THE LAMB'S WRATH: CANNIBALISM, DIVINITY, AND APOCALYPSE IN *HANNIBAL*

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Dissertation submitted in fulfilment of the requirements for the degree of Magister Artium, Master of Arts (Drama and Film Studies), in the Department of Drama, Faculty of Humanities, University of Pretoria, in March 2019.

ABSTRACT

This study proposes that the television series *Hannibal* (Fuller 2013-2015), with its aesthetic and thematic emphasis on Christian motifs and imagery, is a contemporary apocalyptic fiction. Specifically, this study argues that *Hannibal* provides a new typology: the *metamythic apocalypse narrative*. To posit these arguments, I approach the analysis of the television text from four of the stronger concepts that surface in the reading of *Hannibal*, which are the relationship between cannibalism and divinity, the God-Devil opposition, the We(i)ndigo figure as a symbol of the Holy Trinity, and the Apocalyptic narrative. The first three concepts inform the typology of apocalyptic narrative that the series follows and are essential in establishing the criteria for this new typology.

Insofar as existing television tropes and conventions go, the first two seasons of *Hannibal* remain in the vicinity of investigative police procedure, building and perfecting its mythos around the passive-aggressive relationship between Lecter and his prodigy, FBI profiling consultant Will Graham. The procedural formalities are set aside in season three, to focus on and amplify an already ambivalent relationship with religion, providing a wealth of apocalyptic symbolism that calls the rest of the series into the new framework of apocalyptic fiction.

This study establishes that *Hannibal* provides a new apocalyptic narrative typology that challenges the two typologies identified by Conrad Ostwalt (2011:365-356) – the traditional apocalypse and the secular apocalypse. The traditional apocalypse allows for fictionalized events, but includes elements of supernatural (or divine) revelation. The secular apocalypse borrows symbols and themes from the traditional apocalypse, but contemporizes evil and does not adhere to the criterion of a divine agency, positing human heroism as the anthropocentric replacement for God and averting punishment and destruction. *Hannibal*'s (Fuller 2013-2015) particular symbolic visual vocabulary and the apocalyptic narrative typologies outlined by Ostwalt (2011) allows me to theorise the notion of the *metamythic apocalypse narrative*.

In establishing this new form of apocalypse narrative, I interrogate the role of the We(i)ndigo figure as *Hannibal*'s reconstitution of the Christian Holy Trinity and demonstrate visually how these three characters constitute this trinity – Dr Hannibal Lecter (Holy Father), Will Graham (Holy Son), and Abigail Hobbs (Holy Spirit). This *metamythic apocalypse narrative* engages the current secular scientific concern for the end of the world, which remains haunted by religious prophecy. The *metamythic apocalypse* proposes a return to the symbolic and the archetypal in answering questions

about the future amidst the anxieties about the end of the world, as well as the possibility of the post-apocalyptic.

Keywords: *Hannibal*; cannibalism; We(i)ndigo; apocalypse narrative; metamythic apocalypse; symbolism; Holy Trinity

ACKNOWLEDGEMENTS

Of all those to thank, I must first name the guru that is Dr Chris Broodryk for all of the mind gymnastics, word salads and coffee wisdoms that have made this process possible and memorable. Without your guidance and insights it would have been a much more daunting task, dare I say impossible?

I also thank the University of Pretoria for the financial relief and employment that have been critical in sustaining this endeavour.

I thank Dr Noleen Loubser and Max Breytenbach for their assistance with the editing of the document, which is perhaps the most gruelling part of the process.

I am forever grateful to my support system, without whom I may have descended into chaos on many occasions – Dwayne Hees, Adéle and Willem Janse van Rensburg, Dean and Devon Janse van Rensburg (and your better halves), Ilse and Irene Landsberg, Max Breytenbach, Westley Smith, Floki and Freyja – you are loved and appreciated.

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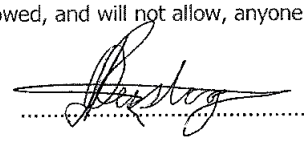
SIGNATURE 

The Lamb's Wrath: Cannibalism, Divinity, and Apocalypse in Hannibal

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CHAPTER ONE: INTRODUCTION

The visceral and violent tale of infamous cannibalistic psychiatrist Dr Hannibal Lecter lived on in television in the three-season long series *Hannibal* (Fuller 2013-2015) after its cinematic appeal faded following the box-office disappointment of and critical disdain towards *Hannibal Rising* (Webber 2007). Despite the advertising and predictions for the box-office success of *Hannibal Rising*, the critics were brutal in their reviews, which were backed by the unfortunately low numbers (Finke 2007:[o]; Hannibal Rising 2019:[o]).[1] The television series itself would last three seasons:

"The savory spectacle of 'Hannibal'" ended after the US premiere of the third season finale on August 29th 2015 (Nussbaum 2015:[o]; Uhlich 2015:[o]). Despite its loyal fan base, the television show steadily lost its viewership and ratings, owing to an increase in piracy (Acuna 2014:[o]; De Laurentiis 2016:[o]).[2] Critics and fans continue to praise Bryan Fuller's refreshing take on the Thomas Harris' Hannibal Lecter universe and the introductory novel *Red Dragon* (1981) (Uhlich 2015:[o]). The television series "has a formal ambition that is rare for television. It reflexively turns the ordinary into the alien and vice versa ... [making] us crave something we thought we'd find disgusting" (Nussbaum 2015:[o]). The series is aesthetically ambitious and frames

Figure 1. 1: Hannibal - Eat the Rude - TV show poster, 2015, ebay.com.

[1] The box-office opening of *Hannibal Rising* came in at just over $13million, which is nearly $7 million less than the film studio had expected (Hannibal Rising 2019:[o]).
[2] Other reasons that may have led to the premature end of the show include its 10pm-graveyard-slot on Friday nights in the United States, as well as its grim subject matter (Acuna 2014:[o]).

scenes of grotesque violence as works of art; it is, after all, known for making viewers hungry with Dr Lecter's elegant cooking montages (Nussbaum 2015:[o]). However, *Hannibal* offers much more than only the artistic displays of murder, cannibalism, and gastronomic prowess.

Hannibal is at face value a psychological thriller, developed by acclaimed television showrunner Brian Fuller. The series was based on the Hannibal Lecter Universe created by Thomas Harris in a series of novels. Fuller's series examines the psychologically fraught situation of FBI profiler Will Graham (Hugh Dancy), who assists Agent Jack Crawford (Laurence Fishburne) and his forensic team in investigating various serial killer cases. Will Graham's disabling psychiatric condition, which gives him the ability to experience extraordinary empathy with any killer, is monitored by another FBI consultant, psychiatrist and cannibal Dr Hannibal Lecter (Mads Mikkelsen), with whom Will is entangled throughout the series. Throughout its three season, the series' primary focus was on Lecter's fascination – even infatuation – with Graham, whom the series positions as Lecter's disciple as well as his antagonist. Along with the early addition of young Abigail Hobbs (Kacey Rohl) to their strange friendship, Will and Dr Lecter lure everyone that enters their world into their *danse macabre*. The friendship between patient, psychiatrist, and surrogate daughter grows stronger, more chaotic, and increasingly deadly. All the while, tabloid journalist Freddy Lounds (Lara Jean Chorostecki) tries to further her career by digging into Will, Dr Lecter, and Abigail's mysterious bond. Dr Alana Bloom (Caroline Dhavernas) is thrown from a romantic relationship with Dr Lecter (in season two) into a diabolical plot to kill him in season three, after failing to protect Will and herself from the cannibal psychiatrist's mind games. On the other hand, Dr Lecter's former psychiatrist, the unstable Dr Bedelia Du Maurier (Gillian Anderson) is completely spellbound by Dr Lecter, to the point where her observation of his games soon turns to participation and an adoration verging on worship. In a climactic end to the story in season three, serial killer Francis Dolarhyde (Richard Armitage), who names himself the Great Red Dragon, brings together the briefly separated Dr Lecter and Will Graham, who frequently sees the deceased Abigail, in a battle. Together, the reunited Graham and Lecter kill Dolarhyde, after which they lock into a blood-soaked embrace and throw themselves off a cliff, presumably to their death.

Insofar as *Hannibal* (Fuller 2013-2015) can be classified according to existing television tropes and conventions, the first two seasons of the series remain in the vicinity of avant-garde procedure, building and perfecting its mythos and the passive-aggressive relationship – even a courtship – between Lecter and Graham. The series is a visual study of violence, or 'ultraviolence', rather than an uncaring attempt to be unacceptably brutal for the sake of horror (Seitz 2015:[o]). To its credit, Brian Fuller's reimagining of this serial-killer story avoids being "ostentatiously stupid or morally reprehensible: a tactical evasion of real-world evil", but rather "present[s] itself as a dark fairy tale from minute one" (Seitz 2015:[o]). Furthermore, the series grows more abstract with every season, until it reaches its most surreal form yet in season three – romantic, gothic, and more like a painting in chiaroscuro than a television horror (Jung, EA 2015:[o]).

Both the fresh take on the Hannibal universe, and the approach to presentation, set the series apart from other adaptations.[3] Showrunner Bryan Fuller says of the television series: "Every director who comes to the show gets the same lecture … We are not making television. We are making a pretentious art film from the 80s" (Thurm 2015:[o]). The intentional cinematic nature of the televisions series manifests most explicitly in cinematographer James Hawkinson's visceral imagery, which has been described as both dream-like and perverse (Thurm 2015:[o]). The balance between horror and emotion, along with visceral, innovative gore, the "hypnotic visual style" of the series, and the nuances that the actor Mads Mikkelsen brings to Dr Lecter, have set it above expectations for cable-network shows (Thurm 2015:[o]; Uhlich 2015:[o]).

For Matt Zoller Seitz (2015:[o]), the Florentine setting and recurring church scenes in season three, for instance, are "subtly indicative of Hannibal's simultaneous wish to mock God and become a god himself by manipulating mere mortals". Here, Seitz foregrounds the series' ambivalent relationship with religion, specifically Christianity. Indeed, it is the series' aesthetic and thematic emphasis on Christian motifs and imagery which positions it as

[3] Some of the adaptations of Harris' novels include: *Manhunter* (1986) by director Michael Mann; *The Silence of the Lambs* (1991) by Jonathan Demme; *Hannibal* (2001) by director Ridley Scott, and Brett Ratner's *Red Dragon* (2002) (Uhlich 2015:[o]).

contemporary apocalyptic fiction. In his review of the series, Eric Thurm (2015:[o]) uses descriptive terms such as baroque, "aesthetic madness", vivid, erotic and nightmarish – all of which sound like remarks one would make of an artwork. *Hannibal* (Fuller 2013-2015) becomes one of many artworks inspired by the Book of Revelation, laden with apocalyptic symbols and embellishments. This apocalyptic emphasis extends to the characters and narrative that mirror the Apocalypse of John which is especially prevalent in the third and final season of *Hannibal*, as I demonstrate in Chapters Three, Four, and Five.

Hannibal's (Fuller 2013-2015) depiction of biblical motifs is frequently overlooked or superficially addressed in scholarship and entertainment reviews which focus mainly on the lazy equivalence between Dr Lecter and the figure of the Devil. However, Logsdon's (2015:1) study about *Hannibal*'s aesthetics quotes a reviewer's assessment that, "[i]ntentional or otherwise, Hannibal Lecter is not the devil; he is god". Vogel (2015:5-6) maintains the parallel between Dr Lecter and the Devil, and acknowledges *Hannibal*'s exploration of "spiritual and religious aspects including the book of Revelation, the myth of the wendigo, Hannibal as Lucifer, and Will as a darkened Christ-figure".[4] However, Vogel and other researchers of the series fail to interrogate the parallels between Dr Lecter and God beyond establishing the relationship between the doctor and the deity, and neglect the extent of the biblical and apocalyptic nature of the series. Another paucity in the existing research is that the relevance of Will and Dr Lecter's relationship to another character, Abigail Hobbs, is generally overlooked. Abigail is a constant presence throughout the three seasons of the series, even when she is absent from many narrative events. As such, an investigation of the nature of her presence would contribute to considerations of the theological references and symbols in the television series. It is especially the third season of *Hannibal* – which is explicitly biblical in its content and episode titles – that has encouraged this current study into the depth and interpretations of the rich religious symbolism in the television series as a whole.

As such, the contribution that this study makes to scholarship on the television series is that it addresses the biblical and apocalyptic nature of the series and explores the importance of

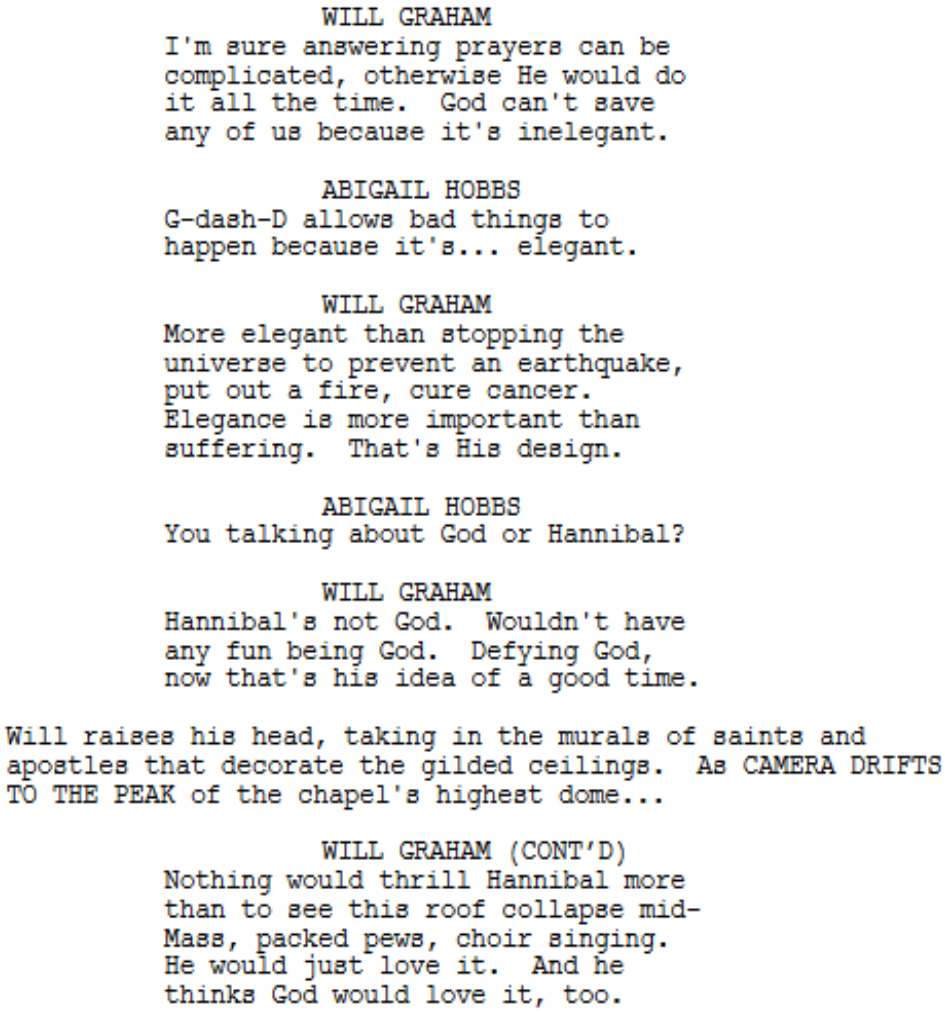
[4] The We(i)ndigo is a giant cannibal creature from the mythologies of the First Nations North American cultures. In *Hannibal* (Fuller 2013-2014) the We(i)ndigo is depicted as a gaunt humanoid giant with charcoal skin and stag antlers. The We(i)ndigo figure is discussed in Chapter Four, section 4.2.

a third central character, Abigail Hobbs. Additionally, this study provides a formulation of a new apocalyptic narrative typology for which *Hannibal* provides a recipe, outlined in Section 5.4, contributing to the study of apocalyptic narratives in fiction in broadening understanding of apocalypticism in popular visual culture.

In order to remedy these gaps in scholarship on *Hannibal* (Fuller 2013-2015) and outline the apocalyptic fiction narrative typology that the series follows, I set out to answer the following main research question: *in what way is Hannibal an apocalyptic narrative?* In addition, the sub-questions that guide this study are:

1. How does *Hannibal* utilize the concept of deification?
2. How are the concepts of God and the Devil treated in *Hannibal*?
3. How is the Holy Trinity presented in *Hannibal*?
4. How does *Hannibal* utilize the We(i)ndigo figure?
5. How does *Hannibal* treat cannibalism?

To illustrate the religious tone of the series and set the study on its course, Figure 1.2 shows a section of dialogue between two of the central characters in the series, discussing the nature of God, the Devil, and by implication, the nature of their friend, Dr Lecter. This association of Dr Lecter with God and Devil reflects a central theme in the *Hannibal* series: the duplicitous divine natures of its characters. I will explore these divine natures in Chapters Three and Four. Along with this, the third season of the series is in constant reference to the apocalypse of Christian Theology, as described in the Book of Revelation. As such, *Hannibal* becomes a matchless example of the genre evolution of the apocalyptic, while it interrupts and alters formal dimensions of television in a mélange of other visual artforms. However, this study is neither focused on genre, nor on the formal styles of television genres. Rather, the study aims to demonstrate the ways in which *Hannibal* is a work of apocalyptic fiction, beyond simply noting the religious parallels between the series and Christianity.



WILL GRAHAM
I'm sure answering prayers can be complicated, otherwise He would do it all the time. God can't save any of us because it's inelegant.

ABIGAIL HOBBS
G-dash-D allows bad things to happen because it's... elegant.

WILL GRAHAM
More elegant than stopping the universe to prevent an earthquake, put out a fire, cure cancer. Elegance is more important than suffering. That's His design.

ABIGAIL HOBBS
You talking about God or Hannibal?

WILL GRAHAM
Hannibal's not God. Wouldn't have any fun being God. Defying God, now that's his idea of a good time.

Will raises his head, taking in the murals of saints and apostles that decorate the gilded ceilings. As CAMERA DRIFTS TO THE PEAK of the chapel's highest dome...

WILL GRAHAM (CONT'D)
Nothing would thrill Hannibal more than to see this roof collapse mid-Mass, packed pews, choir singing. He would just love it. And he thinks God would love it, too.

Figure 1. 2: Fuller, B & Vlaming, J. 2015. *Primavera*: final shooting script for 'Hannibal' Episode 302, p11. [O]. Available: http://livingdeadguy.com/wp-content/uploads/2015/04/H202-Sakizuke-Web.pdf Accessed: 29 June 2018.

1.1 Background and Rationale

The first season of *Hannibal* (Fuller 2013-2015) shows the development and increasingly complicated relationship between FBI investigator Will Graham (Hugh Dancy) and his psychiatrist Dr Hannibal Lecter. Out of concern for Graham's psychological fragility, FBI Special Agent Jack Crawford heeds the advice of psychiatrist Dr Alana Bloom and appoints Dr Lecter as Graham's therapist. Under the guidance of Dr Lecter's therapy, Graham catches Garrett Jacob Hobbs (Vladimir Jon Cubrt), also known as the Minnesota Shrike.[5] Graham

[5] The Minnesota Shrike is the first killer that Will investigates upon recruitment. He is also the father of Abigail Hobbs and serves to introduce cannibalism in the series.

shoots and kills Hobbs to save Hobbs' daughter, Abigail. Graham and Lecter develop increasing feelings of responsibility toward Abigail, prioritizing her safety and, as it happens, her secrets. As the season continues, Graham and Dr Lecter assist FBI in profiling another killer whose modus operandi mimics the work of the confessed and incarcerated Chesapeake Ripper, Able Gideon (Eddie Izzard), who, Graham suspects, was never the real killer. Through Lecter's careful manipulation of all the other characters, Graham ends up being arrested for crimes he did not commit, with even the innocent profiler himself convinced of his guilt.

In the second season, a more mentally sober Will Graham intends to prove his innocence from behind bars, where he has been falsely imprisoned for the copycat Chesapeake Ripper killings and the murder of Abigail Hobbs. From a hospital for the criminally insane, Graham tries to build his case around Dr Lecter, whom he believes is the true Chesapeake Ripper, and whom he believes was behind his false imprisonment. Graham struggles to convince Jack Crawford and others of his innocence and Dr Lecter's guilt. Eventually, Jack decides to investigate Graham's allegations for himself, unable to let go of his obsession with the long-hunted Chesapeake Ripper. When the Ripper kills again with Graham in custody, Will's innocence is proven, leaving him free to nurture his unusual, enthralling relationship with Dr Lecter. At the end of this second season, Dr Lecter's murders are laid bare and it becomes clear to Bloom and Crawford how much they were deceived by the cannibalistic psychiatrist.

The final season of *Hannibal* (Fuller 2015) follows Dr Lecter to Europe, where he is in hiding from the FBI and from his former prodigy, Will Graham. Graham, who has over the past years recovered from the parting injuries left by Dr Lecter, remains drawn to his former psychiatrist. Graham decides to find Lecter and is followed by Jack Crawford, who has his own scores to settle with the Chesapeake Ripper, known in Florence, Italy, as *Il Mostro*. Following a lengthy cat-and-mouse game, Dr Hannibal Lecter is finally exposed as the true Chesapeake Ripper. After years of imprisonment and psychiatric treatment with Dr Alana Bloom, Will turns to Dr Lecter for help with a challenging new case. The team is reunited to investigate killer Francis Dolarhyde (Richard Armitage) – the Red Dragon – after which Graham and Dr Lecter's relationship is stunningly concluded, with Dolarhyde, Graham, and Lecter all dead.

Unlike the Dr Lecters before him, "Mikkelsen is more subtle, more convincingly insidious: a devil hidden in plaid suiting" (Cain 2015:[o]).[6] In an interview with ShortList (Mads Mikkelsen talks Hannibal [sa]:[o]), actor Mads Mikkelsen describes Lecter as a fallen angel, "Satan on Earth, a man who sees beauty where the rest of us see horror". The comparison between Dr Lecter and the Devil is supported by Vogel (2015:7), who outlines references to this likeness found within the series and in scholarship, in contexts of both Christian theology and Cree mythology.[7] It follows that Bryan Fuller's *Hannibal* universe, so centred on a devil, would include an array of other religious characters and tensions, and lay the groundwork for a vivid apocalyptic prospect.

There are many clear indicators of Bryan Fuller's intentions to depict Dr Lecter as the biblical Devil (Vogel 2015:6). Furthermore, the series aligns the viewer with the Devil figure and his view, finding beauty in horror as Dr Lecter does – establishing an unwitting 'Satanic audience'. However, there is also a smorgasbord of visual and verbal references to Dr Lecter as God. These references will be regularly outlined and explored throughout the study. This reading of Dr Lecter's dual representation of God and the Devil forms the basis of the study's larger argument that *Hannibal* (Fuller 2015) goes beyond this duality to effectively create its own form of the Holy Trinity, which has clear indications of an apocalyptic fiction narrative. These ideas will be discussed critically in terms of their symbolism and narrative purpose, as is outlined below.

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[6] Dr Hannibal Lecter is portrayed by Brian Cox in *Manhunter* (Mann 1986), and by Sir Anthony Hopkins in *The Silence of the Lambs* (Demme 1991), *Hannibal* (Scott 2001) and *Red Dragon* (Ratner 2002). *Hannibal Rising* (Webber 2007) shows a young Dr Lecter, played by actor Gaspard Ulliel.

[7] a) I will speak only of Christian theology and not Judeo-Christian theology, since the latter is a liberal term used to give the impression of co-operation between Christian and Jewish communities on the grounds of values (Goldman 2011:[o]). The term was originally used to describe Jews who had converted to Protestantism and accepted baptism, but has since been politicized to create an umbrella under which America could be 'one nation under God', disregarding the fundamental principles that distinguish Christianity and Judaism (Goldman 2011:[o]). Where relevant to Old Testament scripture and ideas, I will indicate Jewish or Hebrew connections.

b) The Cree (*Nehiyawak*) are the largest group of Indigenous people in Canada, spread across areas of Alberta to Québec (Preston 2017:[o]). There are many Cree divisions, which are specified according to dialect, language or environment (Preston 2017:[o]). Cree spirituality is based on the idea of balance between man and nature and encourages close relationships with spirits and animals (Preston 2017:[o]). Cree mythology features a Great Creator of the Universe, the Kitchi-Manitou, other manitou divinities, a Trickster figure, Wisakedjak, and various anthropomorphised animal figures (Preston 2017:[o]; Westman & Joly 2017:361).

1.2 Introduction to Conceptual and Theoretical Framework

In the following conceptual and theoretical framework, I draw on a wide array of disciplines and scholars, putting them into conversation with one another to create an appropriate vocabulary for the current study. As a result, the study takes a transdisciplinary approach to the television series, an approach that may read as eclectic at times. Transdisciplinarity is a category of interdisciplinary research approaches which applies theories across disciplines with the aim of transcending the relevant disciplines in formulating a specialized approach to the relevant research problem (Lattuca 2003:7). A transdisciplinary approach differs from other categories of interdisciplinarity in that it does not borrow and superimpose components of certain disciplines onto others (Lattuca 2003:7). Rather, it attempts to synthesize conceptual frameworks that provide wider scopes of inquiry than are possible from the individual contributing disciplines (Latucca 2003:7). The concepts that constitute the foundation of this study's lens of inquiry are symbolism, archetype, and narrative, as discussed in the following sub-sections.

1.2.1 Symbolism and Archetype

Human language is laden with signs, images, and symbols (Jung 1964:3).[8] The former two are fairly restricted in that they can only denote the objects to which they are connected (Jung 1964:3). Symbols, on the other hand, are able to carry connotations outside of their "conventional and obvious meaning. It implies something vague, unknown, or hidden to us" (Jung 1964:3). It is this nature of the symbol that makes it more powerful than the sign, and, arguably, enables the symbol to be ambivalent or multiplicitous, which the sign cannot be. Todorov (1982:17) explains this difference when he describes the character of the sign as

[8] a) Carl Gustav Jung (1875-1961) was a Swiss psychologist who collaborated for some time with the father of psychoanalysis, Sigmund Freud (see footnote 7) (Blackburn 1994:203). The focus of Jung's work was the process of individuation, which is a journey of the individual's psychic development, characterized by symbols, myth, and archetypes (see Chapter One) (Blackburn 1994:203). Jung's work is of great importance, since his study of the mind, dreams, symbolism, and myth, as they manifest in the psyche, aligns particularly well with the themes, motifs and context of *Hannibal* (Fuller 2015). The latter is thematically dense with psychiatric and psychoanalytic references, symbolism, and mythology, which will become apparent as I continue my analysis of the series.

b) While this is not a Jungian study *per se*, many of Jung's ideas play an integral role in the interpretation of symbolic meaning in *Hannibal* (Fuller 2013-2015).

"clear and univocal" (unambiguous is meaning), whereas the symbol is "inexhaustible" for meaning (infinite), and for which "association may indeed be indefinitely extended, unlike the signifier-signified relationship which is by nature closed". It is the inexhaustibility of the symbol that makes it adaptable to such varied contexts, and to numerous interpretations as well.

From a linguistic perspective, Todorov (1982:18) describes the way in which we understand or read the symbols of a text. The receiver understands the symbol on a primary level, but through the receiver's association of the sign with other ideas, secondary meanings are evoked and even further associated with objects, actions or situations within the evoked and direct contexts or discourses (Todorov 1982:14-18). As such, "the receiver *understands* discourses but *interprets* symbols" (emphasis in original) (Todorov 1982:18). Therefore, without an existing history of engaging with the discourses of one's contexts and experiences, a symbol will exist only as a sign until it is intentionally read for associations. For any individual, the meanings of a symbol are limited to their existing discursive knowledge and the extent of inquiry into further associations (should they be moved to do so, as with the current study). What Todorov (1982:14-18) describes from the discipline of linguistics, Bordwell and Thompson (2004:53-59) identify as the meaning-making process in the experience of an artwork, specifically film.

Viewers of cinematic and televisual texts tend to evaluate according to enjoyment, giving very little attention to significance and formal success, as career critics do (Bordwell & Thompson 1997:77). The criteria for viewers' informal evaluation include 'realistic' and moral judgments of certain elements, taken outside of the film's context and formal style (Bordwell & Thompson 1997:77). The critic evaluates on the basis of coherence, intensity of effect, complexity, and originality – that consider the artistic totality of the text – which may be lost to the unversed (Bordwell & Thompson 1997:78). On an aesthetic level, symbolism can provide the invitation for interpretation, and critically engage unversed (and passive) viewers to derive better meaning and significance in their evaluation process.

For the viewer actively engaging with the moving image, the act of interpretation teases out and ascribes meaning to a text beyond what it already makes explicit; here the viewer creates

what Bordwell and Thompson (2004: 56-57) refer to as implicit meaning. It is essential that the implicit meaning be derived from the "total system" and function of the text, since this level of meaning is dependent on the interaction between the text's narrative and style (Bordwell & Thompson 2004: 56-57). Interpretation also informs symptomatic meaning, which examines the specific social, political, and cultural systems that bear implications for a text's significance. While the other levels of meaning are essential in the meaning making process, it is at the implicit level that the symbolic functions.

Paul Ricoeur (1969:14), in his chapter *Criteriology of Symbols*, lists some of the fundamental qualities of symbols. The first quality listed states that symbols are primarily signs with the intention of expressing meaning, but which can only take on the symbol's extent of signification when situated "in the universe of discourse" (Ricoeur 1969:14-15). The inexhaustibility of the symbol's meaning is ascribed to its *opacity* (1969:15). However, regardless of its inexhaustibility, there remains the question of the need for symbolism, in addition to what is directly expressed (Todorov 1982:119).[9]

Todorov (1982:119-123) responds to the above matter, outlining a few reasons for the use of symbolism over direct expression. Symbols may simply be preferred over direct expression, or they could be used to overcome the inadequacy of language, especially when attempting to speak of divinity (1982:119-120). For Todorov (1982:122-123), symbolism "attracts strong minds" who would be capable of interpreting these symbols (often symbols of the divine) and, as such, be worthy of knowing what the symbol communicates. *Hannibal's* (Fuller 1013-2015) use of haptic visuality, which brings to the fore the tactile sense of the viewer, and aids in the series' creation of a visually symbolic vocabulary through which to communicate the divine to the ordinary (Messimer 2018:184).[10] Lastly, and perhaps the most relatable reason

[9] I am aware of the ontological differences between Tzvetan Todorov and Paul Ricoeur. Todorov (Bulgarian, born 1939-), a literary theorist with Russian Formalist perspectives, focuses his work mainly on the narrative's formal properties (Buchanan 2010:471). Ricoeur (French born, 1973-2005), on the other hand, was a religious philosopher whose work crosses into the field of hermeneutics, concerned with the idea of interpretation, which opposed the more popular school of thought in his time – structuralism (Buchanan 2010:411-413, 452). The conceptual entanglement of these two scholars' works allows for an approach that considers both the formal and the interpretative aspects of the symbol.

[10] Haptic visuality is used in cinema to engage the audience beyond the traditional gaze, encouraging the viewer on a tactile level, their sense of touch – where the film can be felt, not simply seen (Messimer 2018:184).

for the use of symbols, is best put in the words of Augustine: "What is sought with difficulty is discovered with more *pleasure*" (emphasis added) (Todorov 1982:123). In this way, symbolism enables the pleasure of deriving knowledge (of the divine) – a concept that resurfaces in Chapter Two – and more importantly, symbolism becomes a means to communicate transcendence.[11]

From the standpoint of depth psychology, the symbol serves an integral purpose in the development of the psyche. Jung (1964:3) says of the symbol that it "is a term, a name, or even a picture that may be familiar in daily life yet possesses specific connotations in addition to its conventional and obvious meaning. It *implies something vague, unknown, or hidden* from us" (emphasis added) (Jung 1964:3). There are many things that cannot be easily comprehended or described, and symbols, at the very least, provide a method for representing them (Jung 1964:4). From the symbol, it becomes possible for the mind to explore concepts beyond intellect and reason, traipsing closer to the realm of the divine – which makes it quite understandable that religion should make use of the symbolic (Jung 1964:4).

Ricoeur (1969:9) gives another (seemingly inverse) reason for the use of the symbol or symbolic language when he describes it as the abstract manner in which fault is expressed. When Ricoeur (1969) uses the word 'fault', he implies something of a conglomeration of, or perhaps an experience more complicated than, fallibility and imperfection. Here, the idea of fault is spoken of as an implication of confession (Ricoeur 1969:9). Examples of symbolism as an expression of fault include referring to defilement as a stain or blemish, sin as trespass, and guilt as weight (see Section 4.3) (Ricoeur 1969:9,101).

[11] The end of transcendence is marked by the increasing preference of immanence (substance, the definite finitude of humanity), and the Deleuzian 'univocity of being' (Millbank 2004:211-212; Žižek 2004:235). However, as stated earlier, the symbol is not univocal, but infinite, aligning with the transcendental. With symbolism as a central characteristic of its formal visual language, *Hannibal* (Fuller 2013-2015) sews transcendence into the fabric of its mythos. This alerts the viewer that immanence has no place in a reading of *Hannibal* – there is only the sublime, and "divine height" (Milbank 2004:211). The experience of the sublime is an encounter with the ineffable, the silence of the unpresentable. It is the entry into the white margins beyond words … the limit, end, and rupture of rational order" (Ward 2004:130).

Todorov (1982:124) concludes that the use of the symbol does not say anything different from what direct expression does, but that the "advantage [of using symbols] lies in the way they act on the mind of the receiver". In this advantage lies the imperative characteristic of the symbol, which is that the reader does not infer meaning onto a text haphazardly, but rather, the text that invites one's interpretative reading by revealing properties that indicate its symbolic nature (Todorov 1982:19). Throughout this study I demonstrate how *Hannibal* invites active interpretation of its symbolic content in order to arrive at is apocalyptic narrative centre.

In his research on the psychology of dreams, Jung (1972:41) speaks predominantly of dream symbols. However, he notes that symbols are also present in various other "psychic manifestations" other than dreams (Jung 1964:41). These symbols can be either individual or collective; natural or cultural (Jung 1964:41,83). The individual symbol and natural symbol are similar in that they are spontaneous manifestations of the psyche's unconscious content (Jung 1964:41,83). The cultural and collective symbol, on the other hand, is the product of centuries worth of elaboration to "express 'eternal truths,' and that are still used in many religions" (Jung 1964:41,83). These symbols are found in the collective unconscious, the inherited psyche that contains motifs or primordial categories of representation according to which psychic content is arranged (Jung 1959:43). Despite the differences between these symbolic forms, symbols are the basis of the "primordial … universal images that have existed since the remotest time" (Jung 1959:4-5). These archaic, prototypical images are called archetypes (Jung 1959:3-5).

'Archetype', translating from Greek as 'first pattern', is defined by Blackburn (1994:23) as the "original models whose nature determines how things are formed". The archetype has an autonomy and power far greater than the symbol, but is similarly awarded its meanings by a group of individuals. According to Jung (1959:5-6), it is "essentially an unconscious content that is altered by becoming conscious and by being perceived" in narratives forms such as mythology and fairy tales which reveals to humans content about the "inner unconscious drama of the psyche" and the soul that many individuals refuse to see.

