Université de Montréal

Picking Brains

Hannibal Lecter and the Cannibal Myth in Twentieth-Century Western Literature

de

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Sommaire

Cette thèse présente l'anthropophage tel que vu dans un corpus tiré de la littérature et du cinéma occidentaux du XXième siècle. L'œuvre prise surtout en consideration est la trilogie de l'écrivain américain, Thomas Harris. On admet que l'acte cannibale se trouve dans des romans et des films tels que *Le silence des agneaux* et *Hannibal*. Cependant nous constatons que même si cet acte était perçu aujourd'hui de manière légèrement plus directe qu'au siècle précédant, sa compréhension dépend de la compétence du lecteur ou du spectateur dans le décodage des messages transmis et des formes représentées dans la trilogie de Thomas Harris et dans les films de Jonathan Demme et Ridley Scott. Il semble y avoir un retour à l'acte réel d'homophagie et non pas à une répétition des métaphores usées. Cependant la présence du cannibale moderne pouvait paraître paradoxale dans une époque ou la menace du cannibalisme demeure minime surtout en comparaison avec le XIXième siècle. Nous nous demandons alors : *pourquoi le cannibale aujourd'hui ?*

Dès lors on s'est proposé de montrer comment un *mythe social* en tant que schéma cognitif se constitue par le biais de *mythopoièmes*, c'est-à-dire, des éléments évocateurs qui surgissent et se recyclent à travers les œuvres et les médias. Par le truchement de ces *mythopoièmes*, le lecteur est capable d'assembler les éléments disparates du cannibale moderne et mythique que nous avons vu dans le corpus. Soulignons que le *mythe* de l'anthropophage serait une source sous-jacente de *mythopoiemes* susceptibles de se transformer en chaîne métaphorique cannibale.

Dans la thèse les questions suivantes sont abordées *Quel est le rôle symbolique de l'anthropophage moderne ? Quelle est sa pertinence aujourd'hui ?* Plusieurs réponses restent dans l'air du temps et mettent à nu certains problèmes dans notre société, y compris la crise de la vache folle et la manipulation génétique du vivant.

Mots clés : *cannibale, anthropophagie, mythe moderne, littérature occidentale du vingtième siècle, Thomas Harris*

Abstract

This study considers the cannibal in twentieth-century Western literature and cinema within a broader issue—meaning through *myth*. By looking at *myth* within the meaning process, we seek to explain how the cannibal operates and endures in the twenty-first century.

We focus on *myth* and twentieth-century Western literature or cinema. *Myth* may be seen within a signifying process used in trying to make sense of our world. Unlike metaphor or trope, this *social myth* could be considered a *cognitive schema*. The definition used herein stems from such renowned sources as Frye, Barthes, Gusdorf, Lévi-Strauss, Cassirer and Kolkowski. Inspired by structural linguistics and semiotics, this *myth* is made up of units called *mythopoiemes*. Our neologism, *mythopoieme*, is a reference used to generate the *myth* or mythic character in a work. By decoding these units, a reader can construct a cannibal like Hannibal Lecter, American author Thomas Harris'character, analyzed herein using *mythopoiemes*. The anthropophagic *myth* thus underlies the *mythopoiemes* which may also yield cannibalistic metaphors, for example.

Harris' trilogy—*Red Dragon, The Silence of the Lambs*, and *Hannibal*, including Jonathan Demme's and Ridley Scott's screen adaptations—constitutes our core corpus, which is contextualized with selected nineteenth-century canonic works and a general contemporary corpus. We analyze the slight yet significant shift in the cannibal's presence, despite the paradox of little threat and tradition of ambiguous representation. Our research revealed a trend and a semantic scale of the cannibalized body part. Overall, we suggest revitalization of the anthropophagic myth through the *real act* in literature, cinema and the mass media may explain the anthropophage's semantic capacity.

This thesis raises the following questions: *What is the symbolic role of the modern anthropophage and what is his relevance now?* One conclusion is that selection of the brain may be an indicator of current concerns in Western society, e.g., brain death, Mad Cow, organ transplants, humanity itself ... We also conclude that cannibalism or the anthropophagic *myth* localized at the brain applies the maximum of maximums in fear.

Key Words: *cannibal, anthropophage, modern myth, contemporary Western literature, Thomas Harris*

Résumé

D'aucuns diraient qu'au courant du vingtième siècle la métaphore et le motif du cannibale ne font plus d'effet, ne fournissant qu'une toile de fond d'une caricature ou le sourire dans un jeu de mots quelque peu usé. Il est vrai que le cannibale se trouve surtout dans des genres plutôt marginaux, tels que la parodie ou le récit d'horreur et cela depuis au moins cinquante ans. Cependant si on fouille, en approfondissant l'approche du problème, un écart entre l'anthropophage littéraire d'hier et celui d'aujourd'hui, il s'avère que nous ne sommes plus au tournant du XIX^{ième} siècle. Un aperçu de quelques extraits du corpus le confirme. On s'aperçoit de la différence entre le cannibale de Jules Verne ou de Herman Melville et celui de Thomas Harris. Certes, c'est une différence fine mais tout aussi révélatrice. Ainsi rencontrons-nous l'anthropophage dans le 'mainstream', même dans des films de Hollywood. Comment s'explique cette présence honorée de plusieurs Oscars ?

Afin de mieux cerner l'anthropophage moderne et comprendre sa présence paradoxale, nous avons adopté une perspective synthétisante qui s'inspire d'auteurs reconnus aussi importants que Barthes, Lévi-Strauss, Cassirer, Eliade, Gusdorf, Kolakowski et Frye pour définir un *mythe moderne* en tant que *mythe social ou schéma cognitif*. Ainsi le cannibale fait partie intégrante d'un processus de signification plus vaste qui pourrait comprendre la métaphore ou même d'autres figures de style. L'essentiel est d'y voir le *mythe* en tant que *source sous-jacente* d'un trope, d'une métaphore, d'un personnage ou d'un film. De plus, nous insistons sur le *retour à l'acte* dans la revitalisation du *mythe* car sans ce processus il n'y aurait point de revivification du cannibale et, dans des cas pareils, la métaphore ou le trope ne seraient plus très efficaces.

Au cours de nos recherches nous avons détecté une tendance naissante ainsi qu'une échelle sémantique basée sur l'organe cannibalisé. En passant, la découverte d'une partie du corps humain fait déclencher une avalanche d'accusations de meurtre et même de cannibalisme surtout lorsqu'il est question de cultes sataniques, d'enlèvements ou d'assassinats commis par la mafia ou par des tueurs en série. Ainsi arrive-t-on à une deuxième question encore plus précise : *Qu'est-ce que manger une partie du corps précise dans le mythe cannibale révèle sur la société occidentale contemporaine ?*

Au chapitre IV nous montrons comment le cœur «chemine» symboliquement sous forme d'illustration en tant qu'organe privilégié, objet de valeur, représenté et même cannibalisé afin de démontrer les étapes parcourues par le cerveau au courant du dernier siècle et demi. Nous arrivons à l'état du *cœur sacré, cerveau séculier*, selon l'expression éloquente du chercheur Scott Manning Stevens.

Bien que nous ne précisions pas la manière dont la conscience s'est installée au cerveau, nous démontrons qu'en tant qu'image le cerveau paraît séculier et non pas sacralisé. Différent du cœur et même du crâne, le cerveau n'a pas d'histoire de sacralisation en Occident. L'iconographie populaire employait des 'mappings' phrénologiques au cours du XVIII^{ième} et XIX^{ième} siècles tandis qu'aujourd'hui on y retrouve des lobes en tant qu'amalgame ou cerebellum stylisé symbolisant l'intelligence, le savoir et surtout la mémoire. L'illustration standard qu'on trouve en feuilletant les prospectus des écoles d'informatique en passant par des thèses parapsychologiques ne représente ni la psyché, ni le Saint-Esprit, ni la spiritualité traditionnelle.

Au fait, c'est la focalisation sur le cerveau qui rend *Hannibal* exceptionnellement saisissant. On peut admettre que parler du crâne mais surtout du cerveau nous rappelle un monde moderne avec ses problèmes et même son vide de sens. Ce mouvement vers le cerveau nous frappe mais encore faut-il se rappeler que scruter le cerveau vivant et interpréter le résultat n'est possible maintenant que grâce aux efforts de pionniers.

Sous-jacents à la trame de *Hannibal* sont le tabou de l'anthropophagie et le grand mystère du cerveau humain. D'autres tabous ou des valeurs apparaissent dans ce roman mais c'est le souper qui marque un point d'orgue dont le pouvoir dramatique retentit. Harris oblige son lecteur à faire face au cannibale dans une scène qu'on qualifierait d'extrême représentation du cannibalisme stratégiquement théâtralisé. Cependant, grâce à son raffinement le personnage moderne de Hannibal Lecter rehausse ce *retour à l'acte anthropophagique*. Thomas Harris et le directeur du film, Ridley Scott, nous obligent à regarder ce qui suit. Un état de choc, l'incrédulité, des rires nerveux, un certain questionnement suivi d'une sensation de nausée ou d'anaésthésie... toutes les réactions sont possibles lorsque le cannibale mythique nous grignote le cerveau ! Il réussit à

pénétrer notre cerveau car il connaît nos hantises et les réanime avec finesse. Une sensibilisation en résulte et nous revoyons nos préoccupations sociales sous une lumière crue.

Certes, un visionnement du film *Le Silence des agneaux* ne mène pas à un comportement cannibale. Il n'y a pas de danger. Ceci dit, un roman, un film ou une émission télévisée peuvent modifier la vision des spectateurs mais la cognition se trouve guidée et non pas définie par les scénarios, schémas ou réseau d'associations.

Selon notre hypothèse, des métaphores cannibales ne manquent pas mais dépendent d'un *mythe*. Cette source mythique permet aux écrivains, cinéastes, journalistes de la presse tabloïde et aux webmeisters d'en soustraire ce que l'on sait du cannibalisme afin de le refaçonner grâce à des références diverses, populaires ou littéraires, en somme grâce aux *mythopoeièmes*. Ce néologisme provient du mot *mythos* (μύθος) et *poeisis* (ποείησης) voulant dire une partie constituante d'un mythe. Ce sont des références qui évoquent ce que nous savons du cannibale, le vrai et le littéraire. Par le biais des *mythopoièmes,* l'écrivain reconstitue le cannibale au goût du jour. Il faut dire que le *mythe* anthropophage se nourrit de quasiment toute incidence du cannibalisme rapportée dans les médias. Une mosaïque de *mythopoièmes* en surgit qui donne du corps à un personnage qui agit en tant que schéma cognitif pour le public. On pourrait dire que ce modèle s'applique à la réalité de façon conventionnelle, c'est-à-dire comme une équation mathématique à laquelle nous rajoutons le facteur de la violence insidieuse ou la puissance de la peur invisible.

Certains critiques ont déjà qualifié d'excessive la violence dans le film *Hannibal*, surtout la scène du souper cérébral. Quoi qu'il en soit, un autre aspect mérite encore un peu de réflexion et c'est la patine de grande culture dont Harris revêt le cannibalisme. Ce raffinement rehausse le ton du genre gothique de son œuvre. On dirait que l'élégance de Hannibal Lecter rend le film et le personnage plus acceptables qu'un tueur cinglé, banal ou vulgaire.

Rappelons qu'une des plus grandes peurs du genre gothique était celle de manger de la chair humaine sans s'en apercevoir. Cette hantise appartient à une tradition que nous retraçons au-delà du genre médiéval, c'est-à-dire, la *laye*. Au fait, la peur de se faire

enterrer vif ou de voir son avion s'écraser dans la Cordillère andine s'est estompée dans la panique médiatisée de la maladie de la vache folle en Angleterre, début des années quatre-vingt-dix. Soulignons que cette maladie affecte le cerveau du bétail et des victimes humaines de façon similaire. C'est un cas où la frontière des espèces a été franchie. Est-ce une coïncidence? Peu importe la réponse, grâce aux médias, le public a vite fait le lien entre la vache folle, la maladie de l'encéphalopathie spongieuse bovine (ESB) et l'humble hamburger. On y colle l'étiquette du cannibalisme et le tour est joué. Il était donc tout à fait pensable selon les idées reçues que la définition du cannibalisme comprenait les animaux qui consommaient les abats et les cadavres d'autres animaux, même d'autres espèces. Étant donné le nom de la maladie, les pauvres vaches se retrouvaient donc la première visée.

