important character when it comes to understanding Hannibal Lecter. Considering these two characters are inseparable and they have so many similarities between them. In the 1st season when Will Graham killed Garet Jacob Hobbs, Minnesota Shrike, he started to see himself killing him over and over again. In the second episode, when Graham shoots another serial killer, Eldon Stammets, trying to kill the surviving daughter of Minesota Shrike, Abagil Hobbs, Hannibal psychoanalyzes him:

Hannibal: *When you shot Eldon Stammets, who was that you saw?*

Will: *I didn't see Hobbs*

Hannibal: *Then it's not Hobbs's ghost that's haunting you, is it? It's the inevitability of there being a man so bad that killing him felt good.*

Will: *Killing Hobbs felt "just".*

Hannibal: *Which is why you're here. To prove that sprig of zest you feel is from saving Abigail, and not from killing her dad.*

⁶² Eflin, J.. 2014. Incurison Into Wendigo Terretory. *Ball State University's DLR*, [online] May 2014, 1 (1), http://bsuenglish.com/dlr/past/dlr_issue1.pdf#page=9 [accessed August 2017]

Will:*I didn't feel a sprig of zest when I shot Eldon Stammets.*

Hannibal:*You didn't kill Eldon Stammets.*

Will:*...I thought about it. I'm still not entirely sure that wasn't my intention when pulling the trigger.*

Hannibal:*If your intention was to kill him then it's because you understand why he did the things he did. It's beautiful, in it's own way.(Aperitif, S1-E1)*

As seen in the dialogue, Will Graham has also some drives to kill people since he has the gift to get into serial killers' minds it has an affect on his character. However On the contrary he has this urge to save people. Over the course of the first season Hannibal plays with Graham's mind and convince that he has also killer instincts. Hannibal does not do that because he sees Will Graham as an opponent. He plays with him because he finds him quite intelligent and wants to win him over. These characters are the same and opposite at the same time. Will Graham also looks up to Hannibal like Hannibal respects him. In the 3rd season, Bedelia Du Marquier and Hannibal talks about the nature of the relationship between Hannibal and Will

Bedelia:*What your sister made you feel was beyond your conscious ability to control or predict.*

Hannibal:*Or negotiate*

Bedelia:*I would suggest what Will Graham makes you feel is not dissimilar. (then) A force of mind and circumstance.*

Hannibal:*Love(Secondo,S3-E3)*

Hannibal describes the relationship Will and himself as love. Because they find each other quite interesting and show this interest over the course of three seasons. Hannibal tries to make Graham believe that they are very similar in some aspects. In a therapy session Dr. Du Marquier explains this similarity from a different point of view:

Bedelia:*can't blame him(Hannibal) for doing what evolution has equipped him to do.*

Will:*If we just do whatever evolution equipped us to do, murder and cannibalism are morally acceptable.*

Bedelia:*They are acceptable...to murderers and cannibals. And you*

Will:*And you...*

Bedelia:*Your experience of Hannibal's attention is so profoundly harmful, yet so irresistible. It undermines your ability to think rationally(...) One thing I learned from Hannibal is the alchemy of lies and truth. That's how he convinced you that you were a killer.*

Will:*You're not convinced?*

Bedelia: *you're not a killer. You are capable of righteous violence because you're compassionate (An the Woman Clothed With the Sun,S3-E10)*

Especially the last line of what Dr. Bedelia Du Marier says is really important. Because she asserts that everything Hannibal believes about Will Graham having a dark side is wrong. She also underlines the fact that although Will Graham's urge of violence stems from compassion it does not change the fact that Graham also shows affection to Dr. Hannibal Lecter. Special Agent Jack Crawford explains that "Will and Hannibal are similarly different" (Dolce,S3-E6). Will Graham also mentions that odd similarity between them in the third season when he found him again after Hannibal's serial killer identity was revealed and he fled to Italy:

Will: *You and I began to blur.*

Hannibal: *That's not how you found me*

Will:*Every crime of yours... feels like one I am guilty of. Not just Abigail's murder, every murder... stretching backward and forward in time.*

Hannibal:*Freeing yourself from me and... me freeing myself from you, they're the same.*