An archetypal image in many religions and mythologies is that of a "Last Judgment", which religions postpone for as long as possible into the future, the afterlife or the end of time (Edinger 1999:148). Edinger (1999:148,149) says the idea of judgment is a psychological experience by the Self, which concerns a consideration of the manner and purpose of the life lived. [12] In Christian theology, the "Last Judgment" is also characterised by the resurrected Christ returning to earth, in order to exact this judgment, sending souls to heaven or hell.[13] Whether one believes in good and evil or heaven and hell, the archetype of the apocalypse (or a last judgment) will affect or influence us regardless of whether we are "consciously religious" (Edinger 1999:7). In summary, mythology may be understood as a narrative structuring of archetypal images and, similar to the symbol and the archetype, "[n]arrative is a fundamental way that humans make sense of the world … [and] usually what we mean by the term *story*" (emphasis added) (Bordwell & Thompson 2004:69).

1.2.2 Narrative and *Hannibal*

This study considers *Hannibal* (Fuller 2015) as a text, which consists of a "network of meaningful signs that can be analysed and interpreted", as is the practice of Television Studies (Bignell 2008:88). The televisual text communicates stories and meaning through a language of visual (image) and aural (sound) signs (Bignell 2008:89). The particular ordered sequence of this language (image and sound) conveys and is what constitutes *narrative* (Bignell 2008:88).

This study positions *Hannibal* (Fuller 2013-2015) as a particular genre of text with its own characteristic narrative elements related to form and content.[14] With form, I discuss what

[12] 'Self' is capitalized throughout the study to indicate that, as noted by Hopcke (1999:96), I am referring to the *Self as archetype*, rather than the *ego as self* (emphasis added). The Self is the archetype of wholeness, in which the individual ego (that integrates with the collective unconscious contents) is subordinate to the Self as "organizing principle of psychic selfhood" (Geils 2011:358; Hopcke 1999:96-97). The relationship of the ego to the Self should not be too distant, nor too closely identified, since the individual's sense of meaning and purpose is achieved through the interaction between ego and Self (Geils 2011:358; Hopcke 1999:96-97).

[13] The actions and symbols of the Christ figure in the apocalypse narrative provide markers that can be paralleled with the Apocalypse of John and *Hannibal* (Fuller 2013-2015), as illustrated in Chapter Five.

[14] Genre is the categorisation of texts according to shared "conventions and key features that distinguish one kind of work from another" (Bignell 2008:116). Identifying genre is complicated, since not all texts adhere to the

Hyvärinen (2008:47) notes as the *how* of storytelling – meaning the order, mood, style, and so forth. In applying this approach to an analysis of *Hannibal*'s (Fuller 2013-2015) narrative, I would consider form to include colour, tone, diegetic and nondiegetic symbols, episode titles and the image choices and ordering.[15] For narrative content, I would consider the characters, dialogue, actions, themes or motifs and so forth, which may well classify as the *what* of the story, as Hyvärinen (2008:47) refers to it.

However, Bordwell and Thompson (2004:50) make it clear that there can be no definitive distinction between form and content, since form may seem to become subordinate to its content, or vice versa. Similarly, Charles Olson (cited in Bordwell & Thompson 2004:48-50) asserts, "form is never more than an extension of content", suggesting some sort of futility in attempting to distinguish the two from one another. As such, narrative and style are simply two subsystems of form, which is the space, colour and texture of the painting or the rhyme and rhythm of poetry and, arguably, all of the above for film and television (Bordwell & Thompson 2004:48,49).

I do not intend simply to disregard the problem of distinguishing form and content, however, I do find relevance in the idea of narrative form being the equivalent of the structures used to convey the story, and subject matter or thematic strands as constitutive of narrative content (Bell 2011:132,138).[16] It is then perhaps more useful to approach these ideas under different terms, such as those used by David Bordwell (2008:98) in his discussions on narration. Bordwell (2008:98) speaks of the *fabula,* which are story events, and *syuzhet*, which is the arrangement of story events into a narrative. These concepts, as they relate to

formula of individual genres (and even attempt to work against them), but rather borrow from several different formulae simultaneously (2008:117).

[15] Diegetic material exists inside the story world, such as action, spaces, buildings, décor, people, and sound originating from the story world (Bordwell & Thompson 1997:92,478). The nondiegetic insertions are additional shots or shot sequences of abstract action and images (symbols and hallucinatory moments in *Hannibal*) that occur outside of the story world, and are added as supplementary to the diegesis in the editing process (Bordwell & Thompson 1997:92,480).

[16] Dr Liam M Bell is an award winning novelist and Creative Writing lecturer at the University of Sterling, Scotland, whose research concerns form and content in narrative theory, the pedagogy of Creative Writing, the writing process from a poststructuralist perspective, and the role of Creative Writing in academia (Dr Liam Bell [sa]:[o]).

narration and stylistic devices, are intricate, but some of the key functions or abilities of the *syuzhet* include rearranging the order of *fabula* or story events – using devices such as flashbacks and flash-forwards – or manipulating the temporality of *fabula* events – by stretching or compressing time (Bordwell 2008:98-102). The *syuzhet* can also provide an omniscient range of knowledge of agents or characters involved in the *fabula*, in addition to organizing "the actions and states of affairs in the story world according to a certain pattern of development" (Bordwell 2008: 99-102).[17]

In light of these abilities of the *syuzhet* and the nature of the *fabula,* I propose working definitions for narrative form and narrative content, under which I will classify the narrative markers to be analyzed in this study of *Hannibal* (Fuller 2013-2015). These working definitions bear similarity to the definitions discussed at the outset of this chapter, but have greater specificity with regard to the elements that constitute each.

A crucial component of narrative is story. A story is the recounting of a sequence of events, those involved or affected by the events, and possibly the reasons (causality) for the events (Bordwell 2008:88,89). These elements are all what is told in the story, therefore, the information that the story contains. As such, what I view as content of the story or narrative in this study include characters, events or actions, dialogue (what is said during these events and actions), and even what may be gleaned from these events and actions (themes or motifs) in the viewer's diegesis and manifest reality. Stories may also draw from or follow prototypical forms such as those in mythology and fairy-tales (Roesler 2006:575-576). These prototypical forms are archetypes, which do not only present as figures or ideas, but also in "sequential, discursive form" as narratives, such as the hero narrative or the apocalypse (Roesler 2006:575).

As Todorov (1971:38,39) states, a story is not simply a description or recitation of events; story does not exclude description but requires change or development in order to become a narrative. The manner in which events are told and certainly the method (orally, visually,

[17] Structuralist Gérard Genette (1980:27-28) uses the terms *histoire* (story) – constituting the content of the narrative – and the *récit* (discourse) – the methods of the author to convey the *histoire* – which he acknowledges to align with Tzvetan Todorov's discussion of narrative as either story or discourse.

literarily) suggests development in the ordering of events, which Bordwell and Thompson (2004: 65) note, engages emotions and expectations. If form is understood as the method and manner through which the story of *Hannibal* (Fuller 2013-2015) is told in order to become a story rather than a recitation, then the method would not simply include the order of story events, and the temporality of events, but importantly, the texture (look and sound) of events. Some of the formal elements that *Hannibal* uses to order and texturize story events are colour (including colour saturation and light exposure), visual symbols, space (relationships between characters or objects), sound (diegetic and non-diegetic), and image sequence. When I speak of image sequence, I refer to the order in which diegetic and nondiegetic images (more appropriate than 'shot' for *Hannibal*'s symbolic nature) are cut together (Bordwell & Thompson 1997:273,478, 481). The sequencing choices influence the meaning of certain events in the series.

On the subject of texture, Bignell (2008:92-97) discusses how the purpose of narrative components are determined to some extent by the binary oppositions underlying narratives, such as good-evil, human-animal, and human-machine (Bignell 2008:92-97). These binary oppositions allow narrative components to be ordered according to functional purpose – directly responsible for conveying the point of the story – and thereby highlighting the components that tone and texturize the narrative (Bignell 2008:92-97). These components that tone and texturize a narrative may be considered unimportant, or redundant (Bignell 2008:92-97). However, *Hannibal* (Fuller 2013-2015) provides evidence to the contrary. It is precisely the tonal and textural elements that lend to *Hannibal* having both narrative depth and formal grandiosity. Furthermore, the tone and texture of the series are essential in eliciting specific avenues of interpretation, such as the one this study pursues.

Before continuing with the interpretations and proposed arguments regarding *Hannibal's* apocalyptic narrative form and its archetypal elements, the following section provides an overview of the method and nature of the research, as well as a brief outline of the study.

1.3 Research Approach

This study draws on a transdisciplinary conceptual and theoretical framework to provide a textual analysis of selected episodes, scenes and image sequences from three seasons of

Hannibal (Fuller 2015). According to McKee (2003:1), a textual analysis involves the interpretation of, or a speculation about possible interpretations of a certain text, from the context of scholarship. Textual analysis is a type of qualitative research, which deals with "knowledge expressed in words" and includes personal feelings, opinions or experiences and rests on the act of interpretation (Willig 2001:9; Walliman 2004:187).[18] As I will demonstrate in the chapters that follow, my interpretation of *Hannibal* (Fuller 2015) is shaped and informed by relevant discourse.

All arguments and analyses must be situated within the limitations set by the conceptual framework. This is an overview of all theories and areas of research that are essential to the analysis (Maree 2007:30). Qualitative research is dependent on arguments that have validity, and are practical and effective (Maree 2007:38). These arguments are based on interpretation, as discussed in the previous sub-section.

A qualitative study can be described as relativist (Walliman 2004:53,54).[19] A relativist perspective renders the objectivity and simplicity of the positivist view impossible, since the argument there is that any view, knowledge or reality is based on a socially, politically and environmentally specific perception and too complex for any uniform explanation (Walliman 2004:55,56). This explanation of relativism aligns with Maree's (2007:64) discussion of a post-modern view that acknowledges the existence of multiple truths and perspectives, as well as that the reality of any discourse or text is constituted or informed by the reality of a culture and its powerful members. *Hannibal* (Fuller 2013-2015) can also be considered a post-modern text insofar as it is reflexive of its play with television conventions and intertextual references (Bignell 2008:166). Following Bignell (2008:173), however, *Hannibal's* narrative unconventionality and its emphasis on aesthetic qualities position the series closer to the

[18] As opposed to qualitative research, where analysis cannot be done before data collection has been completed, quantitative studies allow the analysis and data collection to happen simultaneously (Walliman 2004:188). Since qualitative research does not always depend on clear data (numeric or statistical), the analyst cannot rely on computable proof to convince the reader of his or her argument, but must formulate a sound line of reasoning to support it (Walliman 2004:189).

[19] The relativist view opposes the positivist argument that everything is measurable, ordered and strives toward economy (Walliman 2004:53-54). A positivist perspective is one grounded in objectivity and simplicity, holding that the highest form of knowledge is that which can be proven as fact, without speculation (Blackburn 1996:294; Walliman 2004:53-56).

avant-garde than the post-modern. Regardless, both the avant-garde and the post-modern allow certain freedoms of interpretation, of ascribing meaning to images and characters.

The object of inquiry of the current study is a text constituted by various realities, knowledge, and perspectives within a specific socio-political context, and contains references to various other socio-political contexts. The opacity of the text requires that a transdisciplinary (often eclectic) conceptual framework is used, as noted in Section 1.2, in order to analyze the text and tease out its meanings. The transdisciplinary approach introduced earlier in this chapter allows for the construction of a vocabulary for the critical analysis of *Hannibal* (Fuller 2015), with an emphasis on its apocalyptic symbolism. Figures and ideas from various disciplines and epistemologies are brought into conceptual alignment, providing opportunities for new ideas to surface or to deepen an understanding of existing ideas, further aiding in the specificity of the vocabulary with which the television series is discussed.

Finally, the current study can be described as an inductive study, which is not dependent on ethical considerations and concerns only the researcher, since it involves the potential of multiple realities and interpretation, and the text (Maree 2007:37,41,42).

1.4 Chapter Outline – or, order from chaos

In order to accomplish its aims, this study is logically structured into five chapters – including this current introductory chapter – which build on one another in order to establish *Hannibal* as an apocalyptic narrative.

Chapter Two: Consuming the Divine – Cannibalism and Deification, introduces the concepts of cannibalism and deification. These concepts are discussed in relation to the Christian practice of the Eucharist. Their specific functions in *Hannibal* are outlined with reference to characters and their archetypal and biblical counterparts to be discussed in the chapters which follow.

In Chapter Three: God and the Devil in *Hannibal*, ideas and histories of God and the Devil are discussed, concerning their speculated origins and through the evolution of the figures as we understand them today. This chapter also illustrates how the character Dr Hannibal Lecter is

depicted as a biblical figure in the television series, within the framework of biblical symbolism.

Chapter Four: *Hannibal*'s Holy Trinity, gives a brief history of the Holy Trinity of Christian theology in order to argue and illustrate how *Hannibal* (Fuller 2015) constructs its own Holy Trinity, while retaining many of the Catholic ideas of the concept. In addition here, the We(i)ndigo figure from the mythology of the North American First Nations will be discussed, both as an existing symbol of cannibalism, greed, and evil, as well as its appearance as representative of *Hannibal's* Holy Trinity. In this chapter, the We(i)ndigo figure provides a link between anthropophagy and the triune Godhead as it is relevant to the apocalyptic narrative of the television series.

Chapter Five: *Hannibal*'s Apocalypse, identifies and discusses critically the similarities between *Hannibal* (Fuller 2015) and the Apocalypse of John, as documented in the biblical Book of Revelation. Furthermore, the apocalyptic symbols and apocalyptic fiction narrative pattern of the television series, specifically, the third season and final episode, are illustrated. Lastly, this chapter addresses the larger implications of *Hannibal's* apocalyptic narrative, identifying its display of a larger, more primordial structure, with specific reference to the final episode of the series.

Finally, Chapter Six: Conclusion – or, in the moments before rebirth, provides a critical summary of the study, after which it outlines the study's overall strengths and shortcomings. In addition, the chapter provides ideas for possible future research.

CHAPTER TWO: CONSUMING THE DIVINE – CANNIBALISM AND DEIFICATION

2.1 Religion, Personhood, and Types of Cannibalism

Recent years have seen a growing revival of shamanistic practices in the West that lean toward the exploration of non-religious transcendental experiences (Thackara 2017:[o]). There is much popular fascination with primordial practices, such as meditation and private or communal psychedelic experiences, which have the capacity to make us more receptive to an experience of the sacred (De Pina-Cabral 2017:44). This renewed interest in the above practices may have something to do with the growing view that "a life of spiritual practice and self-transcendence [is possible] without pretending to know things we do not know" (Harris 2014:186). Moreover, these primordial practices are not exclusive to the specific 'origin' cultures or a 'fad' of the present. Transcendence is a desire that features in cultures throughout history and human experience (De Pina-Cabral 2017:32,54-55).

In *Conceiving God: the cognitive origin and evolution of religion*, Lewis-Williams (2010:143) states that individuals have a fascination with 'autistic' consciousness, by which he means an altered state of consciousness that is "inward-directed, but not pathological", similar to what is glimpsed in dream states. These dream states are evanescent and seem to reach a realm that is not accessible in waking consciousness, where thoughts are problem-orientated, or in daydreaming, where sensory input is not yet eliminated and the individual retains a degree of control over the coming and going mental images (Lewis-Williams 2010:141-142). Moreover, religious experience is not "consciously generated by openly religious practices", but rather precedes and is independent from organised religion (Lewis-Williams 2010:154).

Similarly, the idea of transcendence, although it is part and parcel of deism, is not ultimately dependent on deism. It is a universal desire of human animals to transcend their finite physiological existence and be liberated from reality (as far as it can be understood as bound to physiology and environment) (Russell 2004:312).[20] In his book *Waking Up: searching for*

[20] I use more than one Russell source during the course of this study that refers to different scholars of the same name and/or published in the same year. For clarity, I will add a footnote for each instance, stating which source I am working from. Here, I am drawing on **Norman** Russell's *The Doctrine of Deification in the Greek Patristic Tradition* (2004).

spirituality without religion, Harris (2014:186) encapsulates the human response to this need, stating that "[e]verything we do is for the purpose of altering consciousness … we struggle to direct the flow of sensation, emotion, and cognition toward states of consciousness that we value". The "contemplative insights" of meditation and those produced by psychedelic experiences are but two examples of practices that demonstrate the human response to this need (2014:46,187).

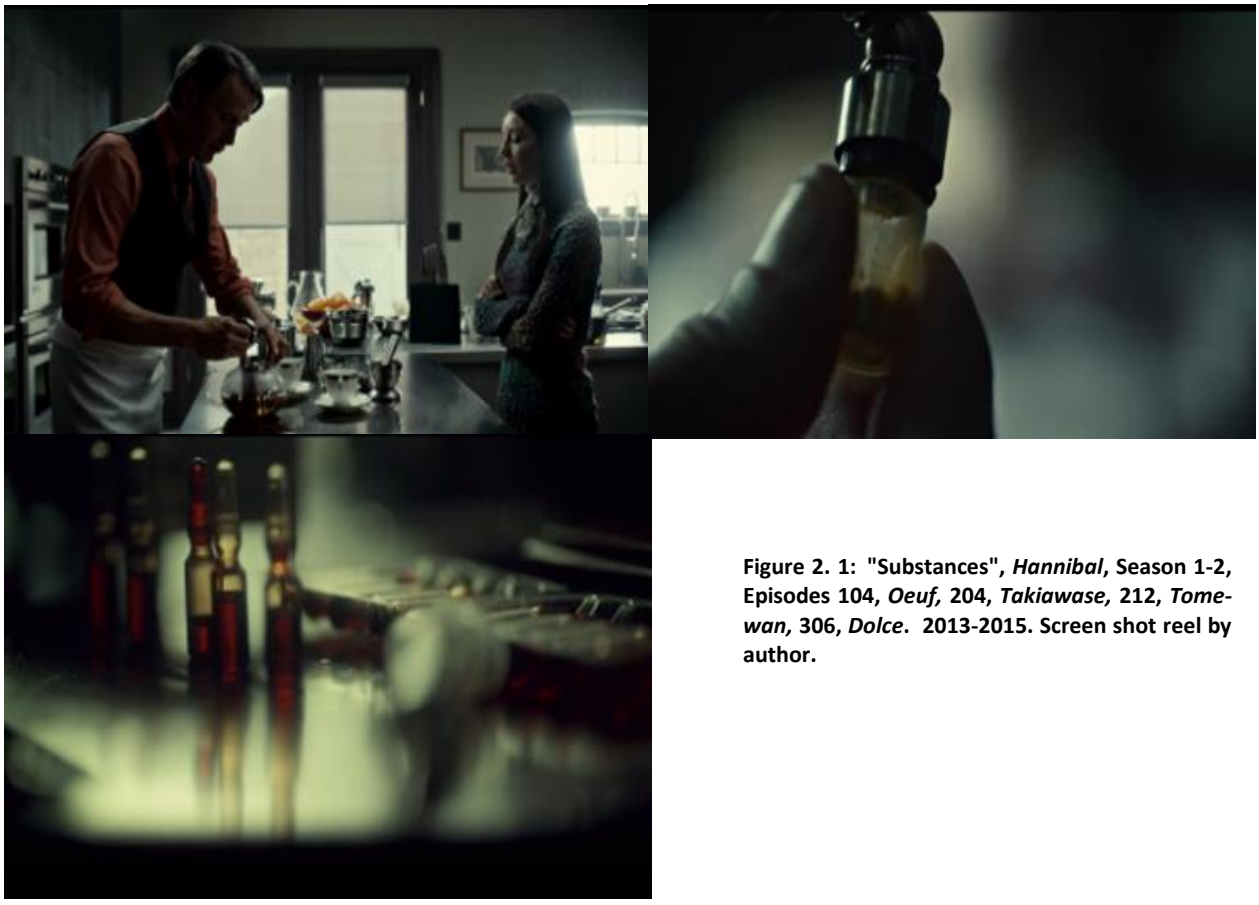

Figure 2. 1: "Substances", *Hannibal*, Season 1-2, Episodes 104, *Oeuf,* 204, *Takiawase,* 212, *Tome-wan,* 306, *Dolce*. 2013-2015. Screen shot reel by author.

In *Hannibal* (Fuller 2015), there are a number of instances depicting altering conscious states, either as coping mechanisms or for uncovering memories, unorthodox psychiatric treatments, for pain treatment, and for manipulating individuals psychologically. Most of these altered conscious states are achieved through substances, including Psilocybin (the psychoactive property of 'magic mushrooms'), marijuana, opioids, and Dr Lecter's own range

Figure 2. 2: "Hypnosis and meditation", *Hannibal*, Episodes 201, Kaiseki, 207, Yakimono. 2014. Screen shot reel by author.

of psychotropic concoctions. Other means of altering conscious states include meditation and hypnosis.

The thread of altered and altering conscious states of mind towards transcendence continues throughout all three seasons of the television series. In the series, Will Graham's sense of transcendence is associated with understanding – the understanding of himself and his role in a world ravaged by violence and mutilation – and the accomplishment of justice, which would (even if only temporarily) bring a sense of balance to the world. Dr Lecter's sense of transcendence is quite different: devoid of the moral obligations that characterise Graham's being in the world, Lecter aims for nothing less than a reconstruction of the divine. I will explain and elaborate on this idea in Chapter Five. The thread of altered states of mind serves to contextualize the constant presence of symbolism, and ties in well with the series' psychiatric environment. However private the experience of the individual's transcendence might be, it is not limited to the individual's psyche.

Transcendence can occur in contexts of group participation. In this respect, the concept of personhood allows for another avenue in the discussion of transcendence.[21]

The experience of transcendence is generally located in an individual's interactions with other people, and for Westerners the transcendental often takes the form of the non-human (De Pina-Cabral 2017:45). For the First Nation tribes of North America, transcendence is a function of perspective, in that the 'spirit' is able to cross the boundary of human embodiment, and transfer itself into the subjective perspective of other species (De Pina-Cabral 2017:45). The idea of 'adopting' the subjective perspective of another (human-animal or non-human animal) can be compared to the concept of empathy, even a heightened level of empathy, as is the case with Will Graham in *Hannibal* (Fuller 2015).[22] The concept of subjectivity can also be found in the mechanics of television. The subject is the audience; the reader of the polysemic text, whose subjectivity is produced by many social relations and what they have in common with others (Fiske:48-51).[23] The subject differs from the individual in that the latter functions on differentiation, and the former on identification (Fiske 2011:49-51). The televisual text has a relocation-function (in-their-shoes effect), allowing the subject to identify with other identities constructed from histories and experiences other than their own, due to the ability of subjectivity to function on contradictions (Fiske 2011:49-51).

[21] This discussion draws from cultural practices and views of the North American First Nations, whose mythology is woven into the Christological themes and motifs in the series, and plays an integral part in studying *Hannibal's* (Fuller 2013-2015) own mythology. This mythology is detailed in Chapter Four. As such, it is appropriate that the vocabulary for interpreting the text should draw from the references and context that it provides the interpreter. The concept of transcendence, as formulated from the First Nations' view of personhood and shamanism, is essential in demonstrating *Hannibal's* methods of establishing the deification of its characters. Furthermore, the symbolic manifestation of divinity in *Hannibal* takes the form of a supernatural cannibal figure from First Nations mythology, and is also discussed in depth in Chapter Four. Throughout the study I explore the series' tensions between notions of the divine and supernatural in First Nation North American context and the traditional mainstream Christian context.

[22] By empathy, I mean the ability of the individual to share in, or appreciate, another's emotional state or experience.

[23] Fiske (2011:66) states that the television text must be polysemic in order to be appealing and readable to a vast range of social groups. Furthermore, meaning making with television "shift[s] towards the subject position of the reader more than the reader's subjectivity is subjected to the ideological power of the text" (Fiske 2011:66). Therefore, meaning making is a negotiation process between the subject's position and the subject position proposed by the text, putting the 'ball in the court' of the viewer (Fiske 2011:66).

Personhood, as it is understood by First Nation tribes, displays the same identification function of the subjective experience, as it can translate and assimilate the perspective or subjective experience of another. It is this identification function that gives personhood the ability to relocate and enable the transcendence. This "relocation of … personhood" is an essential task of the Shaman, who comes to understand and experience personhood as anterior, superior, and not exclusive to humanity (De Pina-Cabral 2017:45). As such, "[n]o human experience should remain strange" or illogical to us, including the experience of transcendence (De Pina-Cabral 2017:46).

In *Hannibal* (Fuller 2015), personhood relocation occurs from the very first episode onward. Will Graham is able to tap into his heightened empathy to an extent that enables his personhood to transcend his own body and enter into the personhood of another. (This is one of the main reasons why Graham and Dr Lecter become *interpenetrative* – a concept discussed in Chapter Four). When Will assumes the viewpoint of killers in the series by mentally stepping back in time and replaying the crime – an event the series shows in a visually innovative manner suggestive of metronome ticking away time – his consciousness is altered in a way that mimics that of a shamanic trance. Figure 2.3 illustrates a ritual configuration of Will mentally and empathetically 'stepping back in time' to reconstruct criminal events as the killer. Graham does not simply witness the crime as he visualizes it having happened; instead, he 'becomes' the killer, assuming his point of view, talking through his motivations and method. The viewer sees Graham as the killer, understanding that in this context Graham has transcended to the personhood of another individual, a person of considerable agency and power over life and death: the killer.

In seasons two and three, Graham uses this same transcendental state to 'see' Dr Lecter as the Chesapeake Ripper, repeating the series' killer-mantra: "this is my design". In this way Will experiences something of divinity, in finding the Father, the author of the design of the world, or at least, of Grahams' world

The search for a divine Father has been a topic of nearly every philosopher at some point in time (Desmond 2000:105). The anthropologist Evans-Pritchard, for example, found God through immersing himself in a culture and its people, rather than in theological arguments

and doctrines (De Pina-Cabral 2017:54). Evans-Pritchard's view was that reason does not and never has truly ruled people (De Pina-Cabral 2017:54-55). This suggests that even those who would believe that logic is the only absolute, exhibit the ability for a relocation of personhood into the larger body of the community, and are therefore implicitly attuned to the 'illogical' or 'irrational' experience of transcendence. Furthermore, "when people experience what they believe to be a supernatural realm and formulate beliefs about it, they inevitably feel that they must do something in response to it" (Lewis-Williams 2010:184). These responses usually take the form of religious practice, in which participation allows for the reinforcement of beliefs through (mostly communal) experience (Lewis-Williams 2010:184-185).

The concept of participation as transcendental, both in community and in God, is especially prevalent in Christianity. In the context of Christianity, transcendence calls to mind a concept that is, perhaps, more familiar in a more formal theological context: deification, the process of the mortal human becoming divine. St Augustine (1972:766,769-781) views deification as a blasphemous, pagan practice, in which mere mortals are accorded divine honours. [24] Such practices were once so commonplace that some historians believe most pagan gods to have been mortals once (Augustine 1972:770). Furthermore, he views the deification of the deceased 'great individuals' through worship in temples and through sacrifice in their honour, as unchristian, since sacrifices, worship, and divine accordance are only due to the Creator, the Christian God (Augustine 1972:765-78,778-779; Bonner 1986:370-371). However, believers may become holy by sharing in the gift of God, giving Himself through Jesus, the mediator between God the Father and humanity (Augustine 1972:829; 1089-1090). As such, the individual can share in God's divinity and be blessed with divinity through participation or inquiry into God (Bonner 1986:374). As St Augustine (1972:1089) phrases it, "To be a

[24] a) St Augustine of Hippo was born in A.D. 354 as Aurelius Augustinus, in Thagaste (what is now Tunisia and eastern Algeria, North Africa) (Knowles 1972:i). After a fruitful academic career in Europe (Carthage, Rome and Milan) Aurelius Augustinus was baptised and returned to Africa, where he lived as a monk in Hippo Regius, shortly after which (in 391) he was ordained priest, and consecrated bishop of Hippo four years later (Knowles 1972:xiii).

b) These thoughts can be found in St Augustine's *City of God* (1972). For further insight into his work and context, please see *The Trinity* (Augustine, Hill, Rotelle, *et al* 1991), *Confessions* (Augustine 2014), *Enchridion: On Faith, Hope, and Love* (Augustine [Sa]), *On Christian Doctrine* (Augustine [Sa]), and *Augustine of Hippo: a biography* (Brown 1992).

partaker of God is not the same thing as to be God", because unlike deification, being a partaker does not imply equality with God. For mortals to have immortality, divine honour, holiness and freedom from imperfection, they must strive toward and share in God (Augustine 1972:1088-1090). This view allows transcendence from 'human imperfection' and, ultimately, a kind of deification in a manner that is not blasphemous because it still acknowledges the primacy of God the Father.

Figure 2. 3: "This is my design", *Hannibal* Episode 101, Apéritif, 2013. Screen shot reel by author

In contrast with Augustine's negative critique of deification, Russell (2004:1) states that deification is metaphorical. Moreover, there are two approaches to the language of metaphorical deification, namely ethical and realistic deification (Russell 2004:2). Ethical deification is the attempt to attain a godly likeness by imitating or reproducing characteristics associated with the divine (Russell 2004:2). The realistic approach to deification functions on the participation model mentioned from St Augustine's work, which assumes that by participating in holiness or divinity, the participant can be transformed into more than human

(2004:2). Participation can also be approached in two forms, which Russell (2004:2) discusses as relationships – a participation in holiness without becoming part of a whole (remaining separate), or the relationship of likeness, where two entities share a characteristic like holiness (Russell 2004:2).

In the example of Christian deification, the ontological aspect of the realistic approach concerns the transformation of human nature as a result of Jesus Christ's coming to earth as flesh (Russell 2004:2). The dynamic aspect, on the other hand, concerns the appropriation of this idea through baptism and the Eucharist (sacraments). By participating in Holy Communion or the Eucharist, the participant does not only share in the divinity of God, but is also a participant in the community of the Church – thereby transcending the limitations of the mortal body. Lewis-Williams (2010:185) ties the idea to the rudiments of religious practice, when he states:

> Rituals, such as Mass, are more than symbolic representations of belief or enactments of myths … For the true believer, consumption of the body and blood of Christ can have an exalting effect. Cannibalism is for most people a revolting concept … [but for participants of the ritual] there is only comfort and a sense of safety derived from repetition of familiar words and actions in a specific, clearly defined social setting.

Thus Lewis-Williams (2010:185) notes the voluntary distancing from the basest purpose of this specific practice. The individual binds their Self into the group and, as a result, experiences transcendence through the symbolic consumption of the deity.

The concept of the Eucharist (also known as the Holy Communion or Mass) is frequently tied to the idea of anthropophagy, popularly known as cannibalism. In popular culture and entertainment, the cannibal has become a metaphor and satire about people – parasitism, consumerism, and the desire for the taboo (Kilgour 1998:241).

Claude Lévi-Strauss (2016:88) defines anthropophagy or cannibalism as the intentional introduction of human body parts into another human being's body. [25] In order to understand

[25] a) Claude Gustav Lévi-Strauss (1908-2009), is one of the more crucial 20th Century anthropologists (Bucher 2010:693). Lévi-Strauss is most renowned for his coinage of 'structural anthropology', which he formulated following the form of structural linguistics, to make sense of the laws that seem to bind people and cultures

the symbolic purpose of cannibalism, the nuances of intentionality are of the utmost importance. Some typologies of cannibalism include autophagy (eating oneself), innocent cannibalism (unknowingly eating human-animal flesh), pathological cannibalism (cannibalism as a symptom or manifestation of mental illness), and religious cannibalism (Lindenbaum 2004:479). These types of cannibalism fall broadly into either exo-cannibalism, which describes the voluntary consumption of a person outside of the immediate group, or endo-cannibalism, which is the voluntary consumption of an insider, an individual who belonged to a specific social group.

For Behrend (2011:41), the exo- and endo-cannibalism opposition is not an adequate classification system, since it does not account for the nuances of the many varied forms of cannibalism. Revenge cannibalism may fall under either exo-cannibalism or endo-cannibalism, or have certain characteristics of both, depending on the context and intentionality behind the act (Behrend 2011:41). Behrend notes further forms of cannibalism, in addition to "mortuary, famine and revenge cannibalism, torture and sacrifice", such as nursing, exchanging bodily fluids during sex, and interchanging saliva when kissing or sharing food (Behrend 2011:41). These latter types of cannibalism are often socially acceptable and even socially desirable. Moreover, eating human-animal flesh may serve an array of functions, which include fulfilling nutritional needs (insofar as the eater is starving or adhering to culturally produced ideas of nutrition), making a political statement, absorbing the qualities of the dead, or for magical purpose via rite or ritual (Lévi-Strauss 2016:87-88).

Some of these typologies are depicted in films, such as the historical dramas *Ravenous* (Bird 1999) and *Van Diemen's Land* (Auf der Heide 2009), and the more contemporaneous *Raw*

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from the far reaches of the earth (Bucher 2010:693). He did not approve of 'Structuralism' that developed from his ideas, calling it a fad (Bucher 2010:693). His continuous study and interest in American Indian mythology and art gave way his 'symbolic anthropology', which is concerned with the structure of myth (Bucher 2010:694). His work on symbolism and myth is still contested, but it remains his most notable contribution to anthropology (Bucher 2010:963-964).

b) Suggestions for further reading on Lévi-Strauss' work on myth, ancient and Western religions, and related anthropological ruminations: *Tristes Tropiques* (Lévi-Strauss 1955), *The savage mind* (Lévi-Strauss 1966), *The view from afar* (Lévi-Strauss 1985), and the perfectly titled *The raw and the cooked* (Lévi-Strauss 1986). Biographical and background readings include *Claude Lévi-Strauss: the formative years* (Johnson 2003) and *The Cambridge companion to Lévi-Strauss* (Wiseman 2009).

(Ducournau 2016), and [The] Ravenous / '*Les Affamés*' (Aubert 2018), each of which depicts one or more of the above typologies. Ducournau's *Raw* (2016) challenges the boundaries between the human animal body and the non-human animal body within the narrative conventions of the coming-of-age film. With a family context central to the plot, *Raw* emphasizes the family's strict vegetarianism, thereby providing an ethical starting point for reading the cannibalism in the film. On arriving at veterinarian school, Justine is given raw rabbit organs to eat during initiation. She soon develops a craving for animal flesh, which escalates into a craving for raw human flesh. *Raw* depicts a progression of cannibalism, roughly starting with autophagy (Justine eats her own hair), moving to endo-cannibalism (Justine eats her sister's severed finger), and finally exo-cannibalism (Justine hunts and eats strangers). In the film, cannibalism takes the form of a rapidly escalating mental illness. *Van Diemen's Land* illustrates a historical case of survival endo-cannibalism, continually dealing with the moral dilemma of the act. *Ravenous*, on the other hand, depicts another form of cannibalism that is both endo- and exo-cannibalist, and focuses more on the idea of incorporating power by eating human flesh. *Les Affamés,* while classified as a zombie movie, depicts cannibalism as a disease.[26]

These typologies are even more significant when they are considered for their sociological and ritual value. Groups of people organize, bind and distinguish themselves by what they choose to eat and how they choose to eat it (Behrend 2011:28). Food preparation and ritualized eating and drinking, serve as modes of and boundary-setting and identification between societies, and, in some cases, between genders as they occur in respective culture groups (Behrend 2011:28). For Behrend (2011:4), the embodied and material exchanges of bodies between bodies are a way of forming and nurturing relationships. Some of these exchanges, which sociologists and anthropologists have largely ignored, include fluids such as milk, semen, and blood as well as flesh.

