

Theatrical Staging of the Body in Contemporary Crime Drama:

A Case Study of NBC's *Hannibal*

(2013-2015)

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Declaration of Originality

This dissertation is submitted by the undersigned to the Institute of Art, Design & Technology, Dún Laoghaire in partial fulfilment for the BA (Hons) in Design for Stage and Screen. It is entirely the author's own work, except where noted and has not been submitted for an award from this or any other educational institution.

Signed:

A handwritten signature in black ink, reading "Elise McElroy". The signature is written in a cursive style with a large, stylized initial 'E'.

Elise McElroy

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Abstract

This thesis concerns itself with the pictorial discourse of the human body in the 2010's TVIV age of contemporary crime drama. Through the investigation of quality crime drama, *Hannibal*, created by Bryan Fuller, NBC, 2013 -2015. Exploring three portrayals of the body, the dissected body, corpse art installation and cannibal culinary. Each of which explore complex layers of topics related to humanism, medical understanding, consumption practices, visual and visceral experiences. In addition to discussions of socio-cultural understandings with connection to social and political corruption.

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Introduction

“Knowledge about the human body, should not remain the secret of a privileged few, it should be freely available to everyone. Nothing is as close to us as our body, but there is nothing else that is close to us and about which we know so little” – Gunther von Hagens (Shalick,166).

The human body is a notably compelling subject and is continuously explored in a variety of forms from art to film and literature. Even in death, the body promotes a sense of life and in doing so generates undeniable intrigue and fascination. Understandably death is cradled as a delicate matter, however the lack of accessible exploration and representation of the natural corpse suggests the continuation of it being taboo. In contrast to the restriction of authentic media, contemporary discourses of television and film have explored mass representations of the corpse with the aid of development in modern technologies, stylised aesthetics and consumption demand.

In this study I would like to investigate the psychological horror-thriller, crime drama series *Hannibal*, created by Bryan Fuller, NBC, 2013-2015. I aim to discuss *Hannibal*'s three main explorations of the body: the dissected body, corpse art installations and cannibal culinary.

Prior to the twenty first century, crime series would usually reveal a glimpse of a victim at the scene of the crime (Weber, 75). In comparison the 2010's TVIV era of quality crime drama brought on a new wave of providing audiences with experiences from which they were previously excluded (Balanzategui,658). TVIV era also known as the age of on-demand television and streaming services followed the previous eras of television from TVI: the network era, TVII: the cable era which then blended to the TVIII: the digital era (Reeves, Rogers & Epstein, 85-89). The TVIV era brought on an increase of viewer consumption and the demand for authentic pictorial discourse for crime drama television. Pictorial discourse is an image-based portrayal of ideas relating to a subject. To further explain, a discourse is often a written or spoken discussion of ideas pertaining to a topic, with the intent to circulate and normalise a frame of mind within society. For example, a dominant discourse of contemporary crime drama is that men are often cast as the antagonist serial killer and women as the damsel in distress, often seen in *CSI* and *Criminal minds*. This set of ideas normalise men as aggravators of violence and society assimilates this as the 'norm'. So, if a woman were to portray an assailant and a man, a helpless victim, this wouldn't fit the discursive mould and would be perceived as abnormal. Hence, television, a medium of mass media, is an important carrier of knowledge and discourse which shapes socio-cultural understandings to make sense of the world (Weber, 77).

Contemporary crime dramas of the early 2000's would usually adhere to the often referred to CSI mould (Balazantegui, 657). The opening hook of an episode would rely on a corpse and a crime scene (Close, 5), the actions of the perpetrator would be reimaged through highly stylised actions of events and swift forensic evidence montage would ensue. The subsequent events would follow the driving force of closure and the killer having some form of agenda due to a previous injustice they experienced would provide the audience with a "fantasy of reassurance" (Balanzategui, 659).

Whereas *Hannibal* suggests to present a unique approach of the serial killer drama. By introducing the audience to the perpetrator; Dr.Hannibal Lecter, a well-educated psychologist who appears to enjoy the finer things in life and doesn't seem to fit the previous discursive killer mould. The viewer builds an abnormal rapport with the antagonist of the series and the aim towards closure as previously discussed, is not the leading drive of the series. Instead, the audience seems to anticipate the actions of Dr. Lecter and the main aesthetic portrayals of the body.

In this study I aim to investigate how the crime drama series *Hannibal*, can be seen as an elevated pictorial discourse of the serial killer genre in the TVIV era. I will research *Hannibal*'s portrayal of the body in three forms, firstly, the dissected body, through exploring the transition of human identity to the dehumanisation of the corpse. In addition to the relationship between dismemberment and the hold it has on humanism, the criteria of torture punishment and its connection to the medical gaze. Secondly, I will study the series' exploration of corpse art installations by researching the impact of visual representation of the corpse and how the TVIV era may have influenced the use of aesthetic style and consumption practices. Lastly, I will examine how cannibal culinary adds to the complexity of Dr. Hannibal Lecter's character. I will further assess how the kitchen acts as a barrier between violence and the dinner table with the series' inclusion of portraying human parts as meat, in relation to evoking visceral and visual experiences of pleasure and disgust.

This will be achieved through a close analysis of the quality crime drama series, *Hannibal*, library and journal article resources in addition to heavily focusing on the key theorist Michel Foucault and his works pertaining to torture and punishment, the medical gaze and discourse.

Chapter 1: Dissection of the Body

The natural horror of dismemberment has a far more powerful grasp of our fear than one may realise. Dismemberment is said to be a gateway to a fate worse than death because it pulls at the strings of identity, knocking the stability of our reality (Huckvale, 78). In this chapter I will explore a variety of forms in which the dissected body is portrayed in *Hannibal*. I aim to discuss the dissected body in connection to identity, the use of power and punishment and the medical gaze.

In support of Huckvale's argument, Ernest Mandel states "bourgeois society is obsessed with the integrity of the body" while speaking of de-humanising death in crime fiction (Close, 5). Expanding on Mandel's point of view, Tina Weber argues that representations of the dead body through both fiction and documentary narratives have constructed the body to be an object of discipline because death can convey the dignity of a person's life where beauty standards are sought to be maintained even in death (Weber, 76 & 88). In terms of a person's visual image and identifiable dignity, Michel Foucault writes on the punishment of criminals in the medieval period and how the torture of the body was made into public spectacle (Foucault, 1977). Our deep, rooted need for a sense of self is attached to our physical vessel, the body, but going beyond the physical we created the core within ourselves which led to the invention of the soul. These issues are discussed by Dauenhauer in a review of French philosopher and advocate of secular humanism, Luc Ferry's, *A Brief History of Thought*. Dauenhauer discusses Ferry's argument on how Christian faith created a new concept of salvation to take advantage of societal fears of mortality and over ruled any reason and philosophy for almost 1500 years (130). However, if we do not believe in the soul then we are left with the tangible body (Huckvale, 78). We relate this concept to being whole, so for something to disrupt or alter our limbs and parts would be to damage our sense of self and in turn perpetuate a form of identity crisis. So, the demand for the body to stay whole has a significant relationship between human ethics, personal pride and the reality in which a person lives and understands.

In the episode entitled 'Tome-Wan', character Mason Verger, secondary antagonist, wealthy heir of family meat packing company and breeder of cannibalistic pigs, endures a torture both visually and viscerally evocative. These scenes pose a challenge to Huckvale's insight on the emotional attachment of the body corresponding to what makes a person's core. After years of Verger tormenting his twin sister Margot, by sexual assault, degrading and abusing her, Margot attempts to kill her brother Mason. With Margot's failed murder attempt, she is cut out of the family's inheritance, forced to rely on the care of her abuser and is sent to therapy with Dr. Hannibal Lecter.