Dans un monde informatisé et transparent, l'écrivain Thomas Harris dépasse la peur de se faire enterrer vif ou de manger de la viande contaminée pour arriver à l'horreur de se faire manger vif, le cerveau en premier ! Veut-il épater le bourgeois ou «frapper la mollesse de notre conscience». Tout de même, on peut se poser la question suivante : *Est-ce l'imagination requiert plus de stimulus qu'auparavant* ?

Sachons que le taux d'incidence actuelle n'a pas d'importance. Le public voit une anomalie chez le bétail qui ressemble à un cas de vache folle, une végétarienne britannique meurt de la maladie Creutzfeld-Jakob (MCJ) ou la nv-MCJ[1] et les médias s'en raffolent. De nos jours, les informations se multiplient et s'étendent grâce à la toile dans une époque où la violence du jour au jour s'est réduite sensiblement. L'ironie du sort, un tueur en série attire plus d'attention qu'un écrasement d'avion, un siège terroriste, l'effondrement d'une discothèque ou un déluge au tiers-monde même si le nombre de victimes du *serial killer* est moindre.

Les *mythopoièmes* passent en chapelet entre les mains habiles de Thomas Harris pour s'aligner dans l'esprit du lecteur moyennement versé dans la 'culture pop'. Signalons qu'aucun roman ou film dans le corpus ne se base sur autant de bagage culture et traite du cerveau comme le fait *Hannibal*. C'est le cerveau qui est scruté sous la loupe.

Dans l'œuvre de Harris, l'action la plus répréhensible est narrée d'une voix détachée, de façon peu violente. Cette sensation fortement lugubre mais stérile, observée aussi dans le roman et le film *American Psycho* caractérise le *mythe* cannibale d'aujourd'hui. Évoquons brièvement le contraste entre les lieux tropicaux des gravures antiques qui accompagnaient les textes de mendiants et l'environnement aseptisé du Docteur Lecter, une espace qu'on connaît mieux.
Nous croyons que si la littérature ne permettait pas a cet 'entre-deux' de se remplir de *mythe*s comme l'anthropophage, le massacre et l'incinération du cheptel au Royaume-Uni ne seraient qu'une ombre à l'écran d'une mémoire collective peu structurée. La peur de la contamination de la matière grise, de la perte de contrôle, de la menace de la mort, s'exprimeraient de façon différente.

Le tapage médiatique autour du film *Dragon rouge* (automne 2002) a sûrement eu un effet mais on se le demande : *pour combien de temps et comment le mythe cannibale fonctionnera* ? Pas facile de répondre à une telle question. D'aucuns diraient que le sens, voire la fonction du *mythe*, aurait été évacué. Cependant il faut signaler que ce *mythe* a refait surface, ayant été reconstruit pour aller au-delà de l'humour ou de sa tradition marginale pour répondre à un autre besoin, à des préoccupations actuelles.

Dans ce sens, le *mythe* se trouve sous-jacent à nos pensées et à nos écrits. L'impact des manchettes annonçant la maladie de la vache folle, le v-CJT, les OMG et des incidents dans des guerres lointaines se réfèrent aux tueurs en série fictifs (Hannibal Lecter), aussi bien que réels (Jeffrey Dahmer). À cela ajoutons les références à la médecine, par exemple, le Kuru et voilà la paranoïa atteint de nouveaux records.

Au fond, cette étude d'un cannibale littéraire revoit comment le *retour à l'acte*, au réel, surtout la consommation d'une partie du corps spécifique, fait partie du *mythe* dans le sens élargi du terme que nous avons employé tout au long de nos recherches. Rappelons que ce sens n'est ni classique ni radical. Nous avons mis l'accent sur l'effet du *mythe* de l'anthropophage en tant qu'accumulation de mythopoeièmes et d'images qui dépendent des cycles, des genres et de l'actualité. Cependant, le retour à l'acte et à la représentation de l'acte soulignent un léger écart qui dût absolument être examiné de plus près. Soulignons que la rapidité et la pénétration des médias électroniques et traditionnels

contribueront à vider le mythe d'ici peu. Après une période de saturation, le mythe en sortira diffus et moins efficace en tant que schéma cognitif pour comprendre ou encore débattre une question d'actualité de façon intelligible ou approfondie. Hélas, telle est la réalité du *mythe* contemporain de l'anthropophage.

Le personnage et l'acte cannibales fonctionnent grâce à un accumul de savoirs populaires, d'allusions repérables à travers des *mythopoièmes*. Somme toute, le cannibale et l'acte anthropophage apparaissent dans la littérature occidentale contemporaine comme manifestation de préoccupations sociales. S'il n'en était pas ainsi, l'anthropophage ne ressortirait pas des marges et ne réapparaîtrait pas avec un tel impact. L'ultime tabou rejoint ici l'ultime mystère de l'être humain, son esprit ou son cerveau, et cela dans la conjoncture actuelle ou se posent de grandes questions sur la crise de la vache folle et la manipulation génétique du vivant. Ce sont d'ailleurs des thèmes qui soulignent la situation fragile de notre humanité.

On peut y entrevoir une raison pour la survie, voire le regain de la popularité, du cannibale dans la littérature occidentale d'aujourd'hui.

Lorsque le générique apparaît à l'écran ou nous touchons la dernière page, nous nous sentons soulagés, au moins jusqu'à la prochaine fois ! Voilà la catharsis ou le sentiment d'y échapper belle. Au fond ce n'est pas le cannibale qui nous fait peur mais le retour du refoule qu'il provoque.

Mots clés : *cannibale, anthropophagie, mythe moderne, littérature occidentale du vingtième siècle, Thomas Harris*

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[1] Identifié en 1996, le nouveau variant de la maladie de Creutzfeld-Jakob ou nv-MCJ est une forme inédite de la maladie, encéphalopathie spongiforme humaine connue depuis longtemps. Le nv-MCJ est dû à une contamination par l'agent infectieux de la vache folle. Le nv-McJ, comme l'encéphalite spongiforme bovine (ESB), comme la tremblante du mouton, est une dégénérescence cérébrale fatale, d'incubation très lente, transmissible par un agent infectieux énigmatique. En 1999, on comptabilisait 41 décès dus à nv-McJ, 40 en GB et un décès en France.

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Introduction

Leading Questions

Why the cannibal now? Or more specifically, *how can we account for the cannibal's survival—even apparent revival—in modern Western literature?*

This question arose after a chance encounter with *The Man-Eating Myth, Anthropophagy and Anthropology* (1979) written by a controversial anthropologist, William Arens. A cannibalistic coincidence occurred shortly thereafter while I was reading Jeanette Winterston's 1997 novel, *Gut Symmetries*. Was this serendipity? These meager readings in the wake of popular screen adaptations of novels like *Alive!* (1992) *The Silence of the Lambs* (1991), and its sequel, *Hannibal* (2000), led me to believe otherwise. Curious, I began stalking the literary cannibal, seeking the real man-eater spotted in flight, from filigree to focus, from margin to mainstream.

Neither fluke nor fad, this modern man-eater seemed to reveal more than macabre tastes or base marketing ploys. The anthropophage had reared his head in a manner that required probing beyond metaphor or cliché in literature. Rather surprising was the cannibal's actual presence today; i.e., real flesh consuming, real in literature, not virtual or metaphorical. This presence seemed paradoxical in comparison with previous eras when the potential seemed relatively greater in reality. This was the case in the maritime and Victorian ages reflected in much nineteenth-century literature by traditional authors including Herman Melville, Edgar Allan Poe, Charles Dickens, and Jules Verne, who did treat cannibalism in one way or another.

Intuitively I believed that cannibalism in literature should be less common if the perceived threat were proportionately less probable. However, this assumption seemed faulty when confronted with an Oscar-winning film like *The Silence of the Lambs* and its sequel *Hannibal* during a period when cannibalism remained possible yet admittedly rare.

At this point, I wondered if I was merely mesmerized into perceiving increased representation of cannibalism in contemporary cinema and literature. We all know that

the observer enters the observation thus introducing a bias. In this instance, I had perhaps extracted the anthropophagic act from the category of violence. Although anthropophagy could be inscribed otherwise, as in Beth Conklin's compassionate cannibalism, the act of eating people is considered extremely violent in the contemporary West. An understatement perhaps, but a point that we bear in mind. Moreover, according to the eclectic definitions of cannibalism from anthropologists and literary critics summarized below in section 1.3, murder rather than consumption would be the violent act. In the end, American media analyses validated my questioning but confirmed certain preconceptions about violence on the screen that had insidiously crept into my hypotheses. Studies on violence in the media, e.g., the National Television Study (NTVS)[1] indicated that many of my perceptions were not dead wrong but slightly out of focus.

However, these data did not fully explain the cannibal's presence and potential power in literature or cinema.

Admittedly, the desire for ocular proof and a pattern could have magnified the cannibal's impact on society in my mind, but this was not really the case. After all, I recognized that most treatment of cannibalism had traditionally been indirect and only recently had become somewhat more direct as the nineteenth-century and twentieth-century extracts below will confirm. Yet that directness had required decoding and was successfully decoded in the mainstream.

In the end, my initial query stood strong in light of the popular recognition received by Harris' trilogy, *Red Dragon*, *The Silence of the Lambs* and *Hannibal*, which became the core of the corpus for this study, as explained in sections 1.3.1 and 1.3.2.

Indeed, given the long shadow cast by Hannibal Lecter, the naive question became: ***Why is the real anthropophage appearing in mainstream twentieth-century literature (and cinema)?***

Naturally any answer to the above requires focussing on how a character like the cannibal operates and makes meaning in a novel or film. A glance at the bibliography

demonstrates how others—Kilgour, Lestringant, Rawson, Malchow, Tannahill, Sanday, Goldman, Sanborn, Conklin and Kilani—have explored aspects of the traditional metaphor of homophagy in either literature or society. However, no one had targeted the *real* cannibal figure as found in contemporary Western literature or tried to reconstitute him within the signifying process.

Within this broad perspective, I had to keep in mind how the cannibal act signified within a collectivity. In other words, how this singular, disparate act would affect a group's vision of not only the cannibal but of itself and, of course, how this is manifested in the culture.[2] The famous example is the sixteenth-century 'decoration' of a Portuguese bishop missionary, a historical moment invested with meaning for modern Brazilian identity, as seen in the national artistic movement called *Modernismo* in which Oswaldo de Andrade and Mario de Andrade were particularly active. Hence, some historical and anthropological background was necessary, as seen below and in Chapter 1. However, a new angle on the cannibal could be found only through a panoramic view of anthropophagy in Western literature with a focus upon selected contemporary examples. Already my intuitive query about real not merely metaphorical textual/ filmic cannibals led me to observe a non-negligible shift in how the cannibal had been perceived, indicated, even explained, in the 'cannibal canon'. In passing, this canon may be defined as simply those works related to the topic of cannibalism, especially in fiction or what some authors like Hulme have called 'cannibal studies'. Upon first use, the term includes the usual works believed to include some form of cannibalism—whether they actually do or not—as well as the commentary on these books, films or authors.

In usage, this canon may also at times refer to the standard critical, often anthropological, documentation on anthropophagy, e.g., Arens' revelation of the myth of anthrophagy in anthropology; Maggie Kilgour's volume on metaphors of introjection and incorporation in literature; Frank Lestringant's study of the evolving image of the cannibal; Peter Hulme's anthology uniting literary critics; Brown and Evan-Pritchard's anthropological anthology and Peggy Sanday's or Reay Tannahill's

books on cannibal systems in society. (*For more information, see section 1.2. and Bibliography.*)

Our general and core corpus was derived from the literary and cinematographic side of the canon. (*See Appendix for summaries of key elements of the corpus.*) While building that corpus, pedestrian knowledge of cannibalism appeared in acquaintances' recollections, Website URLs, American situation comedies and garden-variety documentaries on television. It turns out that everyone knows something about cannibalism. The usual gamut runs from the Aztecs, Andes survivors, Nelson Rockefeller's son 'who did not really drown' straight through to cannibal serial killer Jeffrey Dahmer. Whether or not they contain acts of cannibalism, a few youth classics like *Robinson Crusoe*, *Heart of Darkness*, and *Lord of the Flies* are sometimes mentioned, too. Inevitably although informally, no matter who was surveyed, Hannibal Lecter and *The Silence of the Lambs* came up. Of course, some respondents are better informed, as noted in a novel by mystery writer and forensic anthropologist, Kathy Reich.[3] My surprise at people's responses turned to recognition that this type of cultural knowledge lies at the core of my thesis. Indeed, some form of cannibalism has reached generations through storytelling; so much so that we unwittingly share a treasure trove of tidbits, fairy tales, and titillating images.