Kilgour (1998:246-247) notes that the practice of cannibalism can be "associated with the desire to return to an original state of unity". Kilgour (1998:245; 1986:6) notes that the

[26] The idea of cannibalism as disease aligns with the history of the We(i)ndigo figure in First Nations mythology, discussed in section 4.2. On some level, all of these films examine the morality of cannibalism, which tends to include questions of power and the psyche as variables affected by the relevant typology.

concept of an original state of unity, which is a Freudian concept, is an example of metaphorical incorporation as a substitute for the hunger of the individual to return to the oneness experienced with the mother, when suckling on her breast.[27] This cannibalistic desire, which manifests itself in many of our interactions and needs throughout adulthood, is fundamentally an attempt to "recreate the absolute intimacy between subject and object which we experienced in infancy" (Kilgour 1998:246). As such, from a psychoanalytic perspective, the desire for cannibalism, whether symbolic or literal, is a method of assimilating through incorporation, rather than dominance by devouring. Kilgour (1986:4) states that "[i]n incorporation through eating, bodies do not meet to become one new thing, but rather one body subsumes and assimilates the power of another. By the principle 'you are what you eat', two are made one". In this way, eating human-animal flesh realizes the desire for assimilation and transforms the eater, changing their metaphysical constitution by way of digestion.

This desire also manifests in, among many other things, the way individuals express and experience love (Kilgour 1998:245). "The language of love is stuffed with metaphors of eating, devouring a loved one … which [identifies] eating and sexual intercourse" (Kilgour 1998:245). Symbolically, hermaphroditism further illustrates how the embrace of lovers can be viewed as a manifestation of their desire but inability (or perhaps their choice not to) incorporate with one another, and their frustration and longing may become cannibalistic (Kilgour 1986:8). The incorporation of another, even when only symbolic, is one way in which cannibalism can enable transcendence of the human-animal state.[28]

A symbolic function of literal cannibalism that allows the ultimate form of transcendence is mortuary cannibalism. The Shaman traditionally undergoes a death-rebirth experience in

[27] Sigmund Freud (1856-1939), born in Vienna, is the father of psychoanalysis, a branch of philosophy that concern the treatment of psychological disorders through 'freely associating' and interpreting what is unconscious from what the patient says (Blackburn 1994:149,309). This method is based on the presupposition of the mind being partitioned into the conscious and the unconscious (Blackburn 1994:309).

[28] Personhood remains functional in this form of transcendence insofar as it must be free to connect with other subjectivities in the communal act, through the shared substance. Since the communal act of sharing human-animal flesh has the purpose of facilitating transcendence of the group to a more ideal state (more powerful, more enlightened, freedom from grief, stronger community bonds, etc.)

order to attain spiritual power. This experience is ritually represented as the individual's relocation from prey to predator, shifting personhood through the metaphor for an empowered identity (Conklin 2006:1254). Even more transcendental is the ritual of the Wari' people in the Western Brazilian rainforests, who used to eat both their own dead and their enemy, since leaving a loved or respected one to decay is disrespectful (Conklin 2006:1256-1257). Similarly, for many other cultures who practice, or once practiced, ritual mortuary cannibalism, the aim is to distance the memory of the deceased therapeutically, so as to prevent depression following from mourning, or to perfect the memory of the deceased as they were before death 'dishonoured' their bodies (Conklin 2006:1254-1259). Ritual mortuary cannibalism does not only serve a symbolic purpose for the individual, it is also a vehicle for community formation and unification.

This symbolic function of cannibalism allows participants to rid their Self of the discrete individual identity to be absorbed into the shared social identity (Kilgour 1998:246-247). The Christian practice of the Holy Communion or Eucharist, is a salient example of symbolic cannibalism or of the incorporation metaphor. This symbolic act of incorporation mirrors the mortuary cannibalism rituals of the Tooro people in Western Uganda, and other cultures that rely on the idea of sacrifice in the name of prosperity (Behrend 2011:4). Behrend (2011:44) notes of the Eucharist: "To eat God in this way is a kind of audacious deification, a becoming of that flesh which in its agony, fed and saved the world". The performance (words, symbols and acts) of the priest is necessary to ensure the literal presence of Jesus in the bread and wine of the ceremony or ritual (Behrend 2011:44). The Eucharist is a contradictory and complex ritual, which guarantees the symbolic presence of Christ's body where the body of Christ is simultaneously edible and indestructible, an "endlessly offered … sacrifice" (Behrend 2011:44-45).

This ritual of eating and drinking serves as atonement for an earlier sinful act of eating: Adam and Eve's sampling of the tree of knowledge (Behrend 2011:45). Behrend (2011:45) says that the power of the Eucharist as ritual lies in its combination of holiness and abhorrence; divinity and transgression. "[T]his aspect of Mass brings devout participants to a knife-edge contradiction that leaves them emotionally churned up" (Lewis-Williams 2010:185). The practice was not well received by the Jews who heard the command from Jesus' mouth,

especially since it resembles the symbolic eating of the pagan god Dionysus' body in the form of a sacrificial bull (Behrend 2011:45-46). Furthermore, the life and death of the Greek god bears a resemblance to Christ's and has a similarly violent end, after which he is resurrected (2011:45). However, this new (seemingly pagan) dietary rule proposed to allow the partakers to transcend their physical bodies and become anchored in the larger body of the Church or community (Behrend 2011:46). As such, the Eucharist is a communion of people through the shared incorporation of a substance, the body of Jesus Christ.

In *Hannibal* (Fuller 2015) there are numerous instances of communal transcendence through the shared substance. Although never of the Christ figure, the communion in *Hannibal* displays transcendence in characters' participation in cannibalism, which becomes the shared characteristic representative of the 'holiness' that Augustine speaks of. The dinner parties attended at Dr Lecter's table are rituals in which guests are partaking of human animal flesh, in the guise of non-human animal meat, through which they share in Dr Lecter's sacred space and presence.

While Dr Lecter provides the transcendental function of community through the shared substance, his communion does not offer the forgiveness that religious communion does (in contrast to the promise of the Eucharist). Rather, the secular communion of Dr Lecter's dinner parties defiles the ritual of communion by removing the presence of divine flesh. Visually and symbolically, however, *Hannibal* (Fuller 2013-2015) frames these dinner parties as the Christian Eucharist.

The participatory meal with red wine is reminiscent of the ritual of communion. Dr Lecter tells his guests that he is serving the tongue of a "particularly chatty lamb", hinting at the body of Jesus Christ, who was known as the Lamb of God, and the red wine that is symbolic of sacrificial blood. In their communal gathering and sharing of a sophisticated meal eaten with superior etiquette, the three psychiatrists pictured in Figure 2.4 share in a moment of heightened sophistication in which they distinguish themselves as superior to those excluded from their group. This ritual is initiated by Dr Lecter and made possible by the corruption of the symbol of the mediating lamb's body, casting beautiful damnation on those who seek to share in the sacred space and sanctified presence of the great Dr Lecter.

Figure 2. 4: "It's nice to have an old friend for dinner", *Hannibal* Episode 106, Entrée, 2013. Screen shot reel by author.

Another function of cannibalism is its ability to deify (make godly) the eater as opposed to aid transcendence (experience godliness.) One example of this is documented from oral histories of the Zulu tribes of South Africa and other peoples of the time, by Werner in 1933. The practice of cannibalism in Africa is usually ceremonial, but Werner (1933:172) proposes that a dietary preference or necessity for human flesh may have originated from times of famine and was sustained into periods of abundance. Furthermore, to illustrate the irregularity of cannibalism, specifically in Zulu legend, cannibals are not viewed or described as people who eat other people, but rather as giants or magicians who were once human (Werner 1933:172). Among other tribes, including the Basuto, and many West-African tribes, the cannibal is associated with spirits, gods, and the supernatural (Werner 1933:174). I have noted similar associations between cannibalism and the supernatural in the legends of the First Nations, as I will later discuss in Chapter Four.

2.2 Cannibalism and Deification in *Hannibal* (Fuller 2013-2015)

Cannibalism is often associated, as per colonialist discourse on the 'under-development' of non-Westerners, with the 'barbaric' or 'primitive' indigenous peoples of the Americas (Kowalski 2011:1-4; Scheffler 2005:295-300). *Hannibal* (Fuller 2013-2015) on the other hand, subversively depicts the European 'colonizer' as introducing the practice of cannibalism to the Americas, not as a barbaric practice, but as a transcendental and sophisticating disposition.

Flesh differs from meat, in that flesh is the substance of the material body *in situation*, or with *grace*, the clothing of dignity (gestures) that identifies the body as a psychic being (Agamben 2011:59-64). Meat is the substance of the non-human animal body, as well as the substance of the human animal body in the absence of markers that identify it human (Deleuze 2005:15; Memon 2006:21-29). As the *Hannibal* character Dr Sutcliffe eloquently puts it, "[i]f the meat eater thinks it's superior, then belief determines value" – of the meat, that is (Fuller 2013, episode #110). Dr Lecter removes the situation, as described by Agamben (2011:76), by removing the identifiable markers of his victims and reducing them to meat. However, he further re-animates meat into flesh, via the artistry of his gastronomy, which uses deliberate time and materials.

Dr Lecter is socially elevated in the culinary care and attention he gives to eating the meat of his own species. He does not eat because he is hungry, but rather because he can – a kind of socio-cultural mastery – where there is power in eating a particularly prepared meal of human animal flesh. The sophistication of his cannibalistic practice is classificatory, since it increases cultural capital (Bourdieu 1984:18,19), alongside the academic and economic capital that the educated and wealthy Dr Lecter already possesses. In their totality, these forms of capital position Dr Lecter as belonging to a high and noble class. In this way, Dr Lecter is a modern secular deity: the man who has it all, without (apparent) flaw, the extraordinary man that others aspire to be.

Figure 2. 5 : "Flesh becoming meat, becoming flesh", *Hannibal* Episode 202, Sakizuke. Screen shot reel by author.

Already, *Hannibal* (Fuller 2015) socially elevates Dr Lecter above the other characters he encounters based on his disposition. This disposition is illustrated in the various cultural, economic, and academic contexts he is shown to operate in: a published psychiatrist, wearer of the finest suits, listener of the finest classical music, appreciator of rare artefacts – or as Dr Sutcliffe says before taking a bite of human animal flesh, Dr Lecter is "fond of the rarefied" (Fuller 2013, episode #110), hinting at his host's expensive taste. However, the series further deifies Lecter, in the mythological sense. *Hannibal* (Fuller 2015) presents a cannibal that is socio-culturally deified and to whom a divine status is visually ascribed; when the viewer sees Dr Lecter, the character is often framed and composed in such a way that the viewer is seeing a Creator who is also a Destroyer, someone beyond mere humanity, who has the capacity to manipulate not only the social order of his context, but life and death itself.

Following on the above discussion of deification and how Dr Lecter, the Creator-Destroyer, specifically is deified socially and mythologically into an elevated being, Chapter Three provides a brief overview of two divine figures of Christian theology, God the Father and the

Devil, to demonstrate in which ways Dr Lecter is the representation of the divine opposition between good and evil, while illustrating *Hannibal*'s mythos of ambivalence, inconsistency and contradiction.

CHAPTER THREE: GOD AND THE DEVIL IN *HANNIBAL*

Film and television have long been platforms where filmmakers and writers alike could engage with the concept of the divine, without much criticism from viewers, both in adaptations of biblical texts and in metaphorical explorations of biblical themes, motifs, and theological thought (Burnette-Bletsch 2016:299). Some of the popular questions asked by film texts include the benevolent nature of God, measured against the scriptures that indicate a "violent, vindictive, and even abusive" deity, as well as questions around punishable sins, pleasure, and science (2016:299).

Many films, even in science fiction and fantasy genres, feature God-like characters and may or may not invite a theological reading of which interpretive possibilities are nearly inexhaustible (Burnette-Bletsch 2016:317). Although the television series *Hannibal* (Fuller 2015) is neither fantasy nor science fiction, its use of the symbolic allows for a "'safe' metaphorical distance" from where to "[explore] aspects of the divine that (post)modern culture finds unappealing", as Burnette-Bletsch (2016:299,317) describes it. The symbolic nature of the television series, aided by use of long-form narrative, makes the theological concerns easier to digest, yet remains challenging enough for it to be intellectually stimulating. Film can provide the same metaphorical distance for the concept of evil and the Christian personification thereof – Lucifer, Satan, Azazel, the Father of Sin, and the Serpent.

Christianity developed from its Jewish roots, with particular influences from its origin and the context in which it formed (Plantinga, Thompson & Lundberg 2010:419). This new movement accepted Jesus as the promised Messiah, borne from a Jewish bloodline in Israel (Plantinga *et al* 2010:419-420). The New Testament writings would later consist of interpretations of Jesus' life, reflecting the strong influence of the Graeco-Roman setting (Plantinga *et al* 2010:420-421) However, the writings that now make up the New Testament were not yet considered a theology, since the earliest preoccupation of Christianity was negotiation of the Hebrew scripture (Plantinga *et al* 2010:422).

Christianity and its theology have since undergone an evolution through the Patristic era, the Middle Ages, the Reformation and the Enlightenment, bringing it to its current state – in the

face of continued intellectual challenges to its doctrine – in an increasingly secularized world (Plantinga *et al* 2010:422-508). It is in this 'age of reason' that religious tradition is exchanged for laws of logic and the existence of God and the purpose of religion is called into question (Plantinga *et al* 2010:508-512).

For social anthropologists (and scholars in most other humanities disciplines), the origin and function of religion remains a debated question (Lewis-Williams 2010:133). However, none of the arguments alter much in the way of universally shared symbol systems, myth structure, and rituals that remain present in currently practiced religions (Lewis-Williams 2010:134). The origin of religion is largely considered to be an adaptive mechanism resulting from evolution (Lewis-Williams 2010:132-133). By extension, this view proposes that religion in all its forms throughout history manifested in reaction to a set of simple needs, including unifying people within a social group, providing a degree of assurance about fears, and providing (fantastical and mostly inconsistent) answers to the life questions with which most of us grapple (Lewis-Williams 2010:118-119).

Figure 3. 1: "The Holy Trinity nimbus". (Ferguson 1961:149).

On the origin of gods, Durkheim spoke of their 'imagining', which Lewis-Williams (2010:139) proposes results in social and psychological factors that other anthropologists view as causing the formulation of gods. Russell (1977:12), whose view seems to align with those who believe deities are formulated according to socio-psychological needs, places much merit in historical evidence. Historical evidence is important insofar as it accounts for what people believe to have happened, which dictates the actions of believers (Russell 1977:12). The objective realities of history will inevitably remain hidden, due to the various influences on recount, of which Christian monotheism (and all its denominations) is but one case of many (Lewis-Williams 2010:139).

The 'imagining' of three concepts in Christian monotheism – God, the Devil, and the biblical apocalypse – will be outlined in the following sections. Furthermore, the evolution and re-imagining of these concepts in popular entertainment will be highlighted with the intention of identifying them and explaining their purpose in the television series *Hannibal* (Fuller 2015).

In order to make sense of Dr Lecter as the representation of God the Father in the Trinitarian Godhead depicted in *Hannibal,* I will establish that the *Hannibal* mythology is one of internal contradiction. This contradiction is not a flaw, but a catalyst for critical reflection on religious, moral, and ethical dilemmas.

3.1 God the Father and *Hannibal*

At the beginning of this study, I noted that Fuller intended to frame Dr Lecter as the Devil. However, in many instances throughout the series, the narrative, dialogue and visual choices in image sequences establish the opposite of what Fuller intended. Symbolically, Lecter is often presented as not only the Devil, but also God the Father. One of the more explicit examples thereof is demonstrated in Figure 3.2. The sequence provided depicts Dr Lecter as God the Father. Dr Lecter is positioned in front of the fresco of a haloed figure, visually becoming an adornment of the doctor with a golden halo (also known as a gloria or nimbus), which indicates divinity (Jacobsen 2015:15). To further saturate this symbolic image, the Star of David is cast over Dr Lecter's face. The Star of David can be described geometrically as an equilateral triangle positioned over another to form a six-pointed star or doubly triangular nimbus from Italian iconography (Ferguson 1961:149; The Glory, Nimbus, and Aureola 1881:9).[29] In religious iconography the triangular nimbus is used to illustrate the triune Godhead (Jacobsen 2015:15). Additionally, the Star of David carries connotations of the Old Testamental Yahweh, and remains a symbol of Judaism that has come to represent the

[29] Iconography is a form of portraiture that forms part of the Church Tradition, through which the teachings of the Gospel may be conveyed (Ouspensky & Lossky 1982:25-27). This pictorial style evoked symbolic connections between figures, using the simplicity of two-dimensional space and focusing on the expressiveness in content and composition (Ouspensky & Lossky 1982:26-27).

"covenantal relationship between the Jewish people and God" (Cantz, Kaplan & Schwartz 2014:2).

Figure 3. 2: "Yahweh and the Messiah", *Hannibal*, Episode 302, Primavera, 2015. Screen shot reel by author.

Sitting in Dr Lecter's sights in the church below is Will Graham, who has long been searching for his former mentor. In this image, Dr Lecter is visually positioned as the Holy Father, looking down upon his Holy Son – his life's crowning achievement – incarnate as man – in the form of fresco iconography. This image sequence is quite striking in how it positions Dr Lecter as the Old Testament God. To reconcile this seeming contradiction, Dr Lecter says: "God is beyond measure in wanton malice and matchless in his irony" (Fuller 2014, Episode 201, *Kaiseki*). God is capable of deliberate cruelty and destruction.

As a Creator-God, the Christian God may be described as Christian theology's theory of everything (Barrow 1991:4-10). The fatherhood of God is primarily in relation to the Son, and secondarily in relation to His creation, establishing the principality of the Father as the unbegotten origin of creation (Min 2011:94). Just as with the creator, with figures of other

mythologies of history, the Christian God is not strictly a singular deity, but rather a dual-natured deity. "[T]he ambivalence of the deity" is a universal element across most mythologies (Russell 1977:54). Most societies understand the God to be both "gentle and cruel", as in Hinduism, where everything is God and is attributed to Him, including evil (Russell 1977:55-56). People like to believe that they are wholly good, which extends to what they would like to believe of their God (Russell 1977:58). A soon as the God is associated with unspoiled goodness, evil is externalised and personified as a rival entity (Russell 1977:58).

In order to preserve the idea of perfect goodness in the God of Christian theology, evil is externalized as the Devil (Russell 1977:111). The externalization of evil makes it easier to shift blame from oneself and from God on to an actively tempting and possessing personification of evil.

"[T]he morally ambiguous Yahweh became an exclusively good God, while everything evil was united in the devil" (Jung 1959:103,189). With the Devil to represent all that is evil, God could be unburdened from it. Girard (1986:79) suggests that this subtraction of evil is a result of the social evolution of cultures, when he says:

> As a community moves away from its violent origins, the sense of ritual weakens and moral dualism is reinforced. Gods and their deeds, even the most evil, served originally as models in the rites. On important ritual occasions religions make a place for disorder … [t]here comes a time, however, when men want only models of morality and demand gods purified of all faults … [which reflects] the tendency toward dualism that only wants to retain the beneficent aspect of the gods.

There are different forms of purification that Girard (1986:79-83) discusses, one of which is the "theology of divine anger", based on the premise that "[h]e who loves greatly punishes greatly". This absolution of guilt can be seen in the case Yahweh of the Old Testament. The creator says, through a prophet, that it is out of love for Jacob that He has destroyed Babylon, ending an entire bloodline (Augustine 1972:958-959). This terrible deed is forgiven, since God acts from a place of love when He is temporarily transformed into the "wicked god" in a flight of rage (Girard 1986:85).

Another form of purification of the gods is the belittling or nullification of evil in order to transfer the evil away from the gods and on to demons (Girard 1986:79). This can be seen in

the theology posed by Zarathushtra (the father of Zoroastrianism), in which gods who were not the true God were lesser spirits and therefore classified either as angels or demons depending on whether they were *mostly*, not exclusively, good or evil (Russell 1977:104-110). The Zervanites, a branch of Zoroastrianism, believed in the One Zurvan, who is infinite time and was both good and evil, light and dark (Russell 1977:104,110). Zurvan is lonely and wants a son (who will be born of himself - his female half, his wife), and after years of unsuccessful sacrifice, he is borne two sons – Ohrmazd born of Zurvan's desire ("god of goodness") and Ahriman born of his doubt ("lord of darkness and evil") (Russell 1977:111). This twinning (which diminishes the concept of the all-powerful good God) was to be overcome by "cosmic battle" or, as in the human psyche, the repression of the evil (Russell 1977:111).

The example of the Zurvan illustrates another form of purification by distancing the god from evil through succession, ending in a cosmic battle similar the world-ending conflict associated with the Christian apocalypse. Girard (1986:83) speaks of this form of purification when he says that for "gods of limited or even nonexistent culpability … [t]he elimination of the fault in one place generally means its reappearance somewhere else, usually on the periphery ... [as] a god or kind of demon". This is true for both Christianity and Mithraism, however, despite the parallels (a child of God undergoes a passion and is a personal saviour God who is historicized), the claim that Jesus is a reinvention of Mithras is false (Carrier 2015:[o]). The comparison of Mithraism and Christianity seems to be another case of *paralellomania,* the "disease of Jesus myth advocates who see 'parallels' everywhere between early Christianity and … pagan religions", even if some of the parallels are salient (Carrier 2012:[o]). The main reason for this particular comparison's failure is that Mithras is not a 'dying and rising god' as is characteristic of saviour cults as various parallels between Jesus and other saviour gods are much stronger than with Mithras (Carrier 2015:[o]). However, the evidence does suggest that Jesus is simply the Jewish version of the Saviour God that has existed for many years prior to the formation of Christianity (Carrier 2015:[o]). Nevertheless, the comparison between Christianity and Mithraism illustrates how some of the fundamental characteristics of *Hannibal's* narrative align with a divine narrative that has its foundations in ancient ideas of good and evil.

The subtraction of evil from the wholly good deity, the succession of purification, and the eventual destruction of the wholly good God by evil can be found across many mythologies and religions. Therefore, to fully demonstrate the extent to which Dr Lecter represents God the Father, I will briefly outline the development of the God concept.

Peterson (1999:134) says of the development of God and religious ideation:

> [I]n the earliest stages of representation, deities are viewed as pluralistic, and as individualistic and fractious members of a supracelestial (that is, transpersonal and immortal) community. Later, they are integrated into a hierarchy, as the culture becomes more integrated, more sure about relative valuation and moral virtue– and a single god, with a multitude of related features, comes to dominate.

At the base of Western religious ideology is a hierarchy with God at the very top, aligning with the Elizabethan Great Chain of Being, with mortal humans somewhere in-between God (pure spirit) and the earth (matter) (Beliefs and Superstitions … 2019:[o]).

From all the known creation myths, it is most frequently "a belief in the restructuring of the world out of pre-existent chaos", and rarely of the world created out of nothing (Barrow 1991:9). Peterson (1999:139-148) speaks of the origin of things as understood in the archaic myths – the idea of the 'source', as opposed to 'creator'. Girard (2001:62-63) proposes that this chaos, although it is the source of creation, is not necessarily original, since it is often possible to identify an event that produced a chaotic womb. The mythological pattern of this "primeval womb" or "primordial waters of chaos", involves the battle between oppositional forces (good versus evil), and the victory of the "light equivalent over darkness" (good triumphs over evil) (Barrow 1991:8-10). The primordial god, the source, divides into the "world-parents", from whose division a son is born (Peterson 1999:139). The

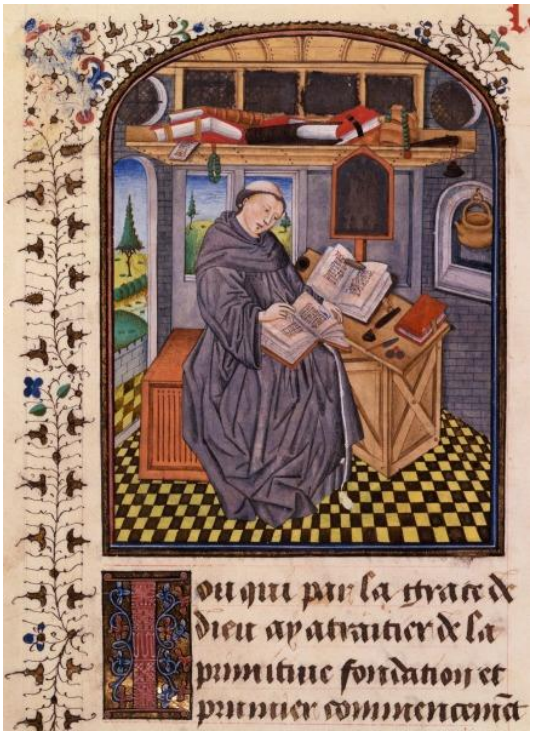


Figure 3. 3: "The monk copyist in his workshop" ("Scriptorium"), BnF, Western Manuscripts, French 20127, fol. 2v.

primordial god that divides into matter and spirit (earth and heaven) is Chaos, the primordial dragon, the serpent swallowing its own tail – the Uroboros (Peterson 1999:139-140).

One of the "world-parents", borne of primordial Chaos, is the Great Father, the ambivalent King and the "embodiment of the known, predictable, the familiar" (Peterson 1999:207).[30] Peterson (1999:207-215) describes the archetypal Great Father in terms of polarities or two faces. The first face of the familiar Father, or the Father as "Explored Territory", is the orderly, protective deity that provides security, is wise, and stable (1999:208). The protective Father teaches and disciplines; the kind King who values the thoughts of his subjects (1999:208-209). The correlations between the archetypal Great Father and the ambivalent God of Christianity are highlighted in Dr Lecter.[31]

Dr Lecter is established as a morally ambiguous figure from the start of the series, although he presents himself as the protective father at the start of season one. Dr Lecter is meticulous in his work and personal life, demonstrating his sense of order; his practice of psychiatry is familiar to Will. Dr Lecter is shown to bring Will food, to physically embrace him; Lecter is a mentor figure, a surrogate father who guides Will towards the answers he cannot see on his own. (These answers are of course 'hidden' because Dr Lecter is himself masterminding many of the crimes Will investigates.) Figure 3.4 is a clear demonstration of Dr Lecter in the role of the wise, orderly deity. In this particular instance, Dr Lecter is guiding Will through his frustration with a particular case and his concerns about recent nightmares and sleepwalking. As in Figure 3.2 earlier, Dr Lecter is here positioned as an elevated figure. Against the backdrop of his personal library, Dr Lecter is surrounded by the trappings of power of his profession: rows and rows of books suggest vast knowledge. The books are the only design element present in abundance compared to the spartan design of the rest Dr Lecter's office space. There are open books on his desk; Will is holding a book in his hands; Dr Lecter is also

[30] The concept of the "world-parents" will be discussed in further detail once the subject of the Holy Trinity is discussed in Chapter Four, *Hannibal*'s Holy Trinity. However, the concept of the Great Father, as used by Peterson (1999:187), and its characteristics, aid in the understanding of Dr Hannibal Lecter as an archetypal father figure from archaic mythology. As such, only the essential characteristics of the archetypal figure will be outlined here, so as not to upturn the trajectory of the study.

[31] When I speak of the characters in the series, I mean to speak of them as representations of abstract religious concepts and figures. This framing acknowledges that the characters have narrative functions far beyond the explicit, functions that open into a discussion and problematization of religious ideals.

holding a book while framed against his bookshelf. The visual insistence on texts of knowledge invites comparisons with representations of monks studying biblical scripture to accomplish a greater understanding of God and the world. The shot at the top left of Figure 3.5 overleaf explicitly references Michelangelo's famous painting, *The Creation of Adam* (1508-1512) in which a deity calls into being his subject. This Father is a figure who has a benevolent relationship with his creation. Like Adam, and later Jesus, Will Graham trusts this Father who protects and guides him. The subject is, at least for the moment, receptive to the deity's instructions.

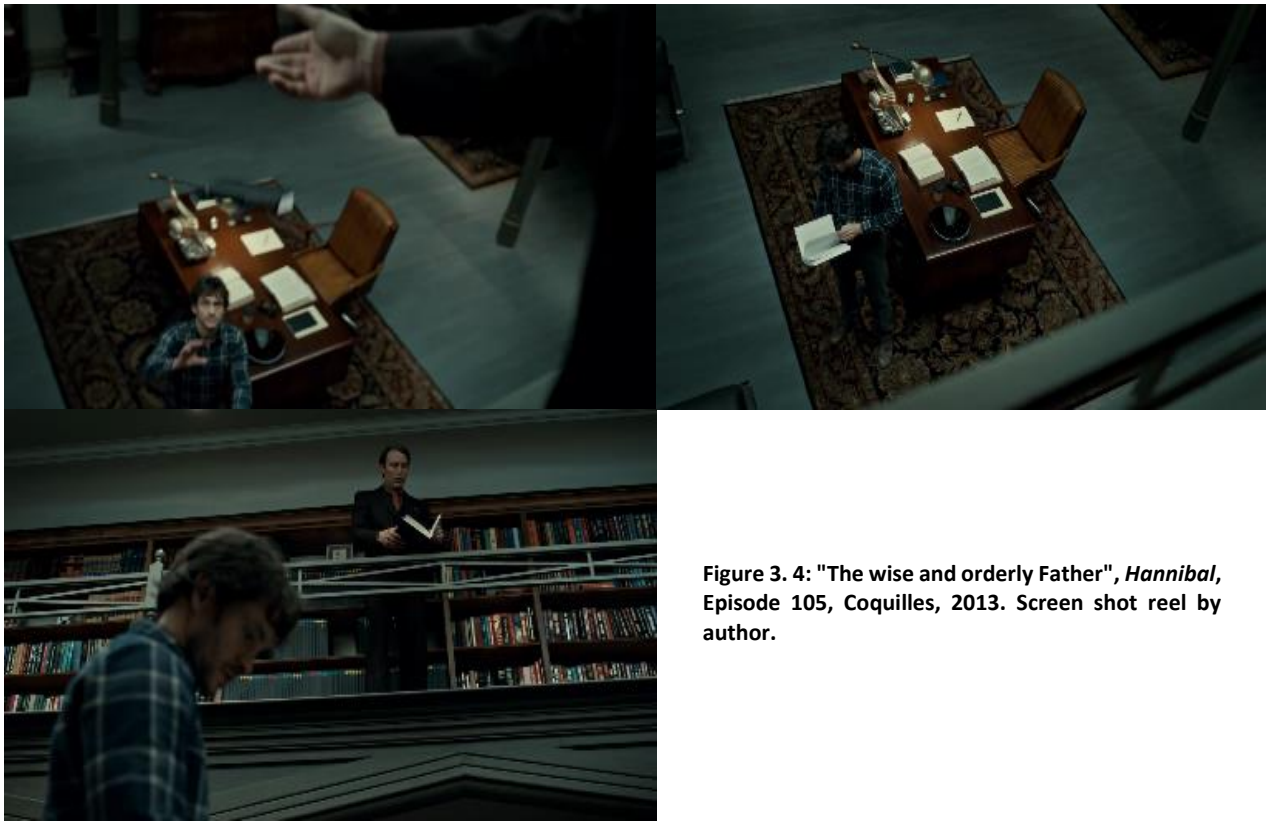


Figure 3. 4: "The wise and orderly Father", *Hannibal*, Episode 105, Coquilles, 2013. Screen shot reel by author.

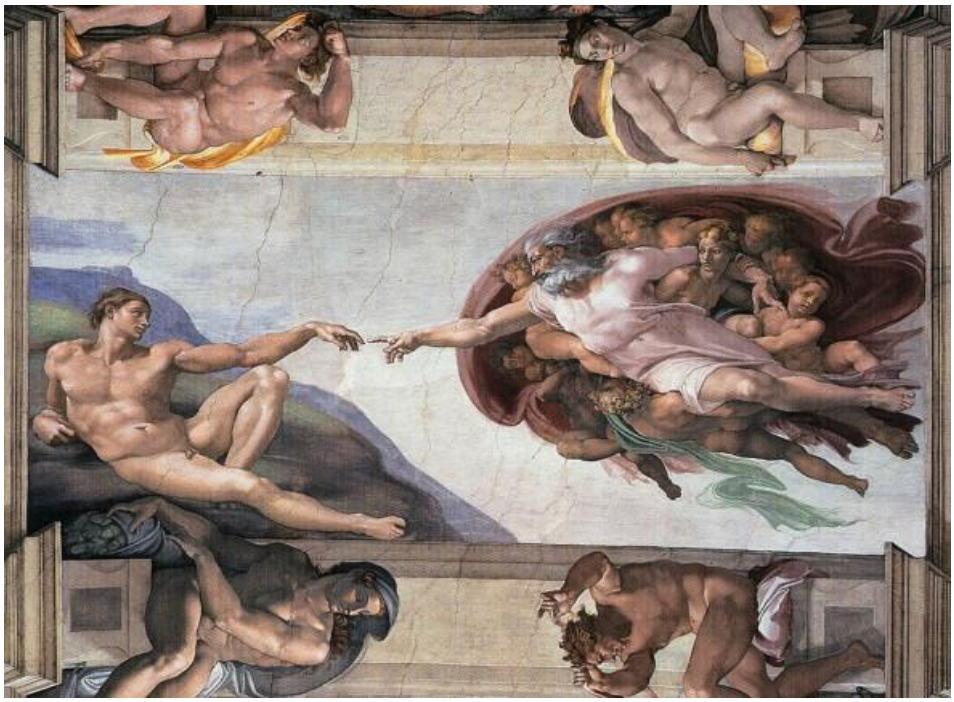


Figure 3. 5: Michelangelo. 1508-1512. *Creation of Adam*. Ceiling of the Sistine Chapel, Vatican, Rome.

In opposition to the Great Father is the tyrannical Father, who rules with inflexibility, arrogance, and destruction (Peterson 1999:213). This King is self-defeating in his authoritarian rule and predictability, much like Saturn eating his own sons (Kilgour 1998: 247; Peterson 1999:212-213). Dr Lecter simultaneously presents as both these fathers. Dr Lecter is protective of Will Graham insofar as this protection suits his own ends, and is cruel when his project and prodigy disappoint him but, for example, not fulfilling the plans or potential that Lecter had anticipated.