Upon Margot Verger's introduction episode to the series, she is portrayed as understandably numb, lacking natural animation and emotion. This presents subtle hints to the audience about the unspoken abuse she has endured until revealed in later episodes. In the previous episode entitled 'Kō No Mono' (*Hannibal*), Margot confides in Dr. Lecter, that her twin brother wants to have a 'Verger baby' meaning, Mason wishes to be the father of his own sister's child. When Margot meets FBI detective Will Graham and in her dire situation, she sleeps with Graham and finds herself pregnant a few days later. Mason is enraged to learn of this betrayal in his eyes, orchestrates for his sister to end up in a car accident and for her womb to be surgically removed.

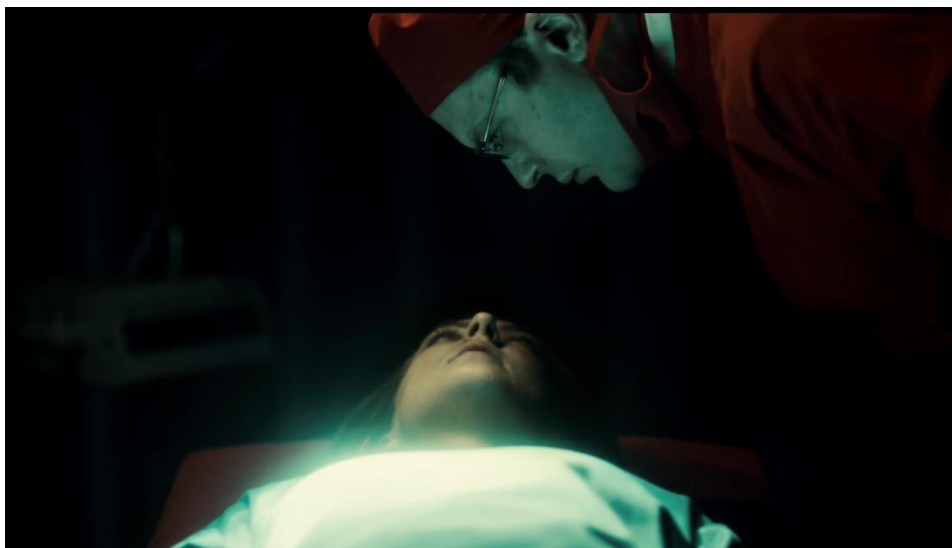


Figure 1, "Kō No Mono". *Hannibal*. Bryan Fuller, NBC, 2014. Margot and Mason Verger.

When Margot wakes to a bright light and her brother standing over her, covered in surgical attire, she hears "you're going to find something wrong with your lady parts, Margot" (*Hannibal*). The triple horror we find is not only will Margot be cut open and stripped of her reproductive organs but also her child, her escape and new life will be ripped away from her in moments and the unbearable awareness that Margot has no power to stop this fate. As Ms. Verger's eyes begin to well up and glaze over, it is almost as if a part of her knew this would happen and another part has already died. This poignant moment shows only a few tears that fall from Margot's once unemotive eyes, stressing the premature dissection of Margot's holistic and physical identity (Huckvale).



Figure 2. “Kō No Mono”. *Hannibal*. Bryan Fuller, NBC, 2014. Margot eyes well up.

Continuing the narrative of the episode entitled ‘Kō No Mono’, in ‘Tome-Wan’ (*Hannibal*), there is a scene of Ms. Verger getting dressed, with specific focus on the many scars she acquired from her brother Mason, but most notably her recent non-consensual C-section. A painfully over exaggerated scar is left behind with visually difficult signs of recovery such as her swollen abdomen and varying degrees of bruising. According to Michael Foucault punishment must adhere to three main criteria when using the technique of torture. There must be a certain level of pain, there needs to be a spectrum of pain and the production of it is controlled (33-34). Foucault explains how torture is an element in the ritual of punishment and aims to meet two objectives. Firstly, torture is used to brand the victim, either by physical scarring or by the performance punishment, where they are publicly marked with shame (Foucault, 34). Secondly, the physical torment is used to produce suffering in the victim to deter future offenses (34). In this regard, Mason Verger has met the two demands of ritual punishment by visibly scarring his sister Margot and the dissection of her womb fulfills the aspect of immense pain.

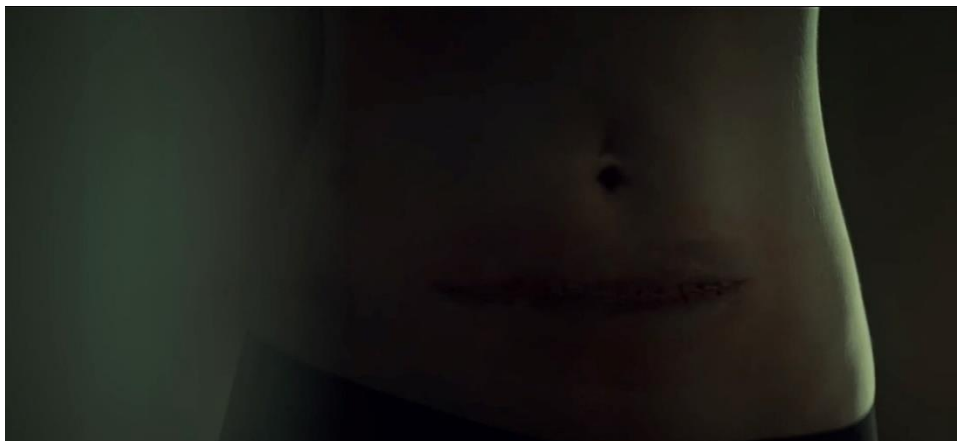


Figure 1. “Tome-Wan”. *Hannibal*. Bryan Fuller, NBC, 2014. Margot’s C-section scar and bruising.

The prevalent use of the dissected body is evidently used to convey multiple character narratives. In the following scene of episode ‘Tome-Wan’ (*Hannibal*), Mason Verger attempts to feed Dr. Lecter to his cannibal bred pigs, because he believed Hannibal conspired with Margot due to Will Graham’s influence. Hannibal escapes and kidnaps Mason, holding him hostage in the home of special agent Graham. Mason is forced to inhale a variety of psychedelic drugs, administered by Dr. Lecter and begins to feel the effects of visual and auditory hallucinations as well as being susceptible to suggestion. Dr. Lecter asks Mason to think back to his education of stock yards and slaughter houses, to demonstrate how ‘papa’ would check the depth of the pig’s fat and while handing a blade to Mason, Hannibal says ‘show me on you’ (*Hannibal*). There is a scene cut to an evidently intoxicated Mr. Verger surrounded by Will Graham’s dogs begging at his feet. We quickly learn Mason Verger is mutilating his own face and feeding his flesh to Will’s dogs.

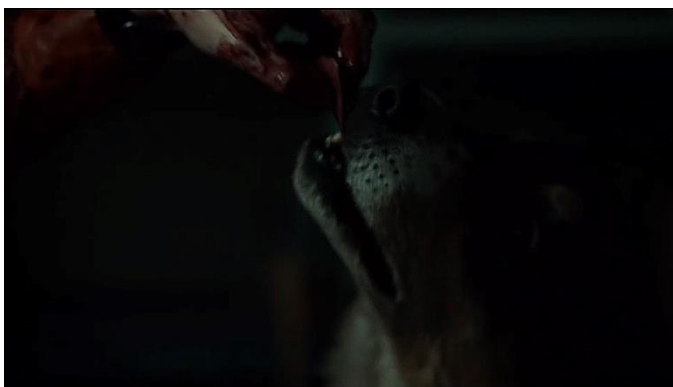


Figure 4. “Tome-Wan”. *Hannibal*. Bryan Fuller, NBC, 2014. Graham’s dogs eating Mr. Verger’s flesh.



Figure 5. “Tome-Wan”. *Hannibal*. Bryan Fuller, NBC, 2014. Mason Verger mutilating his face.