Will: *We're conjoined. I'm curious whether either of us can survive separation.(Dolce,S3-E6)*

From these dialogues, one can conclude that Hannibal and Will Graham are friends and care about each other. However at the same time they are their worst enemies. The relationship between these two characters is quite complicated. Will Graham is portrayed as a very smart FBI profiler but he cannot figure out that Hannibal is the Chesapeake Ripper until the end of first season. In this respect, Hannibal is smarter than Will Graham in some ways. In the previous chapter, we discussed important concepts of heroes, villains and antiheroes. A hero always takes action with a personal code and always makes moral decision as already mentioned (Brombert 1999, p. 3-4). We can assert that Will Graham is not a hero considering what features a hero must have. There are two victims of Will Graham over the course of the series. One of them is serial killer Garet Jacob Hobbs, the Minnesota Shrike, and the other one is Randal Tier. Randal Tier is another serial killer who has a desire to become an animal. To murder his victims Randal invents some kind of special custom with a bear skull and claws, which helps him maul his victims. He tries to kill Will Graham but he is killed by Graham instead. It can be considered self-defense but after he was killed, he was displayed by Graham at a

museum with his arms, legs and his head on an animal skeleton (Shiizanaka,S2-E10). This action of Will's does not match with any hero's qualities. He also despises his characteristics, which are similar to Hannibal, and he usually doubts himself. From this point of view, Will Graham is no hero. On the other hand he can be considered as an antihero. Since he has flaws, immoral actions and compassion. As seen in the earlier part of this chapter while analyzing the promos of the show, Hannibal is the central character of the show. Even though Will Graham is an important character in the show he is not the protagonist of the show.

Since Hannibal Lecter is a serial killer we can easily eliminate the possibility of Hannibal being the hero of the show. On the other hand, the characteristics of antiheroes do not quite match Hannibal's character either. First of all, he is a serial killer with no regrets. The show constantly refers to his evilness with the help of symbolic expressions as already discussed in the previous parts. In the classical stories, there was always a hero confronting a villain like Propp suggested in his functions of fairy tales (Berger 1993, p.23). However in those stories the main characters were the heroes. In *Hannibal* we can suggest that Hannibal is both the villain and the protagonist of the show and Will graham is the antagonist of the show.

As mentioned before, being a villain requires some specific characteristics such as using your power to spread fear and terrorize, manipulating other's people's emotions, causing physical pain, playing with vulnerable people (Morell 2008, p. 220-226). Hannibal manipulates people like he did with Will Graham throughout first season. He sees himself at the top of the food chain and never regrets for what he did. In a discussion of cannibalism with one of his victims, Hannibal express himself "It's not cannibalism Abel, It's only cannibalism if we're equals" (Antipasto,S3-E1). What Dr. Lecter says proves that he sees himself someone superior to the other people like most of the villains. His ideas about concept of god are also crucial for this discussion. In a conversation with Abigail Hobbs, Will explains "Hannibal is not god. Wouldn't have been any fun being a god. Defying god, that's his idea of good time" (Primavera S3-E2). As understood from this line, Hannibal believes in god but defies him. Because he thinks he is better than god. Another important conversation between Will Garaham and

Chiyo, who is a former servant of Lecter family, proves that Hannibal is the monster, in other words the villain of the show:

Chiyo: Birds eat thousands of snails everyday. Some of those snails survive digestion and They've manage to find they've traveled the world

Will: In the belly of the beast(Contorno,S3-E5)

This dialogue refers to all the people who encounter Hannibal and survive. As Will addresses him as a beast, it becomes clear that Hannibal is the true villain of the show. In season 3 Bedelia warns Hannibal “your peace is without morality” and Hannibal answers “there is no morality: only morale” (Antipasto,S3-E1). Hannibal has no decency and refuses to believe the morality.