Not surprisingly then, this thesis explores first that interstitial place where the real man-eater captivates us collectively in reality, in literature and, more importantly, in between. One name for that place or gap is *myth*. Not myth in the common usage of the word as falsehood, old wives' tale, or even synonym for incorrect thinking, but rather *myth as the set of societal beliefs, tales and trivia, real and unreal, that combine and recombine as we recognize them.* Other conceptual terms may resemble this myth, e.g., *cognitive model* or *schema*.

Note that this *myth* does share some sense of ancient mythology through the nature of mythic elements and their recounting. In fact, our usage overlaps with that of the classics, anthropology and socio-literary criticism, seen in section 2. However

traditional or radical *myth* may sound, in this study the term stems from our blended definition which draws primarily upon Lévi-Strauss' more structural concepts and Roland Barthes' contemporary social meaning; i.e., groups of *signifieds* as myths.

Again, this is not the colloquial sense of myth as a 'commonly held misconception' but rather as culture's way of organizing and explaining itself. In fact, as employed here, cultural myth exemplifies the signification process at work and at large in Western, predominantly Anglo-American, society. Our efforts thus focus on the anthropophage as exemplar of a hybrid definition of social myth and meaning. Our study then explores any trends sighted in the general corpus reviewed and core selected.

a) The Great White 'Myth'

After reviewing the 'canon' to constitute a core corpus that included real cannibalism, we confirmed that the modern anthropophage lurked sufficiently to merit attention despite the fact the real anthropophage remains rather vaguely depicted and ambiguously represented.

Nonetheless, we could discern nuances in the passage from nineteenth to twentieth century, which suggest what the cannibal has been doing thus far in today's society. The original question should thus read: *how and why is the anthropophage (still) operating as myth in the twentieth century or end-of-millennium?*

How entails description whereas *why* requires an examination of myth operating in society and literature. When we treat the contemporary cannibal as myth in a fairly Barthesian sense, it becomes apparent that the real and unreal infuse a form of myth which seeks to fill a gap in our understanding of the world. In this respect, Roland Barthes proves to be a starting point, appealing in terms of his linguistic approach, (inspired primarily by Saussure, Jakobson, Martinet and Hjelmslev), as well as through his inclusion of systems generating meaning in less traditional, less literary elements of daily life in the Western world, e.g., the layout of popular magazine covers. Although Barthes created little truly new or readily applicable, he innovated by introducing

another concept of myth into the everyday present without dragging along all the excess baggage of ancients or primitives.

Admittedly, ancient cultures employed myth in a manner somewhat similar to that of contemporary Western culture, which explains why no neologism is really necessary as Barthes' myth retains certain aspects of the traditional concept of myth known by all whom studied the classics.[4] Accordingly, we contrast the cannibal as modern mythic *versus* classical mythic figures in section 3.2. In the end, even if persistently prefaced as *mixed media* or *cultural*, the root word *myth* remains. The main risk in persisting with this well-worn term is that people might forget our usage is hybrid, neither completely classical nor totally radical.

In *Mythologies*, Barthes specifically sought to explain today's mass culture as a system of signs, like language; to wit, the subtitle, *Le mythe aujourd'hui*. The here-and-now of contemporary Western culture is precisely what appealed to us in this watershed essay from the field of semiotics. In his essay and other texts, the French thinker did not re-invent the wheel but rather re-examined existing linguistic concepts to explain signification in society; more exactly, how the Cultural is made Natural. Whether we want to consider ideology or not, the Barthesian myth is elastic enough conceptually to examine how the modern cannibal generates meaning in literature and popular culture. In fact, ideas on myth from half a dozen other prominent critics, who employ the term more traditionally, supplement our tentative definition. The most notable is Claude Lévi-Strauss, as seen in sections 2.1 and 3.1.

From this vantage, myth in novel or film may be read as functioning to transmit values or to express contemporary societal preoccupations. In passing, semiotics is employed here as social meaning, or a product of the relationships constructed between signs. This semio-perspective implies phenomena studied insofar as they are or can be taken as signs and thus not phenomena studied for their own sake. Semiotics is limited not in the number of items studied but in the number of questions it chooses to address in those items. It strives to make explicit the categorical systems which underwrite behaviour, the structures of signification, which govern the assignment of meaning to

objects and events.[5]

One reason for a semiotic approach is my firm belief that we live in a semiotically mediated reality. As Barthes said in his unique way, the media are vehicles of propagation of secondary sign systems like myths and ideologies. The universe represented in the media is already mediated and semioticized even before the media arrives. A similar view has been expanded and nuanced philosophically as the *analytical myth* by contemporary German philosopher Peter Sloterdijk.

The view of Mieke Bal, who considers signs as socially active forces, supports our vision of myth as rejuvenating a sign or of myth as being revived by a sign in order to manifest a social preoccupation. Signs are also the result of acts carried out by individuals; as such, they emerge in relation to other signs, previously produced. Accordingly, a thing or act may be read as a sign when something is perceived for certain reasons as standing for something else to someone and needs interpretation, for example, Robinson Crusoe's discovery of a solitary footprint.[6] In this respect, the sign is the basic unit of communication and can be a photograph, traffic signal, word, mask, whatever the culture finds significant. And as C.S. Peirce aptly put it: "As long as it is recognized as a sign".[7] We observe this in Lecter's molded facemask, perhaps one of the most recognizable signs of the modern cannibal. (*See Appendix for example.*)

Basically, as social beings, we recognize and read signs as clusters, or schemata, of cultural meanings. In effect, one signifier can touch off a group of related mental concepts or set of signs. These signifying sets or networks may be considered a form of *myth*, as we are using the term. This cultural myth could be considered a cognitive model enabling the recipient of a message, be it an advertisement or a political slogan, to understand more readily the media, the behaviour and institutions around him/her. Examples of myths as cultural subtexts abound and circulate freely in film, television, propaganda, print advertising, and literature.

The interpretation of signs requires activating various rules of correlation between signs and meaning.[8] The receiver must seize and interpret signs according to rules.

Bal also speaks of metaphorical iconicity (*sign* denoting two referents simultaneously, first and second order). In this sense, iconicity is a mode of reading based on a hypothetical similarity between sign and object. In terms of Dr. Lecter, there is a hypothetical similarity between a serial-killer cannibal and the character. For Bal, the idea is that iconicity is not predicated upon the degree of realism of image. At this point, we realize that the return to the real act that we perceive in the modern anthropophage does not fit her icon. Indeed, Pierce said the icon was a sign with a character which renders it significant even if its object had no existence.[9] Fine, as this could also be said of myth. Yet neither Bal's nor Pierce's definition stops our wondering about the real cannibal in films or novels for we see the looming referent in the rare but potential anthropophagic act.

b) Building a Myth

It has been said that traditional myth works away from a correspondence to objects.[10] Perhaps, but logically a referent that reappeared or was repeated would reveal myth as potent yet still with the potential to be voided of meaning. The referent could become part of a sign or another signifying act. In that sense, we consider the return to the real act that we had noticed as necessary because of abuse or overuse in forms like metaphor. As Northrop Frye perspicaciously observed, "we think of things as up or down, [...] so habitually that we often forget they're just metaphors".[11] His insight recalls how myth, in our use of the term, is deeper than a literary device or trope (terms used for metaphor) and underlies metaphor thus enabling it to function.[12]

Of course more traditional critics might disagree and say the metaphor provides the myth. Much depends on the definition of metaphor.[13] Poets, philosophers and linguists alike grapple with the term and concept. Beyond the schoolbook definition, we note others, such as Paul Ricoeur, have a more philosophical stance and innovate by questioning and combining, demonstrated by the following recent title *The Metaphorical Process as Cognition, Imagination and Feeling.*

Ricoeur's theoretical work overlaps the borders of pure semantics and psychology. In fact, some of what he asserts about metaphor may be applied not only to language in general but to what Mark Turner has written on the parable[14] and cognition as described briefly in Chapters 2 and 6.

At this point, it all may sound like a chicken-or-egg order of hierarchies and traditional terms, but the stakes are higher, given the power and social impact of myth. In fact through our version of myth, the cannibal, be it cliché or hackneyed metaphor, replenishes itself which implies that there must be some social relevance and that the valence of this myth should be adjusted periodically.

***Myth* is thus part of our cognition but especially part of our social use of language, embedded in our representational systems, including literature and cinematography.**

In his landmark essay, Barthes pointed out how different signifying systems work to combine their signs into a more complicated message. Although not new, this systemic recombinatory approach, inherent to modern linguistics, enables us to divide meaning into convenient units, e.g., semantic units, translation units, sememes, narremes[15] even filmemes and, in this study, *mythopoiemes*, thus making it easier to break down into components a text or film for analysis.

c) Mythopoiemes

What exactly is a *mythopoieme*? Here we neologize using our hybrid modern sense of *myth* as the base. *Mythopoieme* is preferable to Barthe's loosely defined *lexia*, or arbitrarily determined units of reading which include sometimes a few words, sometimes several sentences, and closer to Lévi-Strauss' *mytheme*, or 'gross constituent units'. According to his concept, these are great distinguishable non-divisible units that we can grasp and which evoke some aspect related to the overall theme thus contributing to the signification process required in reading/viewing/interpreting a work. Lévi-Strauss also sees 'bundles of relations'

which combine and acquire a signifying function. In seeking to make these concepts more functional, we unwrap the to find those units which contour the myth. .As a unit, the *mythopoieme* evokes through reference or inference as it comprises or *creates* (*poeisis* <ποιειω +εμ: *poieme*) almost holographic layers of meaning generated through *myth*. How else could we fashion the modern anthropophage other than through succeeding layers of trivia, *realia* and *literaria* rewoven in a character like Hannibal Lecter? The minor example of Idi Amin outlined below demonstrates the process.

Overall, this notion of breaking an image or a text into meaningful units which are codified underwrites our examination of the cannibal myth in the corpus, specifically *Hannibal*. This follows what Wladimir Krysinski described as the process, or the semiotic reading of a novel which involves aligning simultaneously the signifying relationships between the pragmatic, semantic and syntactic appropriate to a novelistic discourse.[16] In doing so, a reader interprets. Signification and reference in a novel cannot be seen as equal to the truth-value of a logical statement; nevertheless, the tension created by rubbing together reality and fiction through myth relies on partial or possible truths. The myth as an underlying form may be extended through novels as example of a literary form of response given by the subject to his/her situation within a bourgeois society. This response implies a textual operation on the real.[17]

Again, to offset confusion and clarify essential concepts, we revisit the traditional terms and explain our definition in sections 2.2 and 2.3. A shade of difference in terminology worth mentioning here is that we envisage myth as operating more loosely and across more media than Lévi-Strauss did. For Oedipus, Medea, or Don Juan, exemplary mythic personages often examined in literary studies, enjoy a checkered past, but one which may be traced orally or textually to classical Greece or the Spanish Golden Age. Radical variations may arise, especially in the twentieth century, but solid, identifiable incarnations of Oedipus Rex in terms of character and events may be readily found. Also, Lévi-Strauss emphasized that a 'harmonious arrangement' of constituent elements' is required for a myth like Oedipus to sustain. This is not necessarily the case of the modern cannibal myth. The cannibal appears and can be

recognized, but its organization is weaker, dispersed and often transmitted in what could be called lower-brow or popular vehicles. Essentially, the constituents are there but do not fall as readily into the pattern of a *récit* like that of Oedipus or Medea. This particular difference will be seen in Chapter 3; however, in short, our mythic cannibal character does not possess a long-standing definitive or standard literary version of his/her literal deeds; instead it tends to arise from a broader, more popular mix of what some might even consider precious snippets or pop-culture references with a short shelf-life. Only in the Hannibal Lecter character do we discern any kind of model. Granted, some of the *mythopoiemes* outlined in Chapter 4 may appear less effective than others. On balance, however, they successfully jell as Hannibal Lecter, the modern cannibal whose name is on everyone's lips. So much so that like Medea or Oedipus Hannibal, as exemplar of a myth, could fall into the pattern of a *récit* in the next century.