An escalated dissection of the integral body and a troubling self-inflicted attack on identity, in this moment of time, Mason Verger is a living body with a lifeless sense of self at his core, essentially a living corpse. In an intensified period of Mason’s psychedelic torment, he exclaims he’s hungry, to which Hannibal suggests to eat his nose. After little reflection due to his preceding intoxication by the hallucinogenic drugs, Mr. Verger hacks at his own nose. Without hesitation he consumes his own flesh and makes an ironic statement “I’m full of myself”. Keeping in mind Mr. Verger is mostly cloaked in darkness with only the right side of his mutilated face starkly lit, this choice in composition may be due to abiding by the law of aestheticisation. According to W. Welsh, recurring stimulation provokes boredom and anaesthesia in the viewer (Weber, 78). Therefore, the use of enhanced stimuli must have breaks, so as not to desensitise the viewer and to build in levels of visual impact. The perceptive allowance of this particular scene is enough to disturb the viewer and leaves room for the additional auditory squelching of the carving of Mason’s flesh –

as a result, producing an array of blood curdling sensations for the audience to experience. Furthering the explanation of escalated visuals, Mairek Jenner talks about how contemporary media shows such as *Hannibal*, are now focused on the ‘intensity of the experience’ when watching the show to increase the likelihood of binge-watching (Balanzategui, 664).



Figure 6. “Tome-Wan”. *Hannibal*. Bryan Fuller, NBC, 2014. Mason Verger after mutilating his face and consuming his nose.

Although the mindset of an eye for an eye may be applicable in this case and Mr. Verger’s torture may have paid his debt, if not surpassed the quota, this is not enough for Graham and Dr. Lecter. After their careful consideration of murder or mercy, Hannibal calmly approaches Mr. Verger, cradles the back of his skull and with swift force, snaps his neck. This result in Mason’s paralysis from the neck down, a worse reality than death because in theory Dr. Lecter has permanently dissected Mason Verger’s body from himself, restricting him from carrying on his abuse of power. Ultimately this act dismembers Mason’s core source of his identity (Huckvale), betraying the integrity of the body (Weber).

When we think of these varying acts, is it fair to say Mr. Mason Verger got what he deserved? Maybe in Dr. Lecter’s case, his revenge wasn’t for the sake of fairness but for the sake of maintaining his power and reputation. In Michel Foucault’s *Discipline and Punish: The Birth of the Prison*, Foucault speaks on the punishments of criminals in the 1750s, one in particular; Damiens the Regicide.

Robert-François Damiens attempted to assassinate King Louis XV. Although a failed attempt, it was seen as an attack on the patriarchy and the punishment was a public spectacle of torture (Foucault, 8&34). On 2nd of March 1757, this punishment of torture was implemented in public, performed:

“before the main door of the Church of Paris”, “conveyed in a cart wearing nothing but a shirt, holding a torch of burning wax weighing two pounds. Then, on a scaffold that will be erected there, the flesh will be torn from his breasts, arms, thighs and calves with red hot pincers. His right hand holding the knife with which he committed the paraside, burnt with sulphur. And on those places which the flesh will be torn away, poured molten lead, boiling oil, burning resin, wax, and sulphur melted together. And then his body drawn and quartered by four horses and his limbs and body consumed by fire, reduced to ashes and his ashes thrown to the winds.” (Foucault, 3)

This punishment was not about justice, it was to instil fear in the public and remind them of the structure of power and who is in charge. Similarly, Hannibal’s spectacle corpses are proof of his stature, which I will explore further in the following chapters. He is so precise and organised there isn’t a trace of evidence that can be traced back to him. In addition, Dr. Lecter’s position in both his profession and social status cushion his supposed innocence. So, because of this he makes the most of his hobby and expresses his craft by creating grand spectacle structures bound to be noticed, studied and feared.

On the topic of recognition for murderers’ work, psychiatric patient, Abel Gideon is introduced as a copycat of Dr. Lecter’s stage name, the Chesapeake Ripper, in the first season, episode entitled “Entrée” (*Hannibal*). Gideon was a former transplant surgeon who killed his wife and family and was institutionalised in Baltimore State Hospital for the Criminally Insane. Coincidentally he was sent to the Psychiatric Ward for the same number of years the Chesapeake Ripper had stopped his signature killings. Dr. Frederick Chilton was convinced Gideon was the Chesapeake Ripper and planted this idea in Abel Gideon’s mind which led to the graphic murder of the nurse.



Figure 7 "Entree". *Hannibal*. Bryan Fuller, NBC, 2013. The body installation of the murdered nurse.



Figure 8."Entree". *Hannibal*. Bryan Fuller, NBC, 2013. Detective Jack Crawford and Miriam Lass assessing the Chesapeake Ripper crime scene 2 years prior.

In Fig. 8, the crime scene resembles an almost replica of an old murder case of the Chesapeake Ripper, in comparison to Fig.9 below. Evidently the dissection of the body takes on various forms as portrayed in *Hannibal* proving to be a prevalent feature of contemporary crime drama.

Due to Dr. Chilton's manipulation, Abel Gideon feels immense betrayal, not only by his trusted doctor but by his own mind. In episode entitled "Rôti" Dr. Frederick Chilton has been held captive by Abel Gideon, who is preparing to perform coercive surgery for the purpose of vengeance and to lure out -

the real Chesapeake Ripper with “a gift basket” of harvested organs because the real Ripper is a “collector of surgical trophies”. The doctor is vividly weak and terrified, mumbling and strapped to a gurney awaiting his dreaded fate. Gideon begins to operate on his captive without anaesthesia rendering the viewer unnerved and in disbelief. First, he dissects the small intestine, then a kidney to which he utters “it is truly amazing how many organs the body can offer up, before it really begins to suffer”. It seems as though Abel Gideon does not intend to kill Dr. Chilton but rather punish him with the art of ‘death-torture’ (Foucault, 33). Gideon is subjecting Chilton to a life of pain, serving him not only a form of identity crisis but also putting Chilton through a “thousand deaths” (Foucault,34). The camera cuts to a shot of supposedly Chilton’s internal organs, as if the audience is viewing the surgery through an endoscopic lens. On one hand, it evokes interest in how the body is so capable and on the other the horror of parts being ripped away from Dr.Chilton, leaving the sense of agonising violation. Gideon arranges Dr. Chilton’s harvested organs in a sloppy bouquet, as a grand gesture for the real Chesapeake ripper otherwise known as Hannibal.



Figure 9. "Rôti ". *Hannibal*. Bryan Fuller, NBC, 2013. Dr.Frederick Chilton holding onto his internal organs.

This act of vivisection calls to mind, on the performances of historical anatomy theatres. The clash of the concerning horror of a loss of an individual’s vital organs with the great interest of observers to see the operation in performance, can be linked to, Michel Foucault’s term “Lacunae” which refers to the eighteenth century “classifactory doctor’s gaze” (Holzapfel, 89). The classifactory method was where medical professionals would examine diseases as their own biological form and aimed to create a spatial image of where it resided in the body. This created distance from the whole physical

body; the patient, from the problem at hand; the body part, for example the pain is in the foot, so we treat the foot. However, the body is attached to said foot, so the struggling concepts of the body seen as a whole and the body viewed as an accumulation of fragmented pieces was investigated objectively in public anatomy theatres (Holzapfel, 90). Dating back to the 12th Century Anatomical Theatres were intended as temporary structures, built for the purpose of education (Holzapfel,3).

Public cadaver dissections were increasingly made available in the fourteenth and fifteenth centuries, while still intended for a university audience. In 1594, Padua, Italy, the first permanent public Anatomy Theatre was built, not only intended for medical education but also made accessible for members of upper-class society (Holzapfel,3). From 1594 to the early twentieth century, human cadaver dissections were a form of entertainment, and they were presented as theatrical performances, which also gave a select group of the public access for a price (Holzapfel, 3-4). Similarly, one of the main factors of quality crime drama is including the audience in experiences they were previously excluded from (Page, 62). So, quality crime dramas such as *Hannibal*, provide viewers with exclusive entertainment and satisfy the public's interest in viewing the interior of human and animal bodies (Holzapfel, 3).