As depicted in Figure 3.8, after one of Will's failed attempts to kill Dr Lecter in Italy, Will is drugged and tied to a dining room chair, while Dr Lecter cuts into his skull with a cranial saw. As can only be expected of the theatrical dinner host Dr Lecter, he has procured an audience. Jack Crawford, who followed Will in his own attempt to find and kill Lecter, is tied down at the opposite end of the dinner table, forced to watch Will's punishment, as if to make an

example of Will's betrayal. Despite Dr Lecter's severe tyranny, he maintains his love for Will, as is shown in Figure 3.6.

HANNIBAL - PROD. #109 - DBL PINK Collated 4/27/13 10.

11 CONTINUED: 11

HANNIBAL
Yet you choose to ignore it. That is the abuse I'm referring to.

WILL GRAHAM
You want me to quit?

HANNIBAL
Jack Crawford gave you a chance to quit and you didn't take it. Why?

WILL GRAHAM
I save lives.

HANNIBAL
And that feels good.

WILL GRAHAM
Generally speaking, yes.

HANNIBAL
What about your life?
(then)
I'm your friend, Will. I don't care about the lives you save. I care about your life. And your life is separating from reality.

Will considers. It's difficult for him to admit, but he does.

WILL GRAHAM
I've been sleepwalking. I'm experiencing hallucinations. Maybe I should get a brain scan.

HANNIBAL
(intense)
Damnit, Will. Stop looking in the wrong corner for an answer to this.

Will is briefly startled by Hannibal's passionate concern.

HANNIBAL (CONT'D)
You were at a crime scene when you disassociated. Tell me about it.

WILL GRAHAM
It was a totem pole of bodies.

HANNIBAL
In some cultures, crimes and guilt are made manifest so that everyone can see them and see their shame.

(CONTINUED)

Figure 3. 6: Lightfoot, S. 2013. Trou Normand: final shooting script for 'Hannibal' Episode 109, p10. [O]. Available: http://livingdeadguy.com/wp-content/uploads/2014/02/Ep-109-Trou-Normand.pdf Accessed 6 March 2019.

Figure 3.8 demonstrates the angered Father's response to his disappointing creation, previously Adam the sinner and now Will who refuses the 'divine path' of his destiny (i.e. Lecter's plans for Will). In the Bible, it is not the sinner Adam but the sinless Jesus who is crucified for the salvation of those who believe in him; this event was as God intended it to be. Jesus followed through with the crucifixion despite expressing some doubts about the pain and challenges that await him.[32] Will, the Lamb to the wrathful Lecter, has refused the Father's plans. In a perversion of the crucifixion, Will is here punished by God the Father himself not for the greater good of humankind but for God the Father's own selfish reasons of punishment and painful moral instruction. The parallel with the crucifixion here is most explicit in the visual correlative of the crown of thorns Jesus wears while on the cross (see Figure 3.7).

In Figure 3.8 Will is wearing a crown of his own blood as Dr Lecter opens up his scalp and skull by his own hand. Unlike elsewhere in the series where Dr Lecter wears gloves so as not to leave fingerprints at crime scenes, he wears no gloves here; he is literally getting blood on his hands, because this punishment is not only cosmic but personal. The outcome of this meeting between cosmic and personal is further illustrated in Chapter Five.

Figure 3. 7: El Greco (Domenikos Theotokopoulos) (Greek, ca. 1577–87)

[32] Matthew 26:39 and 27:46 tells of how Jesus pleaded with God in fear before his death, asking "[i]f it is possible, let this cup pass from Me" and "[m]y God, why have You forsaken Me?" (Burk 2012:[o]).

Figure 3. 8: "Saturn prepares his son", *Hannibal*, Episode 306, Dolce, 2015. Screen shot reel by author.

As I conclude at the end of this section, Dr Lecter's position as God the Father is strengthened by his position as psychiatrist in that it bears consequences and causalities on the narrative of the television series. For the purposes of this study, the essential part of the archetypal Father and the Christian God is ambivalence. One of the significant ways that *Hannibal* (Fuller 2015) demonstrates the ambivalence of the Father is in its use of psychopathy and the psychotherapist in the creation of its own mythos. As such, a principal part of this mythos is the *Psychiatrist as Father*.

Gabbard and Gabbard (1999:15) address the nature of stereotypical, fictional psychiatrist, with specific reference to cinema, as "double-edged", having good and bad 'halves'. [33] This binary view has been said to allow coexistence between "incompatible truths" (Gabbard &

[33] Gabbard and Gabbard speak of the psychiatrist in cinema. However, with the advance of drama into long-form, episodic narratives, these stereotypes have carried into the current formal trends of television, as in *In Treatment* (García, Levi, Bergman & Sivan 2008-2010).

Gabbard 1999:15). The basic attributes ascribed to stereotypical psychiatrists in cinema are listed as 1999:16):

1. The faceless psychiatrist (physically absent or hidden face) is either ineffectual or cures the patient simply by being there. (The *how does that make you feel? Revelation!* doctor).

2. The good Active doctor cares for the patient and effectively treats them. The bad Active psychiatrist is cruel to the patient, manipulative, and criminal.

3. The good Oracular psychiatrist is omniscient and a "good detective", whereas the bad Oracular psychiatrist is arrogant and misguided.

4. The psychiatrist as social agent can reconcile or repress and manipulate.

5. The Eccentric psychiatrist is "human and fallible" or neurotic and ridiculous – seeming to need treatment more than their patients do (Gabbard & Gabbard 1999:18).

6. The emotional psychiatrist, when portrayed in a positive light, is compassionate. In a negative light, this stereotype leans toward psychosis – these psychiatrists are frequently depicted as murderers and serial murderers, with their patients becoming their victims.

7. Lastly, the sexual psychiatrist can be the "healing lover" or the "exploitative lecher".

When the characteristics of these stereotypes of the pop culture psychiatrist are considered aside from the labels ascribed to them, many align with the two faces of the Great Father:

i. Protective and caring, but cruel and tyrannical.
ii. Omniscient power or influence, but arrogant with selfish interest.
iii. Fosters some things but represses others or takes them granted.
iv. Fallible and compassionate, but neurotic and psychotic.
v. The Father loves, but drains equally.

While Dr Lecter is not entirely identifiable as any one of Gabbard and Gabbard's (1999:15-16) stereotypical psychiatrists, these stereotypes are significant insofar as they confirm Dr Lecter's position as the embodiment of inconsistency or incompatible truths, in addition to solidifying his representation of the archetypal and divine Father role.

Both God the Father and the psychiatrist are in positions of power from where they can exploit or enhance their subjects as they choose. In this way, Dr Lecter is doubly powerful. Being a psychiatrist does not only establish his power, economic wealth, and intellectual competence, but also his omniscience – he has the scope and depth of knowledge to know the minds of people and predict their behaviour, similar to the omniscience and divine foreknowledge of God. As such, Dr Lecter's narrative position as Father is strengthened by the associations of his profession, while visual and other suggestions (as in dialogue) of his divinity means that the character simultaneously transcends the characteristics of the psychiatrist altogether.

3.2 The Devil and the Nature of Evil.[34]

> "The Devil is what he has been thought to be … what his concept is, and his concept is the tradition of human views about him" (Russell 1977:43).

A discussion of the Devil will nearly always start with the concept of evil – a perception based on the immediately felt or sensed pain deliberately inflicted on oneself, or the empathy experienced when harm is deliberately inflicted on another (Russell 1977:17-19).[35] Evil has long been understood as a purposefully exercised force, personified in many mythologies and religions as a devil figure – a view that Dostoevsky expresses in *Brothers Karamazov* (1936) when his character muses, "If the Devil doesn't exist, but man has created him, he has created him in his own image and likeness" (Russell 1977:17). The Devil as an externally personified

[34] a) Russell (1977:33-34) takes care to distinguish the Christian Satan from the Devil, which is simply one of many manifestations of evil in cultures and religions throughout history. A Devil develops from a spontaneous and vague formulation in the individual mind, which is personified in communications with others, who have their own vague formulations of the concept (Russell 1977:48). Without modification and change, the concept will cease to exist (1977:48). As such, the concept of what the Devil is will forever be in a state of change.

b) I will use 'the Devil', unless I am working from a source which uses an alternative terminology.

[35] **Jeffrey Burton** Russell's *The Devil: Perceptions of Evil from Antiquity to Primitive Christianity*.

flaw of humankind is one of many views on evil. Eagleton (2010:126-138) provides several views on the nature of evil, spanning from evil as simply a question of ethics, rather than external entities that "infect our flesh", to the view that evil is a cosmic necessity without which God could not have created matter, meaning that evil is nothing more than good that is not recognized as such.

Where human agency is concerned, the concepts of nature and of morality are called to mind. These extend into the concept of evil, distinguishing evils that are considered to be "acts of God" from wilful actions of people that bring harm or suffering to others (Russell 1977:24). The former includes evils that are not under the control of any individual, such as natural disasters and terminal illnesses, whereas the latter concerns the choice to harm another sentient being (1977:24).

Psychologist Erich Fromm's position on evil seems to fall somewhere between the arguments for nature and behaviour (Russell 1977:30). He distinguishes between a violence that aims to protect and another that aims to destruct (1973:187).[36] These types of violence are termed biologically adaptive, benign aggression and biologically nonadaptive, malignant aggression (Fromm 1973:187). The benign form of violence is a deliberate response against threat (Fromm 1973:187). "As such, the individual's response to a basic need can be either positive or negative, and genetics and/or the environment may very well promote negative reactions such as destructiveness" (Russell 1977:30).[37] On the other hand, the malignant form is "characteristic only of man" who would be cruel for no purpose at all (Fromm 1973:187). In season two of *Hannibal*, Peter, one of the characters that Will consults for information about an apparent animal attack, notes something similar of humankind. Peter is certain that an animal could not be the culprit in the particularly grisly death that Will is investigating, since "[m]an is the only creature that kills to kill" (Fuller 2014, Episode 209, *Shiizakana*). From this

[36] Erich Fromm (1900-1980) is a German psychoanalyst, philosopher, social behaviourist, and author who gained his PhD from the University of Heidelberg in 1922 (Fromm 1973:[back matter]; Erich Fromm 2019:[o]). Fromm's work is heavily influenced by Marxism and his main focus is the criticism of Sigmund Freud's theories and inconsistencies (Erich Fromm 2019:[o]). Fromm's works are centred around humanistic ideals as a shift away from religion during a time that saw the devastation of two World Wars (Erich Fromm 2019:[o]).

[37] The Jungian 'shadow' comes to mind here, as far as repressed tendencies may become destructive to the conscious mind when they form 'demons' (Jung 1964:83).

follows the idea that only humankind is capable of evil for the sake of evil, which reflects the nature of the Father in whose image humankind is created.

Figure 3. 9: "Lucifer", *Hannibal*, Episode 301, Antipasto, 2015. Screen shot reel by author.

Just as people have subtracted evil from their concept of the God, evil is also subtracted from most peoples' idea of themselves. This is precisely the nature of the 'shadow' – a personification of traits and tendencies that we refuse to acknowledge of ourselves, and which forces itself to be noticed in dreams or psychological crises (Jung 1959:284-285,513-514). In this way, the Devil corresponds to the 'shadow' of the psyche, in that it is a personification of the external "deliberate malignancy" that is very real to everyone who experiences it (Russell 1977:32). People act according to what they believe, and belief in the concept of the Devil creates a real phenomenon among people (Russell 1977:12,43,58).

54. Méphistophélès, the popular sophisticated devil. From a pen drawing in a French occult manuscript, La Magie Noire, Paris, nineteenth century.

Figure 3. 10: "Bestial imagery and the Devil". (Lehner & Lehner 1971:29)

An alternative position holds that evil is a result of human choice and action rather than originating from a cosmic entity, but there remains an opposition between evil and the 'good' that it attempts to thwart (Russell 1977:158; Hellenistic Greece 2015:[o]). In the historical conceptualisation of the Devil, Early Platonism posits that the God creates the rational cosmos through a shaping of matter, but His attempts to "[impose] forms upon [it]" were met with a resistance that birthed evil (Russell 1977:160). Evil finds the mere existence of creation intolerable, and the only way to invert creation is to destroy it – and yet, without creation there would be nothing to destroy (Eagleton 2010:60-61). Similarly, Will resists Dr Lecter's divine will, which seems to tease out the more devious manipulative strategies in Dr Lecter who seeks to shape the Will Graham he envisions – shedding light on the half of the single deity that comes to personify evil: the Devil.

The Devil of Christian theology originally had the form of the other *bene ha'elohim,* a "son of the God" or angel of Yahweh's court, but with time, the Devil was awarded animal attributes, as he fully became the personification of evil (Russell 1977:217). Depictions or representations of the Devil and evil have also evolved from the "disgraced and punished Angel" and the Serpent tempting man to sin, to the goat-like creature worshipped by witches, Satanists and the like (Kelly 2006:277-295).[38] Kelly (2006:310,315) asserts that the idea of the Devil as supernatural entity no longer has a high-profile, and quotes Schleiermacher who says

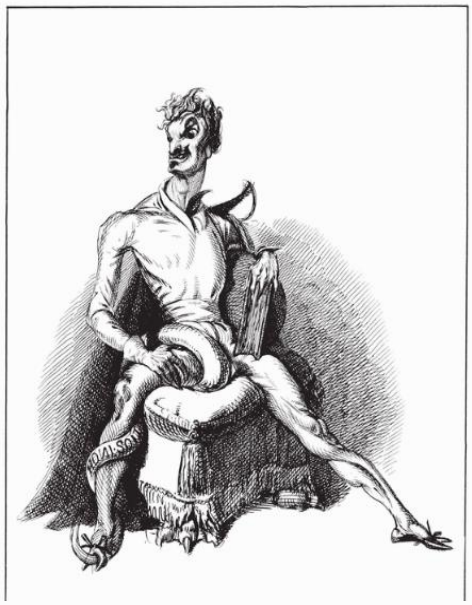
[38] a) In this way Dr Lecter is the personification of the Devil, who is already the personification of evil, and is further symbolically personified as the animalistic Devil.

b) Examples of the Devil with animal or monstrous attributes includes *The Simpsons* (Brooks, Groening & Simon 1989-), *Supernatural* (Kripke 2005-), *Tenacious D in the Pick of Destiny* (Lynch 2006), and *Insidious* (Wan 2010).

c) René Girard (2001:32) notes this moment of change for the Christian Devil as having been overlooked in the demythologizing of the Scriptures and seemingly disregarded by modern theology.

"[t]he idea of the devil, as developed among us, is so unstable that we cannot expect anyone to be convinced of its truth". However, Girard (2001:32,33) mentions surviving ideas of the Devil, which revolves around desire and his princehood over the material world. The Christian Devil remains the seducer, who strives for people to imitate him, and becomes the model for our desires – the excuse for abandoning morality in pursuit of the prohibited (Girard 2001:32,33). The Devil as seducer is to blame for the humans' sins, which is still heard in the all too familiar "the Devil made me do it" as accepted justification for less than toward conduct (Kelly 2006:313; Turner & Edgley 1974:28,29). In the third season of *Hannibal* (Fuller 2013-2015) Dr Lecter poses as a Dante scholar, which is significant in that it highlights the Devil as deceiver, leading the righteous from the path and into the lowest level of hell (Dante Biography 2019:[o]). In his epic The Divine Comedy, Dante Alighieri tells how damnation can be avoided by rejecting the earthly paradise – situated in the tumultuous political climate in Florence during the early 1300's – and ascend to the uppermost level of heaven and God as the Holy Trinity – represented in three concentric circles (Dante Biography 2019:[o]).

Unsurprisingly, in more recent centuries, the Christian Devil has been depicted as the attractive, suave, and suited seducer (Kelly 2006:277-295). This is the Devil of current popular culture – the dangerous, mysterious seducer, in the form of the billionaire, the vampire, sadomasochist, pirate, sorcerer or the biblical Devil himself in human form, walking the 21st century streets.[39] Dr Lecter is such a devil.



61. Prototype of the nineteenth-century romantic devil. From The Devil Walk by Thomas Landseer, London, 1831.

Figure 3. 11 : "The suave Devil". (Lehner & Lehner) 1971:36).

[39] These representations of the suave Devil or devilish character in television and films include *Angel Heart* (Parker, Rourke, De Niro, Hjortsberg & Jones 1987), *The Devil's Advocate* (Hackford, Lemkin & Gilroy 1997), *Bedazzled* (Ramis 2000), *Supernatural* (Kripke 2005-), *Queen of the Damned* (Rymer 2002), *Dorian Gray* (Parker 2009), *Harry Potter and the Deathly Hallows Parts I and II* (Yates 2010;2011), and *Lucifer* (Kapinos 2015-), to name a few.

He is sophisticated, learned, highly cultured, and wears immaculately tailored suits.

On the other hand, the Christian Devil enjoys very little reference in scripture itself (Peterson 1999:312). Peterson (1999:312) suggests that the idea of the Devil is what can be called true mythology, which is to say that the concept is, at its base, hearsay – "bits and pieces I picked up while reading other material", not the Bible. The rival of the Christian God, the Edenic serpent tempter to forbidden knowledge, has long been associated with reason or rational thought, in some sense, the opposition of myth making (Peterson 1999:313). This association is further propagated by the church's dogma, which has posited science and rational thought in many cases as the work of the Devil – dangerous and destructive (Peterson 1999:313). In some ways, this is true – the arrogance of reason has made people blind to their own evil and their destruction of themselves (Peterson 1999:313). If the Devil is rational thought, then it could be argued that humanity's shift towards secularity is a 'subconscious' attempt to return to the primordial state of chaos that it comes from – the eternal Uruboros.

Rational thought is but one association that has been made with the Christian Devil. Additional associations include malevolence and the site of the underworld, while further associations with fire, darkness and the colour red have been established as symbols of the Devil in various mythologies (Russell 1977:64). In visual art, the symbolic associations of the Devil largely influence depictions of the figure. From Lehner and Lehner's (1971:2) collection of visual representations of the Devil and other evils, the Devil is symbolic of indulgence in material desire and desires of the flesh in the form of vices, vanity, and sin. The association of the Devil with indulgence of vices, vanity and sin aligns with Girard's (2001:40) idea of the Devil as a model for human desires, in addition to the depiction of the Devil as a suave, sly romancer with only tell-tale signs of bestial imagery (horns, hoofs, tail) (Lehner & Lehner 1971:1). On the other hand, some renditions depict him as a physically reprehensible and unhuman creature in variations of the serpent, goat, dragon (winged serpent), or in distorted human form with a gargoyle face, having sacrificed angelic beauty in rebellion (Lehner & Lehner 1971:2-36). The horns and other goat imagery (including an erect penis and hirsuteness) associated with the Devil symbolize his power, danger, and, deviant sexuality – largely drawing from the satyr Pan in Greek mythology (Russell 1977:70,245).

34. Lucifer with a triple face devouring Judas and two other sufferers. From Opere del poeta Danthe, printed by Bernardino Stagnino, Venice, 1512.

Figure 3. 12: "The gargoyle Devil". (Lehner & Lehner 1971:15).

Perhaps the most universal of associations with evil is 'blackness' or 'darkness', which is tied to ideas of the void, the night (the ideal time for an attacker), death, blindness, entombment, and chaos (Russell 1977:66). Chaos can be seen as both positive and negative since it is associated with the potential for creation (Russell 1977:67). In many cases chaos is symbolically recreated as a method of "releas[ing] or regain[ing] creative force" (Russell 1977:67). This chaos has long been represented as the serpent and dragon, but these are much more perplexing symbols, since they also represent menstruation, fertility, death, night and the Devil – mostly as a result of the Uruboros sharing its shape with the crescent moon (Russell 1977:68).

The Uruboros, or "The Dragon of Primordial Chaos", is regarded in many mythologies as the state of being that precedes all things, is the source of it all, or "the single ancestor and final destination of all" (Peterson 1999:136-137). Peterson (1999:137) quotes Anaximander of Miletus (611 B.C. to 546 B.C.), who says: "[t]he source of things is the boundless. From whence they are, thence they must also of necessity return. For they do penance and make

compensation to one another for their injustice in the order of time". In this, chaos and the dragon as source becomes representative of a world-womb in a larger sense than is depicted in the biblical apocalypse. Chaos is discussed in more detail at a later stage, however, the serpentine tempter as 'source' or 'beginning' in *Hannibal* (Fuller 2015) must be illustrated first.

Figure 3. 13 : "The Devil is in the details", *Hannibal*, Episode 101, Apéritif. Screen shot reel by author.

Dr Lecter arrives at Will's home during his very first case. Will is struggling to find the Minnesota Shrike (Garrett Jacob Hobbs), even after the crime scene is explicitly designed to point him in the right direction (Fuller 2013, Episode 101, *Apéritif*). As a method of helping Will find his way to the killer, Dr Lecter brings him a breakfast 'protein scramble' that contains flesh of the victim whose case Will is trying to solve. The flesh in the breakfast scramble becomes symbolic of the fruit that the first people were tempted to eat by the serpent in Eden. According to biblical legend, the sinless Adam and Eve, the first man and first woman on earth, ate the fruit of the Tree of

Knowledge in defiance of the Creator-God's orders. Like the crown of thorns reference earlier (see Figures 3.7 and 3.8), *Hannibal* already subverted biblical symbolism and motifs from its first episode: unlike Adam and Eve, Will has no intention consume the Creator-God's offering, as he assumed that the food in front of him was simply food that Dr Lecter had prepared. With every bite, Will's eyes are opened. Directly after their breakfast, Will is on Hobbs' trail, and he kills Hobbs at the end of the episode to save Abigail. The killing of Hobbs is also an out of character moment for Will, while borne of the need to protect another human being. This act is Will's moment of 'speaking in tongues', a manifestation of the gift of the Holy Spirit (Beare 1964: 233). In consuming the flesh, Will Graham receives the Holy Spirit (Abigail) as is willed by the Father (Dr Lecter) and in turn, is given the authority to gift the Spirit through flesh to others. As soon as Abigail is introduced to the narrative universe she sets into motion the events that, even in their excessive and long-term orderliness, can only end in chaos. It is clear that Dr Lecter is depicted simultaneously as the tempter and deceiver that Will is yet unable to recognize. Even more significant is the homage to eating from the tree of knowledge, which connotes the introduction of the serpent. As such, eating is not only the method of attaining divine knowledge, but also the moment when evil and its representative, the Devil, is called into being in *Hannibal*'s (Fuller 2013-2015) mythos.

Brian Singer's 1995 film *The Usual Suspects* contains a memorable line which has been rephrased from many historical sources who wrote variants of this popular reverie: "[t]he greatest trick the Devil ever pulled was convincing the world he didn't exist" (The Greatest Trick… 2016:[o]). Deception is one of the strongest characteristics of the biblical Devil, and Able Gideon aligns Dr Lecter with the biblical deceiver when he says "[h]e is the Devil Mr Graham. He is smoke" (De Villiers 2000:70; Fuller 2014, Episode 205, *Mukōzuke*). This instance suggests that Able Gideon's position in the theology of *Hannibal* (Fuller 2013-2015) is apostolic. Gideon, whose name plays on the Christian missionary movement known as the Gideonites, evangelizes Dr Lecter as the Devil, to promote his visibility. However, since Dr Lecter has already convinced everyone otherwise (just as the Devil has), Gideon's proselytizing accomplishes quite the opposite, as his words are ascribed to him as being clinically insane.

Any further discussion of the Devil as deceiver and dragon inevitably leads to a consideration of the apocalypse – the end of the *kosmos* of the New Testament – which is the end of the material world ruled by the Devil, meaning that his own end will come with it (Russell 1977:241). In cinema, the Devil manifests in many forms, of which temptation, possession, the fall of Lucifer, the serpent, the adversary, and the worship-hungry Antichrist are but a few (Malone 2016:327). However, the most prevalent these are narratives of "[s]ympathy for the Devil", a humorous Devil, the Devil incarnate, and "Apocalyptic Satans" (Malone 2016:330-335). This "cinematic phenomenon … can be seen in movies that present a would-be apocalyptic scenario that must be thwarted by the film's hero", which seems descriptive of the Lecter-Graham relationship in *Hannibal* (Malone 2016:334). In the Apocalypse of John, this hero is the Dragon's opposition. He is the Son of God who attempts to save humanity from eternal damnation.

When discussing the Son of Christian theology, there will be an inevitable return to the Father, who shares a third part of the Trinity with the Son and Spirit. In the series' depiction of Dr Lecter as God-the-Father, Will is inherently positioned as the Son of the Father – the Lamb who promises salvation. This relationship will become clearer only by enquiring into the past and present of the Holy Trinity.

In conclusion, the history of a monist God allows me to maintain the idea that Dr Lecter is evil – the Devil in the apocalyptic aspects of the series – while positioning him as the Father in the Holy Trinity in other moments of the series. In the following chapter, I demonstrate how Dr Lecter fulfils two relationships with Will Graham (The Son of God and The Lamb). This relationship resembles the monistic concept of the God, with whom the blame for evil lies. In the formula of the dualist concept of the God, the blame is shifted to the will of man, the Devil, the fallen angels, Adam and Eve, and some have even blamed wine for the existence of sin and evil (Russell 1977:212,226,227). In the next chapter I demonstrate how Dr Lecter's God the Father is part of the contradiction and paradox of the Christian doctrine of the Holy Trinity, and how *Hannibal* visualizes this trinity.

CHAPTER FOUR: *HANNIBAL'S* HOLY TRINITY

In the television series *Hannibal*, Bryan Fuller developed a mythology in which many characters share characteristics with crucial biblical figures in a densely biblical and symbolic diegesis.

As I demonstrated in the previous chapter, Dr Lecter is positioned as the Devil in the narrative of the series, yet he is also visually positioned as God the Father in many instances: Dr Lecter provides an almost fatherly guidance of Will's talents; Dr Lecter passes knowledge down to Will (who is sometimes unaware of extent of this tuition); Dr Lecter's positioning of himself as the God in the heavens to which the gaze of another killer's eye-of-bodies is directed; and finally, importantly, Dr Lecter as creator and taker of life (see section 2.1). To position Dr Lecter as the creator and taker of life is again to foreground the extent to which he provides the Intelligent Design behind every narrative and character arc in the series. In this theology, nothing happens by accident or coincidence. Every event, whether it is a gourmet dinner party or a brutal crime, has the purpose of bringing the Son closer to the Father in preparation for the new world that is to follow the apocalypse.

Figure 4.1 illustrates that Dr Lecter views himself as God – the Creator, the Great Eye in the heavens looking down on the doings of his creatures with clinical fascination. When the mural artist enters the corn silo, Dr Lecter greets him with the phrase "I love your work", before sowing the muralist himself into his own artwork (Fuller 2014, Episode 202, *Sakizuke*). In the *Hannibal* mythology, Dr Lecter integrates another creator and his creation in his own design, mirroring how Christianity has, to various degrees of salience, integrated aspects from other religions (Carrier 2015:[o]). The aim of this integration has been to make the main theology, Christianity, Lecter's theology – an increasingly stronger dominant framework for meaning making.

The idea that Dr Lecter represents God and the Devil simultaneously is not a conceptual paradox. Indeed, the "ambivalence of the deity" discussed previously is one of the oldest ideas about a creator of humankind (Russell 1977:54). The polarization of good and evil is one structure reflected in the human psyche; another structure reflected here is that of the self-

consciousness as trinity (Taylor 2009:160-161).[40] Taylor outlines this structure of self-consciousness as follows: Father as self-as-subject, Son as self-as-object, and Spirit as the interrelation of the first two (this concept is further illustrated in Section 4.1).

Figure 4. 1: "The eye of the Father", *Hannibal*, Episode 202, Sakizuke, 2014. Screen shot reel by author.

Hannibal (Fuller 2015), as the following section will demonstrate, has its own representation of this triadic structure of God and the psyche. Furthermore, the series constructs a symbol that draws from the mythos of some First Nation tribes of North America, creating, not only a representation, but a nuanced symbol from its own contexts.

[40] The polarisation of good and evil has been highlighted as a characteristic of the human psyche as well. Jung (1964:73) refers to it as the shadow that humans refuse to recognise within themselves, the repressed darkness of human nature.

INT. GRAIN SILO - DUSK (FLASHBACK)

The Muralist is lying, unclothed, in his own mural. He is configured into the space from which Roland Umber pulled free. A SHADOW cast by the gas lantern moves over him.

HANNIBAL

Is in his plastic suit, kneeling, the syringe in hand.

HANNIBAL
In *The Resurrection,* Piero della Francesca placed himself in the fresco. Nothing flattering -- he depicted himself as a simple guard asleep at his post. Your placement should be much more meaningful.

The Muralist's face, increasingly complacent, clouds over:

MURALIST
It's not finished.

HANNIBAL
I'm finishing it for you. We'll finish it together.

He trades the hypo for a LARGE CURVED NEEDLE and FILAMENT. Hannibal LICKS the tip to thread latter through the former.

HANNIBAL (CONT'D)
When your great eye looked to the heavens, what did it see?

MURALIST
Nothing.

Hannibal glances up to the roof of the silo.

HANNIBAL
Not anymore.

MURALIST
There is no God.

HANNIBAL
Certainly not with that attitude. God gave you purpose. Not only to create art, but to become it.

MURALIST
Why are you doing this to me?

HANNIBAL
Your eye will now see God reflected back. It will see you.

Hannibal leans over and begins SEWING the man down.

HANNIBAL (CONT'D)
When God looks down at you, don't you want to be looking back at Him?

Hannibal sews. Blood flows.

And sews. More blood. Then, incredibly:

MURALIST
Yes.

Figure 4. 2: Fuller, B & Vlaming, J. 2014. Sakizuke: final shooting script for 'Hannibal' Episode 202, p40-41. [O]. Available: http://livingdeadguy.com/wp-content/uploads/2015/04/H202-Sakizuke-Web.pdf Accessed: 29 June 2018.

4.1 The Holy Trinity

> We believe, hold, and faithfully proclaim that the Father has begotten the Word, that is, the Wisdom by which all things have been made, his only-begotten Son, one begotten of one, eternal of eternal, Supreme Good of Supreme Good. And we believe that the Holy Spirit is at the same time the Spirit of the Father and of the Son, himself consubstantial and co-eternal with both, and that this totality is a Trinity in respect of the distinctive character of the persons, and is also one God in respect of the inseparable divinity … [the three] are one God omnipotent (Augustine 1972:456-457).

Christianity is centred on the incarnation of God in the form of Jesus (Taylor 2009:143). This idea was first acknowledged in the Gospel of John of the New Testament, where John says that Jesus has been with God since the beginning of time and goes even further to state that Jesus *is* God (Aslan 2017:129-130). The acknowledgement of Jesus as God incarnate is one of the reasons that John's gospel stands out from the other New Testament gospels (Aslan 2017:19). It is also one of the reasons that the Holy Trinity only became part of the doctrine some time after the Roman Church had already formed.

However, in this early form Jesus is spoken of as *Logos*, which translates from Greek into *logic* or *reason* (Aslan 2017:130). In the English Bible, *Logos* is translated as *Word*, however, Greek-speaking Romans understood the concept as "the underlying rational force of the universe" and force of creation (2017:130).

The Gospels of Matthew, Mark and Luke (like John), are all essentially varying perspectives of the life and death of Jesus (Yeshua). These Gospels all draw from the same source material, providing different versions of the same narrative, which is why they are collectively known as the Synoptic Gospels (Aslan 2017:129). However, these other gospels speak (speculatively) of Jesus only as a prophet, rabbi, or king blessed by God (2017:129-130). This may have been since Jesus never explicitly claimed to be the Son of God, most probably since it would have meant immediate stoning for blasphemy (Eagleton 2008:22).[41] It is only in the Gospel of Mark,

[41] Had Jesus' death been as punishment for blasphemy, a stoning would have been more likely than a crucifixion, and would have been carried out by his own people, rather than the Romans (Eagleton 2008:23). Furthermore, the Romans would not have cared about blasphemy or any other theological matter; it is more likely that Jesus was executed because of the political traction he had obtained (Eagleton 2008:23).

that Jesus is said to have claimed to be the Son of God, which, as Eagleton (2008:22) says, would have been implausible given the circumstances.

Aslan (2017:129-130) notes further core differences that set the Gospel of John apart from the other Synoptic texts – it presents stories that the others do not contain and does so in a different and extended timeline, starting from the beginning of time itself. What the Gospel of John ultimately suggests is that the *Logos*, the universal force of creation that is both separate and part of God, was incarnated on earth in the form of Jesus Christ (Aslan 2017:130-131). The resurrection of Christ after crucifixion confirms for some early believers that Jesus is God incarnate – God's divine intervention on earth, *in* Christ – rather than a man who demonstrated the "divine possibilities of the human condition, and inspires others to follow in in the path of deification" (Woodhead 2004:24-25).

It is with the introduction of Jesus as a human-god, similar to the demigods of Greek myth and the Pharaohs of Egypt as inhabited by, or as manifestations of one of the gods, that the debates, anger and confusion arose about God's oneness and set Christianity on the path to establishing the Holy Trinity (Aslan 2017:131-135). In view of how unity and identity were understood, within context of the monotheism of the fourth and fifth centuries C.E., the problem was that something cannot be simultaneously one and many, identical and different (Taylor 2009:142-143). The claim that God is three-in-one took more than one and a half centuries to resolve, largely because of the irreconcilable differences between the tyrannical Old Testament Yahweh and the loving God, Jesus in the New Testament (Aslan 2017:135-136; Taylor 2009:144). As such, the first step toward the doctrine of the Trinity would start with the idea of two Gods, a view that not many would accept, and others would develop into crucial ideas that would shape Christianity as we know it today.

Ditheism is the first answer that would be proposed to the problem presented by the Gospel of John. *Ditheism*, the theory of two enemy Gods of the universe, was adopted largely by the early Church (Aslan 2017:135). Arguably one of the most important advocates of *ditheism* was a wealthy young scholar of Greek philosophy, Marcion, who was raised in the newly formed Christian faith (Aslan 2017:135-138). Marcion founded the sect *Marcionism,* adopting his supposition that Jesus was the one God, who was only now revealed to humanity

(2017:135-138; Plantinga *et al* 2010:426-427). Marcion's idea also proposed that there must be two Gods, since he also maintained that Yahweh of the Old Testament is the creator God, but is inferior to Jesus (Aslan 2017:135-138; Plantinga *et al* 2010:427).

The issue raised by Marcion would only be resolved when Emperor Constantine, who won the Roman throne by battle in the name of the Christian God, learned that Christians did *not* believe in one true God, a belief which was at odds with his monotheistic slogan, "One God, One Emperor" (Aslan 2017:142-143). Church elders refused to abandon the God of the old Testament, and further refused any position that would deny Jesus' divinity, which left them with a task to unite an "indivisible God who exists in multiple forms" (Aslan 2017:144). Their answer came from Tertullian, an early North African theologian, who took from the Greek philosophers the idea of God as *substance* (Aslan 2017:144; Plantinga *et al* 2010:430).