Mythopoiemes function in the narrative, informing or filling a structure in a novel like *Hannibal*. They incrust themselves like barnacles; as clusters, they act like signs creating and recreating according to convention, inspiration, and current social preoccupations. Readers can thus catch a rumour, fleeting idea, piece of folk wisdom or an image which remains in their mind as reminder, even clue, spreading semantically, bundling with other elements, as the story progresses. They are not accidental, but the *anagnorisis*, *anagnosis*, and *anamnesis* of *mythopeiemes* vary according to a reader's background (age, mother tongue, education, etc.) and remain essential to the process of making meaning. The mythopoiemes, individually or in sets, may be flexible and transferable in the signification process and in combination may yield different examples, ours happens to be Hannibal Lecter.

As a form of communication likened to a language, film actually belongs to a wider system for generating meaning, the system of the culture itself.[18] In this sense, culture is a dynamic process producing behaviours, practices, institutions and meaning which constitute our social existence.

Language, be it filmic, natural human or a system of meaning like fashion, constructs meaning in two ways: literal or connotative. Beyond the dictionary, associations, connotations and social meanings concresce. In cinema, unlike literature, 'pictorial' rather than graphic codes and conventions are 'read' by viewers to make sense of what they see on the big screen. Through repetition, tradition and sheer habit, images reach us as pre-encoded messages, already represented as meaningful in particular ways within a particular culture. And even if there is no one true meaning, not just any old meaning can be applied. There are some determinate properties of film narratives, which in combination with genres and *mythopoiemes* provide viewers with options and interpretative schemata, or a 'preferred reading' through which to interpret a film.

Let us turn to a minor example of a *mythopoieme* from the novel *Hannibal* how a 'bundle of relations' contributes to a myth like 'Hannibal the Cannibal'.

Mythopoieme: Idi Amin:

A continuation of victim Mason Verger's first interview with Starling on pages 59-61:

"[...] I served him in Africa, Hallelujah[...]
Yes. I had told Dr. Lecter everything, about Africa and Idi and all, and I said I'd show him some of my stuff.
You'd show him ...?
Paraphernalia. Toys. In the corner there, that's the little portable guillotine I used for Idi Amin. You can throw it in the back of a jeep, go anywhere, the most remote village. Set it up in fifteen minutes. Takes the condemned about ten minutes to cock it with a windlass, little longer if it's a woman or a kid. I'm not ashamed of any of that because I'm cleansed."

Such references to Idi Amin's deadly reign rouse memories of twentieth-century Black leaders accused of cannibalism primarily in the media, notoriously Emperor Bokassa I. Amin himself. Resurrects the image of a bizarre African dictator while any reference to Africa raises the ancient specter of the Black Other, reinforced by the pen of Jules Verne, Joseph Conrad, and Edgar Rice Burroughs. Africa enjoyed a reputation as the Dark Continent of unspeakables. It stood apart as a land of bizarre warring tribes, erotic/exotic Black Others, for example, the Hottentot Venus, headhunters, and strange 'ape-like creatures'. In fact, the notion of Blacks or any Others (Celts, Jews, Indians) as similar to animals and— why not? cannibals — has long endured in popular

European culture (Lestringant, Rawson, Malchow, Jahoda) and even amongst various African tribes. Conveniently, the Carribeans or Columbus' original Arawak Cannibals were dark hence the belief in dusky man-eating natives crisscrossed the seas from Port au Prince to Uganda. This intinerary seems to recur today, not only in literature but also in the wartorn countryside of Haiti, Uganda and Liberia. War crimes, torture and warrior initiations seem to dredge up the cannibal hiding in every tribal past.

In passing, the final sequence of the film *The Silence of the Lambs* exploits images of a palm-lined Antillaise street complete with locals to set the scene for Hannibal's quip: "I'm having an old friend for dinner". The audience sees Lecter's former warden-nemesis, Chilton, deboarding and imagines the menu.

Note that this mythopoieme may be entered either through the Dark Continent idea or general knowledge that Idi Amin was Uganda's flamboyant dicatatorial leader in the 1970s. Obviously not just any old Black will do. In fact, the other Black, or more accurately African-American, characters in Thomas Harris' trilogy are Barney, Lecter's guard-nurse and Ardelia, Clarice's FBI roomate.

The mythopoiemes will function for those over age 30 with any memory of politics and almost any reader raised in the West. Thomas Harris may even anticipate the reaction of readers who can recall news reports of Amin or even Bokassa, and possibly a French television special retrieved by other mini-series which included reports from the leader's former chef about human parts found in a fridge.

Southern author Thomas Harris could be wagering that a White/Black, European/African divide remains, despite diverse immigration into an Anglo-American melting pot or cultural mosaic.

Regardless of readership, we see in a brief example how one *mythopoieme*—set of allusions bundling elements from contemporary history and literature, e.g., a Black

African dictator accused of torture, murder, and cannibalism, become a shadowy contour in a new or renewed myth.

In this case, reference to Idi Amin becomes part of a constellation which resembles the lead outline of a Medieval stained-glass window. The obvious Black Other contrasts starkly with the White cannibal doctor and serial killer who follows in the novel. This is not the only mythopoeieme nor the only contour. It is actually a minor example; however, it functions early and clearly in the construction of Hannibal.

Mythopoiemes relevant to the anthropophage may also latch onto another category, even another character, e.g., the serial killer. Note that here, the African mythopoieme does not work other than as a contrast because most serial killers are White. Thomas Harris' character thus resembles a three-dimensional jigsaw revealing a serial-killer cannibal from one angle or a brain-eating psychiatrist from another. Unlike a traditional puzzle, this mythic character may be disassembled and reconstituted even if the pieces overlap or do not fit perfectly. What is a news item may meld into fiction and return to the reader's pool of general or cultural knowledge only to be reused later for another event, figure or narrative.

Some might label certain *mythopoiemes* as motifs or tropes, but is motif or trope strong enough as a concept? In section 1.1.2, we suggest that it is not and stress the wider function of *mythopoiemes*, which yield a second-level evocation of wider ranging social issues and learned memories.

Mythopoiemes cluster and underlie the narrative in bundles, and just as did Lévi-Strauss, we emphasize the relations between bundles. However, as they multiply, *mythopoiemes* may lead to different cannibal figures or situations associated with cannibalism through real acts or metaphors, each one leaving a residue. In the twilight of the twentieth century, the accumulated residue has led to a matrix of sorts in the form of Hannibal Lecter. We focus upon him because his name triggers top-of-the-mind recognition and functions, correctly or incorrectly, as synonym with the term

modern cannibal. The fact that Harris' trilogy has been translated into several languages and adapted to the big screen confirms our choice.

A combing of the previously mentioned canon produced a general then specific corpus, which confirmed a certain return to the real not the merely metaphorical. In other words, a return to the essence of the myth, in this case, the very act of eating human flesh. It appears that the cannibal figure required reinforcement through the real act. There could be a sense of re-enactment here, or as Mircea Eliade put it, reactualization. Of course, some say that adults and more sophisticated people have gone beyond the level of development where the imagination needs literal implementation. In fact, anthropologist Elie Sagan[19] said the undeveloped imagination of the [primitive] cannibal does not deal very adequately with metaphorical usages. Possibly. Perhaps this explains my puerile curiosity. Yet anyone studying recently discovered 'primitive' tribes usually finds they possess systems or beliefs resembling anything but the product of an undeveloped imagination.

d) Revitalization of Myth and Return to the Act

In Western European culture, the metaphorical man-eater has been used and abused. Indeed, some might rightly suggest that it has been sapped of sense through marketing or idiomatic phrases. Notwithstanding usage, our version of myth underlying the use of metaphor or other device relies upon this periodic influx and reflux plus ambiguity. Language itself relies upon cycles and recycling.

Specifically, in terms of metaphor, we find insightful Claude J. Rawson's suggestion about the Holocaust. "The cannibal image as a *nec plus ultra* among human atrocities [is] the only metaphor adequate to the scale of depravity [and thus is] an index of the extraordinary, and startling irrational, potency of the cannibal issue".[20] Rawson's comments underscore the power of signification, especially evocation. Perversely perhaps, his observations also make us think the Holocaust metaphor would not be fully functional without revitalization of the myth and a return to the act. Some might also wonder whether Western society's collective memory had no other atrocity equal to the Holocaust?

Although not a single historical person, this character (as was another in *The Silence of the Lambs*) is more or less a composite of real-life American cannibal killers of the past half-century. Note that a composite was required, as if no one real-life criminal sufficed. Ted Bundy, Jeffrey Dahmer, Ed Gein, and perhaps others, have served as collage pieces or profiles rather than molds. In the end, it matters little that Lecter is a fictional entity precisely because he is part of that in between where fact and fabrication fuse in social myth as demonstrated eloquently by Canadian media coverage of a recent German case of cannibalism. *The National Post* and *The Globe and Mail* quoting Reuters news agency described the 'bizarre gay cannibalism case' of the headline then closed with a traditional press release ending[21]:

"It [the case] revives memories of previous cases of cannibalism, both fictional and real, such as Hannibal Lecter the serial killer created by author Thomas Harris.

Real-life Milwaukee killer, Jeffrey Dahmer, was sentenced to several life terms for the murders of 17 young men and boys in a 13-year necrophilous rampage of dismemberment and cannibalism. Dahmer was killed in prison."

Here we see the circular fashion in which a fictional yet literal Lecter operates within the signifying process as reminder of the actual act, which appears to have revivified the anthropophagic myth which, in turn, could affect a trope or metaphor.

Given the power of signification in culture and this paradoxical presence, it was essential to draw back another pace to observe how a figure like the cannibal in literature operates and generates meaning through a myth or cluster of *mythopoiemes.*

By combining both panoramic and telescopic views in terms of meaning, and by using a core corpus, our research carefully avoids becoming a kaleidescope of idiomatic phrases ('he'll eat you for breakfast', *belle à croquer, ma poulette*) or superficial marketing gimmicks (book titles, e.g., "The Cannibal Cookbook"; music titles, e.g., *Salsa para canibales*). Instead, by exploring the anthropophage as myth, we approach the initial question within a broader social context. In other words, our query becomes ***how and why is the cannibal still operating as myth in the twentieth-century or in end-of-millennium West?***

Before trying to respond, we review historical thought on cannibalism in Part I. The history of the cannibal or our rendition of him remains essential to our understanding the modern anthropophage tradition as prelude to Hannibal Lecter. However, before we had to consider those unquestioned beliefs or basic presuppositions about literal cannibalism—both real and fictional—that underpin absolutely any discussion of the topic. They challenge us in that these same presuppositions contribute to the myth itself. Inevitably, the hand that holds the tool shapes it to some degree, as in an Escher drawing.

e) First Presupposition: Cannibalism Exists/Existed

First premise: we accept that cannibalism actually existed. Fine. Some will deny it, except the survival or famine type. Some accept but euphemize the act; whereas others endorse with reflection. Overall, this basic presupposition sparks fiery intellectual debate regularly and misunderstandings related to historical revisionism.[22]

In short, most people accept that cannibalism occurred but add their *proviso*, for example, only very long ago, only very far away, and only under duress. Hypotheses about Pekin and Java Man, the Neanderthal and then Cro-Magnon plus the Bronze Age Man thus abound with variations on the theme. As did anthropologist William Arens, most people readily acknowledge incidences of survival cannibalism, for instance, the Uruguayan college rugby team whose aircraft crashed atop the Andes in 1972. However, many people's reaction changes when informed that approximately 800 years ago their ancestors cannibalized one another, as reported in the American Southwest, to name but one recently uncovered case. Indeed, research on native cannibals; i.e., Amerindian, becomes doubly taboo in Canada as it sounds politically incorrect.[23]

In the end, many anthropologists, lay people and critics reach a point where they say that the existence of anthropophagy becomes irrelevant; instead, it is the impact and role of the idea that are important.[24] Still, others criticize an 'Ivory Tower' interest, or an academic neutralization of a horrible act.[25]

Rawson observes "an alternative equality, which says not that nobody does it, but that we do (or did or might do) it too".[26] He adds: "this possibility has always exercised an uneasy pressure on our cultural psyche, in anxieties and condemnations of barbaric reversion which haunt our literature from Homer and Plato to Conrad's *Heart of Darkness* and after".[27]

Granted, the more conciliatory line of reasoning keeps the topic alive and researched, as a glance at the fields and names listed in section 1.1 or the bibliography proves. More significantly, however, this rationale leaves the link between the real and unreal open-ended. Therein lies the gulf or gap where myth participates in an ongoing struggle with reality, words and worlds.

f) Second Presupposition: Cannibalism as 'absent but present'

Doubly puzzling is the second presupposition. Logically, the basic premise stands that the cannibal presence is noticeable in modern Western literature. Remember, we are referring to the 'real act' not metaphor. We determined that is indeed relatively noticeable but with certain nuances. The commercially successful trilogy of Thomas Harris, along with perhaps lesser known yet pertinent works by other authors—not to mention pieces in the media—confirms our initial reaction and the paradox underlying our inquiry.