Reverting to Foucault's discussion on eighteenth-century medical practice, which can be seen to have paved the way for nineteenth and twentieth-century reliance on observation diagnosis with the help of introspective modern medical technologies such as the X-ray (Holzapfel, 89). The rise of medical imaging technology improved modern medicine by producing graphic images of the externals and interiors of the body (Holzapfel, 89). Simultaneously, the development of similar technology brought on an increase of visual representations of both the interior and exterior of the body in mass media. This brought on an influx of 'forensic fascination' (Willis, 2017, 43) where medical and crime drama entertainment would portray forensic examination as standard police procedure (Holzapfel,89), later producing the "infotainment genre" (Foltyn,100). This creation of the infotainment sub-genre of crime drama made the dissection of the body at autopsy a discursive portrayal of the associated medical practices in the real world. In addition to the scientific procedures being a foundation of factual insight, when the body is examined in the forensic period it is given a voice (Willis, 2017,40) and the focus of the narrative is drawn to the spectacle body as the evidence required to solve the investigation.

In episode entitled “Apéritif” (*Hannibal*), which is the pilot episode of the series eight women of similar characteristics and build have been abducted and mutilated. FBI detective Jack Crawford calls on the help of FBI special agent and lecturer, Will Graham for his unique insight of the psychopathic mind. Their latest victim Elise Nichols has been abducted from her family home, Crawford and Graham visit the family home to speak with the parents and consult their daughter’s bedroom which is later made a crime scene. Upon Graham entering the bedroom, he is shocked to see Nichols’ lifeless body to have been staged in her bed. When Nichols’ body has been brought to the laboratory for forensic examination, it is this scene which transforms her body from a victim to an objective fragmented corpse.



Figure 10. “Apéritif”.*Hannibal*. Bryan Fuller, NBC, 2013. Autopsy dissection of victim Elise Nichols’ torso.

Nichols’ body is represented as an out of focus form and only reveals the area from her head to her torso. This approach draws the audience’s attention to the cadaver’s dissected torso back to the blurred human form with the series characters in focus. The use of editing makes the fragmented body believable and part of the unified space surrounding the scene.



Figure 11. “Apéritif”. *Hannibal*. Bryan Fuller, NBC, 2013. Forensic detectives and FBI consultant Will Graham.

In accordance with this discussion, the dissection of the body is a persistent topic of interest as it is evidently portrayed in a variety of forms in *Hannibal*, making it a synonymous theatrical feature of this contemporary crime drama.

Chapter 2: Corpse Art Installation

Continuing the narrative of episode entitled “Apéritif” in *Hannibal*, a young woman’s body has been presented in a derelict field, she had been impaled, mounted on top of a pair of stag antlers and her organs have been removed. This is the poignant section of the episode in which FBI consultant, Will Graham transcends into his meditative state to assess the scene as the killer’s design.

Sue Turnbull speaks on a sub-genre of modern crime drama classified as the ‘specialist genre’ where protagonists of these series have a special skill or gift in which enables them to solve their investigation (Turnbull, 125). *Hannibal*’s protagonist, Will Graham, uses his unique gift of empathy to put himself in the shoes of the killer, and as such he substitutes as a gateway for the audience to view these crime scenes as works of art.



Figure 12. “Apéritif”. *Hannibal*. Bryan Fuller, NBC, 2013.

Before the contemporary crime drama scene, popular crime dramas of the late twentieth to the early twenty first century would conform to portraying the dead body in a confined space and specific aesthetic of how death could be conveyed on screen (Weber, 77; Balanzategui, 657). Usually, the assessment of the corpse would be restricted to the laboratory (Weber, 86) positioned on a sterile silver table, displaying the surgical Y incision scar left behind after autopsy, the pale blue complexion of the deceased and most notably the eerily still body of whom is portrayed dead (Weber, 77). The combination of these techniques is often used to create the “beautified dead”, as seen on *CSI* (CBS, 2000-2015) & *Quincy M.E.* (1976) (Weber, 75).

Although, these aesthetics would not be classified as beautiful, they are used as elements to enhance the visual appeal of viewing the corpse. In recent and often recognised crime dramas such as *CSI*, *Dexter* and *Criminal Minds*, the corpse is no longer just a snapshot at the scene of the crime but rather an integral main character, central to the plot (Weber, 75; Foltyn, 103). The development of acceptance where the corpse can be an integral character is due to the emergence of quality crime drama in 2010's TVIV era also referred to as the decade of on-demand television and increase of online streaming services (Balanzategui, 658).

This concept of the corpse spectacle being explored and even in demand is also a result of mass media being providers of pictorial discourses on socio-cultural conceptions where otherwise would not have been explored (Mayerhausen; Weber, 77). In support of this statement, Brunsdén's argument that signifiers of good quality crime drama fall between 'culture and the audience' where viewers are granted exclusive access to a 'storehouse of treasures' comes to mind (Page, 61-62). Therefore, the exploration of socio-cultural taboos through media discourse is in demand by contemporary audiences.

Tina Weber uses Mayerhausen's argument that images are a more reliable source of discourse in relation to conveying a narrative on screen (76). Whereas text only discourse can get lost in translation in other cultures (Weber, 77). He draws on both Michael Foucault's definition of discourse and his 'Foucauldian' term *dispositive*, determining discourses should not be limited to written text and there is no credible reason to differentiate between textual and pictorial images. In this regard *dispositive*, refers to what can or cannot be said in a certain society and with Mayerhausen's statement that images are carriers of knowledge representing a discursive order for socio-cultural understandings, in saying that society conceptions also influence pictorial discourse. To further explain, Weber states 'what is shown and what is not shown in an image is connected to cultural preconditions' (77). Which sheds light on *Hannibal*'s portrayal of the corpse as a contemporary pictorial discourse with the use of stylised aesthetic and experimentation with surreal realism.

In *Hannibal*, the opening hook of an episode is no longer only reliant on the corpse as its opening narrative, rather the show puts the audience in a state of anticipation. The series lengthens out the reveal of the grand exhibit crime scene with impactful visuals giving clues of the horror to come. In the episode entitled 'Kaiseki' (*Hannibal*, 2014), two men in waders trudge into a river stream below a woodland waterfall to unclog what they presume are fallen branches and deceased beavers.

While one of the men keeps a lookout, the other gets to work, poking around the deep end with a wooden pole. Suddenly a startling emergence of a visibly discoloured and eroded cadaver appears at the water's surface, then another floats up before the man, which he stumbles over in fear only to accidentally grab onto a third body's face as it creeps up to the river's surface.



Figure 13 “Kaiseki”. *Hannibal*. Brian Fuller, NBC, 2014.

Figure 14. “Kaiseki”. *Hannibal*. Brian Fuller, NBC, 2014.

The working man releases his grip in an instant but as he grapples to his feet, the flesh of the corpse sticks to his glove and tears away a chunk of the owner's body, as seen in Fig.10. It is important to note that there is very little dialog in the scene, which puts emphasis on the use of visual imagery to translate the scenario at hand. The stylised editing of fragmented shots evidently depicts the intense panic of the scene. This method of pictorial discourse (Weber, 77) may be used to make a dramatised entrance of a contemporary crime scene, foreshadowing clues as to what perverse art is in store. In early 2000's, crime dramas such as *CSI*, were scheduled on a weekly broadcast structure, which enabled audiences to partake in what Jenner refers to as 'water cooler moments' (Balanzategui, 664). In which the public could meet and discuss what happened in the recent episode of the show. 2010's crime tv or rather the TVIV era brought in a new wave of entertainment consumption, adhering to the changing time of on demand television and streaming services. Audiences were streaming entire seasons on replay platforms, eventually leading to what we know as "binge-watching" (Balanzategui, 664). With this relatively new way of viewing crime dramas, quality tv such as *Hannibal* generate viewership not only due to their

impactful graphic scenes but because the audience is seeking for that intensified narrative experience (Balanzategui, 664).