Another important point about Hannibal being a villain is the relationship between Abigail, Will and Hannibal. As already mentioned, When Will Graham killed the serial killer called Minnesota Shrike, his daughter survived. After this incidence, Abigail Hobbs develops a strong relationship with Will Graham and Hannibal Lecter. However she is torn between these two characters at some point. Will Graham is compassionate and truly loves Abigail like a daughter. Hannibal also loves her. Yet, the nature of how they love her is quite different. Hannibal believes that Abigail has also killer instincts like his father. Therefore he tries to manipulate her to kill people. On the contrary Will Graham wants Abigail to have a decent life (Aperitif, S1-E1). Hannibal knows how much Will cares about her and although he also cares about her in his own way he kills her at the end of 2nd season to hurt Will Graham (Suzakana,S2-E13). In this respect Hannibal is selfish and he even hurts people he loves. This is also another characteristic of villains.

At the beginning of this chapter we cited some important questions such as can Hannibal's being a cannibal or his past justify what he does? Hannibal sees himself as god and everything about humanity amuses him. He decides people's fate around him. Will Garaham explains this “Hannibal comes in a disguise of a mentor but it's distress that excites him” (Contorno,S3-E5). In this line, Will mentions that Hannibal takes advantage of the weakness of people and manipulates them. Because he thinks that he

can do whatever he wants with those people around him: eating them or plays with them. In other words, he likes determining people's faith.

We also mentioned that Hannibal's origin story seems to closely similar to its prequel movie *Hannibal Rising*. Although there are no details about Hannibal's sister Mischa in the show, In the final season, the discussion between Chiyoh and Will about Mischa suggests that Hannibal's being a serial killer cannot be explained with Mischa's brutal murder:

Chiyoh: I accept what Hannibal has done. I understand why he has done it.

Will Graham: Mischa doesn't explain what Hannibal is. She doesn't quantify what he does (Secondo,S3-E3).

On the other hand, According to author Anthony Bruno, who writes criminal stories, Hannibal being a cannibal is all about his sister Mischa. After the tragic event, Hannibal becomes an adult and thinks that he is superior to the mortals who killed his sister. Bruno links Hannibal's unique style to this way of thinking.⁶³ This issue about Mischa is not clarified properly in the show. Yet, it makes the audience question about the motives of Hannibal

When we were examining the concept of antiheroes, the nature of antiheroes were all about redemption. Spike was a villain in *Buffy the Vampire Slayer*, and then he turned out to be an antihero character as the series developed. Because, the nature of his evilness were questionable. He had his own weaknesses. He fell in love with Buffy and helped her saving the world (Chosen One,S7-E22). As for Walter White, he did what he did for honorable reasons in the first season although he confessed that his motives were more selfish later. When he confessed this truth to his wife, this was also a part of his redemption (Felina,S5-E16). In this thinking, Hannibal is not an antihero because he never has his redemption or seeks for redemption during the series. He is confident and believes in what he does as a serial killer. He also sees people as lambs (Secondo S3-

⁶³ Oleson, J.C. 2006. The Devil Made Me Do It: The Criminological Theories of Hannibal Lecter. *Journal of Criminal Justice and Popular Culture*, [online] March 2006, **13** (2), <http://www.albany.edu/scj/jcipc/vol13is2/Oleson.pdf> [accessed August 2017]

E3). If he does not see someone as a lamb and respects them, he tries to play with them as he did with Will Graham (Aperitif,S1-E1). What he does was never justified in the show.

In the last minutes of the series, Hannibal achieves his purpose. A new serial killer are introduced in season 3, called the Red Dragon, and he looks up to Hannibal Lecter after it is revealed that he is the Chesapeake Ripper. Yet Hannibal tries to play with him as well and Dragon figures that out. In the last episode, he sets Hannibal and Will up and even though Will Graham wants to kill Hannibal Lecter to save the world and himself from Hannibal, he cannot do that. Instead he helps Hannibal kill the Dragon to save themselves. In the end, they hug and Will Graham pushes him over the cliff and sacrifice himself to kill Hannibal. One can say that Hannibal is defeated in the end of series. We suggest that Hannibal's purpose to win Will over since the beginning. In the final scene, they commit murder together as a family in Hannibal's eyes. When Will kills Hannibal and himself, also saves himself from the killer instincts, which disturb him. From this point of view, Hannibal achieves his goal at the end of the series. On the other hand, heroes always used to win in the classical hero stories, like propp suggested (Berger 1993, p.23). Considering this fact, it is safe to say that *Hannibal* is a story of a villain as a TV series and he wins in his story.