The elders put forth Tertullian's *trinitas,* which proposed that the substance that is God comprises of the unity of three divine 'persons' – Father, Son (Word), and Spirit (Plantinga *et al* 2010:430). The history of the Holy Trinity as an attempt to reconcile the irreconcilable illuminates *Hannibal's* (Fuller 2015) mythology of apparent contradiction.

As with the concept of the Trinity itself, inconsistency is characteristic of the Trinitarian claims that are meant to clarify it. One of these claims suggests that God, Father, Son, and Holy Spirit are numerically distinct individuals and are individually divine – a quatritarian concept of God (Tuggy 2003:166). Another claim suggests that the Father, the Son, and the Holy Spirit do not constitute God, but that God is an individual entity, separate but equal in divinity to the others (Tuggy 2003:16). As I have stated previously, *Hannibal* (Fuller 2015) is not undermined by contradiction and inconsistency; rather the series remains consistent in its play with contradiction, which forms the bedrock of its mythos. Furthermore, a discussion of these Trinitarian claims, and the ideas that precede and proceed from the notion, will prove important in establishing another divine trinity that becomes evident in *Hannibal* (Fuller 2013-2016) and forms an essential part of demonstrating the Apocalyptic narrative of the series.

In order to discuss critically the nature of the trinitarianism in *Hannibal*, I now turn to Dale Tuggy's (2003) differentiation between Social Trinitarianism (ST) and Latin Trinitarianism (LT).

ST is the approach to the doctrine of the Holy Trinity that proposes a three-person community Godhead, constituted by the Father, the Son and the Holy Spirit in one divine entity (Tuggy 2003:168). ST states that the three persons of the trinity are not individual persons, but rather interpenetrate metaphysically to form Yahweh (the Godhead) (Tuggy 2003:171). The downfall of ST is that its treatment of God as a community of persons raises the concern of God's divine unity (Plantinga *et al* 2010:137-138). As Tuggy (2003:168) states, "[w]hat is not a person is not divine, not a divinity. Thus, God is not divine".

LT on the other hand, claims that the Father, Son, and Holy Spirit are each individually identical to God, but not one is identical to another (Tuggy 2003:171). In order to move around this wholly contradictory premise, the argument of modalism is posed, which states that all of these individuals are one God who is only present and active in one mode (person) at a time, much like in the way of a multiple personality disorder (Aslan 2017:271,18; Tuggy 2003:172,173). However, from Tertullian's formula of the Trinity, when one of the persons is 'seen', the 'sight' of Him contains within it sight of the others and of their unified power – proposing a representational form of the Holy Trinity (Barnes 2011:70-73). LT's proposal for understanding God as Trinity and unity simultaneously is no clearer that other forms. This lack of understanding is often ascribed to human inability to conceive of God in an immaterial fashion, which Augustine says can be overcome by faith (Barnes 2011:81,82).

Tuggy (2003:175) reasons that too often, in the face of questions, these contradictions are attributed to contact with "Transcendent Reality", when it is nothing other than confusion. In St Augustine's view, if the concept of the Trinity and its nature is confusing, or is illogical, the believer must simply "accept it as a mystery and move on" (Aslan 2017:145). The dispute, then, is mainly regarding the function and nature of the God concept in the Father-Son-Spirit trinity. ST implies that God functions as an umbrella term by which the community of three is referred. The proposal that LT makes (multiple personalities) is that Father, Son, and Holy Spirit can never act in agreement. It would be much less confusing to regard the word 'God' simply as a descriptive noun to imply divine nature (Tuggy 2003:169).

The depiction of the Holy Trinity in visual art provides another complication in the mystery. From the assertion that God is invisible to the human eye, it follows that it is impossible to

represent God the Father in visual art (Jensen 2005:69,115). If God the Father cannot be visually represented, the further assumption is that the Son and Spirit of the Holy Trinity are not representable (2005:115). However, by Divine Will God can choose to reveal Himself to humans in visions (which He may do partially by manifesting as either Father, Son, or Spirit) and in forms that are perceptible to human sight (Jensen 2005:14-115). This view allowed for the possibility and exploration of the Godhead through symbolism in visual art from the third century onward (Jensen 2005:115).

In the third and fourth centuries, artists produced images of the Trinity that were either symbolic or attempts at literal presentations of the three persons (Jensen 2005:115). One representation of the Holy Trinity is in the image of Abraham's three visitors – either in the form of Angels as representative of the three persons, or as a subordinationist Trinity that depicts the Father in a full body halo, while the son and spirit are depicted as inferior and in quarter profile (Jensen 2005:118-119). Another representation is the symbol of three – cakes, loaves, and the pyramid shape (Jensen 2005:118-122). The use of food as representation of the Trinity in iconography resonates with food (shared human animal flesh) as the symbolic base for *Hannibal*'s Holy Trinity. *Nonfigurative* representations of the Trinity depict three males, either identical, or with differences in age, beard size, hair length to distinguish the Father from the Spirit and Word (Jensen 2005:124-125).

Figure 4. 3: "The hands and throne of the Father", *Hannibal*, Episode 305, Contorno, 2013, Episode 101, Apéritif, 2013.

The Trinity is also depicted in more abstract and symbolic forms, including the use of the dove to symbolize the Spirit, the lamb or crown as the Son, and the Father

Figure 4. 4: "Chiaroscuro icon", *Hannibal*, Episode 201, Kaiseki, 2014, Episode 101, Apéritif, 2013, Episode 302, Primavera, 2015

as a disembodied hand or empty throne (Jensen 2005:112-113). As seen in Figure 4.3, Figure 4.4, and Figure 4.5, this form of representation is present in *Hannibal.* Dr Lecter's crafting hands and his psychiatrist's chair frequently demand focus in the visual composition; Will Graham is often haloed in chiaroscuro and associated with the body of the gentle stag (see Figure 4.7), and; Abigail Hobbs, is further abstracted in her ability to disappear and reappear as if by flight, often hovering near the image of the Father and/or Son. [42]

In the reading of *Hannibal* (Fuller 2015), the individuals that constitute the Trinity display both the metaphysical interpenetration of LT, as well as the quatritarian form of ST. The interpretation of the text allows for two, seemingly oppositional Trinity structures to co-exist. In the sections that follow, I illustrate how this is possible. However, before I can do

[42] For this chapter, I conducted a general search for representations of the Holy Trinity, especially the Holy Spirit, in cinema, television, and related cultural productions. Of EBSCOhost, Project MUSE, Taylor &Francis, JStor, ProQuest, the University of Pretoria Libraries catalogue, and Google Scholar, none yielded definitive results. The nearest study on the representation of the Holy Trinity, outside of visual art and iconography, is mentioned in a study in the *Journal of Religion & Film*, by Julian R Fielding (2016) titled *Reassessing the Matrix/Reloaded*. Fielding (2016:7) notes of the character Trinity that "[h]er name signifies the coequal triune elements of the Godhead, which consists of the Father, the Son and the Holy Spirit, which is interesting because this character also functions on a variety of levels". However, this is not an argument for her representation of the Holy Trinity Godhead, but rather, the resemblance of the character's function to that of the Trinitarian Godhead.

so, I must first introduce the figure of the We(i)ndigo – the symbol that makes this co-existence of structures possible in *Hannibal*.

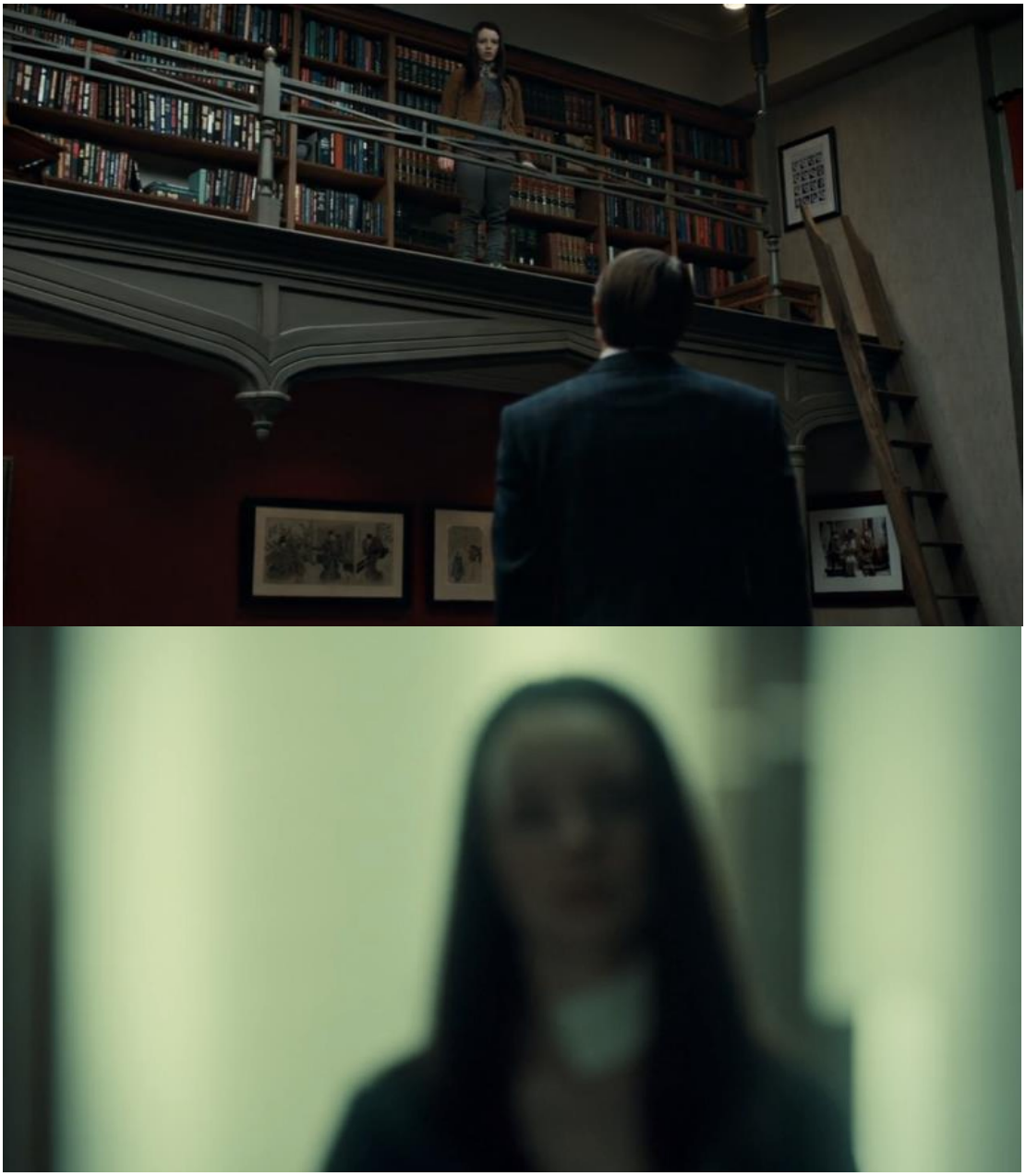


Figure 4. 5 : "Hovering in silence", *Hannibal*, Episode 103, Porage, 2013, Episode 302, Primavera, 2015

4.2 The We(i)ndigo and Cannibalism in *Hannibal*

As indicated earlier in this study, mythologies contain various narratives, each with its own purpose (Bastian & Mitchell 2004:67). Among these are creation myths to convey knowledge

of the earth and the sky, narratives of interaction and cycles between people and with nature, and instruction and warning narratives to shape and encourage certain behaviours while discouraging taboos (Bastian & Mitchell 2004:67). Cannibalism is one of these taboos and can be found in many of the mythologies of First Nation tribes, among others (Bastain & Mitchell 2004:67).

In these instructive, cautioning narratives, cannibalism is associated with physiological attributes and changes, including size and power (Bastian & Mitchell 2004:67). Many myths concerning cannibalism describe the onset of an uncontrollable craving for human flesh following the accidental ingestion of fresh human blood – often, one's own blood (Bastian & Mitchell 2004:67). The We(i)ndigo creature or spirit features often in the warning narratives of the First Nation tribes of the Arctic and Sub-Arctic (areas outlined in Kehoe 1992:480-563). However, there are many variations in origin and typology of this spirit, despite the number of commonalities in We(i)ndigo legends. One of the stories that speaks of the We(i)ndigo spirit, situates the existence of this being as far back as the creation of the world and the North American Indian people.

The creation myth of the Algonquian speaking tribes tells of Kitchi-Manitou, who as the creator of all life even created other Manitous (deities) (Westman & Joly 2017:361). Kitchi-Manitou, sometimes spoken of as The Great Mystery, Creator, High God or Supreme Being, is tied to concepts of sacredness, power, reverence, and enormity (Westman & Joly 2017: 361-364). However, the concept of the Manitous beings is multiplicitous, being both creator (Kitchi-Manitou) and created (other Manitous – lesser divinities created by Kitchi-Manitou) (Westman & Joly 2017:361-363). The stories of the Manitous tell how these beings taught mortals how to live, how to heal, and how to nurture spiritual relationships, among other things (Lietz 2016:21). One of these Manitous, however, was a malevolent being called the We(i)ndigo (Lietz 2016:21). The We(i)ndigo is the embodiment of all that is bad of human beings, especially greed (2016:21). The We(i)ndigo (*windigo, wiindigoo, wendigo, wetiko)* is an ice-hearted cannibal giant, "grotesque … tall and gauntly", smelling of decay (Bastian & Mitchell 2004:223; Lietz 2016:21). The being is associated with winter and ice; it brings shrieking winds, and a cold fierce enough to crack trees and ice; the cannibal giant grows

larger as it feeds on people, trying to satisfy an insatiable hunger (Bastian & Mitchell 2004:223-224; Lietz 2016:21).

In the older stories, the biggest fear of the We(i)ndigo was the fear of being eaten by the We(i)ndigo, but since colonization the stories began to include the idea that a man can become one of these creatures (Lietz 2016:22,23).[43] People could be transformed by curse, possession or infection with the We(i)ndigo's spirit, or through actions spurred by starvation (Lietz 2016:23,24). Ultimately, the story serves as a warning and moral teaching of reverence and maintaining a non-selfish relationship with the earth and the Manitous (Lietz 2016:23).

In most of the First Nation legends the We(i)ndigo spirit or the concept of becoming *wiitiko* is associated with cannibalism and/or madness. Omushkego (Swampy Cree) storyteller, Louis Bird (2018a:[o]; 2018b:[o]), tells of cannibalism and the *wiitiko* concept from his people's legends in a series of audio tape recordings, archived and preserved by the Omushkego Oral History Project (Biography of Louis Bird 2018:[o]). These legends provide some insight into the practice of cannibalism and its associations among the Sub-Arctic First People, as well as the various typologies of the We(i)ndigo figure.

Before First Nation tribes were exposed to colonialism, the legend goes, cannibalism was a common and frequent practice (Bird 2018a:[o]). Moreover, the legends indicate that there is a resurgence of cannibalism, or cannibalistic groups, around every 65 years (Bird 2018b:[o]). The elders speculate that the resurgence of cannibalism, or the We(i)ndigo cannibal, is a controlling or conservation system of the Great Spirit, to 'clean' things when there are too many people, leading to excessive hunting, and the disruption of the natural harmony (Bird 2018a:[o]; Bird 2018b:[o]). The balance returns to normal, but is tipped, once again, to the other end of the scale, when the cannibal families become too many, and need to be eliminated for restored balance (Bird 2018b:[o]).

One symbolic motif that remains consistent in *Hannibal* (Fuller 2013-2015) is the We(i)ndigo figure's overall synonymity with the cannibal (Bird 2018a:[o]), of which there are various

[43] I find it provocative that Lietz (2016) finds a correlation between colonization and stories of cannibalism among the colonized. A thorough interrogation of this linkage, however, falls outside the scope of the current study.

typologies. As such, there are also various types of We(i)ndigo. Bird (2018a:[o]) highlights periods of starvation during winter months and scarcity as the consistent link between all We(i)ndigo types. Cannibalism is usually the result of starvation, but the practice is said to be continued long after times of starvation have passed (Bird 2018a:[o]). Even when the practice is not continued, sustained cannibalism is a sign of weakness, greed, and ill planning for winter (McCauley 2016:[o]). Some other reasons include the acquired taste for human flesh, the ritual practice of cannibalism as commemorative of suffering during years of scarcity, or madness – that the minds of the eaters have been affected by the flesh of their own (Bird 2018a:[o]). Moreover, and perhaps more importantly, these cannibals are said to believe that they have the ability to incorporate the 'life' of those they have consumed, extending their own lives by consuming another (Bird 2018a:[o]). All of these reasons seem to frame cannibalism as a way of cheating death or overcoming mortality, yet, some cannibals are still viewed as 'ordinary'.

People who continue practicing cannibalism after years of scarcity, differ from other kinds; they are not feared, and co-exist with the rest of the people, continuing to hunt animals for food, with the occasional inclusion of human flesh into their diet (Bird 2018a:[o]). Other cannibals, who start out as ordinary people and experience starvation, "go mentally sick", and start to suffer from illusions where people look like animals (Bird 2018b:[o]). This illusion leads to cannibalism, after which, it is said that the mind is fully lost or destroyed – unregainable – and the individual is plagued by cravings for human flesh thereafter (Bird 2018b:[o]). In these legends, cannibalism is seen as analogous to addiction (Bird 2018b:[o]). Cannibalism is believed to not only affect the mind, but the body and spirit as well (Bird 2018b:[o]).

The combination of loneliness and the wilderness been posited as the impetus for madness in Canadian literature and the mythology of the We(i)ndigo (Jusiak 2015:5,9). When the individual becomes a We(i)ndigo, they are said not only to lose their ability to reason, but also human speech, and are given abilities by evil spirits to hunt prey (Jusiak 2015:4-5). Some other changes include numbness (loss of empathic or emotional processes), growth in power and physical size, the development of 'evil' (concerning the spirit), turning to ice – specifically the heart – and developing a voice terrible enough to knock out victims with a yell (Bird

2018b:[o]). These people, who become more than human, are spoken of as becoming *wiitiko* (Bird 2018b:[o]).

Another form of We(i)ndigo that develops from an ordinary person is one shaped by abuse (Bird 2018b:[o]). This legend aligns with one of the more serious teachings of the North American Indians, an ethical teaching, that condemns the abuse of another (Bird 2018b:[o]). It is believed that when people are mistreated they can be driven to craziness, where they leave their home and turn into *wiitiko* (Bird 2018b:[o]). These individuals, usually children, women, or elderly (that is, not middle-aged men, as seen in *Hannibal* (Fuller 2015)), are not cannibal We(i)ndigos, in that they do not need to eat human flesh, but they do become powerful, terrifying, more spirit than human, and capable of causing great damage (Bird 2018b:[o]). These We(i)ndigos are told to not need food at all, and they become so emaciated (it would seem both physically and spiritually or psychologically) that they disintegrate or dematerialize, and are never found again (Bird 2018b:[o]). *Hannibal*'s (Fuller 2015) We(i)ndigo figure does not display the characteristics of the latter description, but rather that of the former: an individual who experiences a transformation of the mind and body through cannibalism, becoming a predator.

Both forms of We(i)ndigo described by Bird (2018a:[o]; 2018b:[o]) show correlations to Windigo Psychosis, a disorder among Northern tribes, specifically Algonquin people (Hay 1971:1). As with the mythological We(i)ndigo, Lietz (2016:24) remarks that loneliness is especially prevalent in people suffering from this disorder – a shared characteristic between Windigo Psychosis sufferers and the supernatural We(i)ndigo ice-giant, the We(i)ndigo born of abuse, and We(i)ndigo cannibals.

This disorder, as the name suggests, is characterized by the desire to eat human flesh, which is generally understood as resulting from possession by the We(i)ndigo spirit (Hay 1971:1). The preceding symptoms of those who suffer from the disorder include melancholia, brooding over the inner conflict of eating human flesh, anorexia and insomnia, hallucinatory cravings for people who surround them, and the onset of violent actions (Hay 1971:1,2). These symptoms correlate with the physiological changes exhibited by the people who become *wiitiko* in myths – anorexia corresponds with the emaciated appearance of the

We(i)ndigo, while craving, insomnia, and violence correspond with the activities and nature of the We(i)ndigo. However, cases differ in that some do not become cannibals despite displaying some of the symptoms, and others become cannibals without displaying any symptoms (Hay 1971:2). For sufferers of Windigo Psychosis (as it is for many cannibal typologies), the desire or craving for human flesh is closely tied to a belief, whether conscious or not, that eating human flesh will achieve a further desired end or outcome (Hay 1971:3).

In three documented cases, We(i)ndigo cannibals (sufferers of Windigo Psychosis) have eaten loved ones, some as an act of surviving extreme hunger, and others to retain the loved one they consumed (Hay 1971:5). In two of these three cases, the cannibals went on a 'binge', eating more people than was necessary to stave off starvation (Hay 1971:5). Most often, We(i)ndigo cannibalism can be described as dependency cravings – becoming one with the object of dependency through killing and eating (Hay 1971:6). Other causes for We(i)ndigo cannibalism include overcoming ambivalent conflict with someone, the desire to acquire the characteristics of those eaten, and dreams of deities or the super-natural who give orders to eat human flesh (Hay 1971:7,8).

Hay's (1971:17) concluding argument is that the Windigo Psychosis may be produced by two very conflicting social characteristics of the Northern tribes, which is the lack of ritualised, organised, or symbolic cannibalism to express impulses that present in dreams, and the importance of *accepting* the impulses of the unconscious or impulses presented in dreams.

The We(i)ndigo figure depicted in the television series *Hannibal* (Fuller 2015) is faithful to the mythical spirit in many ways, however, it does differ in one area. Since the We(i)ndigo is the product of an oral tradition there is no set imagining of the mythological figure and no record of where it began (Jusiak 2015:8). However, there are some key characteristics that remain intact throughout the oral history of the creature.[44] The physiology of the We(i)ndigo is largely described as humanoid: it has an almost human body, but is not fully human. Although the attributes of the spirit may be understood as symbolic, since it is a warning against greed, cannibalism, capitalism, and colonialism, there is no account of the First Nations ever

[44] Some of these characteristics include the giant stature of the creature, its heart of ice, and its predatorial speed and power (Jusiak 2015:8-9).

attributing stag antlers to it (McCauley 2016:[o]). Despite popular culture's depiction of the We(i)ndigo as "antlered snow demons and giant reindeer-like beasts" (McCauley 2016:[o]), the addition of antlers in context of *Hannibal* suggests a clear symbolic purpose beyond the animalistic.

The We(i)ndigo figure comes to personify the tension between creation and destruction in *Hannibal* (Fuller 2015). This idea is represented symbolically in Figure 4.6, where the We(i)ndigo figure takes the form of Hindu god Shiva, who "destroys the universe at the end of each cycle … for a new Creation" to follow (Cartwright 2018:[o]). There is no clear line where destruction ends and creation begins and the agent is not singular – *Hannibal*'s Shiva is the Triune We(i)ndigo, as I will demonstrate throughout the following section.

Figure 4. 6: "Creator and Destroyer" *Hannibal*, Episode 211, *Kō No Mono*, 2014. Screen shot reel by author.

4.3 The We(i)nidigo as Personification of the Holy Trinity

As noted in section 4.1, Taylor (2009:160-161) suggests that self-consciousness is experienced in the same triadic structure as the Christian Holy Trinity. In this structure, the experience of the self as subject aligns with the Father element, the self as object is the Son element, and the interrelation between the self as subject and object in self-conscious experience mirrors the Spirit element (Taylor 2009:160-161).

In the case of *Hannibal* (Fuller 2015), the structure proposed by Social Trintarianism – the Godhead as three-person community – is the most applicable theory. This triadic structure is represented in *Hannibal* in the form of the We(i)ndigo figure of North American Indian mythology. In this section I will explain how the We(i)ndigo is symbolic of the Christian Holy Trinity in *Hannibal.*

The We(i)ndigo figure, as a symbol of the Holy Trinity, can be divided into three sections. The first section, the body, is clearly associated with Will Graham throughout the series. He frequently demonstrated to see himself in the form of his 'spirit animal' – the feathered stag – usually in a dire predicament or a moment of revelation. This, the body of the We(i)ndigo, calls to mind the Incarnation of God in Jesus Christ, the human body, the body of the sacrificial lamb.[45] As such, this section of the triune We(i)ndigo, parallels the characteristics of Will Graham in the series – the son who is frequently rebirthed only to find destruction in his return to the Father. Will Graham is drawn to Dr Lecter, even though he suspects that associating with Dr Lecter on a personal and professional level holds the possibility of his death. However, Will seems to trust that Dr Lecter will allow him to return and maybe, things will be different the next time.

[45] Artist Andres Serrano reflects on his work *Piss Christ* (1989) – a photograph of a crucifix suspended in the artist's urine – as a reminder of the crucifixion's viscerality, calling to mind the degrading functions of the flesh that Christ must have suffered on the cross (Holpuch 2012:[o]). In a similar way, *Hannibal* brings the divine into contract with the base human-animal viscerality in its symbolic use of the wounded, dying stag.

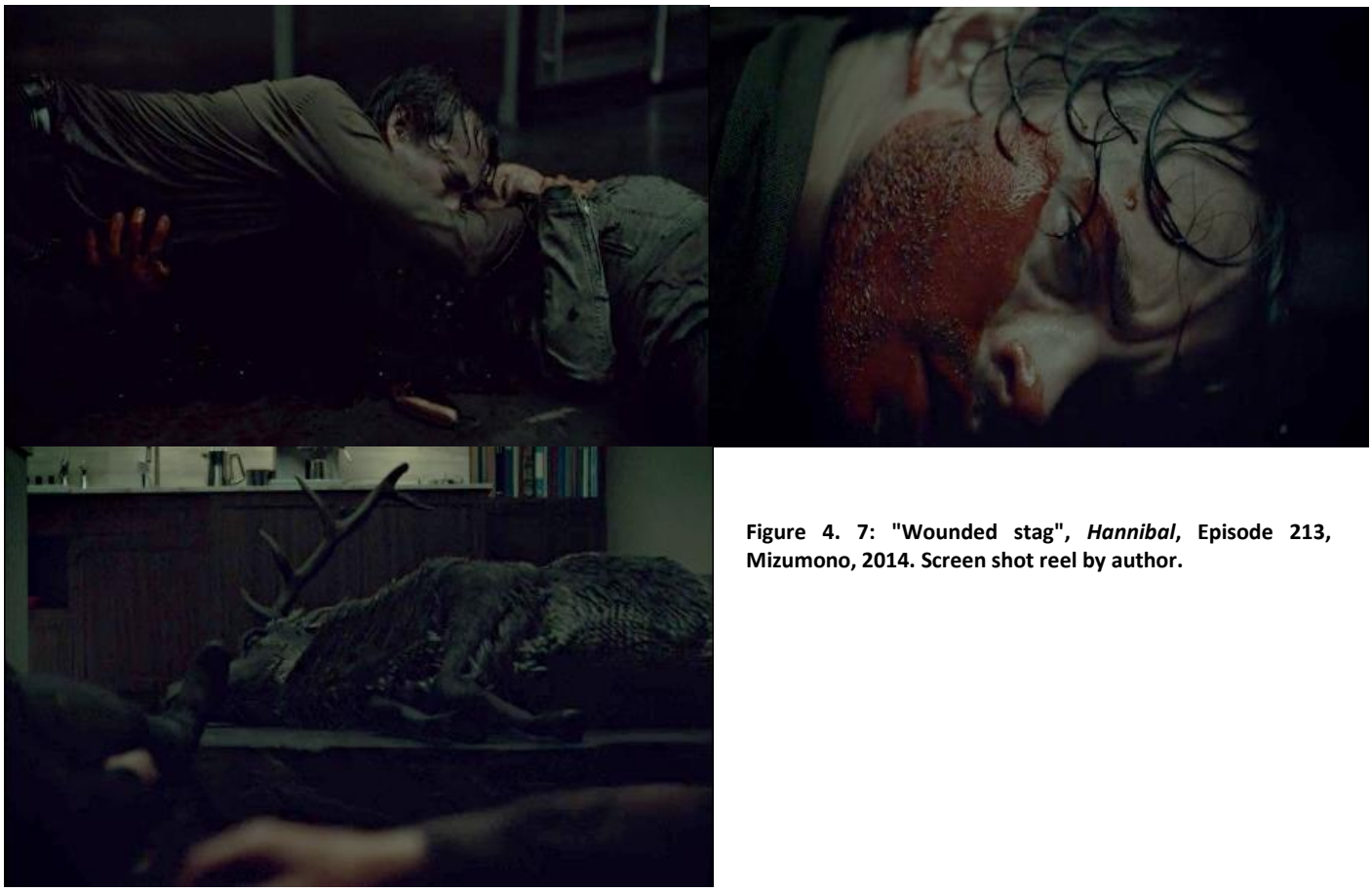


Figure 4. 7: "Wounded stag", *Hannibal*, Episode 213, Mizumono, 2014. Screen shot reel by author.

The second section of the triune We(i)ndigo is the head – the patriarchal "head of the household" – the self-as-subject and the proposed site of consciousness. This section is associated with Dr Lecter who is positioned as the archetypal Father. The 'head' further links to the expertise of the psychiatrist, a medical professional with a concern for the working of the mind. As is demonstrated below, Dr Lecter is visually associated with the emerging head of the We(i)ndigo throughout the series – the face of the Father, who has to destroy his son, Will, before he can be rebirthed.

Figure 4. 8 : "The face of the Father", *Hannibal*, Episode 201, Kaiseki, Episode 202, Sakizuke, 2014, Episode 302, Primavera, 2015. Screen shot by author.

In Figures 4.7 and 4.8, there is already an inclusion of a third characteristic in the Godhead symbol, namely the stag antlers. The third section is perhaps more difficult to argue, since the concept of a Spirit is difficult to fathom and theorise. As I pointed out in the previous section, the antlers of the We(i)digo figure in *Hannibal* (Fuller 2015) are not present in the legends of the creature or spirit. However, their symbolic implications inform the series' treatment of cannibalism and its related theological ideas.

Antlers are a clearly established symbol in *Hannibal*'s (Fuller 2015) narrative, and have a myriad of associations, spanning many cultures and mythologies in history. Cooper

(1995:228-229) notes that the stag is a solar symbol, and, in Christianity, is representative of the soul. As a solar symbol, the stag connotes ideas of cosmic power, the 'heavens', and transcendence; the connection to the soul strengthens the idea of transcendence, in that it creates the sense of mobility and body- or formlessness. Antelope are also symbolically laden, especially among North American Indians, who associate the totem animal with titles such as "the Awakener, Summoner, and Life-Bearer" (Cooper 1995:5). Furthermore, North American Indian tribes view elk as symbols of stamina, strength, warrior energy, supernatural power, and whirlwind (Cooper 1995:94). These animals all have antlers, which may be regarded as a variation of horns – a symbol of strength, vigour, and "the culminating point of power rising from the head", supernatural power, divinity, royalty, protection, and abundance (Cooper 1995:129). The horn symbol is also ambivalent in its gendered connotations, being both piercing – suggesting the phallic and masculine – and hollow – connoting receptiveness and the feminine (Cooper 1995:31).[46]

As stated by Cooper (1995:129), antlers represent an extension of the mind-function, which further suggests transcendence beyond the limitations of the body. Źiźek (2012:171-173) comments on the Hegelian idea of the Trinity, noting that the Holy Spirit becomes an atemporal or universal ideal, a transcendence of self-awareness beyond the finite body of God, who has died in the Incarnation of Christ. Taylor (2009:159) works from the same Hegelian argument that Father and Son see themselves in one another as a mirror reflection. In Hegel's words, "when in his other [God] is united only with himself, he is there with no other but himself, he is in close union only with himself, he *beholds* himself in his other" (emphasis in original) (Taylor 2009:159).

[46] The Dr Lecter introduced in Fuller's (2013-2015) reimagining does not display the heteronormative conventions of the detective genre, especially with the treatment of queerness as disability in Thomas Harris' original renditions (Casey 2015:554-555). Rather, the television series depicts its characters as non-normative, not only fluid in their psychic states, but also in their gender presentations (2015:558). This is especially clear in the dreamlike four-way that cuts together sex scenes between Dr Lecter and Alana Bloom with that of Will Graham and Margot Verger – with the result of interspliced bodies in a homoerotic climax between Dr Lecter and Will Graham. Despite the show's homoerotic tension (and the gender fluidity, or non-specific gender presentation of the other characters in the series), Dr Lecter remains particularly non-specific in his gender presentation. While he does display pansexuality, Dr Lecter's attraction does not seem to be physical, but rather intellectual – positioning his sexual orientation and gender presentation as fluid, insofar as they are functional in attaining his desired outcomes. As such, Dr Lecter may be better positioned as queer, since it is "ambiguous, diverse, and undefinable" (Messimer 2018:177).

This characteristic of the trinity that is depicted in *Hannibal* (Fuller 2015) is the mirror reflection of the Father and the Son, being one and the same. There are moments throughout the series that illustrate Will's growing identification with Dr Lecter – "you and I have begun to blur … every crime of yours feels like the one I'm guilty of" (Fuller 2015, Episode 306, *Dolce*). Three instances are illustrated below in Figure 4.9, Figure 4.10, and Figure 4.11. The line between father and son becomes less clearly defined, as with the metaphysical interpenetration of Father and Son. To further illustrate this interpenetration, Figure 4.11 provides a visual representation of the form of Holy Trinity proposed by LT, as discussed in Section 4.1. The Father, Son, and Spirit are simultaneously one and separate, moving through and with one-another as if in a swirl of smoke.

However, as proposed earlier, the ST form of the Godhead is also depicted in *Hannibal*, since the three characters frequently appear separately and autonomously as either Father (Dr Lecter), Son (Will), Spirit (Abigail), or Godhead (We[i]ndigo). Perhaps more fascinating, in light of what I argue regarding *Hannibal*'s (Fuller 2015) Holy Trinity in this section, is that "early Christian authors (from around 2nd Century CE) – in particular those belonging to so-called 'Jewish Christianity' – spoke of the Holy Spirit as Mother", a divine woman (Van Oort 2016:1).

Van Oort (2016:1) states that the reason for conceptualising the spirit as female (and Mother) is that the Hebrew and Aramaic words for Spirit (*ruach* and *rucha*, respectively) are feminine. In other cases, wisdom is also referred to as feminine and equated to the Spirit (Van Oort 2016:2). Furthermore, in the gnostic view of the highest God, the female is associated with Wisdom (Woodhead 2004:28).[47] Peterson (1999:164) notes of the Mother figure (as Van Oort (2016:2) does of the Holy Spirit), that she is associated with wisdom or redemptive knowledge. "Wisdom may be personified as a *spirit who eternally gives*; who provides to her adherents unfailing riches. She is to be valued higher than status or material possessions, as the source of all things" (emphasis in original) (Peterson 1999:166).

[47] The gnostic view rests on the idea that the highest God transcends "human categories" (gender), which manifested in – possibly the closest non-gender-binary concept of the time – hermaphroditic oneness, representing the ultimate culmination of male and female symbolic associations (Woodhead 2004:27-28). As such, God is both Mother and Father simultaneously.