Figure 15. "Kaiseki". *Hannibal*. Bryan Fuller, NBC, 2014.



Figure 16. "Kaiseki". *Hannibal*. Brian Fuller, NBC, 2014.

Continuing the narrative of the episode entitled 'Kaiseki' (*Hannibal*), four bodies laid out in body bags, displayed modestly to assess what the victims endured and how they were found at this location. A clear indication of rotting flesh with severe discolouration of the skin and mould like islands of blue, white, black, brown and maroon, some with enhanced visibility of the veins to represent the natural fade of pigment in the skin in death. The processes of human decomposition which affects the pigmentation of our skin are called hypostasis, haemolysis and 'marbling' (Hamilton, Green, 66-68). Hypostasis is the process that occurs when blood is no longer circulated, so gravity pools it into the body's organs and the lowest point of the body, resulting in large patches of "dark discolouration" in the skin (Hamilton, Green, 67). Haemolysis occurs weeks after death and is the bacterial breakdown of haemoglobin which is the cause of yellow to green discolouration of the corpse. Another form of haemolysis that occurs in the channels of the veins is the cause of 'marbling' which enhances the visibility of the veins courses, hence creating a marbling effect (Hamilton, Green, 68). With this analysis, it can be said that *Hannibal* has portrayed the decomposition of the body within reasonable accuracy in comparison to Weber referring to most contemporary crime dramas conveying "blue shimmering skin" of deceased victims (Weber,77). Furthermore, *Hannibal*'s use of surreal realism can be argued to be an informative pictorial discourse of the decaying corpse.

In the continuing of episode entitled "Kaiseki", each cadaver is stiffly positioned as if made to be human dolls. The following conversation between detective Beverly Katz, Jack Crawford and Doctor Hannibal Lecter confirm that their perpetrator is in fact trying to make his victims into immortalised

models. The trio inspect the corpses to find they have been coated in an unknown resin, one in particular was partially sealed and the others looked as though they were embalmed. Upon further assessment, Hannibal poses the question were the bodies injected with silicone? Because according to Lecter it is a “technique for making resin coated models out of fish, helps the body retain shape in death”, pausing before he makes his conclusion “he’s making human models” (*Hannibal*). This method of preserving the human body is not far off from real world plastination of human corpses. In 1977, German physician-anatomist, Gunther von Hagens invented his process of plastination in order to improve the demonstration of human anatomy (Schalick, 166). Through Hagens’ trial and error approach of aiming to replace the fluid in the body’s cells, he developed a “system using resins and curative gases” (Schalick, 166). Due to Gunther von Hagens’ discovery he became known as “the inventor of plastination” and self-proclaimed liberator of anatomical knowledge with his creation of the exhibition “Body Worlds” (Schalick, 166).

In 1996 Gunther von Hagens launched his public anatomical exhibition “Body Worlds”, shown in a variety of global destinations such as Japan, Britain, and Germany (Walter, 605). The plastinated corpses were presented and staged in mid motion poses, artistically displaying the muscles, tendons, and tissue with medical accuracy (Shalick,166). The plastination process produced rigid anatomical sculptures which allowed for cadavers to be theatrically staged works of art and even studied as such (Schalick, 168). With “Body Worlds” expanding into a series of “Body Worlds” editions, displaying

new additions each exhibition it can be argued that Gunther von Hagens plastination showcases have become a discourse exploring the theatrical staging of the corpse as compared to *Hannibal*, there are evident similarities.

In connection to revealing the corpse’s secrets, the instalment entitled “Sakizuke” (*Hannibal*) continues the investigation of the previous episode titled “Kaiseki”. Another victim of the human model killer has been found, but this one is different. The investigative team identify the victim as Roland

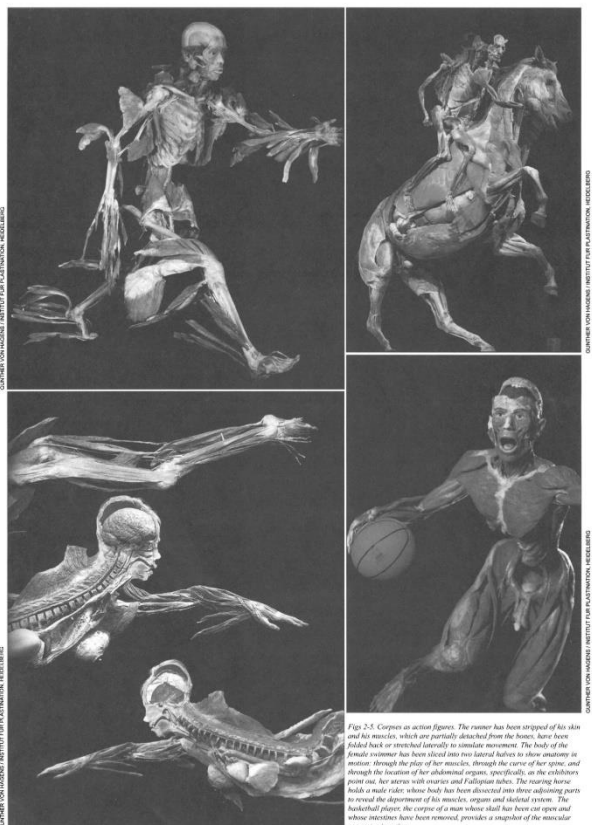


FIG. 2.5. Corpses as action figures. The runner has been stripped of his skin and his muscles, which are partially detached from the bones, have been folded back or stretched laterally to simulate movement. The body of the female swimmer has been sliced into two lateral halves to show anatomy in motion through the slices of her muscles, through the curve of her spine, and through the location of her abdominal organs, specifically, at the exhibitors' point of view, her uterus with ovaries and fallopian tubes. The soaring horse holds a male rider whose body has been dissected into three adjoining parts to reveal the department of his muscles, organs and skeletal system. The basketball player, the corpse of a man whose skull has been cut open and whose intestines have been removed, provides a snapshot of the muscular apparatus in action.

Figure 17. Hagens, Gunther von. *Body Worlds*. Institut für Plastination, Heidelberg. “Touching the Corpse: The Unmaking of Memory in the Body Museum”. *Anthropology Today*, vol.21, no.5 by Uli, Linke, 2005, pp.14.

Umber and assess his resin coated body along with the evidently gruesome wounds he displays. As we have established Will Graham's unique specialty of empathy, Hannibal uses his specialist gift (Turnbull, 125) of his abnormally strong sense of smell which transports him to his "mind palace" -



Figure 18. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. Dr.Lecter in his "mind palace" (Balanzategui,661) with victim Roland Umber.

(Balanzategui,661), enabling him to visualise in this case where the victim Roland Umber had been held captive. Later on in the episode, Dr.Lecter is shown in front of a corn field that he had previously envisioned and he begins to scour what seem to be derelict grain warehouses. After Hannibal has climbed to the top of one of the storehouses and removed the hatch of the roof, he looks through this bird's eye view revealing a magnificent perspective of the perpetrator's work. The view reflects an uncanny resemblance of the human eye, comprised of multiple corpses and the victims' complexions used as a vast colour palette.