In conclusion, Hannibal is not just an ordinary cannibal. He plays his victims and sees himself as superior to those people. He likes to humiliate his victims by displaying their bodies in public areas. He even hurts people that he shows affection. The show makes the audience question that why Hannibal does what he does. First it leads you to thinking that it's all about Mischa but then Will Graham asserts Mischa's murder cannot quantify what he does. Although it is not clear whether it's all about Mischa or not, the show making the audience question the motive of Hannibal Lecter suggests that Hannibal is a postmodern Villain. Since being a postmodern villain is all about exploring a villain's past or making the audience question about the nature of villain, one can assert that *Hannibal* successfully does that to the audience. In this respect, thinking Hannibal as a postmodern villain may not be wrong.

5. WHY DOES THE AUDIENCE LIKE HANNIBAL?

Although Hannibal can be considered as a villain, the audience can be easily sympathized with him during the series. The question of what is so appealing about Hannibal is crucial for our study at this point. In this chapter, we will be focusing on the issue of why the audience likes Hannibal that much.

IMDB user reviews reveal that the audience likes Hannibal. There are 292 reviews available and they continue to rise. While 235 people out of 292 like the show, 57 people dislike the show. 162 people among 235 explain their positive feelings about Hannibal in their reviews. On the other hand, 47 people dislike Dr. Hannibal Lecter. There are also 83 users who do not make any comments about Dr. Lecter while they are criticizing cinematographic aspects of the show. One user explains:

I don't normally review TV shows, but after seeing the pilot of Hannibal, I am compelled. As the (arguably) foremost monster of all time, Hannibal Lecter still fascinates and appalls us at the same time. His suave, debonair demeanor and taste, combined with his overwhelming brilliance makes him the most attractive monster since Dexter (or Gary Oldman in Dracula).⁶⁴

Another user praises “(...)Mads as Hannibal is deliciously brilliant. He gives me the same level of creepiness that Hopkins did...he's perfect.”⁶⁵ 5 people out of 292 users who do not like the show also declares that Dr. Lecter is the only factor worth to see the show.

Besides IMDB, over the social media and forums, users constantly explain how much they root for Dr. Hannibal Lecter. Some of those comments are randomly gathered below. An anonymous user in Dailymotion, for instance, points out that Hannibal is just a misunderstood person and emphasizes the relationship between Hannibal and Abigail.

⁶⁴ IMDB, 2013, Hannibal Reviews, [online] http://www.imdb.com/title/tt2243973/reviews?ref=tt_urv [accessed 15 September 2017]

⁶⁵ Ibid, p. 59.

S/he explains “Hannibal’s not a bad guy! he’s just misunderstood! omg!! look how he is around abigail and will he loves them!”⁶⁶ Another user in Quora, Gregory Smith, cites how Hannibal is a qualified and fascinating person is and compares him to Graham:

*What's special about it is that he's very likable, a fascinating conversationalist, an awesome chef, a musician and composer, a man of the world, and a heartless murderer who kills in the most creative ways. Evil is fascinating, evil people do the things good people might think about but don't have the guts or the will or desire to do themselves. Compare fascinating Lecter to Will Graham. Will Graham is boring, Will shoots his gun and then takes a shower so his wife doesn't smell the gun powder (you know this if you read Red Dragon). How can anyone be fascinated with Will? I'd rather have dinner with Dr. Lecter, unless I happen to be the dinner.*⁶⁷

Eva Marie also mentions that Hannibal Lecter’s refined tastes and there is a special part that attracts her to Hannibal:

*To me, hannibal lecter is an special character because their fine taste in arts, the way he is, his appearance, the refinate he looks to the world, i don't know, there's something in his personality that attracts me a lot.*⁶⁸

As seen, the audience tends to like Dr. Lecter’s character. There may be numerous reasons for this love. The way the audience sympathize a character works with morality as discussed in the first chapter. Firstly the audience feels sympathy for a character, secondly s/he start to question if s/he is immoral. Lastly s/he does not sympathize if that one is an immoral individual.⁶⁹ Considering Hannibal Lecter is a villain, how come the audience loves that character is ambiguous. With this in mind, how the show presents Hannibal Lecter plays an important role. Suggestion is an important part of the show and this factor makes Hannibal Lecter little bit more compelling. Suggestion is a filmmaking method that preferably eliminates violent scenes from the production. Alfred Hitchcock usually used this method in his movies. One of the first movies that