Given the amount of research on the cannibal in anthropology, paleology and history, any attempt to capture the modern man-eater in literature entails stripping the patina of previous periods and perspectives of other disciplines to contemplate the phenomenon with fresh eyes. A general literary corpus that included some nineteenth-century works, as prelude to the twentieth century was required to follow the contour of the literary cannibal.

g) A Glance Backward to the Nineteenth-Century Cannibal

A sweep of nineteenth-century classics like Melville's *Typee: A Peep at Polynesian Life* (1846) or *Moby-Dick* (1851), Poe's *The Narrative of the Arthur Gordon Pym*

(1838) or Verne's *Captain Grant's Children* (1861) and twentieth-century novels like *Gut Symmetries* or films like *Parents* (1989), *Ravenous* (1999), or cinematographic adaptations like *The Silence of the Lambs* (1991) reveals that certain signifying traces have dominated and contributed to the anthropophage's presence through highly coded or stereotyped forms, e.g., a bloodied mouth, deserted campfire or discovered body part.

Let us first consider the nineteenth-century tale or novel in which cannibalism was generally euphemized or 'gothicized' as 'the last resort' or 'unspeakable', as exemplified by this extract from *The Narrative of the Arthur Gordon Pym*:

> *"It is* ***with extreme reluctance that I dwell upon the appalling scene which ensued,*** *with its minutest details,* ***no after events have been able to efface in the slightest degree from my memory, and whose stern recollection embitter every future moment of my existence. Let me run over this portion of my narrative with as much haste as the nature of the events to be spoken of permit.*** *The only method we could devise for the terrifying lottery in which we were to chance was that of drawing straws. [...] Gasping for breath, I fell senseless to the deck. I recovered from my swoon in time [...]. He made no resistance whatever, and was stabbed in the back by Peters, when he fell instantly dead.* ***I must not dwell upon the fearful repast which immediately ensued. Somethings may be imagined, but words have no power to impress the mind with the exquisite horror of their reality. Let it suffice to say that, having in some measure appeased the raging thirst by common consent taken off the hands, feet and head, threw them with the entrails into the sea, we devoured the rest of the body, piecemeal,*** *ending the four ever memorable days* [...]."[28]

Issues of period or personal style may be argued, but Poe's narrative falls under the rubric of shipwreck tale common to the period, a characteristic that makes his work pertinent in that it recalls how poets or novelists wrote about cannibalism over 150 years ago. For example, Melville was especially sensitive to public reaction. The conventions of South Sea voyages became well established after Cook's accounts (1793) with cannibalism a staple by the mid-nineteenth century. Actually these nineteenth-century examples confirm the evasive approach to a taboo like anthropophagy. This formal 'in-horror' style prevails even when the literal act is being treated directly by avant-garde authors like Poe or even Melville, who criticized colonialist attitudes and tried to dispel certain notions of racial inferiority. All in all, for most cannibal narrators, the sight of human flesh being consumed is too disturbing to be represented. They shield their reader's eyes by throwing 'a veil over the feast'

which might lead to indigestion or even possibly addiction![29] Of course, there was the popular idea that few dared speak of cannibalism as mere utterance only intensified the horror of the act! Some of this Gothic tradition underlies our corpus, as will be seen in Chapter 6.

The travelogue style and a certain philosophy of civilization had already permeated the eighteenth- and nineteenth-century French and British/American novel, although at times there were political or philosophical differences between the French and English, as Frank Lestringant has demonstrated. In fact, one can safely assume that Dickens' strong views on the impossiblity of British cannibalism in the Franklin expedition (1849/52)[30], as published in *Household Words*, would resonate with the British public. In the extract below, Tommo and Toby, two runaway sailors in Melville's *Typee*, remind us how divided views were over the cannibal Other in that era.[31]

Meanwhile, Queequeg in *Moby-Dick* stands out as the ideal nineteenth-century literary cannibal just as Friday in *Robinson Crusoe* over one-hundred years prior. In *Chapter IX*, Ishmael may not be sure, but by *Chapter X* entitled "A Bosom Friend", he describes Queequeg "[s]avage as he was, and hideously marred about the face[...] his countenance yet had a something in it which was by no means disagreeable. You cannot hide the soul. Through all his unearthly tattooings, I thought I saw the traces of a simple honest heart;[...]. And besides all this, there was a certain lofty bearing about the Pagan, [...]. In sum, Queequeg was George Washington, cannibalistically developed."[32]

Queequeg is thus Other, savage, yet noble and adaptable to White ways, unlike the ignoble jungle cannibal described below by Tommo and Toby. This glance backward serves to remind us that we are more than a century away from Hannibal Lecter, who would not be compared to any Washington, Kennedy or Clinton!

The following Melvillean example of Tommo and Toby, during their sojourn on a South Pacific Island provides a short sample of the fear, humour, and ambiguity found

in Herman Melville's treatment of travelling among natives, be they cannibalistic or not.[33] [bold added]

"*Why, the fire is to cook us, to be sure; what else would the cannibals be kicking up such a row about if it were not for that?*
'Oh, Toby! have done with your jokes, this is no time for them [...]
'Jokes, indeed! exclaimed Toby, indignantly. Did you ever hear me joke? Why, for what do you suppose the devils have been feeding us up in this kind of style during the last three days, [...]
'This view of the matter was not at all calculated to allay my apprehensions, [...]. I reflected that we were indeed at the mercy of a tribe of cannibals, and that the dreadful contingency to which Toby had alluded was by no means removed beyond the bounds of possibility.
[...]
***'A baked baby, by the soul of Captain Cook!** burst forth Toby, with amazing vehemence; [...]*
Emetics and lukewarm water! What a sensation in the abdominal region! Sure enough, where could the fiends incarnate have obtained meat? [...]

We were fairly puzzled. But despite the apprehensions I could not dispel, the horrible character imputed to these Typees appeared to me wholly undeserved.

'Why they are cannibals! said Toby on one occasion when I eulogized the tribe.** 'Granted, I replied, '**but a more humane, gentlemanly, and amiable set of epicures do not probably exist in the Pacific. [...]
***But, notwithstanding the kind of treatment we received, I was too familiar with the fickle disposition of savages not to feel anxious to withdraw from the valley, and put myself beyond the reach of that fearful death which, under all these smiling appearances, might yet menace us.** [...]"*

h) The Second Presupposition (absent-present) Revisited

Basically, the second presupposition would be that cannibalism no longer poses any obvious threat in end-of-millennium America or the developed Western world. It implies that were there an era of less incidence; therefore, less perceived threat of cannibalism, that time would be now, especially in comparison with the previous century. Expressed proportionately, less threat corresponds to less presence—even none at all—in novels and movies. This view sounds solid, even commonsensical. However, this does not mean that anthropophagy can be completely discounted as pure fantasy because, despite the rough ratio, the potential for real live homophagy exists, albeit a potential actualized usually by one individual infrequently in the West. This behavioural possibility appears sedimented in some domain of cultural thinking[34] and

the taboo act continues to have an impact because a kernel of the real meaning, or real potential act, subsists and may be solicited to renew the anthropophage myth.

i) Literature, Cinema and Reality

One obvious issue with the second premise lies at the core of criticism: *Does art (literature/cinema) imitate or reflect reality?* Here we turn to film, where this issue has led to the flowering of various schools of thought which tended to debate only one side or aspect of cinematography, for example, the text or a body of film texts as source for information about the real function of film or of a particular film. The conclusions have sometimes been blanket statements like 'wartime and post-war musicals represent the optimism of America'. On the other hand, genre criticism may be text-based or may trace changes in genres to their sources within the culture producing them, for example, a western or musical. This structuralist tendency shows similarities more than differences and stresses the text, as type not individualized unit.[35]

In order to avoid oversimplifying the relationship between films and trends within popular culture, we adopt here the idea of film as a medium that constructs and re-presents its pictures of reality through codes, conventions, myths and ideologies of its culture as well as by way of the specific signifying practices of the medium. This does not exclude the contextual approach, which tends to analyze the political, cultural, institutional, industrial determinants of a national film industry.

The novelist and filmmaker are *bricoleurs* in the sense Lévi-Strauss gave the word and as used subsequently by others such as Derrida. Both author and cinematographer work with the materials at hand, e.g., representational conventions and repertoires within the culture, to fabricate something fresh yet familiar, new but generic, and individual while representative.

These and other issues of interpretation send us back to realism in general. Realism itself is a system of signification, which must nonetheless operate within specific

contexts while suggesting or trying to signify historical truth. This 'real' which culture constructs for us to know and inhabit is no less material in its effects on our lives and consciousness.

Of course, there is a tradition in semiotics of seeing the novel as a literary form fitting into a certain dialectic of the real, the ideological and the individual.[36] Accordingly, a system of signs is always constituted within the context of reality.[37] In fact, one can apprehend that context only by exchanging and isolating contextual facts and then granting them a certain autonomy.[38]

In fact, that autonomy may translate to an audience's belief, disbelief or acceptance and be proved through the persistence of a myth or mythic elements drawing upon the imaginary and the real. This is exactly what Christian Metz described when he said that the blurring of boundaries between the imaginary and the real is at the heart of the cinema experience, one to which we return after looking back at the nineteenth century.[39]

A Twentieth-Century Triptych

Our miniature nineteenth-century retrospective opens onto a rustic triptych of twentieth-century literary cannibalism. As a convenient chronological division of the cannibal in literature, the triptych draws upon the general corpus mentioned above and listed in the appendix. Edgar Rice Burrough's original *Tarzan of the Apes* (1913/4) and Conrad's novella *Falk* (1901/3) provide a *fin-de-siècle* for the cannibal of Poe, Melville or Verne, yet also hinge onto twentieth century. The young Lord Greystoke and old seadog Falk appear emblematic of the issues of instinct (apes as humanoid animals) and civilization (jungle, primitives, survival of the fittest, law of the sea. These brief examples confirm the enduring issue of anthropophagy and their reserved tone blends initial horror with reconciliation tinged with sympathy, as observed in the preceding Melvillean example.

Let us briefly consider the society of Joseph Conrad's *Falk.*

Falk is a novella corresponding to the end of an era of maritime disasters and exotic disoveries. It depicts certain values or behaviours in society (dowries, rigid class distinctions). It all begins one evening in an Asian port where foreign captains work, former cannibal Falk courts Hermann's niece. He decides to unburden himself of a dreaded secret: "Imagine, [...] I have eaten man.". The young woman goes numb, seemingly pities the Swedish mariner then cries for reasons unknown. Her Aunt weeps, too, then Uncle cries out "Beast!". His crime is compounded by the *faux pas* of speaking of it in front of the ladies in the ship's parlour. Falk repeatedly bemoans the fact: "it is a great misfortune for me". The unnamed narrator of the novel describes his and the reader's struggle because "remembering the things one reads of it was difficult [...] so difficult for our minds, [...] informed of so much, to get in touch with the real actuality [...]".[40] In other words, how should a case of cannibalism and suffering at sea be managed? Falk asks "[w]as I, too, to throw away my life [...]?"

The response appears to be Conrad's happy-ending in which Falk and his betrothed embrace putting his survival cannibalism behind them. Readers, as members of a similar collectivity, may be repulsed, frightened or disgusted but, in the end, they may also be rather empathetic and forced to consider the possible inclusion of a cannibal in their society in a gentlemanly rather Victorian way. They do not think Falk will repeat his crime as he appears purged or civilized by the love of a good woman.