Figure 19. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. The human eye mural

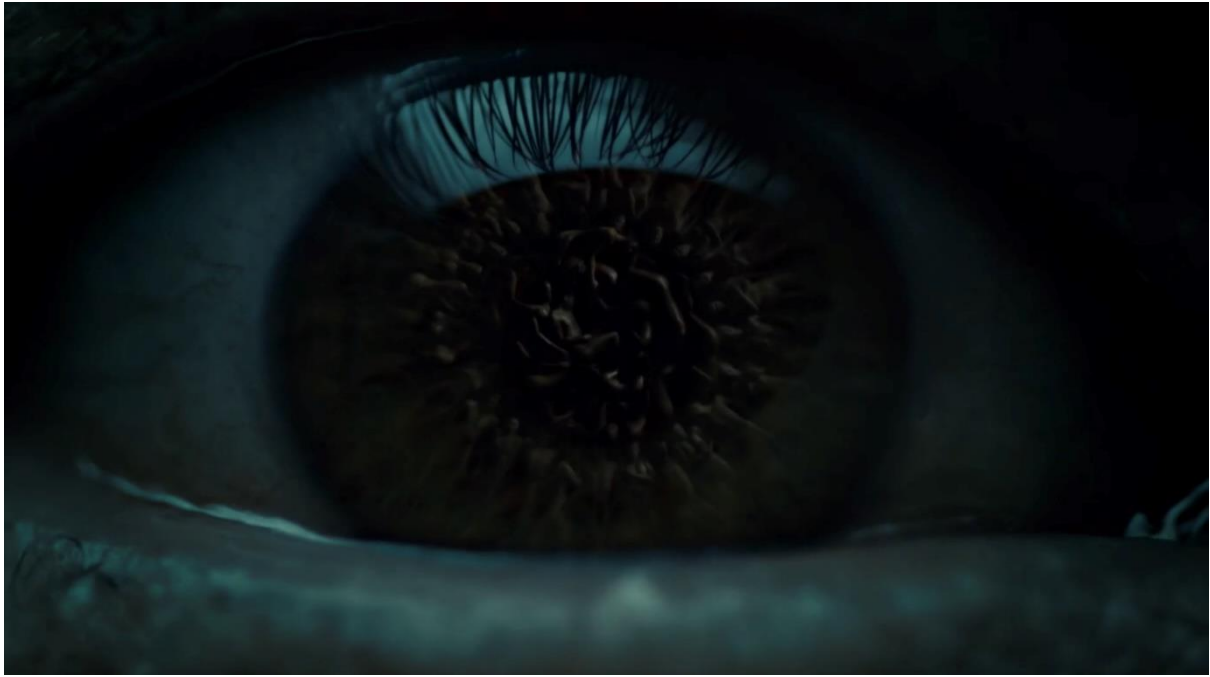


Figure 20. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. Dr.Lecter's perspective of the human eye mural.

The viewers' attention is drawn from the physical eye mural and swiftly directed into Dr. Lecter's perspective with a sense of beauty and awe as seen in fig. 20. This is a surreal choice in composition, imbedding the human mural into the iris of the eye, resembling a surrealist art work in what is suggested to be a reflection. From this bird's eye view, Hannibal meets the artist and greets him with a friendly hello, followed by expressing his admiration for the muralist's work.



Figure 21. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. The Muralist killer in frame & Dr.Lecter viewing from the hatch above



Figure 22. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. Dr. Lecter viewing through warehouse hatch.

In comparison, Agnieszka Sienkiewicz-Charlish's work on crime and morality in the crime thriller series *Dexter*, highlights similarities to *Hannibal*. Sienkiewicz-Charlish makes two points: 'for Dexter killing is a form of art and he commits his murders with surgical precision'; and Dexter shows admiration for fellow serial killers' work, as though they were anatomical sculptures.

These insights lend themselves as parallels in relation to *Hannibal*. Directed by Michael Cuesta, Showtime, 2006, *Dexter* is a series that follows protagonist Dexter Morgan, a forensic blood splatter analyst for the fictional Miami-Metro Police department by day and a serial killer by night. Due to the nature of Dexter's personal life, as a supportive boyfriend and stepfather and his target victims of serial killers who have escaped the justice system, the audience are encouraged to feel some level of sympathy for Dexter. He is presented and often seen as a sensitive psychopath.

Charlish quotes a piece in which protagonist Dexter vividly describes his fascination a fellow serial killers work. This killer is titled as the 'Tiami Butcher' because he is known to dismember and display his victims to the public. Dexter recounts his experience of seeing the Tiami Butcher's work, with great enthusiasm. Dexter admires the skill and imagination of the gruesome crime scene, as if it were an art exhibition (Sienkiewicz-Charlish, 123). From the comparison of *Body Worlds*, *Hannibal* and *Dexter*, there is evidence to suggest art installations in contemporary crime drama elicit similar conversations in relation to real life exhibition works. Which may even take inspiration from real world art exhibitions as seen in episode entitled "Mukōzuke" former FBI consultant Will Graham is released from Baltimore's State Hospital for the Criminally Insane, to use his specialist gift of empathy to investigate character Beverly Katz's murder and crime scene.



Figure 23 "Mukōzuke". *Hannibal*. Bryan Fuller, NBC, 2014. Beverly Katz' body sliced in anatomical display.

Graham, analyses Katz's dissected and precisely displayed corpse, stating how she was strangled, frozen and sliced in surgically equal parts with visual imagery of a bone saw adding to the demhumanisation of Katz's body. To briefly summarise, the presentation of these murders are a perverse form of art. As we know the body can be portrayed as a beautiful subject in the design

world and as analysed through the muralist's aims to immortalise the body as a perfect object of beauty. In comparison to Hannibal's anatomical sculptures, where he seems to be immortalising the body in his vision of the victim's truest form. The contorting and distortion of these cadavers suggests Hannibal Lecter sees his targets as disposable as they may lack in what Huckvale refers to as a core (78) , furthermore viewing them as hollow and baseless.

Chapter 3: Cannibal Culinary

The use of food is entwined with the series *Hannibal*, not just with the heading title of each episode but the narrative, giving subtle hints about the characters or the story-line waiting to unfold. More importantly, it is used to evoke visceral reactions in the viewer. The thought of Dr. Lecter's motives ending with his morbid works of art, would have his complex character fall short of his impending potential. Hannibal is evidently a sophisticated individual, due to his intelligence, personal etiquette, lavish lifestyle and unique tastes. This puts him in the position of the least likely perpetrator for his own murders, giving him the freedom to carry on creating his surreal installations and daringly feeding his trophies to his unsuspecting guests. It is almost as if Hannibal feels he is untouchable as he uses his kitchen as his performance space (Schwegler-Castñer), creating decadent meals out of human appendages or internal organs. The dramatic flair of his performances show that Dr. Lecter takes great pleasure in both his cooking and when tasting his meals presenting stark contrasts of pleasure and disgust to these beautifully curated scenes.

The typical opening act of an episode begins with the missing limb or entrails of the latest victim, flung onto a slab of wood and prepared to de-gristle. This immediate action greets the viewer with overcoming disgust and yet invites a keen eye to witness more. In the episode entitled 'Mukōzuke' in Season 2, beloved cast member, Detective Beverly Katz's body is found presented in a sliced anatomical display. Following this, her autopsy reveals that her kidneys had been replaced with the kidneys of latest murder victim and killer, James Gray, also referred to as 'the Muralist' of the episodes entitled "Kaiseki" and "Sakizuke". Quickly, the scene shifts to a freshly procured kidney, thrown upon a cutting board and prepared by Dr. Hannibal Lecter.



Figure 24. "Mukōzuke". *Hannibal*. Bryan Fuller, NBC, 2014. Hannibal preparing Beverly Katz' Kidney.

The level of discomfort only increases as Katz's kidney is then stuffed into a meat grinder, minced and seasoned. Katz's once recognisable liver has been made with great resemblance and virtually no clear difference into regular minced meat. The human patty is then transferred into a heated pan and set alight as if it were a chef's kitchen.