⁶⁶ Daily Dot, What Makes This TV Fandom Sympathetic to A Man Who Eats Human Flesh?, 2013, [online] <https://www.dailydot.com/debug/something-wrong-internet/> [accessed 16 September 2017]

⁶⁷ Quora, 2013, What Makes The Character of Hannibal Lecter So Special? [online], <https://www.quora.com/What-makes-the-character-of-Hannibal-Lecter-so-special> [accessed 16 September 2017]

⁶⁸ Ibid, p. 60.

⁶⁹ Taylor, A., 2013, A Cannibal Sermon: Hannibal Lecter, Sympathetic Villainy and Moral Reevaluation [online], Letbridge, Lethbridge University <https://www.uleth.ca/dspace//10133/4589> [accessed 16 September 2017]

Hitchcock preferred showing rather than suggestion was *Frenzy* (1972). The scene, for instance, that Brenda Blaney is murdered is very explicit and this is also the scene that the killer is revealed and the suspense begins. Without this scene, we would not know what the killer was capable of and fear from what was coming as audience. The affect of the suspense is doubled with it being explicit. At this point, “showing” is very important. However, Hitchcock does not easily give up his unique style of suggesting. When Rusk invites Bob into his house, he tells her that she is his type. With the help of this dialogue, the audience knows that she is going to be killed and Hitchcock reveals his mastership again with the camera descending the stairs and exiting the building. The whole movie is like a mix of “showing” and “suggesting” scenes (Lowenstein 2004, p. 179). As for *Hannibal* the same thing applies. In the first season, we never see Hannibal committing a murder. In the twenty eighth minutes of the first episode, FBI examines a crime scene that belongs to Chesapeake Ripper and after that scene we see Hannibal eating his meal (Aperitif,S1-E1). The scene strongly suggests that Hannibal is the killer and missing organs from victim is on his plate. The show is full of these kinds of suggestions. These suggestions do not allow the audience to see the awful process of the murder that Hannibal commits in the show and it may make easier to like Hannibal.

Another important factor is that Hannibal’s background. He comes from an aristocrat family and has a high-end lifestyle as mentioned before. This high-class taste of Hannibal gives him a stylistic personality. In the final season, when Hannibal is on the run, Dr. Alana Bloom, Hannibal’s ex-lover, explains “Europe is where a man of his tastes will settle. The wine. The truffles. Taste in all things will be a constant. Taste in all things will be a constant between Dr. Lecter's lives” (Contorno,S3-E5). This factor is crucial for the audience to love Hannibal. Because the audience may want to be just like him in some respects. He can speak several languages, plays a few instruments, and has a great deal of knowledge about world literature and history.⁷⁰ When Bedelia asked “What were you like as a young man?” Hannibal answers, “I was rooting for

⁷⁰ Fallon, S. 2016, Why We Love Hannibal Lecter [online], Audiences Everywhere, <http://www.audienceseverywhere.net/why-we-love-hannibal-lecter/> [accessed 19 September 2017]

Mephistopheles, contemptuous about Faust". Hannibal addresses his evilness and his intellectual background at the same time in this dialogue (Antipasto, S3-E1).

Since Hannibal is a Psychopath killer, the concept of psychopathy is also important for our study. Because all the characteristics of Hannibal Lecter including his charisma shares some similarities with the characteristics of psychopathy. In order to understand whether Hannibal is really a psychopath killer or not, it is very useful to mention the characteristics of psychopathy.