Overall, thus far the cannibal appears as a survivor with an aura of innocence (*Tarzan*), shame or resignation (*Falk*) in literature, if not obviously, racially Other. Can we say the same in the twentieth century? Not readily after examining *Hannibal* in Part II of this study.

j) Examples of Twentieth-Century Works

From the threshold of early twentieth-century American literature, we chose Edgar Rice Burroughs' *Tarzan*. It is worth noting that Burroughs wrote in the early twentieth century but had the events of his story unfold in the late nineteenth (from 1888). Unlike later renditions, the original Tarzan does reveal interest in cannibalism. Later films or episodes might hint at man-eating tribes, but in the first Tarzan, the sole heir of an English lord raised by apes considers the deed. Obviously apes and their

humanlike behaviour had intrigued the public for centuries; however, the exoticism of evolution flourished especially after the so-called Pygmy dissections, 'medical progress' of the 1800s, and publication of Darwin's *The Illustrated Origins of the Species* (1859). In this first novel, Burroughs is drawing upon beliefs about the near-humanity of apes as he comfortingly reveals that Tarzan, the man, is nauseated and cannot eat ape, his adopted kin. The moment of truth comes on page 80, as inked by Burroughs[41]: [bold added]

"*Tarzan of the Apes was hungry, and here was meat; meat of the kill, which jungle ethics permitted him to eat. Tublat had killed in fair fight, and yet never had the thought of eating Tublat's flesh, whom he had hated and who had hated him, he entered his head.* ***It would have been as revolting to him as is cannibalism to us. Did men eat men? Alas, he did not know.*** *[...] All he knew was that* ***he could not eat the flesh of this black man, and thus hereditary instinct, ages old, usurped the functions of his untaught mind and saved him from transgressing a world-wide law*** *[...]".*

Here we find the feral man not eating his 'own' by instinct. Tarzan may have observed this in ape behaviour for Edgar Rice Burroughs points out that the people of Kerchak [head ape] do not eat their own dead [Tublat]. In fact, later Tarzan joins the visitors (Jane, *et al*) in their horror of the Dum-Dum ceremony and Mbonga's village of wicked, assumedly cannibalistic, people.

Nausea continues in an autobiographical account [bold added] inked by artist Tobias Schneebaum some sixty years later.[42] [43]

[...] axes split into skulls. ***I stood and watched, no word or sound from me,*** *[...] No time was passing, but seven men lay there dead, bellies and chests open, still pouring out hot blood, heads crushed and dipping brain,* ***[...]. Outside, my stomach turned upside down,*** *[...].*

One body from each hut was brought out and dismembered. The heads were cut off and tossed by the hair to the edge of the compound. All viscera was removed, cleaned and wrapped in leaves and placed with its body. The torso and limbs were tied to poles. [...]. [...] and human flesh was already roasting, [...]."

[...], I took a piece of meat that Michii held out and ate and swallowed and ate some more, [...].

In later twentieth-century novels including cannibalism, words are not minced but sparse. Representation or description remains relatively evocative yet blunter than the nineteenth-century stuff of Poe or Melville. Let us turn to a late twentieth-century

example, an extract from Winterston's *Gut Symmetries* in which the traditional heterosexual couple within a less-than-traditional love triangle, Jove [HE] and Stella [ME], find themselves adrift in the Mediterranean. In this extract, stream of consciousness and weakness from hunger seem to affect Jove, both as cannibal and repetitious narrator.[44] [Bold added.]

HE: There isn't anything to eat.
ME: No.
HE: ***Would you like to eat me?***
HE: ***I'm sure there are certain parts of me you wouldn't object to lopping off.***
ME: Stop this.
HE: ***No, seriously, what's it to be? Die with both legs, survive with one? How much of me could we eat and still say that I am alive? Arms. Legs. Slices of rump. Your grandfather was a butcher. Try me. He reached over for the curved filleting knife, gave it to me and raised his bottom in the air. [...] He started to laugh too, a pair of jackals we were, crouched and baying at the moon. [...]***
I had to do it. She was dead. She was nearly dead or I would not have done it. If I had not done it she would have died anyway. I did it because I had to. What else could I have done? *It was after the storm that she began to complain of headaches and dizziness. The unnatural calm of the sea, our Neptunian isolation, seemed focused and magnified in her behaviour. While I tried to do everything I could to save us, she sat in Buddha-calm against the mast. Psychologists call it abaissement du niveau mental. It was as though she had been overpowered. [...] My wife believed that she had a kind of interior universe as valid and as necessary as her day-to-day existence in reality. [...] She refused to make a clear distinction between inner and outer. [...] At first I mistook this pathology as the ordinary feminine.*
I had to do it. She was dead. She was nearly dead or I would not have done it. If I had not done it she would have died anyway. I did it because I had to. What else could I have done? [...]

She banged her head. The blow had concussed her. Poseidon-lost on our lonely sea, she refused to let me swim for help. She would not try to fish. When the water was gone I survived by draining the engine. There were a few pints of oily fluid in there. Just enough to near poison me and to save my life. If only she had been stronger. Just a few days stronger.

I had to do it. She was dead. She was nearly dead or I would not have done it. If I had not done it she would have died anyway. I did it because I had to. What else could I have done? [...]

Yes, my life. You are what you eat. There was nothing to eat. I kept slipping backwards in my mind to the night with Alice when she confessed that she would like to do it with a woman. ***We were eating liver. Liver. I couldn't get my mind off the liver. When Stella and I finished the last of the cheese biscuits I was salivating liver. I'm sure you know it is the largest internal organ in the body weighing between two and five pounds. When I looked at Stella what I saw was her liver.***

I had to do it. She was dead. She was nearly dead or I could not have done it. If I had not done it she would have died anyway. I did it because I had to. What else could I have done? [...]

I woke up. I could smell liver. *I half rose over Stella's body. She was talking, what was she saying. It was something about the diamond again. I said Stop it, stop it.* ***But it was as if she couldn't hear me, as if my voice, high and cracked was snatched upwards, while she, lying still, aimed her words at my empty belly, each one a punch.***

I wanted her to be quiet, that was all, for both our sakes, and I must have picked her up, doll-like-dead as she was, still talking, and I must have dropped her head against the swollen splitting planks, or was it her head that was swollen and splitting. I said Stop it, stop it.
Then she was quiet.
I made the cut so carefully. I made it like a surgeon, not a butcher._My knife was sharp as a laser. I did it with dignity, hungry though I was. I did it so that it would not have disgusted either or us. She was my wife. I was her husband. We were one flesh. *With my body I thee worship. In sickness and in health. For better or for worse. Till death us do part. Till death us do part.*
I parted the flesh from the bone and I ate.
I had to do it. She was dead. She was nearly dead or I would not have done it. If I had not done it she would have died anyway. I did it because I had to. What else could I have done?

Another recent novel *American Psycho,* provides keen insight into today's literal literary cannibal. Not analyzed like *Hannibal*, this work is mentioned because of the topic and the fact that it was turned into a film. We find Patrick Bateman in action either killing or eating people or fantasizing about it. We are never exactly sure and Ellis uses neutral yet explicit language: "shoving it [intestine] into my mouth, choking on it and it feels moist in my mouth and it's filled with some kind of paste which smells bad."[45]

But does he worry or seem to care? Not much, as the next line reveals that he tried to smear the walls with the woman's flesh and innards, make a meat loaf from her body before becoming tired and watching taped reruns of *Murphy Brown*, a primetime American situation comedy popular in the early 1990s. There is a disconnected sensation, to say the least. Equally graphic, his description continues: "plunge my face deeper into what's left of her stomach scratching my chomping jaw on a broken rib." We turn from page 344 to the next page where Bateman describes attempts at cooking human body parts:

"The head in the microwave is now completely black and hairless and I place it in a tin pot on the stove [...] I decide to use whatever is left of her for a sausage of some kind." On page 346, he wonders: *"[m]aggots already writhe across the human sausage, the drool from my lips dribbles over them and still I can't tell if I'm cooking any of this correctly, [...]."*

Although Thomas Harris' novels, notably *Hannibal*, will be treated in detail, the following short extract reinforces the examples from *Gut Symmetries* and *American Psycho*. Here we find Dr. Fell (alias Hannibal Lecter) preparing to kill Rinaldo Pazzi, the Florentine *Commendatore* who has discovered Lecter's identity. Dr. Fell/Lecter hissingly taunts Pazzi by describing how he would eat Pazzi's gorgeous young wife on page 200 of the novel. In the screenplay, the sequence varied only slightly so that the tone and impact remained equally eerie.

And here was the musical score Dr. Lecter loaned Signora Pazzi. He picked up the score now and tapped his teeth with it. His nostrils flared and he breathed in deeply, his face close to Pazzi's. 'Laura, if I may call her Laura, must use a wonderful hand cream at night. Signore. Slick. Cold at first and then warm,' he said. 'The scent of orange blossoms. Laura, l'orange. Ummmm. I haven't had a bite all day. Actually, the liver and kidneys would be suitable for dinner right away—tonight—but the rest of the meat should hang for a week in the current cool conditions. [...]

This swath of examples gives a feel for the general corpus that we first combed, provides a snapshot of the cannibal act in literature, and sets the stage for Thomas Harris' trilogy. In order to contextualize the trilogy and a few key twentieth-century examples, we have mounted below three rough panels. Our three textual screens are not static but remain hinged through *mythopoiemes* thus relying upon myth to erect the contemporary cannibal in the centre.

This rustic triptych reminds us that the literary cannibal has taken shape not in any iconostasis but rather in a regularly updated amalgam of images from historical or reportedly real incidents (Captain Cook, Hans von Staden), plus allusions to European ghost stories (grave-robbing to eat liver), mixed with mere commonplaces (savage as synonym for cannibal), as well as literature, be it obvious fantasies or 'eye-witness' reports. It is the condensation of seen or unseen, of known or unknown, that informs, reiterates and prolongs the myth through *mythopoiemes* which in turn structure our struggle with the real *versus* unreal nature of the cannibal, not only in literature but

also in cinema or cyberspace. Think of B-movies like *Night of the Living Dead*, urban legends or Websites about one of the most infamous American serial killers and cannibals, Jeffrey Dahmer.

Even *The Silence of the Lambs*, especially in its film adaptation, which reached the widest audience, relied heavily on imagination plus a form of 'continuous common knowledge' and 'popular-culture literacy.' The audience is prompted by signs that should be readily decoded by viewers who are literate in the myth especially as it has taken shape in their time.

Claude Rawson offered an insight that fits our triptych when he compared the anthropophagic uncertainty in the modern fictionality of Jean Genet and Monique Wittig *versus* the writing of Flaubert or Conrad.[46] He describes a fundamental difference in point of view and representation. For the nineteenth-century novelists, there is a sense of representing; whereas the moderns, e.g., Wittig and Genet, 'enter the consciousness of the cannibal'. If we follow through with the British travel-adventure tradition, exemplified by *In the South Seas* (1900), Robert-Louis Stevenson writes about a Marquesas Islands cannibal lustfully speaking about eating a human hand; whereas in *American Psycho* (1991) Brett Easton Ellis writes as Bateman about drooling over human bowels frying. Using Rawson's words, we could sum it up as 'illusion' *versus* 'interior enactment'. Is this just a difference in novelistic style? Perhaps, however, it corresponds to the shift observed and confirms its visceral impact.

All in all, the moral of the story, or of cannibalism as suggested by late twentieth-century authors, seems ambiguous. Other examples presented provide some sense of a later twentieth-century authorial voice and reader response, but this difference in point of view may be perceived in the core corpus, especially in *The Silence of the Lambs* and *Hannibal*. Remember that 'Hannibal the Cannibal' elegantly escapes again.

In terms of contemporary perception, there is also the 'socio-psychological explanatory reaction', or popular psychology (pop-psych) explanation, seen in section 1.3.2. This

explanation dominates documentaries and now even prime-time police or courtroom dramas.

Also in mainstream documentaries such as A&E's 'The Unexplained Cannibals' or 'The Andes Survivors', there appears to be a shift even in real-life survival cannibalism, e.g., Donner Party in 1846 (reaction: shame, madness...) *Mignonette* trial in 1884 (reaction: resignation, support) unlike the Uruguayan team's air crash in 1972 (reaction: victims' families' acceptance, Vatican approval, mediatic fame).

k) Sex, Fear, Violence and the Cannibal on Screen

Oddly enough in an age of AIDS not Cholera, not completely unlike the nineteenth-century examples given above, onscreen representation of anthropophagy has generally resembled pre-1960s sex scenes which showed fireworks or clothing draped across an armchair near a flaming fireplace. This is the case even in so-called B-movies or horror films where cannibals tend to lurk, e.g., *Night of the Living Dead*, but even in *Cannibal Ferox* or *Cannibal Girls*. In passing, the sex scenes rather than the cannibal scenes are often more frequent in later movies, especially films like *Cannibal Ferox*. Note that given the median age of horror film or low- budget film audiences, American ratings, such as X, *Restricted, General Public,* may also play a role in which scenes are edited, let alone filmed.