Figure 24. "Mukōzuke". *Hannibal*. Bryan Fuller, NBC, 2014. Hannibal grinding Beverly Katz' kidney.

We then progress to a scene of a cool toned, elegant dining room, cutting to a table setting and dish of a rather bare meat pie, pastry top set to one side and a small side salad. This arrangement of Hannibal's dish is putting emphasis on the meat as the star of the show and a reminder that this is the end of the corpse's parade.



Figure 25. "Mukōzuke". *Hannibal*. Bryan Fuller, NBC, 2014. Meat pie made from Beverly Katz' kidney.

The small amount of the food could be argued to be a direct attempt at portraying this dish as a delicacy, much like as though it were part of a four-course meal. According to Schwegler-Castñer, Hannibal 'excessive luxury' and sophisticated social class is interwoven with both his aesthetic taste is his corpse art installations and his literal taste in his cooking (616). So, his meals would have to be considered of the highest standard of quality food. This can be emphasised by the smallest portion

swept up by the cutlery in fig. 25, supposedly a satisfactory mouthful for Dr. Lecter. In connection to food quality and societal class, the invention of table manners is suggested to be due to a universal disgust with food (Huckvale, 54). This disgust is not derived from food itself but the quantity of it as excess is the cause of our distaste. In relation to Hannibal's dining table, the courses are often sparse, allowing the viewer to visually digest what is conveyed to them. García (2019, 4) writes on how artists who aim to create intense aesthetic experiences can get the balance wrong. He states that "if the work is too sickening" (4), it will not result in its intended outcome but instead will repulse the viewer.

Interestingly, we don't see as much as a drop of blood in Hannibal's kitchen. Since his meat produce is freshly procured from his recent bloody murder, this shows an aesthetic integrity of Dr. Lecter's passion. Also, it conveys how cooking is a ritual used to disguise the violence of slaughtered meat, with the use of montage to enhance the experience and how Hannibal's social class plays a part. Referring to the social and aesthetic concepts associated with meat consumption, Kevin Dwyer, Professor of American studies at the Université d'Artois (France), discusses how the butchering of animal meat is related to social and political corruption (Dwyer, 201). Paradise, such as the religious "Islam-Judeo-Christian Garden of Eden" or the fictional world of the herbivore society in "Jonathan Swift's *Gulliver's Travels* (1726)" is often described as a vegetarian world of perfect harmony and mutual respect between humans and animals and the killing of animals for human consumption would be seen as barbaric (Dwyer, 193). Thomas More's *Utopia* (1516), strayed from this pattern as the citizens were in fact carnivores; however, the jobs of slaughter and butchering of animals were left to slaves and prisoners.

This work was deemed too "unsavory" (Dwyer, 193) for the upper-class, so it was seen as lower-class responsibility. Dwyer states that More raised both a social and aesthetic issue where the "disorderly, bloody, messy" (194) acts of meat production are to be hidden from the act of eating. More also portrays high class society as clean and orderly in comparison to the "lowly" butcher, which created the divide of the social classes and of the species, where humans mattered and it seems that animals did not, also leading to the justification of meat eating.

In seeing that Hannibal maintains the food hygiene practices of a Michelin star chef it can be argued that he is an immoral or unethical noble, because he upholds the cleanliness of More's Utopian aristocrats yet is carrying out the "lowly work" (193) of a butcher; in the words of fictional character Dexter Morgan he is a "very neat monster" (Sienkiewicz-Charlish, 122). In today's world, the figure of the butcher acts as a barrier between the distressing realities of animals being brought to slaughter,

the process of manufacturing meat and what we prepare and serve at the dinner table (Dwyer, 196). In order for flesh to be deemed acceptable to eat, the animals must be skinned of their recognizable characteristics (Dwyer, 201) and cut into unidentifiable portions so that we can distance ourselves from the once living creature to a justified slab of protein we prepare for our meals. The surrealist horror movie *Eraserhead*, directed by David Lynch (Libra Films International, 1977) portrays the horror generated if this illusion breaks. During the mealtime scene, Henry is asked to carve the “man-made” chickens, about the size of a baby chick, with an abnormally large carving knife compared to the roast. As soon as Henry begins to carve, the tiny wings of the chicken begin to flap and blood pools out of its back passage (Huckvale, 54). The mother at the table, experiences a seizure, from the realisation that the food she was about to eat was recently a living and breathing creature like herself and the audience is reminded that the routine of cooking is used to disguise this reality (Huckvale, 54).

In comparison, *Hannibal*'s episode entitled ‘Sakizuke’, which continues the narrative of the Eye Muralist in episode entitled ‘Kaiseki’, conveys the uncensored source of the meat in combination with the visual technique of montage, interconnecting the crime scene and the kitchen as one unified space of bloodshed and theatrical anticipation.

The forensic investigators and detective Jack Crawford are at a standstill because their killer has “changed colours mid brush stroke” with the mystery of the last victim’s sawn off, lower leg. The dramatic flair of string instruments swoop in, from Beethoven’s Symphony No.9 in D Minor signaling the beginning of the culinary performance. A brown paper package carefully unwrapped in Hannibal’s kitchen reveals the missing leg, but this time both skin and bone are intact.



Figure. 26. “Sakizuke”. *Hannibal*. Bryan Fuller, NBC, 2014. Dr. Lecter slicing through t’the Muralist’s” leg on the bone saw.

The scene crosses back over to the investigation in the lab and again back over to Hannibal's kitchen, where Dr. Lecter sees through his prize. Tara Lomax argues that the use of the bone saw puts emphatic importance on the montage's cutting and splicing of the scene in relation to *Hannibal's* overall use of montage throughout the show (Lomax, 652). The use of montage could be argued as a semiotic tool used to translate the violent splicing and cutting of "meat" and associating itself with cannibal culinary. Which is echoed by the symbolic dismembering of every victim's limb or viscera used in the array of fragmented culinary scenes.



Figure. 27. "Sakizuke". *Hannibal*. Bryan Fuller, NBC, 2014. Will Graham putting himself in Dr. Lecter shoes, slicing through Detective Beverly Katz on the bone saw.

This image redirects the viewer's awareness to whom Hannibal is consuming, taking away the audience's comfort because the "meat" has not been skinned in this case and as such dehumanised. The split attention to both the case and the kitchen at this point in the show makes for a sense of urgency in the investigation but also a thinning of the walls between the crime scene and the kitchen, merging the two into a space of intertextuality (Lomax, 646). If we position Dr. Lecter as the figure of 'The Butcher' in Dwyer's argument, where the butcher acts as shield between the meat we enjoy at dinner table and the distressing blood shed of slaughterhouses, then Hannibal and his kitchen can be seen as a barrier between the sophisticated although aesthetically unsettling cannibal meals and the disorderly butchering of victims and the crime scenes. Dwyer refers to Michael Pollan's argument of the right to look behind the closed doors of meat production slaughterhouses (201), which can be seen as a metaphor for social and political corruption. Pollan discusses how with the act of slaughterhouses taking down their walls and bearing their process methods to the public, society would have a far different approach to meat consumption and how animals would be killed (Dwyer, 201).

In correlation to *Hannibal*, if the audience were to see Dr. Lecter committing the violent acts in action, essentially stripping his walls, Hannibal’s composed upper class status would be abolished as he would no longer be seen as controlled and poised as Thomas More’s Utopians (193).

In conjunction with slaughterhouses collapsing their walls, as a social corruption metaphor, recipes can be seen as discourses of institutionalised violence against animals when preparing meals involving meat (Dwyer, 195). Recipes tell the reader the instructions of meat preparation in an objective manner but more often than not, sanitise the aggressive acts of the desired outcome for example, the stuffing of a chicken or how to easily tear the skin off a chicken’s carcass (195). Although these can be seen as mundane culinary tasks, Dwyer argues they can be viewed as central human actions of sheer horror and calls of Sigmund Freud’s term “human megalomania” (195). Human megalomania translates to a society built on systemic aggression against animals. That said recipes objective instructions reflect and informs society, so we as the public are inherently unaware of this dehumanised violence due to the way in which animal meat is described as an object to us and with the addition of its animalistic features removed (201).