FBI points out two kinds of serial killers; organized and disorganized. This categorization is determined with the help of evidence from crime scenes. Organized serial killers are usually considered as psychopath, as well. The characteristics of organized serial killers:

- i. Quite Intelligent
- ii. High-birth of status
- iii. Masculine image
- iv. Superficial Charisma
- v. Socially adequate
- vi. Sexually active
- vii. Occupationally mobile
- viii. Master of controlling his/her emotions
- ix. Following media regularly
- x. Living with a partner
- xi. Raised with strict rules
- xii. Being revengeful
- xiii. Incapable of empathy (Hickey 2013, p. 416)

As seen above all the organized killers' characteristics match with Hannibal's profile to a large extent. However one of them is more important in terms of our subject. Superficial charisma may be a crucial factor that makes the audience like Hannibal. Ted Bundy sets a good example in this sense. He was a law student in his 40's and killed

more than 36 women. Having a good communication skills and his superficial charisma was how he convince women to fall into his trap. He was an attractive young man and no one ever suspected him. He was also interested in politics and had a great career ahead of him. Psychopath serial killers are usually quite sympathetic at first sight because they are socially capable. They can easily make people like them with their body language and behaviors like Bundy (Shechter and Everitt 2013, p. 297). Hannibal Lecter is also a respected man in the series. In the 1st season, when Minnesota Shrike' murders come out, Jack Crawford wants Hannibal to be in his team because he thinks he's a respectable psychiatrist. Since he is a psychopath killer, it may be easy for him to make a good impression on people even for the audience.

Another important aspect of the show is the stylistic direction. Hannibal is a man of good taste and an amateur chef. In an Interview with New York Times, the production designer of the show Patti Podestaexplains:

I remember Bryan Fuller saying first to me, "Elegant horror movie." He has an immense appreciation for classical order and strange beauty. Nothing is too far out. I put together a group of painter's images to discuss qualities of spatial articulation, light and color, which included Francis Bacon, Gustave Caillebotte, Andrew Wyeth and Edward Hopper, and Gerhard Richter.⁷¹

Although this factor seems to be linked to Hannibal Lecter intellectuality, there is much more to discuss about this subject. Nietzsche (1974, p. 232) states:

To 'give style' to one's character — a great and rare art! It is practiced by those who survey all the strengths and weaknesses of their nature and then fit them into an artistic plan until every one of them appears as art and reason and even weakness delights the eye.

In many aspects, *Hannibal* constantly gives style to Hannibal Lecter. In the same way, Christopher Hamilton argues “one of the most important things [art] can do is allow us to see a per- son's concrete, enacted attempt to achieve his own style”.⁷² The question to

⁷¹New York Times, 2013, 'Hannibal' on TV: In Decorating, He's a Man of Good Taste, [online]<http://articles.latimes.com/2013/jun/06/news/la-lh-hannibal-tv-show-set-design-patti-podesta-20130605> [accessed 19 September 2017]

⁷² Taylor, A., 2013, A Cannibal Sermon: Hannibal Lecter, Sympathetic Villainy and Moral Reevaluation [online], Letbridge, Lethbridge University <https://www.uleth.ca/dspace/handle/10133/4589> [accessed 16 September 2017]

be asked here is that how can we apply this view to *Hannibal*? As already mentioned above, Hannibal has an intellectual background and he is quite interested in high-art. Over the course of 3 seasons, Hannibal commits murders but some of these murders are also related to high art. In the second season, Hannibal frames Will Graham and when Will Graham is accused of being Chesapeake Ripper by Judge Davis, he also rejects Hannibal Lecter's defence as his psychiatrist. Hannibal Lecter does not like the situation and kills him as seen in the figure 5.1 (Hassun, S2-E3). However, Dr. Lecter turns his murder into a piece of art. Justitia or Lady Justice is a goddess of justice in Roman mythology. Her symbol empowers the sense of justice with ethical concerns.

Figure 5 1: Hannibal's Justice



Source: Fuller, B. (Producer), 2014. *Hannibal*[DVD].
New York: NBC

It is believed that she used to sit beside Zeus to give him advice because of her sense of justice. She is described as blind folded because justice should be blind to other people's status. All people are equal in the eyes of justice. The scales and the sword are other important elements for this symbol. These tell us that every party in the courthouse should be examined studiously.⁷³ As seen in the image, Hannibal Lecter made Justitia out of judge Davis body because he thinks that he did not have a sense of justice.