At this point in the life of the cinematic cannibal, it seems that the very raw or crude scenes complete with chewing are more common in intentionally comic efforts like the American low-budget *Cannibal, the Musical* (1995), and the recent, little-known German short *Can I be your bratwurst, please?* (1999). Relatively speaking, the more obvious the cannibalism seems, the less probable, more risible and more pliable to parody. Another rough ratio: the more obvious the cannibalistic scenes, the less obvious the erotic or sexual ones.

Yet the issue of humour relates to fear and violence. Most revealing are the test results which link the depiction of both aggressive and sexual behaviour as increasingly

explicit and graphic. Note that erotic behaviour in a film character often leads to arousal and subsequent aggression more than would a character's neutral or merely aggressive behaviour. The physiological signals associated with fear from viewing violent or horror films are proved: pupils dilate, heartbeat rises, sweat glands overactivate, genitalia swell. Fear or arousal acts as an energizer. For those inured, stronger stimuli are required to provide audiences with excitement. It appears to be no coincidence that author Thomas Harris and certain researchers have used the same descriptor for the modern reader/ viewer: 'callus'.

To frighten children, loud noises may suffice, but in adults, fear of corporal and social harm proves more efficient. This difference stems from our development in adolescence from perceptual to conceptual thinking. However, most of us tend to think in parallel; expressed more accurately, our cognitive patterns co-exist to an extent. Indeed, as mentioned, some researchers link mythic thinking to this parallel process.

In the case of *The Silence of the Lambs*, the anthropophage myth and *mythopoiemes* functioned so well that audiences remembered only cannibalism; so much so that many shudder without seeing the film, even though eating victims was not the *modus operandi* of the serial killer sought in the story. What fear causes their frissons? *Does the impact of cannibalism stem from rare representation, rare incidence, low probability or sheer taboo?*

The shift in the cinematographic cannibal follows vaguely the manner in which violence and serial killing have viewed over the last 40 years. One of the most chilling cases is *American Psycho*, a disturbingly violent mainstream film, goes further visually while confirming the previous observation about the ratio of cannibalistic and sexual scenes. An example of extreme violence would be the chainsaw chase scene, a sequence that goes beyond anything in the novel or the 'Texas' chainsaw movie series. We also have the main character's dramatic on-screen telephone confession that specifically mentions cannibalism. More dramatic is the insight that the book provides

through Bateman's inner thoughts: "[...] these questions are punctuated by others questions as diverse as 'will I ever do time' and 'did this girl have a trusting heart?".[47]

It seems that the visual or cinematographic taboo is stronger as the novel about an impeccable New York yuppie serial killer went into greater, chilling detail than did the film. Throughout the novel and film, however, there subsists a disconcerting even violent confusion between Bateman's fantasy world and his reality. Fantasy, as recorded in art or literature, feeds into myth in a cyclical fashion, but does not have the same meaning as myth. More than fantasy, myth acts as an underlying cognitive model, and connects us to the world.

Although not about cannibals, one very violent mainstream film featuring serial murderers is *Natural Born Killers* (1994). What makes this work worth mentioning here is the initial flux of images which floods the viewer's mind in a rapid-fire montage that makes the shower scene from Hitchcock's classic *Psycho* (1960) resemble a slow-motion sequence. By now, this 'violent instantaneity' already belongs to cinema history. In passing, the Hitchcock film still serves as a watershed in cinema studies because of the unreal/modern Gothic, transvestite twist. The viewer sees Hitchcock's story unfold in a traditional almost linear way, unlike *American Psycho*, which mixes points of view, fantasy and reality to the point of purposeful confusion. There is a marked stylistic difference. *Natural Born Killers* goes even further in recursivity with flashes of American celebrity trials (Menendez brothers and O.J. Simpson in California). Again, the concatenation of images blurs mass media, fiction and reality in the viewer's mind.

Is this stylistic or is it indicative of how readily and rapidly we record and retranscribe news, images and rumours? Both answers appear correct. However, for gore galore, more sex, blood and screams in classy settings, *American Psycho* wins. Note that *Amercian Psycho* takes place in high-priced New York locations, not a rural, remote motel, as did *Psycho*. Moreover the girl's head still fresh in the fridge and Bateman's telephone confession of cannibalism take *American Psycho* beyond Hitchcock's classic

in terms of both shock and imagery.

A Shift in the Cannibal

All of these extracts and references highlight the shift noticed when the broad general corpus was culled. Overall, the shift observed does not square with our expectations and appears disproportionate in literature or cinema. We read or view more cannibalism than our times would logically merit partly because the myth of the anthropophage has been reinvigorated through the return to the act.

Yes, the cannibal had (re)emerged in contemporary literature and I had even noticed slightly more direct, literal cannibalism in literature and cinema as illustrated in the examples above. However, presentation is only slightly more direct which actually increases the paradox.

l) Away from Anthropology, Astride Literality and Literature

Overall, it would be more convenient to consider only reality or only literature in a binary way. Yet, our initial question points to the link between the real and the unreal, the historical and the contemporary. Rather than only one of two paths, there is a middle way to view the following:

1) how the real and unreal have been fused as the elements of our myth;

2) how myth operates in literature and society.

In the end, it seems we still look for the proof or 'sign of the cannibal'. Some sign is needed to reinforce the capacity to believe or respond, whether in anthropoplogy or literature. In a sense, our task is to detail the sign(s) of the modern cannibal myth as revealed in the *mythopoiemes.* Yet the ambiguity of the real anthropophagic act and actor—present yet vague—made answering the preliminary question a quixotic quest: How to grasp something between real, literal, metaphorical and literary? In other words, the man-eater had traditionally presented a paradox as 'absent-present', indescribable yet inveterate.

How exactly had I seen this cannibal, or at least his silhouette, especially if he is often blurred or lurking? By looking, yes, but certainly by following clues, traces, and the way of viewing the anthropophage transmitted through popular culture, e.g., novels, films, television shows, urban legends. It became increasingly obvious that the cannibal could only be caught if seen as a (re)combination or an extension of existing recognized elements. The repetition of elements of the cannibal myth relies upon previous information, literal or literary, real or unreal. The reiteration may range from discreet to brain-numbingly obvious but it is necessary. Hence our insistence on an approach which considered both how meaning is generated in society through myth and which elements comprise a myth as manifested in a novel or film like *Hannibal*.

In fact, if we view the novel as a fiction reflecting yet modelling reality, we can take the real and unreal into account as part of the collective view held by a society. As such *Hannibal* reveals a trend, a *Zeitgeist*.

m) The Cannibalized Body Part Trend

In the course of research, an incipient trend was unearthed—as could only happen in research on cannibalism. In fact, the discovery of a body part usually leads to suspicions not only of murder but also of cannibalism (satanic cults, kidnappings, serial killings). This trend oriented the research toward which body part was consumed and once again, a shift appeared. It ultimately led to the human brain as seen in *Hannibal*. A secondary yet key question ensued: ***What does eating a specific body part in the cannibal myth reveal about contemporary Western society?***

Restated simply: *If the modern literary cannibal were considered as myth within the signifying process and the selective corpus were used as example, then the initial question and subquestions might be answered. The twentieth-century literal and literary cannibal could therefore be viewed as pointing to a gap expressed and filled by myth, as part of a broader semiological issue.*

In short, our question becomes: *How and why is the cannibal operating effectively as a myth in the twentieth century and how is choice of body part consumed relevant?*

As readers and viewers know, *Hannibal* takes cannibalism to the ultimate—eating the brain of a waking man. Even those who have neither read the book nor seen the screen adaptation know about this shocking scene, often incorrectly called the ending. In fact, we believe that the trend spotted in researching the modern man-eater reveals societal fears beyond fear of death to specific concern about the brain, a specific body part which appears to be the material and spiritual essence of our lives, even our humanity.

Through cannibalization of a crucial organ, namely the brain, the myth of the anthropophage (re)appears fortified hence the impact of *Hannibal*. This is a mainstream novel or film far from science fiction or B-films that might have included tampering with the brain. Moreover, because Hannibal Lecter, a 'real' anthropophage has been constructed and somewhat accepted as the genuine article, the public's awareness of something like body part selling, metaphorical cannibalism, has risen.[48]

Briefly, we think that a simmering societal preoccupation about such issues as violence and consciousness has led to the rise of the cannibal myth, notably through Hannibal Lecter, within late twentieth-century Western literature.

n) From Cannibal to Myth to Attempted Explanation

In attempting to answer our original query, we realized that the anthropophagic myth has operated in various forms from ancient history's barbaric primitive to popular culture's Hannibal Lecter. In the end, what our answer has furnished is a different vision of how modern Western society reconstitutes parts of myth and applies them to explanations of events, problems or tendencies.

Cannibal metaphors, motifs or tropes may abound, but they depend upon a myth, an underlying source that enables authors, reporters, and producers to extract what is known about cannibalism and recast it using *mythopoiemes*—obvious or oblique,

Dantesque or tabloidesque—to create the cannibal according to the current social climate. Like dominoes, *mythopoiemes* more or less align themselves categorically in the mind of an average reader literate in popular Western culture.

We believe that if literature did not allow this in between to be filled somehow with myth(s), events like the incineration of tons of cattle carcasses in the United Kingdom would fall into the oblivion of an unconstructed collective memory and fears like contamination of the brain, loss of consciousness and human life would remain unexpressed or at least expressed differently. In fact, unawareness, naïveté or indifference might suffice. As asks Harris on page 125 of *Hannibal* :

"Now that ceaseless exposure has callused us to the lewd and the vulgar, it is instructive to see what still seems wicked to us. What still slaps the clammy flab of our submissive consciousness hard enough to get our attention?"

His reply: the *Atrocious Torture Instruments Show* in Florence. However, the real answer is 'Hannibal the Cannibal', as constituted through *mythopoiemes*. With this character, Harris has certainly tapped into a myth that still gets our attention.

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[1] "The National Television Study" is cited in James W. Potter, W., **On Media Violence** (Thousand Oaks, CA: Sage Publications, Inc.,1999), 56-8.

According to the NTVS, four to ten percent of scenes feature a close-up of the actual violence represented. Even in an era of media exaggeration, presentation style is not often violent. This statistic reminds us that society may not be as aggressive as primetime television might lead us to believe!

[2] Here we mean *culture* in a very sociological/anthropological sense like Cassirer's; i.e., a veritable communicational activity made possible by the verbal exchange [language] which is the vector itself.

[3] Reichs, Kathy, **Fatal Voyage** (New York: Scriber Books, 2000) 356-6.

Two characters, a medical examiner and detective, discuss this common knowledge:

"Do you have any idea how pervasive the theme of humans eating humans is in Western culture? Human sacrifice is mentioned in the Old Testament, the Rig-Veda. Anthropophagy is central to the plot of many Greek and Roman myths; it's the centerpiece of the Catholic Mass. Look at literature. Johanthan Swift's "Modest Proposal" and Tom Prest's tale of Sweeney Todd. Movies "Soylent Green"; "Fried Green Tomatoes"; "The Cook, the Thief, His Wife, Her Lover"; Jean-Luc Godard's "Weekend". And let's not forget the children: Hansel and Gretel, the Gingerbread man, and various versions of Snow White, Cinderella and Red Riding Hood. Grandma, what big teeth you have!"

He drew a tremulous breath.

"And, of course, there are the participants of necessity. The Donner party; the rugby team stranded in the And the crew of the Yacht Mignonette; marten Hartwell, the bush pilot marooned in the Arctic. We are fascinated by their tales. And we embrace our famous-for-fifteen-minutes serial killer cannibals with even greater curiosity."

[4] William F. Irmscher, **The Holt Guide to English: A Contemporary Handbook of Rhetoric, Language, and Literature** (New York: Holt, Rinehart and Winston, Inc., 1972) 280. Here myth is defined as a Greek or ancient tale in a specific poetic form which explains world or invisible forces with visible or once visible.

[5] Jonathan Culler,. **Framing the Sign: Criticism and Its Institutions** (Oxford: Basil Blackwell, 1988) viii-ix. The notion of context frequently oversimplifies rather than enriches discussion, since the opposition between an act and

its context seems to presume that the context is given and determines the meaning of the act. Semiotic function of framing in art, sets off object or event as art, yet fram itself may be nothing tangible, pure articulation.