In the criminal profiling crime drama, *Criminal Minds*, created by Jeff Davis, CBS, in the third Season, episode entitled “Lucky”, a satanic murderer, Floyd Feylinn Ferrell creates his own cannibal recipes but in contrast to Hannibal’s creations, Ferrell makes reference to the victim he uses in his experiments. He puts their description in the recipe title and in doing so Ferrell is highlighting the violence associated with his ritualistic culinary.

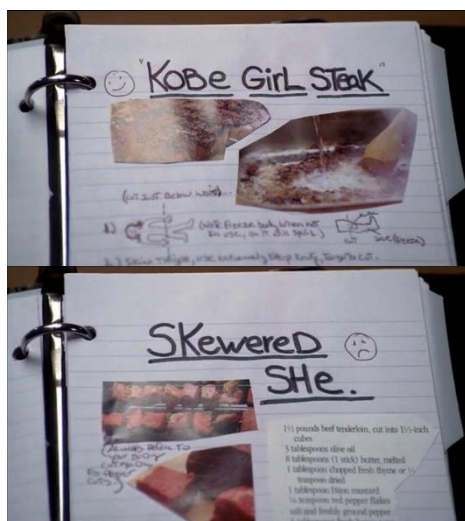


Figure 28. “Lucky”. *Criminal Minds*. Jeff Davis, CBS, 2007. Floyd Feylinn Ferrell’s cannibal recipes

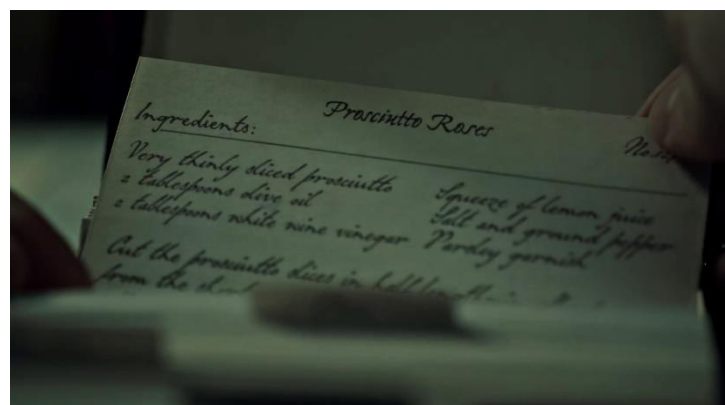


Figure 29. “Futamoto”. *Hannibal*. Bryan Fuller, NBC, 2014. Dr.Lecter’s hand written cannibal recipes.

In the fictional world of the show, *Criminal Minds*, Floyd Feylinn Ferrell was released from the fictional Hazelwood Hospital for the Criminally Insane, due to his positive response to medication and because he was admitted as a minor and had since turned eighteen.

Throughout this segment of the series, Ferrell is seen worshipping a satanic shine and devil depicted imagery suggesting that his compulsion of cannibalism is due to satanic influence. In connection to Feylinn's religious influence and beliefs, when he has been arrested and interrogated he tells Detective Derek Morgan, he's not smart but he has a smart friend who tells him things and will only speak to the community priest, Father Marks. When Father Marks is brought in to the interrogation room to help find out where Ferrell is keeping the latest victim, Tracey Lambert, Ferrell starts a surprising confession conversation with the priest. Floyd Feylinn Ferrell tells Father Marks how he feels God has abandoned him, Father Marks tried to comfort Feylinn by stating God is in all of us, to which Ferrell replies "so is Tracey Lambert", creating a viscerally evocative experience for the viewer of pure disgust. García draws on Walton's exploration of how audiences enjoy experiencing negative emotions such as disgust (555). The viewer imagines the uncomfortable experience rather than actually feels them and there is a safety bubble between reality and representation in which the viewer is content to continue exploring these fictional feelings of disgust (García, 555).



Figure. 30. "Lucky". *Criminal Minds*. Jeff Davis, CBS, 2007. Floyd Feylinn Ferrell feeding the community Tracy Lambert stew.



Figure 31. "Futamono". *Hannibal*. Bryan Fuller, NBC, 2014. Dr. Lecter's cannibal prociutto roses.

The audience is repulsed by Feylinn Ferrell's actions and the reveal of his cannibal food is seen as repugnant because the human characteristics are shown. Feylinn's character has been portrayed as a delusional satanist in addition to not being well educated in comparison to Dr. Lecter's intellectual character. Feylinn can be seen as More's lowly butcher and Hannibal as an immoral Utopian noble with the refined aesthetically pleasing presentation of his cannibal meals as conveyed in fig. 31.

In contrast, in *Hannibal*'s episode entitled "Futamono", Dr.Lecter announces to Detective Crawford he is leaving the case after his brush with death, orchestrated by Will Graham but is hosting a dinner party. The decadent violin strings of Wiener Openorchester & Carl Michalski's Love Songs Waltz, Op. 114 begin the opening scene of Hannibal's culinary ritual. The camera pans up vertically from darkness to Dr.Lecter's recipe collection, a satisfying selection to choose from.



Figure 32. "Futamono". *Hannibal*. Bryan Fuller, NBC, 2014. Suggestive human hearts.



Figure 33. "Futamono". *Hannibal*. Bryan Fuller, NBC, 2014. Meat cut suggested to be human.

The camera cuts are hard, jumping from the recipe post cards, to fresh human implied meat and back to a business card with a different name each time. From the montage of meat sources to preparation of the recipes and the assembling of what has been made indistinguishable from human to animal meat, creates a grande finale of exquisite appetisers. This collage of culinary processes makes for a combination of addressing Dr. Lecter's taste and social class, a balanced portrayal of culinary violence and aesthetic beauty, which eliciting guttural experiences of pleasure and disgust.



Figure 34. "Futamono". *Hannibal*. Bryan Fuller, NBC, 2014. Dr. Hannibal Lecter content with his array of cannibal appetisers.

Conclusion

All things considered through this investigation and the research explored, it is evident that *Hannibal* portrays an elevated pictorial discourse approach to the TVIV era of contemporary quality crime drama. In the exploration of the dissected body, we learn of the tactical use of dismembering a person's physical being and mental stability to provoke varied and evocative experiences in the viewer. The portrayal of the human form and its complexities are well educated in a realist approach, providing the audience with insight of the medical gaze and a progressive understanding of themselves. In addition to the visceral reactions of dismemberment, the influence of the TVIV era producing the appetite for intense visual experiences contribute to the evident use of an unorthodox form of art. The use of the specialist sub-genre being a gateway of a unique insight and frame of mind, viewing a display of violent acts as an intriguing perverse art is a distinct characteristic of the series *Hannibal*. Furthermore, *Hannibal* provides an informed 'infotainment' pictorial discourse, as the series' educated portrayal of the human body and its authentic portrayal of bodily appendages. The use of cannibal culinary in which Hannibal's dishes are presented as works of art to entice the viewer while simultaneously reminding them that the meat is human, creating a middle ground to experience the pleasure of disgust. In addition to the complex theories surrounding meat consumption and violence in relation to social and political corruption makes for a very interesting topic of discussion. The overall takeaway from this investigation is that audiences are much more interested in multi-faceted media representations of discourses. Not only from an infotainment point of view but also an enjoyment of intriguing aesthetics, visceral feelings, a web of story lines and layered characters arcs.

By undertaking this study as a design student for stage and screen I found the exploration of the progression in aesthetic portrayal and theoretical background really insightful outlets of understanding the basis of who we will be designing for and how to explore future possibilities of pictorial discourses in the tv and film industry.

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