Another important killing of Hannibal is city councilman Sheldon Isely. Six years ago from the storyline of the show, he had a parking lot constructed in a woodland area, which environment organizations were against. Hannibal drowns him and replaced his

⁷³Bright Hub Education, 2015, Justitia: The Symbol of Law, Her history and Her Meaning, [online] <http://articles.latimes.com/2013/jun/06/news/la-lh-hannibal-tv-show-set-design-patti-podesta-20130605> [accessed 20 September 2017]

all organs with toxic flowers. Toxic flowers are the messages, which say that this man is toxic. It is unclear that if Dr. Lecter killed him because of the parking lot case or not (Futtomono, S2-E6). As seen in figure 5.2, Hannibal creates a scene, which is grotesque but somehow beautiful like a piece of art.

Figure 5 2: Hannibal’s Toxic Flowers



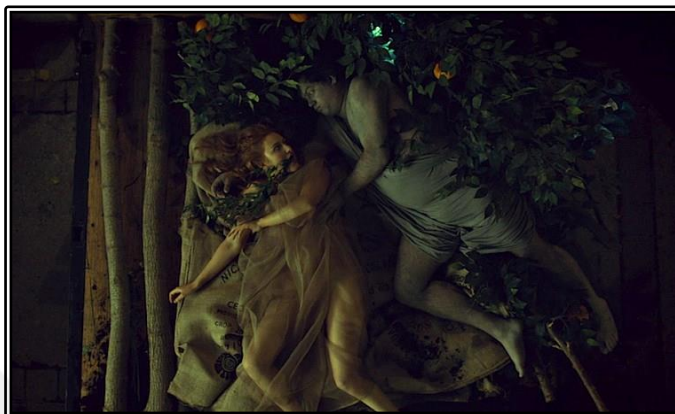
Source: Fuller, B. (Producer), 2014. *Hannibal*[DVD].
New York: NBC

The last example of Hannibal’s killings is also important in terms of setting an example which directly refers to a piece of art. While Hannibal is on the run, it is revealed that he had been in Italy when he was a young boy and also committed murders back then. He was known as Il Mostro and wanted for multiple murder. However one of his murders is related to our subject This killing of Hannibal was inspired by Botticelli’s painting “Primavera”. This painting portrays different mythological figures in a garden. A part of the painting is recreated as a murder scene by Hannibal as in the figure 5.3.⁷⁴ In the same season, it is also revealed that Hannibal spent so much time examining paintings in the museums when he was in Florence years ago. This stylistic aspect of Hannibal’s murders can be easily related to what Nietzsche says about giving style to someone’s character. From this point of view, one can say that all the horrible murders that Hannibal commits are covered with high-art in the show and this association with art may make the audience ignore the ugly face of a murder. With this way, the show “creates a sympathetic engagement with Lecter’s culture” like Ridley Scott said about

⁷⁴ Uffizi, 2014, La Primavera by Botticelli, [online]<http://www.uffizi.org/artworks/la-primavera-allegory-of-spring-by-sandro-botticelli/> [accessed 22 September 2017]

the movie version of *Hannibal*.⁷⁵ It is best described in a conversation between Hannibal and Bedelia. When Bedelia says “ you have no longer ethical concern Hannibal, you have aesthetic ones” Hannibal answers “Ethics becomes aesthetics” (Antiposto 2015, S3-E1).

Figure 5 3: Primavera



Source: Fuller, B. (Producer), 2014. *Hannibal*[DVD].
New York: NBC

This dialogue explains so much about this issue. Hannibal’s only concern about his murders is to make them beautiful. As aesthetic takes ethics’ place, the audience’s ethical concerns also start to fade away and admiration for the Hannibal’s work comes to the surface instead of the ethical concerns. Therefore, the morality function does not work like we suggested while explaining antiheroes. Although Hannibal is immoral in many ways, the audience does not care about that and sympathizes with him.