Figure 4. 9: "The mirror", *Hannibal*, Episode 210, Naka-choko, 2014. Screen shot reel by author.

Figure 4. 10 : "What's for dinner? You", *Hannibal*, Episode 306, Dolce, 2015. Screen shot reel by author.

There is some contradiction with the concept of wisdom since Jesus Christ the Son is also viewed as "the Word, that is, the Wisdom by which all things have been made, his only-begotten Son" (St Augustine 1972:456-457). Contrarily, in the *Shepherd of Hermas*, the *Shepherd,* considered one of the 'Apostolic Fathers', does not only speak of the Holy Spirit as female, but as pre-existent, intensifying the idea of the Holy Spirit as Mother and source of all (Van Oort 2016:3). Van Oort (2016:4) quotes from the Acts of Thomas, to demonstrate: "... we praise and glorify You (Christ), and Your invisible Father, and Your Holy Spirit (*pneuma*), (and) the Mother (*mētera*) of all creation. (Acta Thomae 39 – Lipsius-Bonnet 1903 [repr. 1972]:157)". The concept of the Holy Spirit as preceding other life, aligns with the mythological Great Mother concept, Daughter of Chaos.

Figure 4. 11: "Father, Son, Spirit", *Hannibal*, Episode 306, Dolce, 2015. Screen shot reel by author

The Mother archetype is one of the mythic archetypes discussed by Jung (1959:3-4), inherited from the 'first mind' in the form of the collective unconscious.[48] As it appears in the collective psyche, and by extent in folklore and mythology, the Great Mother archetype is an ambivalent figure associated with equal parts love and terror (Jung 1959:82). The good face of the Great Mother is associated with symbols of favour, including paradise, gardens, the womb, and other "*Symbols of Transformation*" (emphasis in original) (Jung 1959:81-82,96). The evil face of the Great Mother is associated with symbols of devouring and destruction, including the witch, dragon, watery abyss, the grave, and other images of inescapable death (Jung 1959:81-82). In mythology, the Great Mother as Daughter of Chaos is associated with the unknown, novelty, the divine, and access to the 'beyond' (Peterson 1999:156). These

[48] In addition to the Mother, these include the Child and Hero archetypes, the Trickster archetype, and the archetype of the Wise Old Man or Spirit (Jung 1959:75-255).

associations align with that of the spirit mentioned above, specifically, the Holy Spirit of Christian theology.

St Augustine (1972:457) says of the Holy Spirit that it is simultaneously the Spirit, the Father's Spirit and holiness, and the Son's Spirit and holiness. This makes the Spirit a "subsistent being – a substance – and the third person in the Trinity" (Augustine 1972:457). However, there is something to be said of the autonomy and largess of the Holy Spirit in the ability to be both a singular substance as well as a shared and sharing substance, just as the womb of the Mother – who is simultaneously singular and autonomous, while *being* the father (inseminated with part of him, assimilating him), and *with* the Son (in vivo, assimilated).

In the realm of myth, "the female body constitutes the *border* between normal experience and the totality from which all forms emerge" (emphasis in original), taken from the experience of origin, birthplace, and characteristics associated with the personal mother (Peterson 1999:156-157). The unknown is also "generally conceptualized or symbolically represented as female", owing to connotations of the 'gateway', privacy, hiddenness, and production, of the female genitalia (Peterson 1999:156). Furthermore, in the archetypal environment, as imagined (pre-scientific understanding) in the process of understanding the model of reality and the ideal model for human behaviour, the *unknown* is the domain of nature, matter, earth, the unconscious, and rest (Peterson 1999:102-103). The *known* is the domain of the sky (heights), of civilisation (as opposed to nature), of the conscious, the protective patriarch (Father) and the tyrannical opposition to the 'new' (Peterson 1999:104-105). Again, the ambivalence is clear in the structure of the archetypal environment.

In equating the archetypal Great Mother and the Holy Spirit of the Christian Trinity, the concept of creation or birth seems to stand out more than the other characteristics. What I remember of the creation story of Adam and Eve, as I envisioned it during childhood (whether I read this in the Bible, or somewhere else, or heard it from teachers, peers, television, or parents), the Holy Spirit was God's 'breath' and 'power', which He used to build and animate these two people. St Augustine (1972:540-546) argues that the idea of the Holy Spirit as life-breath is a misinterpretation of the scripture, which tells of God breathing the breath – mistranslated as *spiritus*, meaning spirit, rather than *flatus* (breath) or *inspiratio* (breathe

into, inspiration) – of life into Adam, making him a 'living soul' (Augustine 1972:540-543). St Augustine (1972:450) says that this scripture is interpreted to mean that Adam had an existing, but inactive soul (*anima*) that is here activated by the Holy Spirit (*Spiritus*), rather than that it describes the act of God giving Adam his soul (*anima*). [49] In this, St Augustine overturns the concept of the Holy Spirit as the source and its role in the birth of humankind, which had even taken root in my own juvenile understanding of the Holy Spirit. However, if as St Augustine (1972:456-465) says, "the Holy Spirit is at the same time the Spirit of the Father and of the Son", and that the totality of the persons is God, and that God is the Creator, then it must be acknowledged that the Holy Spirit is also Creator – with God in begetting the Son, and in the Son (Word and Wisdom) "by which all things have been made".

In much the same manner as the Great Mother archetype, the Holy Spirit is inseparable from creation, and, in an archetypal manner, is even the substance – the dust or clay – from which man is fashioned, in its relation to matter and earth. The Mother is symbolic of nature and earth as life giver, hence the expression "mother earth", but she also holds the "seed of spirit" (Jung 1959:92-109). Matter and Spirit are inextricably linked (Jung 1959:109). In this, the Holy Spirit and Mother are synonymous with earth and matter, both holding vast amounts of 'the unknown' – knowledge of the self and the navigable world that the Self inhabits – that are yet to be explored.

When dealing with symbolism and the human mind, in its process of making meaning of the *unknown*, it is to be expected that ambiguities, misinterpretations, and inconsistencies will arise. Furthermore, these ambiguities and inconsistencies are greatly multiplied when they are taken from the symbols of more than one mind, group, culture, or mythos.

However, it remains evident that in-between the various interpretations and conceptualisations of each, the Holy Spirit and the Great Mother archetype share a considerable number of characteristics. These are:

[49] For Jung (1959:30,59), the anima is the female counterpart in any man's psyche, just as the animus is the male part within the female. His formulation of this concept stems from the hermaphroditic motif that manifests in the male-female divinity pairs of mythology (Jung 1959:56-59).

- The Holy Spirit and Mother present as an interrelation between the Father and the Son, the *known* and the *knower*.
- Both are symbolic of the domain of the *unknown*, which encloses the explored territory (Father, the *known*) and the exploratory process (Son, the *knower*) (Peterson 1999:155,103-105).
- The Mother and the Holy Spirit carry connotations of nature, matter, earth, and the unconscious.
- Both are symbolic of transcendence and atemporality.
- The Mother and Holy Spirit are pre-existent, representing the 'source', the 'birthplace', and the 'shared substance'.
- Both represent hiddenness and the 'gateway'.
- Both display ambivalence, in that they can be terrible and destructive, or compassionate and comforting.
- Both are associated with wisdom and redemptive knowledge.
- The Holy Spirit may be associated with "power rising from the head", associated with horns or antlers (Cooper 1995:129).
- The Great Mother is seen as the spirit that "eternally gives" (Peterson 1999:166).
- The Mother archetype is considered as being of highest value.

In *Hannibal* (Fuller 2015), the Holy Spirit and Great Mother in the We(i)ndigo Trinity is represented by the character Abigail Hobbs. In the broad sense, the character is already spirit-like in her presence – even present in her physical absence, especially in the complicated tether between Will and Dr Lecter. Her constant presence is demonstrated in dialogue, desires that drive the plot, as well as 'in spirit', as she is *with* Will psychologically, even after her death, still driving his actions and choices on conscious and unconscious levels.

In this way, Abigail is the "spirit that eternally gives", as Peterson (1999:166) notes of the Great Mother. She is also atemporal, as Źiźek (2012:171-173) suggests of the Holy Spirit, transcending her physical body, just as the wall-mounted antlers of the stag spatio-temporally transcend its body long after its decay and in its absence. However, the symbol of the stag antlers represents much more than Abigail's atemporality.

Figure 4. 12: "Abigail in Spirit", *Hannibal*, Episode 302, Primavera, 2015. Screen shot reel by author.

From the pilot episode, the television series clearly establishes Abigail Hobbs' link to both cannibalism and the stag antlers of the We(i)ndigo . Abigail's biological father, Garrett-Jacob Hobbs (The Minnesota Shrike) kills and cannibalises victims of his daughter's profile, serving their flesh to his own family. Abigail's connection to stag antlers is strengthened in that, in addition to hunting with her father as a hobby, Hobbs killed his victims by impaling and bleeding them on wall-mounted stag antlers before slaughter. Abigail helped her father 'hunt' his human victims as well – this faithfulness later translates into her relationship with Dr Lecter as well, indicating a characteristic of the spirit – always in service of the Father.

By way of the stag antler symbolism, Abigail can be seen as the pre-existent source of the relationship between Will Graham and Hannibal Lecter, and as such her presence profoundly shapes and informs the events that ensue (Peterson 1999:156-157; Van Oort 2016:3). Similarly, Abigail is the gateway to knowledge for Will about the Minnesota Shrike, about Dr Lecter, and eventually about himself (Peterson 1999:156). Abigail will also become a symbol of the final resting place to which Will and Dr Lecter return – this overarching cycle of creation and destruction is discussed and crystallized in Chapter Five.

Figure 4. 13: "Abigail the Spirit", *Hannibal*, Episode 302, Primavera, 2015. Screen shot reel by author

The Minnesota Shrike case is the event that initiates the relationship that eventually forms the relationship between Will, Dr Lecter, and Abigail. Had Garett Jacob Hobbs not been a murderer, Will and Dr Lecter may never have met. Will would never have been introduced to killing, nor would he have become an unwitting cannibal himself in the absence of Dr Lecter and Abigail's influences. Furthermore, Abigail's family sets the context for the series as operating within a frame of cannibalism. This illustrates her pre-existence, insofar as the viewer is introduced to the cannibal motif and the relationship between Will and Dr Lecter in the series. Figure 4.15 also holds some important symbols discussed earlier as indications of fault (Ricouer 1969:9,101). The blood stains on Will Graham's face and hands indicate this as the first incident of Will being defiled as a result of Dr Lecter's ideals for him, a loss of his innocence at the very same moment of his birth. The first section of Figures 4.14 and 4.15 illustrate a symbolic event that frequently happens in *Hannibal*, which is set up as a police procedure; the event of trespassing, in this case onto a property, symbolises sin. From the moment of his birth onward, Will frequently falls prey to sin in Dr Lecter's eyes and frequently

has to repent for it (see page 100). Furthermore, Abigail displays the ambivalence of the Great Mother and the Holy Spirit in that she is terrible and destructive – she is a cannibal, a murderer, and capable of deceit – but also compassionate and capable of affection, especially toward Will and Dr Lecter (Peterson 1999:162-165).

Figure 4. 14 : "The beginning", *Hannibal*, Episode 103, Potage, 2013. Screen shot by author.

In Figure 4.14 there is a striking resemblance to the scene illustrated in Figure 3.4, where the Father and Son are now replaced by Father and Mother (Holy Spirit), positioning *Hannibal*'s office as a spatio-temporal anchor of the Godhead, the heavens so to speak, offering more privacy than Dr Lecter's dinner table. Figure 4.14 also shows a definitive space between Will and Abigail, heads bowed in near supplication, where the 'cannibals' graffiti fills the space of Dr Lecter's missed presence and fortifies their connection. These instances call upon each

other in confirming the triunity of these characters, which is visually fulfilled in Figure 4.18. This referentiality of the characters' triune relationship further establishes its centrality in the trajectory of the narrative, which is discussed in Chapter Five.

Figure 4. 15: "Birth of the knower", *Hannibal*, Episode 101, Apéritif, 2013. Screen shot reel by author.

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Figure 4. 16 : "The terrible Spirit", *Hannibal*, Episode 103, Potage, 2013. Screen shot reel by author.

Figure 4. 17: "The compassionate Spirit", *Hannibal*, Episode 103, Potage, Episode 112, Relevés, 2013. Screen shot reel by author.

Lastly, and as a manner of tying back to atemporality, Abigail exhibits the wisdom associated with the Holy Spirit and the Great Mother, since she 'eternally gives' of herself to both Will and Dr Lecter throughout the series (Peterson 1999:166). Moreover, Abigail does not only

continually give, but also receives – both Will and Dr Lecter never cease to point out her value to them (Peterson 1999:166). This becomes clear in the dialogue between them throughout the series, for example, when Dr Lecter says "[w]e are her [Abigail's] fathers now", and says to her after an embrace, "Will and I, we're going to protect you" (Fuller 2013, Episode 109, *Trou Nomand*). Even more staggering is Dr Lecter's illumination of Abigail as the tether between him and Will when he says to Will, "You and I have a very great deal in common with Abigail" (Fuller 2013, Episode 104, *Oeuf*). As such, Abigail's relationship to Will and Dr Lecter differs from their relationship to the other 'female' characters in the series. It is their relationship with Abigail which helps to define and explain the relationship between the two men themselves. "[T]he Great Mother, contains everything creative and destructive, because creation and destruction are integrally linked. The old must be destroyed to give way to the new; the mysterious source of all things (that is, the unknown) is also their final destination … chaos, the ultimate source and destination of all things–envelops the "world' …" (Peterson 1999:104-105). In *Hannibal* (Fuller 2015), Abigail represents the source and the destination – one that seems predestined and sought after from the very beginning of the television series.

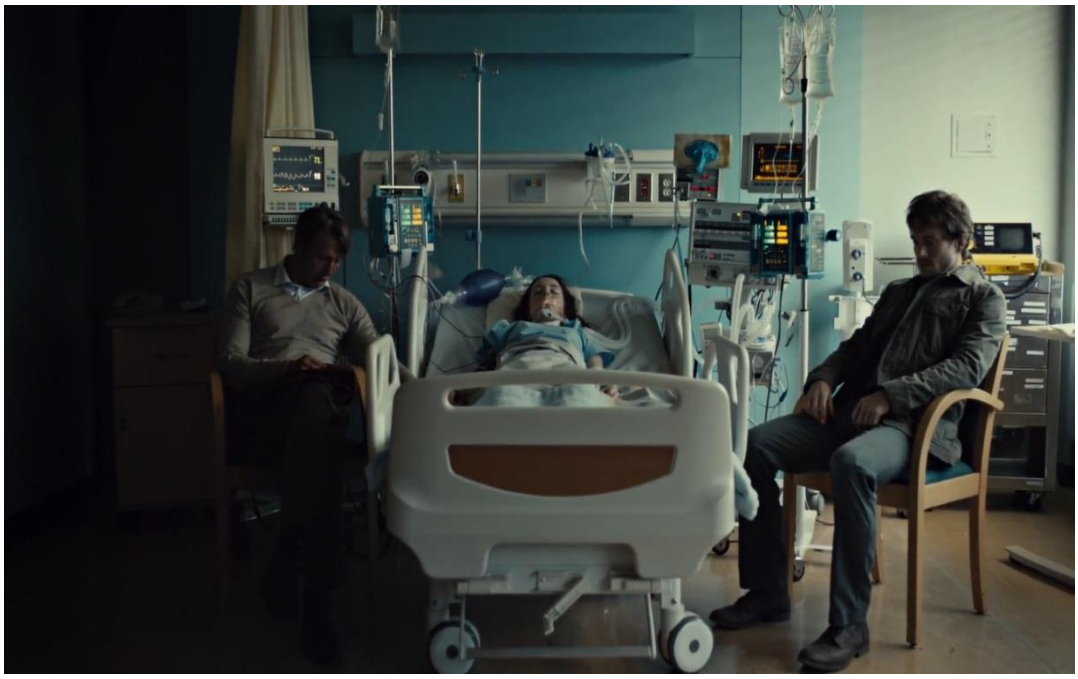

Figure 4. 18: "Valued Spirit", *Hannibal*, 101, Apéritif, 2013. Screen shot by author.

As a woman, Abigail's relationship with Will and Dr Lecter is one mutual symbiosis. In contrast, both Dr Lecter and Will share strikingly different forms of attachment with Drs Du Maurier and Bloom.[50] Between Will and Dr Bloom, there exists a form of affection characterized mainly by loyalty, and a bond that is not easily betrayed – insinuated in her close association with and fostering of Will's canine family, for whom he fulfils the 'shepherd role', establishing her connection to *loyalty*. Furthermore, journalist Freddy Lounds fulfils an opposing role to Dr Bloom in her distrust of Will. For Dr Lecter as the Devil, Dr Bloom fulfils the role of the pawn – her usefulness lies precisely in her relationship of loyalty to Will Graham.

Another supporting female character, Dr Bedelia Du Maurier, is initially Dr Lecter's psychiatrist. She soon realizes that she is not in control of their sessions but plays a part in Lecter's social experiment. Out of fear, and possibly fascination, she soon moves into the role of acolyte, serving the instrumental purposes that Dr Lecter sets out for her. In season three of *Hannibal* (Fuller 2013-2015) when Dr Du Maurier poses as the wife to Dr Lecter's alias, she starts fulfilling a more selfish role in spite of her fear and adoration of him. Dr Du Maurier starts to relish in the advantages of playing the faithful acolyte – a lavish lifestyle in the highest circles of European academia – who no longer observes, but participates. This relationship to Dr Lecter parallels Abigail's relationship to her birth-father, as illustrated earlier in this section, before she is established as the third person of *Hannibal*'s Holy Trinity.

To follow through on the We(i)ndigo figure's representation of the destruction-creation, the presence of this Holy Trinity figure, and the three persons that constitute it, leads me to a discussion of its purpose in the narrative of the television series as the symbol and agent of destruction-creation – an integral role in the specific form of apocalyptic narrative that *Hannibal* follows, as discussed in the following chapter.

The discussion in Chapters Two, Three, and Four ultimately suggests that *Hannibal* (Fuller 2013-2015) follows a specific narrative progression. This progression opens with the construction of a *creation myth* in the first season, then moves on to *the disillusionment of*

[50] These two characters are two of the symbolic women that the Father and Son are surrounded by, who form the 'cloud that promises the storm', as illustrated in Section 5.2

the Father and the Lamb in season two, and finally, into the *End – apocalypse* in the third season.

Hannibal's *creation myth* opens with the introduction of what is to become the Holy Trinity. Will Graham is introduced as the humble hero, the Son, who is willing to place himself in the sacrificial position to eradicate evil in the context of FBI homicide. Through the Son, Dr Lecter becomes familiar as the Father, who acts as protector (benevolent doctor) and tyrant (manipulator) to Will Graham. His fascination with Will aside, Dr Lecter displays signs of genuine concern and love (in whatever distorted form he experiences the concept) for Will, however, Dr Lecter has no difficulty putting Will at risk and even framing Will for his own crimes. The Spirit is introduced at the last moment as Abigail Hobbs, whose presence is spirit-like and whose importance is made clear in the very first episodes of the first season. The Holy Trinity that is formulated in the creation myth navigate its universe of murder, cannibalism, psychological and intellectual seduction, and cruel puppetry. The second season sees the awakening of the Son. Will Graham's *disillusionment* and distrust of Dr Lecter strengthens throughout this season as Will attempts to prove himself innocent of the crimes for which Dr Lecter has framed him. However, even as the truth becomes clearer to Will, he remains drawn to Dr Lecter, the Father, without whom he finds life increasingly alien – evident in Will's return to hallucinations and dreams of encounters with Dr Lecter. The third season contains warning prophesies and the *End – apocalypse* for *Hannibal*. The content of this last section of the narrative progression is illustrated and analyzed in Chapter Five.

CHAPTER FIVE: *HANNIBAL'S* APOCALYPSE

The previous chapter outlined the central figure in *Hannibal*'s apocalypse, which is clearly illustrated in this chapter. The We(i)ndigo Trinity provides a particular symbolic framework for reading the apocalyptic events in the series and, by extent, the singularity of the series' narrative. One of the key ideas of the previous chapter that is essential in the current chapter is that the We(i)ndigo symbol allows for the existence of ambivalence. Furthermore, the We(i)ndigo Trinity personifies the creation-destruction cycle and is not bound to any one ideology, mythology, or religion's apocalypse narrative. The end of this chapter demonstrates a different kind of apocalyptic event, one that prevents the victory of one force over another.

According to Edinger (1999:5), individuals encounter evidence of the 'coming apocalypse' in their daily analytic practice – in the political and environmental situation of the world, in the breakdown of ethnic or religious groups, in mainstream media and entertainment (Edinger 1999:5). Popular culture provides a myriad of scenarios equated to the apocalypse, including political revolution, the destruction of natural landscapes, and even advances in science or technology (Ostwalt 2011:372). The idea of the "apocalypse" in entertainment is generally associated with the idea of a cataclysmic event and the end of life on earth; however, the nature of apocalypses has more to do with revelations of judgment and punishment, the divine, and triumph over evil, and functions mostly as a warning of a grim future event (Stone 2011:64). Stone (2011:65) notes that "[t]he prediction and utter destruction may very well be a part of an apocalypse, but such content does not define this genre as a whole" – it is characterised by the addition of dreams, visions, symbols, and the characters of the biblical book, all of which *Hannibal* (Fuller 2015) explicitly depicts. The following sections illustrate the presence and purpose of these apocalyptic elements in the television series.

Hannibal (Fuller 2013-2015) does not adhere strictly to either form, however; the series merges conventions of both the traditional apocalypse, which follows the religious apocalyptic genre, and secular apocalypses that conceptualize the end of the world in a contemporary context (these two types of apocalyptic texts are discussed in further detail in section 5.3). However, the overall purpose of this section is to demonstrate fully the thesis of this study, which is the manner in which *Hannibal* depicts and apocalyptic fictional narrative.

The sections in this chapter outline four key areas in which the series demonstrates its narrative form. These sections are focused on specific apocalyptic aspects that are difficult to discuss in isolation. As such, some of the content may overlap. The first section continues from the lens of inquiry, considering some of the apocalyptic symbolism that saturates *Hannibal.* Section 5.2 turns the attention to apocalyptic figures and their correlates in the television series. In Section 5.3 I consider the structural parallels between the Biblical Apocalypse and *Hannibal*, as well as the corresponding events, and the final apocalyptic event in *Hannibal* is detailed in Section 5.4.

5.1 Apocalyptic Symbolism

Despite the overwhelming agreement around the symbolic nature of the Book of Revelation, there are varying interpretations of their meaning – as can be expected in any interpretative task. As a result, a reading of these symbols from a visual and narrative analysis perspective can become equally convoluted. On the other hand, a reading of these symbols in parallel with the archaic symbols and narratives of mythology may prove much more fruitful insofar as it opens up the search for meaning beyond the limitations of doctrinal contexts. The elements of myth can be recognized in the wealth of symbolism in John's language, which Barr (2010:635) notes should not be mistaken for primitive or unscientific fantasy. Rather, myth should be appreciated as stories that are forever asking questions about the present, rather than predicting the future (Barr 2010:365). Some of these questions concern the overcoming of evil, the seeming disaster of everything we encounter, and the idyllic reign of good (Barr 2010:365). For these reasons, visual media, like film and television, are expertly equipped to depict the mythic and symbolic in the Apocalypse of John.

In the Book of Revelation the centrality of Jesus Christ is continually brought to the fore, since the title of the book, in the Greek text, translates as "The revelation of Jesus Christ" (Prévost 1993:3). Therefore, the Apocalypse of John is both revelatory and specifically concerns the Lamb, symbolising Christ (Prévost 1993:3). The central figure is already introduced in the opening of the book as the "Son of Man" – Christ, dead and risen (Prévost 1993:3). This sets an expectance to encounter further symbolic descriptions or references to Christ, which include "Alpha and Omega", the "First and the Last", the sacrificial "Lamb", the "First-born of

the dead" and the "bright morning Star" (Prévost 1993:6,7). These are but a few of the titles by which Christ's nature is illustrated in the Apocalypse of John. The more prevalent of these symbolic titles suggest that Christ is risen from the dead, is the beginning and the end, and is associated with brightness and the heavens. Another symbolic representation that particularly aligns with Will Graham is the image of the good shepherd, established from the first episode of *Hannibal* (Fuller 2015). The body of a lamb (the symbol of Christ's body), however, is perhaps the most nuanced of the Christological symbols, and is associated with humbleness and inoffensiveness, ideas of victory, healing, and restoration (Prévost 1993:9)[51]

Figure 5. 1*: "The good shepherd", Hannibal, Episode 101, Apéritif, 2013.* Screen shot reel by author

In Figures 5.1 and 5.2 emphasis on Will Graham's viscerality and innocence is depicted in his close relationship to the stray dogs he saves, as well as the frequent depiction of Will's physical injury and recovery. His mortal body is foregrounded to the same extent that his capacity for love and empathy is, aligning clearly with the characteristics of the Lamb – who endures bodily harm for the benefit of others; who is able to understand and feel even for those he does not know.

The Lamb – the protagonist and victor of the cosmic battle predicted by John – is opposed by the Red Dragon (Prévost 1993:100). The Dragon is associated with evil, darkness or void, and chaos, among other things (Russell 1977:66-68). In the Apocalypse of John, the Dragon is symbolically endowed with royalty and intelligence in a description of it having seven

[51] Christology concerns itself with studying the ontology, actions, and person of Jesus Christ (Stefon & Hillerbrand 2018:[o]).

heads, ten horns, and a diadem for each of the seven heads (Prévost 1993:100). John also refers to the Dragon as the old serpent, implying the Devil as he appears in the Edenic garden (Prévost 1993:100). This reference casts the Red Dragon as a symbol, association, and perhaps, an incarnation of the Devil (Prévost 1993:100).

For *Hannibal,* Eden becomes the discarded and destroyed nuclear family, replaced by Dr Lecter's constituting of a Holy Trinity.[52] This Eden is threatened by Will Graham's decision to start a family, briefly introduced in season three of the series, which he has to sacrifice in order to return to Dr Lecter. Will's new family is a betrayal of the forms of abstinence (a sort of monasticism) that Dr Lecter requires of Will and Abigail in order to fulfil the Trinity. Without their complete devotion to his ideal, there can be no Holy Trinity and no Eden. Furthermore, Eden is the place where Dr Lecter provides Will with 'fruit from the tree of knowledge'; it is the moment when Dr Lecter, Will, and Abigail are threaded together. This symbol also foreshadows the 'place' that Hannibal has made for himself, Will and Abigail, where they intend to flee once Jack Crawford is disposed of. This 'place' as a reinstated Holy Trinity, may be understood further

Figure 5. 2*: "The Lamb, dead and risen", Hannibal, Episode 302,* Primavera*, 2015.* Screen shot reel by author

[52] As Messimer (2018:181) continues, "[m]ultiple failures of heterosexuality and homonormativity contribute to the show's indictment of traditional sexual and familial structures".

as the equivalent of the New Jerusalem spoken of in the Book of Revelation. Furthermore, those who eat at Hannibal's table eat from the 'tree of knowledge'.

Serving flesh is Dr Lecter's method of imparting knowledge, whether it be beneficial or destructive knowledge, as demonstrated earlier in the study. In Dr Lecter's view, where eating people is "only cannibalism if [they're] equals", sin is rudeness, discourtesy, and inelegance (Fuller 2015, Episode 301, *Antipaso*). This is made clear throughout the series in Dr Lecter's actions, and especially when he says: "discourtesy is unspeakably ugly to me … [and] one should always try to eat the rude" (Fuller 2014, Episode 212, *Tome-wan*).

These symbolic parallels are relatively easy to notice in *Hannibal* (Fuller 2015). However, the symbols in the biblical text are less overtly accessible. Prévost (1993:x) provides a relatively accessible introduction to reading the symbols in the Apocalypse of John. In this introduction, Prévost (1993:x) brings some clarity to the more foregrounded symbols of the book, such as the Lamb parallel and the use of vivid colour in John's language. It is such a densely symbolic book, that Prévost (1993:25) likens it to a twentieth-century video-clip, insofar as John "speaks through images, and calls on a spectacular range of audio-visual resources". This likening remains relevant, since *Hannibal* (Fuller 2015) uses mainly symbolic visual language (colour and images) in its depiction of John's apocalypse.

Ostwalt (2011:638) states that the visuality of the film form is much more effective than other literary and visual forms in depicting apocalyptic themes and images. This can be ascribed to the media's ability to recreate the surreal nature of the Apocalypse of John with exceptional accuracy (Ostwalt 2011:638). However, Ostwalt (2011:638-370) does express the concern that too many films are classified as apocalyptic, when they do not include the "dreams, visions, and symbols that unveil the events associated with the end of the world", visual motifs and themes which *Hannibal* (Fuller 2015), on the other hand, is rife with.

To summarize, both for the purpose of analyzing the apocalyptic symbols in *Hannibal* (Fuller 2015), and for ease of access, Table 1 below contains select symbols from the Apocalyptic text, as well as some of the relevant symbolism related to the We(i)ndigo figure.

Table 1: Apocalyptic and other symbolism in *Hannibal*

#	Symbol	Interpretation	Association	Source
1	Lamb	Humble; inoffensive; sacrificial.	Jesus Christ: risen from the dead, Son, Word of God, "He who is coming", King (royalty, honour, power, dignity).	Prevost 1993:9
		Purity; innocence; unblemished; blood repels evil; messianic.		Cooper 1995:148.
2	Dragon	Death, destruction (Semitic); darkness, Devil, Tempter (Hebrew); Origin as beneficent, spirit, breath of life, supreme celestial power.	Serpent, Devil, composite animal - winged serpent.	Cooper 1995:81-82.
		Antagonist; opposition to hero; royalty; intelligence; bloodshed; red; Devil.		Prevost 1993:100-103.
		Primordial chaos; union of opposites; totality; "paradisal precondition"; source of the world parents 'spirit' and 'matter'	Uroboros	Peterson 1999:137-148
3	White	Divinity; victory; resurrection; dignity	Garments of the faithful; Jesus/Lamb on the White Horse; the crown.	Prevost 1993:27-28
4	Black	Distress, disaster, famine, penury, scarcity.	Black horse (weighing scales) of the apocalypse.	Prevost 1993:27-28
		Cosmos, darkness, 'femine', destruction.	Uroboros; the Great Mother; creativity; matter; the unknown.	Peterson 1999:155-173.
5	Red	Power; blood (bloodshed); war.	Red horse (the Sword) and the Dragon.	Prevost 1993: 27-28
6	Green	Death.	Pale Horse (elements and resources of the earth) of the apocalypse.	Prevost 1993: 27-28.
7	Purple and scarlet	Debauchery; harlot (whore); Babylon	Sin, promiscuity/degenerate.	Prevost 1993: 27-28.
8	Basilisk	Evil and treachery; Antichrist; King of the small serpents; Beauty associated with evil.	See 2.	Cooper 1995:13-14).

9	Composite animals	Combined symbolism and powers of each feature; signify land, sea, and air powers; half-human half-animal figures associated with intuition and intellect, dual nature, conflict.	See 2.	Cooper 1995:50-52.
10	Antelope	North American Indian totem animal; Awakener; Summoner; Life-bearer; fertility.	Stag, caribou, deer, elk, horns/antlers.	Cooper 1995:5.
11	Dog	Christian – fidelity, watchfulness, Good Shepherd, guardian, Bishop/Priest; North American Indian – loyalty, service, compassion, guardian, protector, culture hero, messenger, rain-bringer, inventor, mythical ancestor.		Cooper 1995:74-75.
12	Elk	Strength, stamina, warrior energy, supernatural power.	See 10.	Cooper 1995:94.
13	Horns	Strength; vigour; "the culminating point of power rising from the head"; supernatural power; divinity; royalty; protection; abundance; Christianity – symbol of evil, Devil; piercing = phallic; hollow = receptive.	See 10,12.	Cooper 1995:129-131.
14	Stag	Solar; triumph; Christianity – Christ or the Christian fight against evil; piety; soul thirsting after God; solitude; purity.	At war with the serpent; See 10,12,13.	Cooper 1995: 228-229.

Some of these symbols, especially in the visual language of *Hannibal* (Fuller 2015), will be discussed at a later stage in this section, alongside markers of the apocalyptic narrative structure. The latter is equally important in establishing a text as apocalyptic, and it is no less contested than the symbolism of Revelation. However, the following section will continue on from Chapter Four, which has already established some of the biblical figures that *Hannibal* (Fuller 2013-2015) represents, and the avenue into the series' apocalyptic narrative reveals that there are still more that correspond to figures from the Apocalypse of John. These characters and their apocalyptic counterparts are outlined in the following section.

5.2 Apocalyptic Figures

The Apocalypse of John uses symbols with great sensitivity and intricacy that gives it a creative and "bookish' character" (De Villiers 2000:57-58). As with other apocalyptic texts, The Book of Revelation is intended to create an "emotional impression" and it is "addressed

to the imagination" (Talbert 1994:6). Numerical symbolism is but one of the characteristics that make an address to the imagination possible (Talbert 1994:6). Although it is not a primary characteristic of the *Hannibal* universe and apocalypse, the numerical symbolism does present to an extent. It is in the numerical symbolism of antiquity used in the Book of Revelation that that some of *Hannibal*'s apocalyptic figures are paralleled.

To start, the figures that have already found their biblical counterparts – the Lecter-Graham-Hobbs Trinity – have the clearest numeric meaning. The number 1 symbolises uniqueness or independence (Will Graham), while 2 indicates a strengthened or doubled energy (Will and Dr Lecter) (Talbert 1994:6-7). Divinity is symbolized by the number 3 (Will Graham, Dr Lecter, and Abigail Hobbs as the Holy Trinity), limited time by 3.5 (halfway mark of season three, the beginning of the end), and 4 is a cosmic number, alluding to the four corners of the earth, but also the Trinity united in the symbol of the We(i)ndigo figure as Godhead (the formula of Social Trinitarianism – see Section 4.1) (Talbert 1994:6-7). The number 6 symbolises incompleteness or evil, and the number of the Beast is thrice 6, indicating ultimate evil (Augustine 1972:852; Talbert 1994:6-7).

The first grouping of four in *Hannibal* is in the first four seals of the seven seal judgments, opened by the Lamb, which initiate the coming tribulation. These four seals reveal the four horsemen of the apocalypse, the number 4 indicating that these seals will span the reaches of the earth (Talbert 1994:6-7,31; Wallace 2004:[o]). For *Hannibal,* these four figures span the reaches of Will and Dr Lecter's shared love interests. The rider of the white horse appears first, symbolizing conquest, carrying with him a bow (Talbert 1994:31). The second horse to appear is the red, whose rider is the symbol of internal anarchy, bloodshed, and war (Talbert 1994:31). Third comes the Black horse and rider, carrying a balance or scales (Talbert 1994:31). The black horseman is a symbol of famine, brought on by inflated costs and low incomes (Talbert 1994:31). The rider of the pale horse appears with the breaking of the fourth seal, symbolising death and hades, the realm of the dead (Talbert 1994:31). The time during which the four horsemen are loose upon the earth, will mark the opportunity for the unfaithful to repent and turn to God (Talbert 1994:33). It is during this same interlude when the fifth seal will be broken and the martyrs that have been taken up to God will plea for the end to the suffering of their people on earth (Talbert 1994:33).