As a result, there are arguably 4 main reasons of why the audience likes Hannibal as a villain. First of all, the suggestion technique makes easier for the audience to like him. Secondly, Hannibal being from an aristocrat family has a positive influence on the audience. The fact that he is a respected psychiatrist and a man of good taste make the audience look up to him. Thirdly, because he is a psychopath serial killer, the superficial charisma may be also a part of the reasons of why the audience finds him very charming. It is asserted that psychopaths are known for making people love them thanks

⁷⁵ Taylor, A., 2013, A Cannibal Sermon: Hannibal Lecter, Sympathetic Villainy and Moral Reevaluation [online], Letbridge, Lethbridge University <https://www.uleth.ca/dspace/10133/4589> [accessed 16 September 2017]

to their charisma. Hannibal's charisma can be linked to psychopathy among other factors. Lastly As Nietzsche suggested, the show gives style to Dr. Hannibal Lecter. He is inspired by art for his many killings and creates painting-like crime scenes. This factor also makes the audience ignore the immoral direction of the murders. In the end, although Hannibal is a villain, the audience likes



6. CONCLUSION

Since the emergence of iconic portrayal of Anthony Hopkins in *Silence of the Lambs*, Dr. Hannibal Lecter has become one of the most recognizable characters among the audience. After a few sequels and prequels, Bryan Fuller's *Hannibal* brings a new take on Hannibal universe and explores some new territories in regard to Hannibal's past.

The first question that bothers us about the TV show was that why does the audience like Hannibal? In order to answer the question first of all, we tried to explore if he can be considered as a villain considering what he does in the show. The concepts such as hero, anti-hero were needed to be explained to compare villain concept. Exploring that the line between anti-hero and villain is very blurry proved that categorization of Hannibal is very important to discuss. A hero can be easily detected with his/her personal code, moral decisions, honesty, justice and pride (Brembar 1999, p. 2). When it comes to an anti-hero, different kinds of set of rules apply. According to the Oxford Dictionary an antihero is the central character, in a book, play or a movie that lacks the qualities of a traditional hero as mentioned before.⁷⁶ In contrast to heroes, antiheroes do not have a personal code. They take advantages of the situations and think about only themselves. These kinds of characters are lack of some qualities of heroes. Although weakness of the antiheroes disturbs the audience, this does not stop them from identifying as noted. (Morell, 2008:93). As for villains, they usually reflect the worst side of human beings. They are capable of manipulating emotions, causing pain, terrorizing and spreading fear. They do not regret and they are cruel. A villain usually tends to seek power. However a new kind of villains appeared after 70's. Showing the reason why they turned into evil people made a difference in the movies and the audiences started to be able to identify with them (Crowley 2012, p 7-8). The important point at this point was how we related those concepts to Hannibal Lecter .

In chapter 3 we analyzed promos of the show, meaning of the stag figure and discussed where Hannibal stands in the show. Dr. Hannibal Lecter matches up with every single

⁷⁶Ibid, p. 23.

feature of postmodern villains. He is manipulative and sees himself above the others. He eats people because they are not his equals. The show also uses symbolic expressions, specifically a stag and a Wendigo figure. We explored what the stag and Wendigo figure mean. In relation to shamanism, stag figure are associated with some secrete ceremonies which indicated the connection between hunt and hunter.⁷⁷ It can be deduced that this connection is directly related to the relationship between Hannibal and Will. While the stag figure evolves into something else, it starts to represent serial killer identity of Hannibal; in other words, evil side of Dr. Lecter.

The primary concern of our study was the reasons why the audience likes Dr. Hannibal Lecter although he is a true villain. IMDB reviews showed us that the audience likes Hannibal. After analyzing IMDB reviews, focusing on the reasons why the audience loves him revealed that there were numerous of them. First of all the show uses only suggesting instead of showing. This fact reduces effects of the killing scenes and makes the audience hate Hannibal less. Secondly even though he is evil, the audience think that his elegance and background justify what he does. Thirdly, people find him quite charming and this reason can be related to the fact that he is a psychopath considering psychopaths have superficial charisma. Lastly *Hannibal* uses high art to turn the ugly face of a murder into something beautiful. These scenes evoke admiration instead of disgust. The show also constantly suggests that his sister Mischa may be the reason why Hannibal is a cannibal serial killer. Those aspects of the show make Hannibal a postmodern villain and although postmodern villains are still evil, the audience has reasons to love them.

⁷⁷Mikhailova, N., 2006. The Cult of Deer and Shamans in Deer Hunting Society. *Archaeologia Baltica*, [online] February 2006, 7 (3), http://briai.ku.lt/downloads/AB_07/07_187-198_Mikhailova.pdf [accessed August 2017]

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