In the third season of *Hannibal* (Fuller 2015), where most of the apocalyptic events are situated, the four horsemen of the apocalypse are paralleled in Dr Alana Bloom and Margot Verger (Katharine Isabelle Murray) – the apocalyptic 'horsewomen'. In addition to their visual association with the colours of the horsemen, Dr Bloom and Margot also exhibit some characteristics that align them with the horsemen. Dr Bloom is both the white rider, conquest, and the red rider, war. This is illustrated in Dr Bloom's conquest of Dr Lecter (her former lover) after she realizes his betrayal and survives a deadly encounter when attempting to help Will. Dr Bloom starts her vengeful search for Dr Lecter, with a growing desire for proverbial war and bloodshed. Margot Verger, on the other hand, is associated with the Verger dynasty, built on the financial exploitation of consumers, having power over a food source, its cost, and power over the lives of the animals that constitute this food source. This depicts Margot as the black horsewoman – having the power to bring about famine – and the pale – death.

The characters that represent the horsewomen of the apocalypse have further significance in the apocalyptic trajectory. Both women have each had sexual relationships with the Father (Dr Bloom and Dr Lecter) or with the Son (Margot and Will). They have also had engaged in other relationships with the Father and Son – Dr Bloom as Will's friend [psychiatrist] and Dr Lecter as Margot's psychiatrist [friend]. Lastly, the women develop a romantic relationship with one another, a survivors' bond, perhaps, at the epicentre of their love. These relationships lend to the immediacy and reach of the horsewomen's influence in the apocalyptic trajectory – they are the first present and the first active in the beginning of the end of evil.

Three parentheses in the Book of Revelation introduce some of the better known figures and events of the apocalypse – the Male Child, the red Dragon, the war in heaven, and the two Beasts. These images are all linked, in some way, to the rule of Rome and its role in the suffering of humankind at the hands of God and the Lamb (Talbert 1994:47). Essentially, John introduces three "faces of evil", which is the Dragon, the Beasts, and the Harlot, who are each defeated in reverse order of appearance (De Villiers 2000:59). The Dragon is not given much focus in scholarship, which frequently discusses the Beast and Babylon (De Villiers 2000:58). Described as Great, Red, and symbolising the Devil or "prime evil", the Dragon attempts to devour the Child from the moment he is born, but does not succeed (De Villiers 2000:58;

Talbert 1994:48). The Child – Christ – is risen from the dead, and a war ensues in heaven (Talbert 1994:50).

Figure 5. 3: "Conquest, war, famine, death", *Hannibal*, Episode 307, Digestivo, 2015. Screen shot reel by author.

Figure 5. 4: "Horsewomen of the apocalypse", *Hannibal*, Episode 304, Aperitivo, Episode 306, Dolce, 2015. Screen shot reel by author.

In *Hannibal* (Fuller 2015) there is not an exact correlate for the Dragon. Francis Dolarhyde is the 'Great Red Dragon' in becoming, whereas Dr Lecter is posited as the biblical Devil and Dragon prior to Dolarhyde's emersion. Furthermore, there is another Beast, Randal Tier, who emerges and is slain long before Dolarhyde appears. However, despite the inverted order of their appearance and the apparent contradiction regarding the identity of the Dragon, the symbolism is clear – Dr Lecter is the Devil (of the dual deity) who manifests his will through the beasts he creates.

John sees the first beast rise from the sea bearing ten horns ("fullness of power") and characteristics of a leopard, a lion, and a bear (Talbert 1994:51-52).[53] There is a significance in the mention of the sea here, which is linked in mythology to the dragon or seven-headed snake, and is

[53] a) This Beast is representative of Rome, the powerful, world monarchy that grew after Christ's death (Talbert 1994:51-52).

b) See Table 1 for select animal symbolism in Revelation and mythology.

"regarded as the primeval enemy of God" (Wallace 1948:63-64). There is a mirroring of the Leviathan of the Old Testament, depicted as a dragon whose domain is the sea, primeval chaos, as indicated by the Old Testament descriptions (Wallace 1948:63-65). "The primeval struggle between Yahweh and the powers of chaos is transformed in the Christian context into a struggle between God and Satan" (Wallace 1948:67). The second Beast, coming from the earth, bore two horns and spoke like the Dragon, making worshippers of the first Beast out of the people of the earth (forming an "emperor cult") (Talbert 1994:59).[54] The beast from the earth resembles the Old Testament Behemoth, created by Yahweh and made to dwell on land (Wallace 1948:66-67).

Hannibal (Fuller 2013-2015) effectively illustrates this relationship in Dr Lecter's words to Tier, who is a former patient of his, "[y]ou are becoming Randal. This beast is your higher self" – a transformation that Dr Lecter has encouraged in Tier from childhood (Fuller 2014, Episode 209, *Shiizakana*). Similarly, Dolarhyde visualizes Dr Lecter whispering in his ear about the "power of … [his] becoming" (Fuller 2015, Episode 310, *…And the Woman Clothed in Sun*). Moreover, Dolarhyde speaks of the Dragon as if it is not part of him, but rather a passenger acting through him. In this way, it would seem that the true Devil – Dr Hannibal Lecter – creates beasts to act in his stead, as troops that clear the battleground before the commander enters to claim victory. Even more intriguing, Dr Lecter is simultaneously God, who has sole

Figure 5. 5: "Creating Beasts", *Hannibal*, Episode 209, *Shiizakana*, 2014. Episode 310, *...And the Woman Clothed in Sun*, 2015. Screen shot reel by author.

[54] The number of the first Beast is 666, and if 6 is imperfection and evil, then thrice 6 is the ultimate imperfection (Talbert 1994:58). Many interpret the number 666 to mean Rome, following the ancient practice of each letter of the alphabet having a numerical value (Talbert 1994:57).

command of the old creatures Leviathan and Behemoth. Again, Dr Lecter's position as both God the Father and Devil is strengthened by the symbolic depth of the series.

In the book of Revelation, another parenthesis follows the worship of the Beast whose number is 666 – a number chanted by Francis Dolarhyde as he scrutinises his reflection – further followed by plagues of wrath.[55] These plagues constitute John's visions of the end times, the time on earth preceding the second coming of Christ, and is immediately followed by the Judgment of the Great Harlot, called "Mystery, Babylon" (Wallace 2004:[o]).[56] As was suggested in Chapter Four, the supporting female characters fulfil very specific roles in relation to God the Father and the Son. In *Hannibal's* apocalyptic narrative, they function symbolically as well.

Talbert (1994:86-87) identifies four central women in the Book of Revelation, two of whom constitute the 'faithful' and the other two, the 'unfaithful'.[57] The first woman is the Jezebel, a pagan prophetess who is attacked for her heresy (Talbert 1994:86). The second woman is the mother of the Messiah, the people of God from whom Christ was born (Talbert 1994:87). The third woman is the Harlot, who seduces the world and embodies what is anti-Christian (Talbert 1994:87). The last woman, who appears in the last section of the book, is the Bride of Christ, symbolising the Church, who is to be wed to the Lamb for eternity (Talbert 1994:87).

[55] During this parenthesis seven angels announce the judgment of the Beasts worshippers, Babylon (Rome), as well as the rest of the earth, and the blessing of the martyrs who died during the reign of the Beast (Wallace 2004:[o]). The two judgments that follow the blessing of the martyrs are represented by a reaping or harvest. The first image is of "[t]he Reaper of Judgement", where Christ is depicted as a reaper with a sickle, harvesting the last of the good grain from the bad (Talbert 1994:466-67; Wallace 2004:[o]). The second image is of "[t]he Vintage of Judgement", where the ripened "grapes of the wrath of God" are trodden so that the sinners' "blood flow[s] from the wine press" [sic] (Talbert 1994:67; Wallace 2004:[o]). These two harvests remind of a feast spoken of in the Old Testament, to take place on the Day of Judgment, when the flesh of the two beasts, Behemoth and Leviathan, will be eaten by the righteous (Wallace 1948:66). Furthermore, the imagery of food and wine is a fundamental element in *Hannibal's* mythology.

[56] Wallace (2004:[o]) argues that the use of 'mystery' indicates that Babylon is not a literal city, but rather that the "spirit of Babylon lives on in the secular city", and may be seen as a commercial city, since its loss is mourned by merchants and the like.

[57] Talbert (1994:87) emphasizes that none of the figures in Revelation seem to be treated according to genders, but rather according to their relationship to God, Christ, the Holy Spirit, and the Church.

These four women are depicted in *Hannibal* (Fuller 2015) to varying degrees, but it is the 'unfaithful' pair that have the strongest correlates in *Hannibal.* One of these is the Jezebel, –

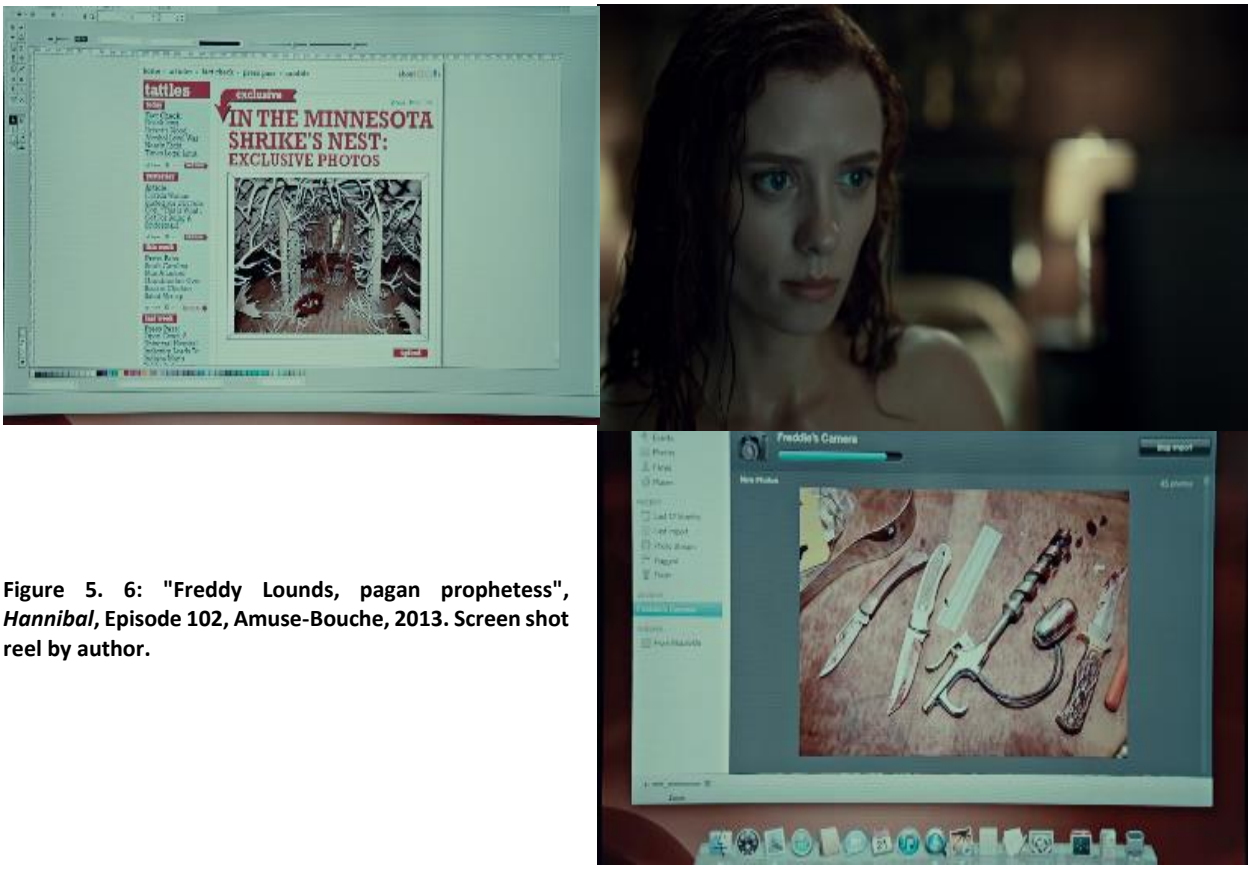

Figure 5. 6: "Freddy Lounds, pagan prophetess", *Hannibal*, Episode 102, Amuse-Bouche, 2013. Screen shot reel by author.

Hannibal's tabloid 'prophetess', Freddy Lounds. As a tabloid journalist in constant pursuit of sensational content at the expense of a more rigorous journalistic ethos, Lounds is known for her lack of scruples or boundaries where truth is concerned. Her ruthless 'preaching' against Will Graham is blasphemous when the analogy is followed through. Furthermore, she is literally attacked, on more than one occasion, by the killers about whom she writes.

The second of the 'unfaithful' is the Harlot, who is described as being drunk with martyr's blood, wearing red and purple, gold, jewels, and pearls, and seated on a "scarlet beast" (Talbert 1994:79). Ultimately, the Harlot is symbolic of Rome, and the Beast a symbol of her imperial power – alluded to in the setting of *Hannibal's* third season (Talbert 1994:82). In the series, the Harlot is exquisitely depicted in Dr Bedelia du Maurier, who follows Dr Lecter to

Italy and dines at his table where 'martyrs' are hosted before their slaughter.[58] Dr Du Maurier is shown in lavish taste, wearing the highest quality garments in rich hues, many in red and purple, bedecked in jewels, dining on fine foods, attending gaudy parties, and seems to be in a constant intoxicated state. She is, in many ways, the rider of Dr Lecter's beastly coat-tails,

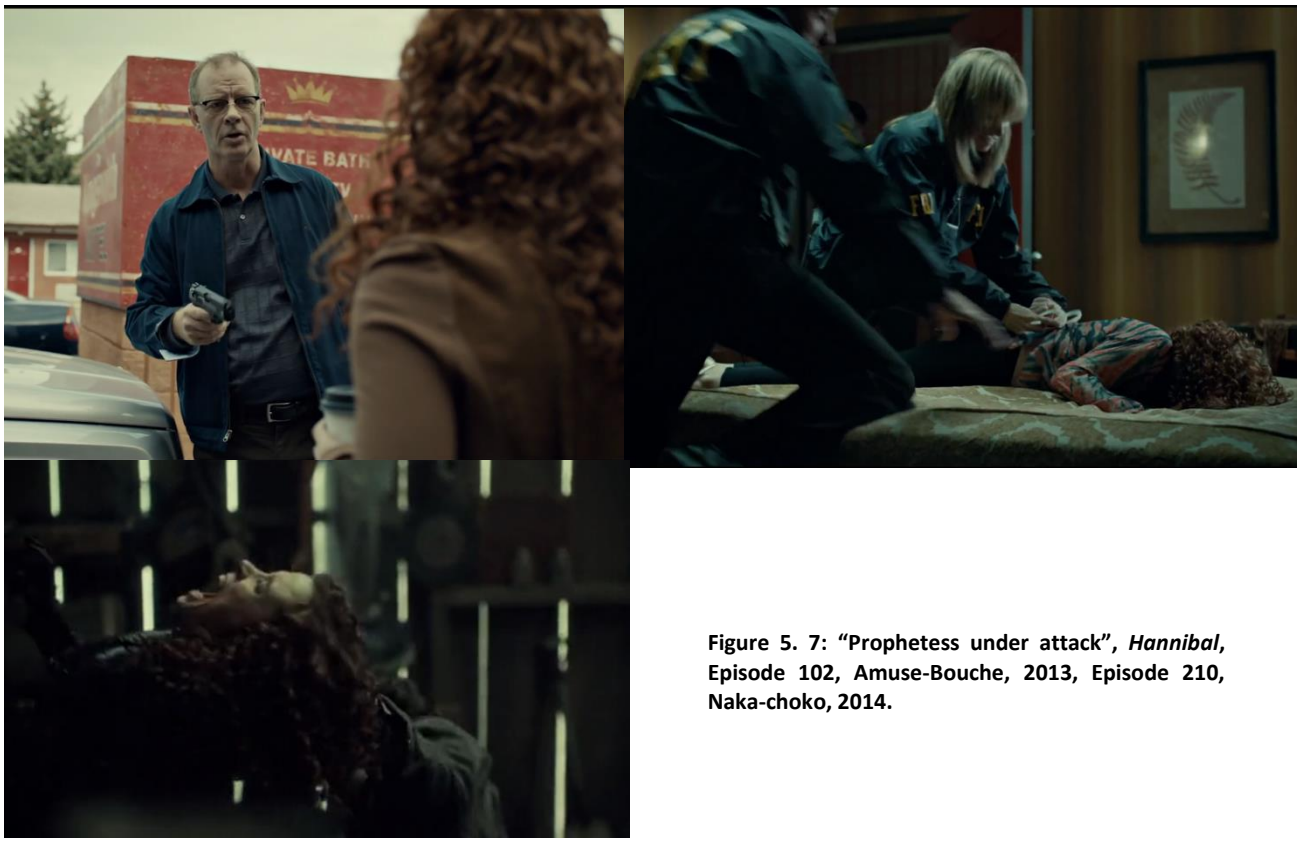

Figure 5. 7: "Prophetess under attack", *Hannibal*, Episode 102, Amuse-Bouche, 2013, Episode 210, Naka-choko, 2014.

cup hoisted high.

Of the 'faithful' women, the Mother of the Messiah is represented by Abigail Hobbs, on the basis that she already displays the characteristics of the birthplace or source and pre-existence. The Bride of Christ, however, seems clear during the first two seasons, but, in some ways, does not follow through completely. After the fall of Babylon and the rejoicing of her

[58] The character Bedelia du Maurier's name may be a play on the name of the 1930s novelist Daphne du Maurier, who did not fit into her role as wife and mother (Laing 2018:[o]). Du Maurier was determined to remain married to her military husband, but experienced an identity conflict that was not yet known as transgenderism (Laing 2018:[o]). There is a parallel between the novelist and the fictional psychiatrist in that they both keep up appearances at all costs. Dr Du Maurier does not appear to be fully passive or surrendered in her role as Harlot, however, the character does grow thinner inside what looks to be a lavish persona, possibly as a way to avoid becoming one of Dr Lecter's victims.

fall, the Bride is wed to the Lamb, whose second coming signals the "Seven Last Things" before the New Age begins (Wallace 2004:[o]). Since the Bride is symbolic of the Church, and by extent, the 'faithful', it becomes easy to identify the pre-vengeance Dr Alana Bloom as the Bride. This position is, as in the biblical book, not a romantic relationship. It is, however, a relationship of loyalty. From the beginning of the series, even when Will is accused of serial murder and continues to cling to Dr Lecter, Dr Bloom remains a loyal and caring friend. However, in the trajectory that *Hannibal* follows, the marriage to the Bride is one of the events of the religious apocalypse that is not realized, as will become clear in the following sections.

Figure 5. 8: "The Harlot, Babylon", *Hannibal*, Episode 301, Antipasto, Episode 303, Secondo, 2015. Screen shot reel by author.

5.3 Apocalyptic Events and *Hannibal's* Apocalyptic Structure

Many apocalyptic films and series are concerned with modern anxieties and present political states, and strikingly few even reference the Apocalypse of John (Pippin 2016:407-409). In spite of this, some hold on to biblical roots in their depictions of sin, celestial forces, impending destruction, visions, prophecies, and overcoming a form of evil (Pippin 2016:407-

409). Still, many depict a biblical apocalypse, but hold on to happy endings or the diversion of destruction, drawing "neat conclusions" – they are preoccupied with the battle, the trials, suffering, evil, and *action*, while neglecting the crucial return of the Son (Pippin 2016:410-412).

Ostwalt (2011:372-373) argues that scenarios of destruction or the prediction of destruction do not make for an apocalypse in isolation. Many depictions of apocalypse in popular culture ignore the influence of the supernatural, replace God with humans or machines, and propose the circumvention of destruction that is necessarily inevitable to the traditional apocalypse (Ostwalt 2011:371-373). Furthermore, "[o]ur memories of the apocalyptic texts are tainted by these retellings and reinventions [in film]" (Pippin 2016:405).

Ostwalt (2011:370-372) states that another crucial element of the apocalyptic, which is ignored in most films that claim to be or are classified as apocalyptic, is the revelatory element of divine agency. The broad classifications used currently are much too complicated and seem to establish a trend in criticism and genre classification of hunting for any theme that would qualify as apocalyptic (Ostwalt 2011:374). This trend could easily be avoided by certain films acknowledging that they depict a secularised version of the traditional apocalypse that has demoted the sacred, rather than claiming to be apocalyptic on the grounds of a singular scenario (Ostwalt 2011:374).

Another approach to classifying visual texts as apocalyptic is by distinguishing typologies – those of the traditional apocalypse and the secular apocalypse (Ostwalt 2011:375-376). The former suggests a faithfulness to the pattern and form of religious apocalyptic genre, based on the Jewish and Christian characteristics of apocalypse, including divine agency, symbolism, revelation, punishment, and the unavoidable destruction of the world (Ostwalt 2011:375-376). To classify under the traditional apocalypse genre, the text does not necessarily have to be literally biblical, meaning that the events may even be fictionalised (Ostwalt 2011:365). The latter, however, only "borrows images and themes or symbols from the traditional apocalypse" and has no element of supernatural unveiling or the divine (Ostwalt 2011:376). Moreover, the secular apocalypses depict more "contemporized evil", entertain the idea of human heroism as opposed to punishment and destruction, and posit anthropocentric or

humanistic replacements for God (Ostwalt 2011:376). Many of the differences between these typologies manifest in narrative pattern.

Edinger (1999:3) provides a simple pattern for the Book of Revelation in four points – Revelation, Judgment, Destruction and Punishment, and finally, Renewal in a New World – supported by the underlying "complex symbol system" made up of a network of images (Edinger 1999:3). This pattern would classify as belonging to the traditional apocalypse (Ostwalt 2011:375-376). The narrative pattern of apocalyptic fiction films provided by Stone (2011:67) is not far off from Edinger's pattern, suggesting that the narrative opens with a warning message given to a hero the warning is rejected or disregarded by others, and the hero attempts to circumvent the disaster and save the world. The latter aligns with Ostwalt's (2011:375-376) description of the secular apocalypse film.

Both patterns centrally are about revelation of impending destruction and both have the outcome of a transformed world, however, the main difference between the two patterns is that the first accepts the destruction and its necessity, while the latter assumes that the apocalypt (hero to whom the message is given) can save humanity from destruction and allow life to continue as is (Stone 2011:66). As such, the idea of judgment is flexible in that the impending catastrophe is not necessarily a form of punishment exacted by a supernatural entity or an extra-terrestrial force. It can simply be an unlucky event (shifting of tectonic plates, a meteorite), although it may well be self-made punishment resulting from human action, for example, pollution and global warming that would make for an uninhabitable planet.

Ostwalt's (2011: 370) criticism of "end-of-world" themes as apocalyptic is grounded in the disregard for the lack of any apocalyptic aspects – the sole prerequisite is that humanity is threatened by the coming end-of-time. Moreover, there is a tendency to search for any sacrificial character that can be equated to Christ, a reductionist tendency in literary and film criticism (Ostwalt 2011:370). These narratives do not "fully appreciate the intricacies of the apocalyptic tradition"; they should struggle with evil or dark forces, the victory of good, the coming of God's Kingdom, and the end of the world that *should* be embraced (Ostwalt

2011:371). To depict the end of the world, and have an apocalyptic title, do not constitute apocalyptic form or content (Ostwalt 2011:371).

Hannibal (Fuller 2015), as the study has shown thus far, displays characteristics of both apocalypse typologies. The series is secular in that there is no manifest divine entity. On the other hand, the series deifies its characters to establish them as the divine agencies in the apocalypse. Furthermore, the series' apocalyptic end is embraced and even actively pursued, with the acknowledgement that the apocalypse is necessary for renewal.

Moreover, each season of the acclaimed series addresses one of the three stages proposed by Stone (2011:67). The first season of *Hannibal* (Fuller 2015) contains a revelation or warning message – Abel Gideon is not the Chesapeake Ripper, and the real one has framed Will for the murders, and the killer is a cannibal. The second season reflects a rejection of the warning message when nobody believes the falsely imprisoned Will, who holds that Dr Lecter is the true Chesapeake Ripper. The third season reflects the third stage – exacting punishment. Dr Lecter surrenders to Jack Crawford and is imprisoned. A fourth stage brings the season and series to a close, with Graham removing the threat that Dr Lecter's renewed freedom poses – a triumph of 'good' over 'evil' in the cosmic battle. This fourth stage, although it does not end in a New World after destruction, holds a reformation of the existing world, now freed from the threat of the destructive force.[59]

The apocalyptic text that *Hannibal* parallels most closely is the complex, symbolic Apocalypse of John, also known as the Book of Revelation.[60] Its intricacy is baffling, when even the literature that intends to simplify and explain its content is tough to comprehend. John's apocalypse forms part of a large collection of works in the apocalyptic literary genre, which is characterized by revelation of coming destruction, punishment, and resurrection, given by

[59] Even if the series writers ever envisioned a post-apocalyptic world of *Hannibal*, they had no opportunity to actualise their vision as the series was cancelled at the end of season three.

[60] The Book of Revelation is estimated to have been written around A.D 37 and A.D. 114, from the Island Patmos, a place for the exiled at the time (Talbert 1994:3,8). The author of the book, John, an early Christian prophet, intended to convey his revelation of Christ, containing prophecy and "moral admonitions", to the seven churches of Asia Minor (Revelation to John 2017:[o]; Talbert 1994:3-4)The seven churches of Asia Minor were Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia, and Laodicea (Talbert 1994:16-23).

God to a seer (Talbert 1994:4).[61] The prophetic Greco-Roman and Jewish traditions of John's time, may have contributed to the genre and intricacies of the text (De Villiers 2000:58). A further influence on this work may have been the ancient Jewish cosmological division of heaven, earth, and underworld (Jordaan 2013:1). In the Book of Revelation, John is the seer of a revelation of Jesus Christ, a warrior bedecked with symbols of royalty, priesthood, divinity, the angelic, and heavenly radiance (Wallace 2004:[o]).

This vision of the Lamb opens the seven part letter that is the Apocalypse of John (Wallace 2004:[o]). John himself provides an overview of the book as concerning past, present, and future events, the last of which makes up the largest part of the book (Wallace 2004:[o]). This is mirrored in *Hannibal's* (Fuller 2013-2015) three-part structure, as well as its play with temporality, especially in the third season. A further outline of the biblical book for comparison is much too long to include here, and not all of the information will be relevant to the reading of *Hannibal.* As such, what this section will do is focus on certain events from the Book of Revelation that I read to manifest in *Hannibal*, before I continue to its overall apocalyptic structure.

Ultimately, the Book of Revelation documents a prophecy of the end of the Devil, which will be brought about by Christ (Augustine 1972:835). John's sevenfold letter opens with "The Things Past" (Wallace 2004:[o]). The first section of the prophetic text is divided into two, containing the events prior to Christ's death and the vision of Christ's second coming (Wallace 2004:[o]). The beginning third season of *Hannibal* (Fuller 2013-2015) similarly replays, in a flash-back, Will and Abigail dying at Dr Lecter's hand, before Will wakes in a hospital bed – the Father loves and punishes greatly. "The Things Present" concern the churches, who are each addressed with a rebuke and a promise, all opening with the glory of God and the Lamb, so as to provide 'good news' to the reader before John delivers the 'bad' (Talbert 1994:26-27; Wallace 2004:[o]). *Hannibal* sets up a similar pattern of good news and bad news – Will,

[61] Some the earliest interpretations of the symbolic book include the almost literal interpretation of the apocalypse as the future return of Christ, and later, the belief that the Apocalypse of John holds predictive signs of the end of time (Barr 2010:632-633). During the middle-ages, in-between these two interpretative movements, Augustine suggested that the apocalypse should not be read literally, but rather, as a text written with symbolic and mystical language as a representation of the experience of God's rule at the time (Barr 2010:632-633). As such, it is accepted that John wrote this book from a first century world-view (Jordaan 2013:1).

the Son, is alive! Unfortunately, Abigail, the Spirit, is not. Just as with the Book of Revelation, the density of symbolism picks up as the series progresses through each season of *Hannibal* and peaks in the third season (Fuller 2013-2015; Revelation to John 2017:[o]). For example, the apocalyptic intentions are clearly conveyed in episode titles, such as "The Great Red Dragon", "… And the Beast from the Sea", "The Number of the Beast is 666", and "The Wrath of the Lamb".

The anticipation of what will happen when Will finds Dr Lecter parallels the "The Things Future" section of the revelation to John, when John sees the coming tribulations of the Christian people, and the immense suffering of the world in the "the birth pangs of the New Age" to come after judgment (Talbert 1994:31; Wallace 2004:[o]). It is in this section of *Hannibal* that most of the most overt apocalyptic imagery in is found.

After the horsemen are set upon the earth and the martyrs plead for the end of suffering on earth, the sixth seal will bring cosmic disturbances to the earth – earthquakes, eclipses, meteorites, shifting landmass, the disappearance of the sky – the wrath of the Lamb and the protection of the faithful (Talbert 1994:33-35). The final seal brings about a silence of primordial nature or a "dramatic pause" (Talbert 1994:37), as in the moments of Will and Dr Lecter's reunion, in limbo just before Dr Lecter is imprisoned.

Hannibal depicts the essence of the plagues that come with the second wave of judgments. These resemble the Egyptian plagues, which affect only the created universe – visible sky, inhabited earth, and the great body of the sea (Jordaan 2013:2-6; Talbert 1994:37-43; Wallace 2004:[o]). Both in *Hannibal* and the Apocalypse of John, these images create a sense of foreboding of both the urgency and nearness of the end.

The proclamation that the end is near is followed by a further set of actions mirrored in *Hannibal.* John eats the little scroll from which the angel has read the proclamation, thereby receiving the prophecy that he is to give in the Book of Revelation. The act of eating, preceding the revelation of knowledge, is one that surfaces on multiple occasions in *Hannibal* (Fuller 2015). Eating flesh at Dr Lecter's table becomes a moment of revelation for many, including Dr Chilton and Agent Jack Crawford. For many characters, these revelations are not only about Dr Lecter, but also of a personal nature – serving as a therapeutic event that

parallels the psychiatrists' session. The dinner table becomes a space of prophecy and revelation, similar to the moment when John ingests knowledge of Christ's coming.

After the eating of the prophetic scroll, there are more parentheses and more judgments that follow in a similarly non-linear order as in *Hannibal's* temporal play. These events introduce some of the figures discussed in the previous section – the Male Child, the Dragon, the Beasts, and the Bride. After the Bride is wed to Christ, and the last days ensue, John sees Christ wearing white robes that are dipped in blood (warrior imagery), after which an angel calls for birds to feast on the flesh of the slain on the battlefield (Talbert 1994:88-90). The Dragon is "seized and bound", then "locked up and sealed" for a period of a thousand years, after which he is released for a short time before the final judgment by the Lamb (De Villiers 2000:61; Talbert 1994:91-92). Upon the release of the Devil, the final battle will take place.

Hannibal (Fuller 2015) depicts a quite literal chaining and binding of the beast (see Figure 5.10) for a short time, before the final battle. After Dr Lecter and Will Graham return from Italy and escape the Verger Estate where they were to be slowly tortured, Dr Lecter passively walks to his incarceration. Thereafter, he is held in a high-security cell and is treated by Dr Alana Bloom, who has hardened after surviving being attacked by Dr Lecter and Abigail.

The Devil will "lead astray the nations in the four corners of the earth", and they will go into war against God's church (Augustine 1972:919). As such, the Devil returns to his role as deceiver, an important motif in the Book of Revelation (De Villiers 2000:64-65), as well as in *Hannibal*. This is significant, since evil and deception cannot be withstood if not recognized (De Villiers 2000:64). During this time, the faithful and the Church will feel the persecution of the Devil and the unfaithful all over the world (Augustine 1972:920). Thereafter, the final defeat of the Devil will come when he, along with his Beast and False Prophet (all those who stand against the Church and the Lamb), will be cast into a "lake of fire and sulphur", to endure eternal punishment (Augustine 1972:923).

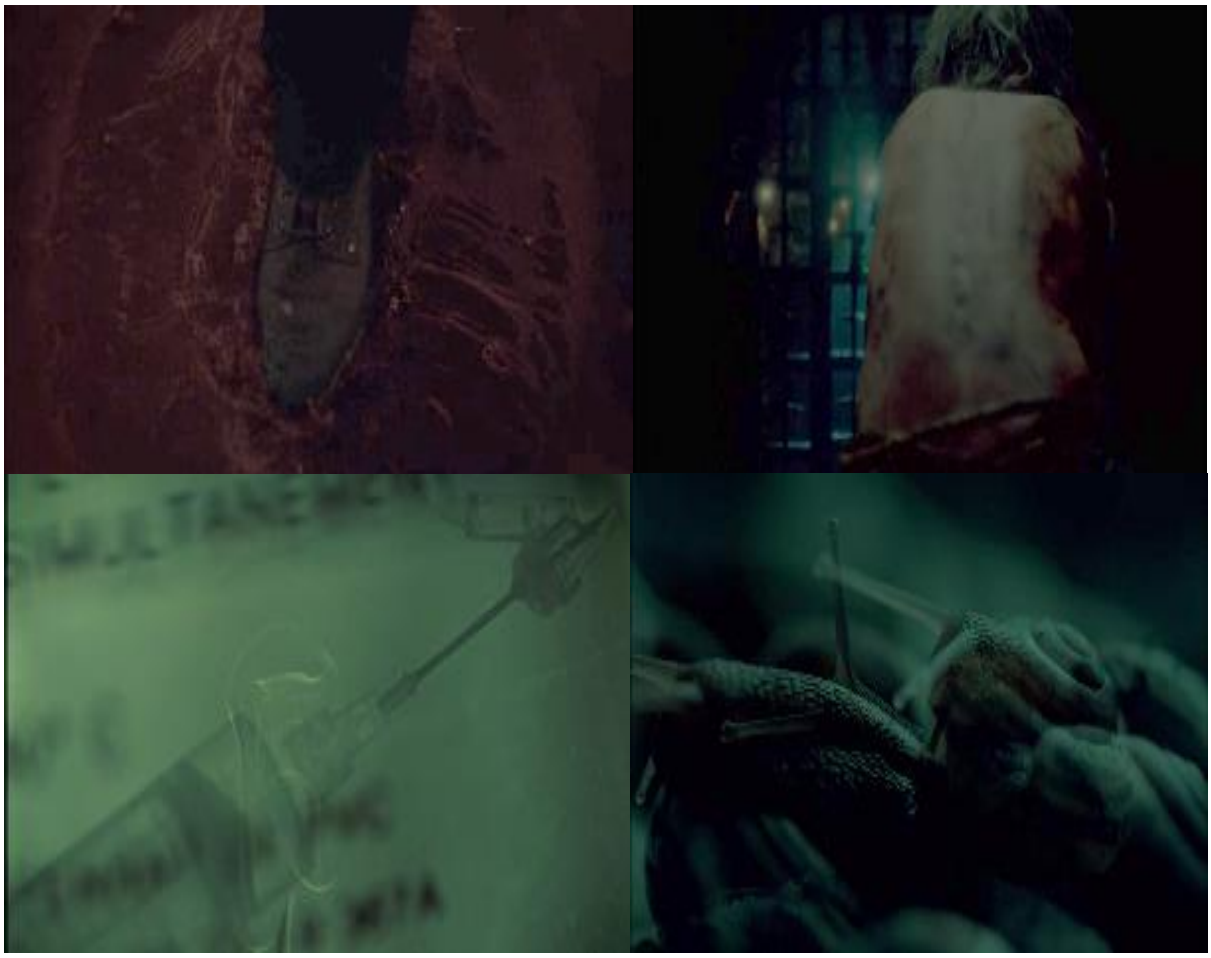

Figure 5. 9: "Bloody waters, famine, poison, pestilence", *Hannibal*, Episode 303, Secondo, Episode 304, Aperitivo, Episode 306, Dolce, 2015. Screen shot reel by author.

This is where *Hannibal*'s parallel to the biblical Apocalypse of John ends. In the biblical text, the book of life will be opened, the dead will rise and be judged by God to die a final death, or to live in the New Age and the City of God (Talbert 1994:97-102). God's City will be like a new Eden, made up of a new heaven and earth, where there will be no more death, and the Lamb will reign (Talbert 1994:99-102). Although *Hannibal* (Fuller 2015) does not include images of the New Age, its correlation with other images and events in the Book of Revelation, as well as its treatment of the God, Devil, and Holy Trinity concepts, provide a foundation from which to argue that *Hannibal* has an apocalyptic narrative.

Figure 5. 10: "The chaining of the Dragon", *Hannibal*, Episode 307, Digestivo, Episode 308, The Great Red Dragon, 2015. Screen shot reel by author.

What sets *Hannibal* apart from the typologies outlined at the beginning of this section is that the 'world' that ends is metaphorical. We know that the *Hannibal* universe continues to exist beyond the main characters' demise because of the final shot of Dr Du Maurier awaiting the

arrival of a dinner guest, supposedly Dr Lecter. I argue that *Hannibal* illustrates a third apocalyptic fiction typology, the *metamythic apocalypse*, which specifically refers to a return to primordial chaos. The following section will illustrate *Hannibal*'s apocalyptic event and the particular structure that it follows. Furthermore, I identify in section 5.4 the characteristics that constitute the *metamythic apocalypse* as apocalyptic narrative typology.

5.4 The End – Toward *Hannibal's* Return to Chaos

> "Creation is not a once-and-for-all event but repeated annually … the pristine order of the cosmos gradually drifts toward the edge of chaos until it reaches the tipping point, where it dissolves and must be restored" (Taylor 2009:136).

What makes *Hannibal*'s apocalypse different from both the traditional and secular apocalypse is its evident agnosticism. In spite the depth of its Christian symbolism, no character provides any testimony of a belief in the existence of God in the series, nor does the camerawork indicate the presence of any almighty deity. Furthermore, *Hannibal* plays with and incorporates symbols from, for example, Totemism, Hinduism, First Nation North American mythology, and the secular belief in science. It is in its agnostic approach that *Hannibal* finds its apocalyptic structure. The metamyth encapsulates elements of secularism (science, the enlightenment, advances in psychology and psychiatry), mythology, and Jewish and Christian faith, among other frames of meaning. Moreover, the metamyth acknowledges and accepts the existence, even the necessity, of ambivalence. Most importantly, the central concept in the metamyth is the destruction-creation or death-rebirth cycle.

Humans perform archetypal rituals to restore order, which mirror the "original cosmogonic act" of destruction-creation (Taylor 2009:136-137). The restoration of order initiates the cycle of creation (2009:137). However, in this cycle of chaos-creation-order-destruction-chaos (the cosmogonic myth) changes do not ensure rebirth or renewal (2009:137). "[C]reation is not creative but is the eternal return of the same", says Taylor (2009:137), where the life of humanity is only meaningful or purposeful in that it repeats the "divine prototype". The cyclical return to chaos and eternal repetition of the same have definite implications for a reading of and the meaning in the apocalyptic event in *Hannibal* (Fuller 2015).

The biblical apocalypse follows one of the most ancient narratives – a battle between hero and monster (Henderson 1964:101,111). Many respond to its symbolism and are fascinated by its drama, but fail to see the connections between it and their own experience (Henderson 1964:97). This may be attributed to the sophistication of symbolic language and its ability to protect the divine from undeserving minds (see Section 1.2). It is also due to subjective experiences of the world being conceptualised abstractly, and in images by the mythic imagination (at least, it attempts to) (Peterson 1999:13). The purpose of this is to uncover the meaning of the experience (of life, for that matter) – "which means its … emotional relevance or motivational significance" (Peterson 1999:13). The meaning of the subjective is sought out, since the interpreted present has an effect on behaviour, to get to the desired future – moving us from what is to what should be, on to how we should act to attain what should be (Peterson 1999:14). The realization of this desire can be seen to separate those deserving of divine knowledge from the undeserving, since they must first interpret (with great difficulty) the meaning of the divine before they can share in divinity. It is precisely this search for meaning that characterizes ancient cosmology, which served the purpose of "embroider[ing] a tapestry of meaning … with respect to which [authors] could evaluate the status of the unknown and the mysterious" (Barrow 1991:8-9). Myths display a belief in order, cause, and effect, which allows for a 'reason for existence' and meaning that further delineates an object of blame (Barrow 1991:9). As such, myths enable us to produce models of attaining desired futures and authoring meaning (Barrow 1991:9; Peterson 1999:14).[62]

These models or 'paths' toward the desired future manifest quite dramatically in myths, and usually in four points (Peterson 1999:16):

1. The existence of a pre-existent stable state usually represented as a paradise.

[62] Professor John D. Barrow is a theoretical physicist, cosmologist, and mathematician, whose interests include astronomy, gravitation, mathematical physics, and particle physics, among others (Professor John D Barrow 2018:[o]). Dr Jordan B Peterson is a clinical psychologist and professor of psychology with a focus on mythology, existentialism, and the psychology of religion (About Jordan Peterson 2019:[o]). I put the work of these scholars into conversation, in order to frame better the history of and multi-disciplinary relevance of origin theories and creation myths.

For *Hannibal,* this is Abigail's family home in the moment before Dr Lecter phones the house. There is a moment of happiness and stability in a cannibal home that is paradise in context of the series. This is a family that Dr Lecter, Abigail, and Will Graham seek to recreate for themselves when fleeing from the FBI together – not in the nuclear formula of the family, but rather the divine formula of the Trinity that simultaneously destroys and transcends the Hobbs family that precedes it. Since Abigail drives so many of the events and character motivations in the series, she is framed form the outset as a crucial part – the Spirit – of any family.

Figure 5. 11: "Imperfect Eden", *Hannibal*, Episode 101, Apéritif, 2013. Screen shot by author

2. Something new is introduced or emerges and threatens the initial state.

Dr Lecter constantly destabilizes police investigations, other characters' psychological well-being, and human relationships out of mere curiosity and amusement, to see what might happen and how events might play into his grand project in which Will is central. These destabilizations start with Dr Lecter's staging a murder, containing crucial clues about the Minnesota Shrike that Will is missing and would lead him to the Hobbs family. Soon after, Dr Lecter places a call to the Hobbs home, warning Garrett that the FBI is on to

his trail. Later, Dr Lecter toys with Will's already struggling and encephalitic state of consciousness in an attempt to make Will kill again and allowing an opportunity to frame Will, which comes across as a breadcrumb challenge to see if Will could fight his way to recognizing Dr Lecter's true face. These are followed by countless more instances.

Figure 5. 12: "Introducing the new", *Hannibal*, Episode 101, Apéritif, Episode 111, Rôti, 2013. Episode 201, Kaiseki, 2014. Screen shot reel by author.

3. The stable state is brought into chaos by the introduction of the new.

   From the moment Will shoots Hobbs, things become chaotic in his mind and life. Will becomes subject to hallucinations, seizures, lost time, sleepwalking, and, eventually, incarceration for Abigail's murder. From this point onward, Will initiates the start of a search for order stabilization through assimilating the unknown, turning it into the known.

4. Stability is regenerated from chaos, and the new becomes known and non-threatening through assimilation.

The assimilation of the new is fully realized in the third season of *Hannibal,* when Will Graham accepts to a large extent that his personal orbit is intimately related to Dr Lecter and the altered state of his mind. Will embraces his fate, going in search of the Doctor with Abigail's spirit as a traveling partner.

Figure 5. 13: "Stability in regeneration", *Hannibal*, Episode 306, Dolce, 2015. Screen shot reel by author.

Christianity proposes a similar pattern where the individual can follow the 'path' or model of Christian morality (the "plan of action") in order to return from a fall from perfection to the original, desired state of paradise (Peterson 1999:17).[63] As such, the introduction of the new

[63] These paths, as outlined above, are imagined models of reality. For early, pre-scientific humankind, this model of reality took an abstract narrative form in which events and processes were only important insofar as they motivate ideal behaviour toward the ideal state (Peterson 1999:103). It is this field of world-model generation in the imagination, that veers ever further into abstraction, that is the "archetypal environment" (Peterson 1999:103). This environment consists of the domains or prototypes of the known, unknown, and knower, for which meanings and associations are not fixed (Peterson 1999:103-104). The prototypes that Peterson (1999:103-104) speaks of draws from the Jungian archetypes that constitute the collective unconscious (Jung

motivates the individual to learn new behaviour toward attaining a desirable future state (Peterson 1999:20). In many ways, this is the path that Will follows. In embracing his attraction to Dr Lecter, Will attempts to follow a just and moral path that goes against his 'sinful' nature. In this, he is able to attain a different version of the desired future – reuniting himself and Dr Lecter with Abigail in death, while removing the undesirable, evil force that threatens the world outside of their relationship.

Peterson (1999:105) describes the mythological world as "composed of the three constituent elements and a 'fourth' that precedes, follows and surrounds those three". As established earlier in this chapter, Abigail is the chaos that precedes, follows, and surrounds the *Hannibal* universe; she is the birthplace and destination (Peterson 1999:105). Historically, chaos has been understood as the opposition or contrast to 'cosmos', constituting an opposition between the "undifferentiated beginnings of things, and … the ordered universe" (Blackburn 1994:61). The number four is a symbol of wholeness and the female (Jung 1959:234). This calls to mind the image of the womb from which life is born. Primeval chaos is the primordial womb that begets the world parents – everything that is known and unknown – the Great Mother and Father, who beget the Archetypal Son (Peterson 1999:105). The Son, the product of chaos and order, comes into being as the faculty of *knowing,* both assimilating and destroying aspects of the known and unknown (Peterson 1999:104-107).[64]

The assimilation and destruction of the known and unknown can be seen in Will's actions to both accept and destroy Dr Lecter, while coming to terms with his forgiveness and blame of Abigail for her actions. The element of experience that is chaos, is archetypally represented (proceeding from myth and metaphor) as the Dragon or Uroboros – a winged snake that swallows its own tail (Peterson 1999:137-141). Here, as with many of the symbolisms in *Hannibal*, there are a few characters that may fill this role on face value – in the biblical sense, the Dragon represents the Devil, that is, the half of Dr Lecter that defies God. In the series,

1959:43). As meaning evolves, so do these prototypes or archetypes, owing to the dependence of meaning on context (Peterson 1999:104).In this case, development – in perpetuity – may be better suited to describing the nature of archetypes (evolution may easily be mistaken for revolution).

[64] Jung (1959:164) says of the child archetype that it is "potential future", "a mediator" that unites opposites.

Francis Dolarhyde is represented visually as the dragon, who attempts to become like Dr Lecter and have his approval, eventually doing Dr Lecter's bidding. However, neither of these dragons is the primordial one that represents regenerative chaos. This Uroboric dragon is Abigail, who is the beginning and end of the narrative, which starts with her blood and ends with her blood – the primordial waters of chaos. I have argued that water is used throughout the series to symbolize a wading into the unknown – the Mother, chaos. In my critical reading of *Hannibal*, the water motif always points to Abigail.

As with symbols, myth also uses metaphors, since a primary way of attempting to understand the unknown, is to find characteristics that it shares with what is familiar (Peterson 1999:137).[65] In this way, the Uroboros is the perfect symbol for the antithetical "totality" – it is a creature of both the ground and the sky, and it can shed its skin to be reborn, transforming chaos to order and back (Peterson 1999:137-141). The Uroboros is *matter* – the unknown, 'feminine', darkness, creativity, and has qualities of mass, shape and movability that occupy space (Blackburn 1994:234; Peterson 1999:140-141). But the Uroboros is also, simultaneously, *spirit* – the known, 'masculine', security, order, tyranny, the immaterial source of animation (Blackburn 1994:361; Peterson 1999:140-141). As such, the Uroboros is matter and spirit in union and in transformation that separates and reunites the things that are distinct (Peterson 1999:140-141).

From this it would make sense that, if the Son is the seeker of paradise, he will act towards the undoing of the divide that birthed him to reinstate the embryonic unified state between Son and Parents. Then it can be said that it is the original division of chaos into opposing composites, with the product of that splitting as the Son, which re-starts the cosmogonic cycle of achieving and disrupting 'unity' – paradise, perfection.[66] As such, there is a correspondence between chaos and paradise (Eden), the original state of being.

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[65] "Myths go back to the primitive storyteller and his dreams, to men moved by the stirring of their fantasies" (Jung 1964:78).

[66] Cosmogeny is a *theory* that proposes to explain the universe's origins and can take any form, including mythical and scientific forms (Blackburn 1994:85). It is not to be confused with cosmology, which is the *study* of the universe's origin (Blackburn 1994:85).

Paradise is also a symbol of the Great Mother, "the goal of our longing for redemption" (Jung 1959:81). Will displays this mythical search in his attempts to reinstate the moment when he, Dr Lecter, and Abigail 'met' – the moment prior to Will's birth – to see the fallibility of his parents from a distance. In this way Will not only achieves the blissful 'Eden', but also achieves redemption in eliminating the Devil that he has come to assimilate. As such, within the embryonic chaos, Dr Lecter, Abigail, and Will are in their paradisal state – where Will is not yet differentiated, and not yet in a position to see the sins of his primordial parents – the evil of the Father and Spirit by proxy. In their differentiation, they produce the cosmos that Will attempts to undo, or at the very least mimic.

To further the argument of chaos, it is seen in the biblical sense as evil, the enemy of God (by extent, the enemy of God's creation – the cosmos) (Wallace 1948:64). In the Old Testament, the words given for the Leviathan's dwelling place translates into 'primeval chaos', watery deep that is "more than a body of water ... it is an active force", and *abyssos*, meaning 'bottomless pit' (Wallace 1948:65-67). Significantly, the Book of Revelation provides an image for the renewed paradise that comes after the apocalypse. In Revelation 21:1, after the Devil (in the Dragon form) is cast into the *abyssos*, John sees a "new heaven and a new earth; for the first heaven and the first earth has passed away, and *the sea was no more*" (emphasis added) (Wallace 1984:68). In Genesis, God promises to never to take life by water again, and yet, in *Hannibal*'s apocalypse, god is to meet his own end in the *abyssos.*

5.4.1 The Final Apocalyptic Event – *Abyssos*

After Dolarhyde fashions Dr Lecter's escape from an FBI van, Will and Dr Lecter head towards one of Lecter's houses at the edge of a bluff. The pair discuss the events that lie ahead as they enjoy a glass of wine.

> "My compassion for you is inconvenient Will," says Dr Lecter.
>
> "If you're partial to beef products, it is inconvenient to be compassionate toward a cow", Will replies.
>
> "Save yourself. Kill them all."

> "I don't know if I can save myself. Maybe that's just fine," says Will, looking the Father dead in the eyes.

The coming sacrifice of the lamb is initiated by the arrival of the Great Red Dragon, who shoots Dr Lecter from outside the glass window. Will continues to sip his wine as Dr Lecter flatters the Great Dragon. Francis sets up his camera to film Dr Lecter's death.

Figure 5. 14: "The Dragon and the fiery pit", *Hannibal*, Episode 313, The Wrath of the Lamb, 2015. Screen shot reel by author.

The three enter a slow-motion, bloody battle. The dragon spreads its wings. A wounded Dr Lecter and Will Graham gang on the Dragon, casting blow upon blow until Great Red Dragon finally falls, defeated. The symbolic end of the dark side of the Father is complete, leaving only the good side to be eliminated before the cycle can be concluded.

Figure 5.14 shows a triangular rayed shape, in flames, surrounding the body of the Great Dragon. This image serves as an omen of the destruction of *Hannibal*'s Holy Trinity in the *metamythic apocalypse*.

"See? This is all I ever wanted for you Will", Dr Lecter says, helping him up from the ground. "For both of us."

"It's beautiful."

Will locks Dr Lecter in a final embrace, plunging himself and the good Father into the turbulent watery depths below.

Figure 5. 15: "Assimilated", *Hannibal*, Episode 313, The Wrath of the Lamb, 2015. Screen shot reel by author.

In the final series of images in *Hannibal,* following the symbolic defeat of the Dragon in fire, there is an embrace between Father and Son, between the known and the knower. Instead of the larger universe destroyed, the birth of a New Jerusalem, and the Heavenly Trinity intact, *Hannibal*'s apocalyptic event is the Trinity in tatters, ending in the Ultimate Divine Patricide. Father and Son are reunited with Mother in chaos, finding a private paradise in death. The image that *Hannibal* uses to represent chaos is the ocean (the enemy of God's cosmos) – waves breaking against the V-shaped cove of the cliff, suggestive of the primordial womb.

Figure 5. 16: "Returned to the abyssos, the primordial womb of Chaos", *Hannibal*, Episode 313, The Wrath of the Lamb, 2015. Screen shot by author.

The apocalyptic event in the *metamythic apocalypse* of *Hannibal* is not the destruction and re-birth of the world, but rather the destruction and re-birth of the divine. The apocalyptic event sees the destruction of the polarities of the divine, rather than the conquering of one force over the other; the ambivalence of the We(i)ndigo Trnity is diverted from integration and annihilated. In the assumed death of Dr Lecter, Will, and Abigail before them, the *Hannibal* narrative world comes to a temporary end. In the absence of their existence, nothing can continue, it can only be rebirthed in the cosmogonic cycle. The inevitability of the cycle's repetition and timelessness is in a return to Dr Lecter's dinner table, where Dr Bedelia Du Maurier dines one last time. At a table set for three, Dr Du Maurier awaits her dinner guests, presumably Dr Lecter, for a meal of her own leg, dressed and presented as the spiked tail of a dragon. The table is rested on semi-circular legs, alluding to the shape of the stag antlers of the W(i)ndigo, symbolising the re-emergence of the divine. Dr Du Maurier is dressed in an elegant dark blue dress, with a sparkling lace bodice and neckline that plunges into a deep V, the symbol of the abyss and chaos, a foreboding of the inevitable destruction after the impending re-birth she awaits.

Figure 5.17 shows the last images, post-credit, of the *Hannibal* finale, which presents the symbol of the inescapable Uroboros; the primordial dragon swallowing its tail.

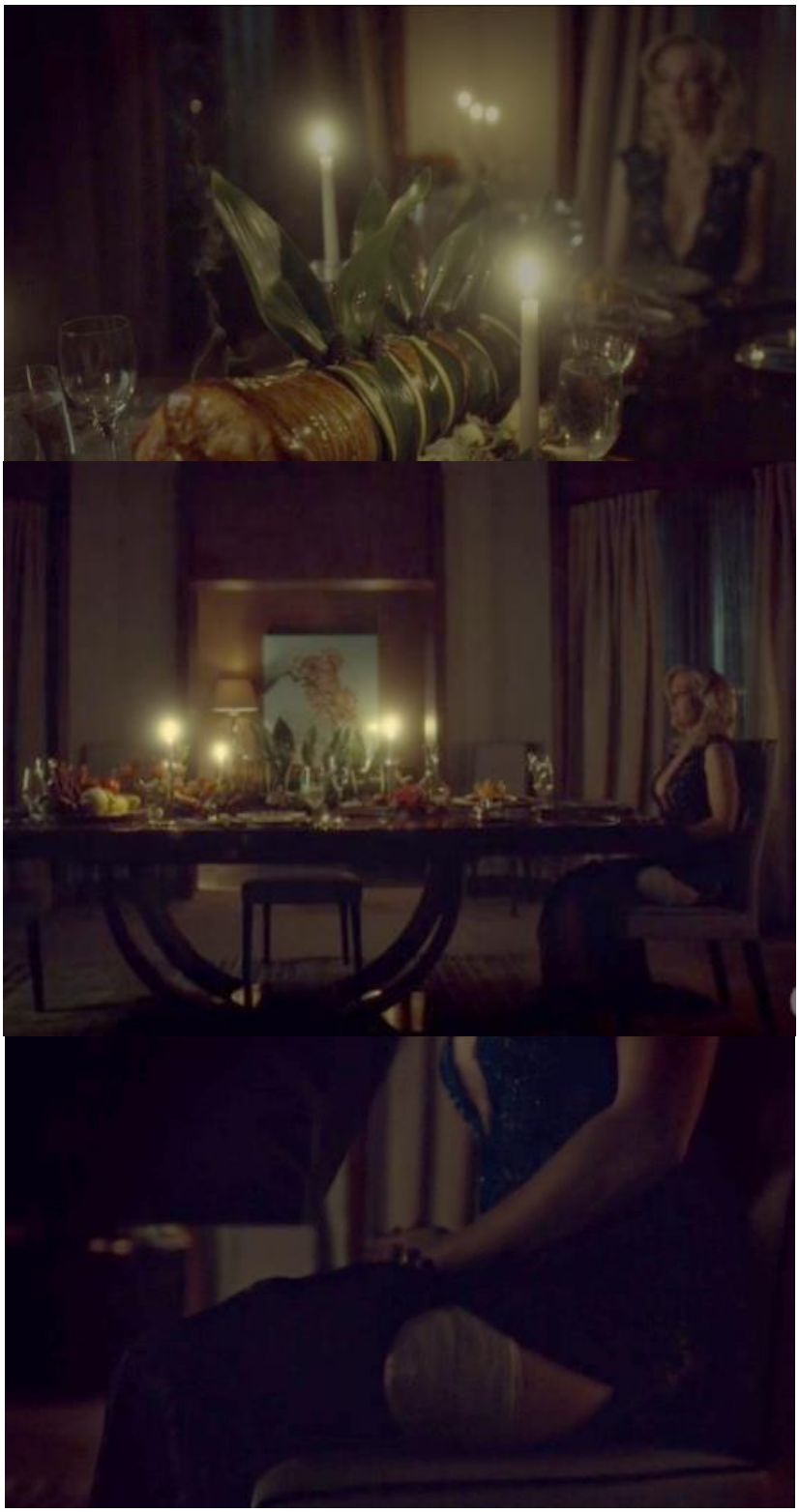

Figure 5. 17: "Uroboros", *Hannibal*, Episode 313, The Wrath of the Lamb. Screen shot reel by author.

5.4.2 The *Metamythic Apocalypse* – A Recipe for Destruction

In following the example of *Hannibal*'s apocalyptic narrative, there are clear distinctions of the *metamythic apocalypse* that constitute it as a typology of its own. The two apocalyptic narrative typologies outlined earlier are fairly rigidly bound in a Judaeo-Christian context with the only permitted deviation from the traditional typology being fictionalized events. The other possible avenue is a secular apocalypse that deviates entirely from the original meaning of the term apocalypse, which then means that it is technically not an apocalyptic text, but an end-of-the-world text.

I propose that the *metamythic apocalypse* cannot be faithful to any single religion, mythology, or secular ideology. As in *Hannibal*, it should make clear its agnosticism and maintain a productive playfulness with various ideological, mythological, and religious concepts and symbolism. However, this play should happen within a relatively archetypal or cosmogonic format. Particularly essential to the *metamythic apocalypse narrative* typology is its emphasis of the symbolic and fluid ideological views as concerns spirituality, morality and metaphysics.

A few distinguishing elements of the *metamythic apocalyptic* narrative typology include:

1. *The archetypal creation myth:* The *metamythic apocalypse* establishes some form of the hermaphroditic birth of the archetypal Child, from the archetypal Parental pair, and the universe the Child archetype navigates.
2. *The universe* (story world, earth, humanity) is in a stable state, but under threat of evil forces. These forces must have divine agency whether that be in the literal or symbolic sense, however, symbolic divinity must be clearly established and upheld within the rest of the universe, as it is in *Hannibal* through the mechanism of cannibalism. Furthermore, the evil force cannot be separate from the good, since a primary characteristic of the archetypal realm is the presence and *necessity of ambivalence*.
3. *Chaos* – the stable state is thrown into chaos by the threatening force. Destruction of the delineated universe seems immanent. In this state of chaos, the stable state is the primordial or original family unit, in whichever form it has presented.
4. *Destruction of the stable state:* Destruction of the larger universe may be diverted or remain inevitable. However, the private universe of the Child archetype – the

primordial family – must be destroyed. As such, the *apocalyptic event* of the *metamythic apocalypse* is the destruction-creation cycle of the divine.

5. *The established inevitable rebirth* of the divine must either precede or follow the apocalyptic event in the *metamythic apocalypse*.

For *Hannibal* (Fuller 2013-2015) there are three foundational elements that make it a *metamythic apocalypse*; these are cannibalism, the We(i)ndigo figure and the Holy Trinity. While these three elements do not constitute criteria for the *metamythic apocalypse*, they produce in *Hannibal* the criteria listed above.

Cannibalism is the more notorius elements of the *Hannibal* Universe which, in Bryan Fuller reimagining, serves a far greater purpose than entertainment and gore value. In *Hannibal*, cannibalism provides both an anchor to the rational, insofar as it evokes viscerality, and invokes the divine through its symbolic intentions. Cannibalism does not only invoke the divine, but also the cycle of birth-death-rebirth via ingestion in the same manner as the Uroboros swallowing its tail. The latter is also an invocation of the primordial family, which adheres to the first three criteria I have listed for the *metamythic apocalypse*.

The main purpose of the Holy Trinity in *Hannibal*'s *metamythic apocalypse narrative* lies in its resemblance to the primordial family. Furthermore, its adherence to the former criteria establishes yet another – an archetypal creation myth of the universe, which is to be destoryed and reborn. The Holy Trinity also serves as a reference to Christianity alongside the series' mythological and scientific references, which illustrates its agnosticism. To emphasize this agnosticism, the Holy Trinity is present symbolically in the form of the mythological We(i)ndigo creature.

The We(i)ndigo figure is, ultimately, the driving symbol in *Hannibal*'s narrative. It is the point of play between mythology, religion and secular ideology. The We(i)ndigo is an epitome of the series' symbolic vocabulary and is representative of the triune structure of both the primordial family and the divine Holy Trinity, it is the symbol of the stable state in criteria two through five that must undergo the cosmogonic cycle of birth-death-rebirth – the *metamythic apocalyptic* event.

What I propose with this new typology of apocalyptic narrative is not necessarily a formula for creating such a text, but rather, a typology in addition to those already provided by Ostwalt (2011:370-373), according to which apocalyptic fiction texts may be classified. From the bare bones of the *metamythic apocalypse* typology that I have outlined above, I expect there may yet surface alterations or sub-typologies for similar texts to *Hannibal* (however unlikely another such mastery may be), which leads to my conclusion of this study.

CHAPTER SIX: CONCLUSION – OR, IN THE MOMENTS BEFORE REBIRTH

As with all things, this study has reached its conclusion. From the outset, the aim was made clear – to focus on cannibalism, divinity, and the apocalypse in *Hannibal* (Fuller 2013-2015) in order to illustrate its apocalyptic fiction narrative. What I did not anticipate in the research process was that the transdisciplinary avenue has taken the trajectory to a far more gratifying conclusion than I had anticipated.

From the cues and context that *Hannibal* provides the reader, there arises an intriguing mythos of divinity, transcendence, and mythical cyclicity. The characters are deified in both a mythological and theistic way, contributing to a grander scale of meaning, approaching the archetypal. The *Hannibal* mythos is able to communicate on this scale, mostly due to its symbolic language that is able to establish parallels between the ordinary and the divine.

As illustrated in the body of the study, this mythos is an embodiment of ambivalence, inconsistency, and contradiction that is characteristic of Christian doctrine, exquisitely depicted in its experimental visual style. It is this visual style that enables it to transcend the apocalyptic fiction narrative that the study set out to illustrate, as a narrative of return to primordial chaos, in its deification of characters through symbolism, cannibalism, and mythological cosmogeny.

Chapter One: Introduction introduced the focus of this study and gave an overview of the text in question. Here, I presented the main lens of inquiry as Symbolism and Archetype, which has remained integral throughout the analysis of the text and has led to a weightier conclusion than I expected at the outset.

Chapter Two: Consuming the Divine – Cannibalism and Deification identified the visual and narrative methods of the series' deification of its characters. The complexities of its approach to deification already locate the text in a meta-mythological space, since *Hannibal*'s deification functions on the premises of Christian, mythological, and other socio-cultural ideas of consuming flesh.

In Chapter Three: God and the Devil in *Hannibal*, I considered the concept of God and Devil figures, understood as two parts of a single, ambivalent deity. This chapter also established the importance of ambivalence in *Hannibal*'s narrative, and, by extension, the *metamythic apocalypse narrative* typology that would form in Chapter 5. From a discussion of God and the Devil, followed the discussion of the Triune Godhead of Christian doctrine and how *Hannibal* has constructed its own version of this idea.

Chapter Four: *Hannibal*'s Holy Trinity, illustrated the particular form that this Godhead took in the symbol of the We(i)ndigo figure, highlighting the importance of Abigail Hobbs in the Graham-Lecter relationship as well as the narrative. As such, this chapter set in motion the analysis of *Hannibal*'s apocalypse.

The penultimate Chapter Five: *Hannibal*'s Apocalypse *illustrated* the nuances of the series' treatment of divinity and, ultimately, the archetypal apocalyptic form of destruction-creation, symbolised in the Uroboros. Here, the formula of the *metamythic apocalypse* solidified, answering the question I set out to answer: In what way is *Hannibal* an apocalyptic narrative? The answer was not a simple one, but an intricate and sublime one.

6.1 Contribution and Reflection

What the study argued, in summary, is that *Hannibal* deifies its characters through the cannibalistic act, and further, in their correlation to biblical and mythological figures. Moreover, the central figures are doubly deified in that they constitute the *Hannibal* mythos' own Holy Trinity figure. The structure, figures, events, and symbols of the series all allow for it to be paralleled to the biblical Apocalypse, but more specifically apocalyptic fiction. *Hannibal* does display characteristics of the traditional and secular apocalypse typologies identified in Chapter Five, however, in view of the extent to which ancient cosmogonic and archetypal images are present, it cannot be positioned exclusively as either. As such, I proposed that *Hannibal* formulates a new narrative typology of apocalyptic fiction, which I term the *metamythic apocalyptic fiction narrative*.

As stated earlier, this study contributes to expanding the fairly rigid existing classifications of apocalyptic narrative. The *metamythic apocalypse* typology provides some freedom where

religious symbolism is concerned, and an expanse of possibilities for a narrative that toys with the idea of divine apocalypse. Furthermore, the study contributes to the design of cannibalism in popular culture. It seems that very little stock is put into the implications that *Hannibal* (Fuller 2013-2015) has on mainstream "cinematic cannibalism … of our dreams" (Constantine 2018:287), since *Silence of the Lambs* (Demme 1991) seems to remain the latest imprint of the *Hannibal* Universe in anyone's mind. This looks to be the case in Nathan Constantine's *A History of Cannibalism* (2018), which reserves a singular paragraph for this major influence on representing cannibalism in cinema and does not mention the latest incarnation of Dr Lecter. Constantine's chapter on cannibals in entertainment could benefit from some of the arguments in this study around the nature and outcomes of cannibalism as it is represented in *Hannibal.*

Having said this, it is a weakness of the study that it does not include some of the work that Constantine (2018:236) has done on real cannibals of history, from the mid-fifteenth century onward, to the modern cannibal Armin Meiwes. In this study, I have highlighted Dr Lecter's pop-cultural evil, but have not yet looked into his relationship to real-world evil in the form of modern cannibals, with whom he may share much more than taste.

In spite of the satisfactory conclusions the study has been able to draw, I am concerned about some of its content. The heftiest of these concerns is the hurdle of religious bias, which I am not satisfied that I have been able to omit successfully from the body of the study. Furthermore, I am concerned that my religious bias has the ability to influence the extent of this study's transdisciplinarity and eclecticism, which I expect may be critiqued by disciplinarians and interdisciplinarians alike. However, I am not able to identify whether this concern qualifies as a flaw, or whether it is sufficient to acknowledge one's epistemology and resulting interpretive idiosyncrasies.

What I can say with some confidence is that my poetic mode of expression particularly in Chapter Five, may inhibit the clarity of what I wanted to convey. What I do identify as a shortcoming of this study is that there has not been the room or time to delve fully into the meaning that all of the interpretations hold. Inevitably, some possible interpretations fell by the wayside as the study grew and continued. I am certain, for instance, that a Gnostic scholar

will be able to offer a range of provocative interpretations of *Hannibal*. Contrarily, it is the study's focus on meaning, and the flexibility of meaning, that has possibly prohibited something of even more value to surface during interpretation. However, I do acknowledge that, due to the nature of the text and what it presents to the reader, the presence of contradiction has proved productive, rather than impeding.

This study has not considered the position of the viewer in the process of meaning-making and in the classification of the text as a *metamythic apocalypse*. Furthermore, the significance of the figures, events, and symbols from the traditional apocalypse that are not paralleled in the series have not been addressed in detail.

6.2 Suggestions for Further Research

The successful inquiry into *Hannibal's* apocalyptic narrative has revealed some interesting avenues for further research. The text itself still holds limitless content for studies of aesthetics, its theological and mythological underpinnings, its sociological implications, its treatment of psychology, and more. However, it also presents an interesting question about the representation of cannibalism in popular visual culture, and perhaps, an anthropological inquiry into the evolution of the depiction of cannibalism in visual artforms.

Some other avenues that have surfaced during this study posed some interesting research topics that I or another researcher may address in the future. The first avenue that would interest me is the presence of the *metamythic apocalypse narrative* in current film and television, and possibly tracing the cultural evolution that has driven the secular perception of the apocalypse back to a consideration of the *metamythic*. Where the evolution of the apocalypse archetype is concerned, a study of the visual representations of apocalypses in film and television should produce interesting markers to develop in the growing volumes of apocalyptic and post-apocalyptic content that is being made. Lastly, there seems to be a definite gap in the study of Holy Trinity representation in popular culture, specifically visual art, film, and television. To launch an analysis of visual texts for their treatment of the Holy Trinity should prove to be a quite rewarding task.

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