[6] Mieke Bal,. **On Meaning-Making, Essays in Semiotics** (Sonoma,CA: Polebridge Press, 1989) 7-9.

[7] Wladimir Krysinski,. **Carrefours de signes, Essais sur le roman moderne** (La Haye: Mouton, 1981).

[8] Bal, **On Meaning-Making, Essays in Semiotics.**, 17.

[9] Ibid, 179.

[10] Ernst Cassirer, **The Philosophy of Symbolic Forms**, Vol. 2 **Mythical Thought** (New Haven: Yale University Press, 1955) 15.

[11] Northrop Frye, **The Educated Imagination** (Toronto: Massey Lectures, CBC, 1963) 54.

[12] Ricoeur provides a fascinating complex view of metaphor unlike standard definitions, e.g.,the following note. His theoretical analysis of metaphor actually supports our idea of a return to the *real act*, or the primordial referent as he called it.

[13] William F. Irmscherr, **The Holt Guide to English: A Contemporary Handbook of Rhetoric, Language, and Literature** (New York: Holt, Rinehart and Winston, Inc., 1972) 250-1. In a nutshell, metaphor and simile are common tropes. Metaphor represents writer's invasion of an alien verbal context to bring a word or phrase or image to work into a different setting of words. Metaphorical language defies ordinary associations; [...] Metaphor is possible only because our common experiences lead us to use words in familiar patterns. Like metaphor symbol-making is a natural process. Metaphor and symbol are,[...] common sources or imagery, [...].

[14] Ricoeur describes parable as the conjunction of a narrative form and a metaphorical process. An interaction or inner tension in parable is resolved by a "twist of a semantic impertinence". **On Metaphor** (Chicago: University of Chicago Press, 1978) 96.

[15] Krysinski, **Carrefours de signes**, 364.

[16] Ibid. 162.

[17] Krysinski, **Carrefours de signes**, 7.

[18] Turner, **Film as Social Practice**, 52.

[19] Elie Sagan, **Cannibalism: Human Aggression and Cultural Form** (New York: Harper&Row, 1974).

[20] Rawson, Claude J. "Cannibalism and Fiction" in **Genre**, (Vol. XI, No. 2,1978): 254.

[21] Reuters News Agency report published internationally. "Man agreed to be killed and eaten in bizarre gay cannibalism case" **Globe and Mail** , Dec. 12, 2002: A5.

[22] A "New York Times Book Review" series of correspondence in which Arens, Sahlins, Harris, Harner and Vidal-Naquet, author of "Un Eichmann de papier", **Les assassins de la mémoire**, misjudged or misquoted one another. Hulme suggests the stakes were raised by repeatedly associating Arens' revisionism with Holocaust denial. Fellow anthropologist Sahlins hit hard when he wrote prior to publication of Arens' book that we were witnessing 'a familiar American pattern of enterprising social science journalism: Professor X puts out some outrageous theory, such as the Nazis really didn't kill Jews, human civilization comes from another planet, or there is no such thing as cannibalism'.

[23] "Review", **Globe and Mail**. Aug. 13, 2001. Jerome Cybulski quoted, director, Musée de la civilisation, Ottawa.

[24] Mondher Kilani, "Cannibalisme et métaphore de l'humain" in «Gradhiva, Revue d'histoire et d'archétypes de l'anthropologie» 2001/2 (Paris: Editions Jean-Michel Place. 2001.) 46.

[25] Laurence R Goldman and Chris. Ballard **Fluid Ontolongies Myth, Ritual and Philosophy in the Highlands of Papua New Guinea** (Wesport, CT: Bergin and Garvey, 1999) 8.

[26] Beth A Conklin,. **Consuming Grief, Compassionate Cannibalism in an Amazonian Society** (Austin: University of Texas Press, 2001) 7-8.

[27] Ibid.

[28] Claude J., Rawson "Narrative and the Proscribed Act: Homer, Euripides and the Literature of Cannibalism" in **Festschrift in Honor of René Welleck.** Part II, Joseph P. Strelka, ed. (Bern/Frankfurt: Peter Lang, 1975.)

[29] Samuel Otter, **Melville's Anatomies** (Berkeley: University of California Press, 1999) 13-14.

[30] This ill-fated voyage to find the Northwest Passage ended in cannibalism and the death of 127 men. Only journals, materials and bones survived. Cannibalism was deduced from the incision marks discovered on human bones. Although Franklin packed supplies for three years, he underestimated the Arctic weather. Theories about their illness and some deaths range from lead poisoning from early tinned food to botulism.

[31] We can also consider Melville's narrative as triadic in terms of the cannibal: initially, the flirtation with the idea of the tribe's being cannibalistic; secondly, the anti-colonial cultural critique in debating the human (read: civilized) nature of the tribe, and thirdly, the crucial use of anthropophagy in the climax to ending (last two chapters).

[32] Herman Melville, Extracts of **Moby-Dick** in **The Norton Anthology, American Literature.** Fifth Ed. Vol. ,1 Julia Reidhead. ed. (New York: W.W. Norton Co. 1998) 2274; 2278.

[33] Herman Melville, "Typee" in **The PortableMelville** (New York: Viking Press, 1952) 132-6.

[34] Goldman and Ballard, **Fluid Ontolongies,** 2; 8.

[35] Turner, **Film as Social Practice** (New York: Routledge, 1999) 154-5.

[36] Ibid. 15.

[37] Culler, **Framing the Sign,** viii-ix.

[38] Krysinski, **Carrefours de signes,** 17, note 27.

[39] Turner, **Film as Social Practice,** 60.

[40] Joseph Conrad, **Falk** in **The Conrad Reader,** 164-171.

[41] Edgar Rice Burroughs, **Tarzan of the Apes** (New York: Penguin Books, 1990) 64.

[42] In 1955, Fulbright recipient and Yaddo artist Tobias Schneebaum fled New York City for the Peruvian jungle. There he lived with a small tribe. He believes that he participated in a cannibal feast although he admitted to uncertainty about the provenance of the meat that he ate. He also went to Indonesia. He wrote about his experiences much later. Recently documentary film-makers took him back to the tribe to record both journey and reception. See *Appendix* about Schneebaum.

[43] Tobias Scheebaum, **Keep the River on the Right** (New York: Grove Press, 1969) 104-106.

[44] Jeanette Winterston, **Gut Symmetries** (London: Granta Books, 1997) 191-2.

[45] Ellis Eastman, Bret, **American Psycho** (New York: Random House Publishing (Vintage), 1991) 344-5.

[46] Rawson, "Cannibalism in Fiction", 227-313.

[47] Ibid., 345-6.

[48] Goldman and Ballard, **Fluid Ontolongies,** 17.

PART I: HISTORY'S BODY OF EVIDENCE

Chapter 1: Background

1. A Historical Dilemma

Across the centuries, the wise, famous and scholarly have grappled with the meaning of the anthropophage. Michel de Montaigne's words in "Of Cannibals" reveal such a desire. He sought out...

"*a simple and ignorant fellow; hence the more fit to give true evidence; for your sophisticated ones are more curious observers, and take in more things but they gloss them; to lend weight to their interpretations and induce your belief, they cannot help altering their story a little...*" [1]

Do the 'less simple' fall more easily into mythmaking? Perhaps. Regardless, the French stoic's very questioning reveals the social situation of his day. He draws a clear parallel between foreign savagery and French internecine violence. In fact his famous formula translated as "[m]en call that barbarism, which is not common to them"[2] follows a more blatant remark: "The Cannibals and savage people do not so much offend me with roasting and eating of dead bodies, as those which torment and persecute the living." and in "Des coches": "Je pense qu'il y a plus de barbarie à manger un homme vivant qu'à le manger mort, à deschirer par tourmens [...] que de le rostir et manger après qu'il est trespassé." "I thinke there is more barbarism in eating men alive, than to feed upon them being dead;..."[3] Montaigne was seeking not only truth but also a means to fill the void of sense which engulfed him as an intellectual living in a 'civilized' country torn asunder by religious strife. Although his remarks equate human suffering and torture with cannibalism metaphorically, we glimpse the myth of the New World cannibal underlying and blending with contemporary issues and images. Even a desire to return to the real in order to comprehend may be discerned. Remember, he travelled to Rouen to gaze upon real cannibals imported for display.

Other intellectuals broached the subject of cannibalism, real or imagined, domestic or foreign. From Columbus on, reports multiplied, notably from Brazil (Thévet, de Léry, von Staden).

From the Age of Enlightenment and beyond, famous discoverers, philosophers and writers distinguished themselves by stalking the cannibal. Among them, Voltaire (*anthrophagie* entry after *amour*, *Dictionnaire philosophique*), Swift (*A Modest Proposa*l), Verne (*Les enfants du capitaine Grant*) Melville (*Moby-Dick*, *Typee*) and Dickens (Essay on the Franklin Expedition in *Household Words*), stand out, especially after the discovery of the Americas. Indeed, during four centuries, debate over cannibalism would rise and fall, encouraged by various mission relations, illustrated cautionary tales like the *Histoire prodigieuse d'une jeune Damoiselle de Dole [...] laquelle fit manger le foye de son enfant à un jeune Gentilhomme qui avoit violé sa pudicité sous ombre d'un mariage prétendu[...]* 1608 or *textes mendiants* which hearkened even further to reports by the ancients (Herodotus, Strabo, Homer, Pliny the Elder) about the Scythians, Plinians, Laestrygonians, and assorted man- or raw-eating peoples around the scalloped edges of the *Mappa mundi*. In an anthropocentric effort to make the map fit the world, these texts and images blended with medieval European folklore (witchcraft, fairy tales) or wartime incidents (siege Sancerre, France, 1573) to constitute a cannibal discourse. As researchers like William Arens and Frank Lestringant have already demonstrated, the obscure past was equated with cannibalism, sometimes as dark reminder, sometimes even as precultural utopia.

By the eighteenth and nineteenth centuries, colonization combined with proselytization led to increased reports of cannibalism abroad. In fact by the nineteenth century's close, most 'primitive' cultures (communities in New Zealand, Fiji, Hawaii, and Canada) had been accused of various forms of cannibalism either past or present. Of course the common denominator in the saga of cannibal imputation is the combined denial of it in Westerners and attribution of it to 'others' who should be defamed, conquered, or civilized. Astute missionaries realized that putting *cannibal* in their book titles widened the market and increased sales or donations from the fervent faithful. Such readers may have vicariously thrilled with adventure while remaining piously safe or slightly aroused by descriptions of naked natives, a situation paralleled in Victorian ethnography *cum* erotica.

Although far-off primitive cannibalism may have troubled many in various ways, it was survival cannibalism that engaged the Western European population at large, especially in

the nineteenth century. At sea, one of the oldest mariner's traditions was *la courte paille* or drawing lots to see whom among the survivors of a shipwreck would be eaten. Increased trade and travel in the same century led to a greater incidence of ships lost at sea. The so-called law of the sea made maritime cannibalism the topic of gossip, sea shanties, and precedent-setting trials. This type of cultural manifestation crossed well-entrenched social class boundaries so that low-born mariners and high-born passengers would share the same interests. One of the most famous cases had already inspired Géricault's powerful and controversial painting *Le radeau de la Méduse* (1819). Yet the case the most documented and most frequently examined by law students and cannibal researchers alike is the *Mignonette* dating from 1883. By 1884, the groundswell of public interest in cannibalism as sailing tradition surpassed the usual fever-pitched drama of Victorian murder trials. Hence the breathless title of A.W. Brian Simpson's book, *The Story of the Tragic Last Voyage of the Mignonette and the Strange Legal Proceedings to Which It Gave Rise* sounds typically nineteenth-century. A tense British and American public followed proceedings in the press while debating whether survivor cannibalism was murder, given the circumstances. Particularly significant for this study is the fact that a piece of physical evidence, a sign or a real referent, a display of the *Mignonette*'s life raft complete with bloodstains from Parker, the cannibalized cabin boy, would serve in a travelling show to raise funds for the legal defense of ship's captain Dudley.

Note that similar seafaring incidents could be found and would later appear in novels, sea shanties or tales of the period. Throughout the nineteenth century, the 'custom of the sea' enjoyed pride of place in narratives including some fifty compilations of shipwreck narratives published in English alone between 1800 and 1849.[4] Almost every one contains accounts of survival cannibalism basically because the compilers endlessly rehashed the same stories and repeated the most famous flesh-eating accounts, e.g., the stories of the *Peggy*, the *Medusa*, the *Frances Mary*, and the *Nottingham Galley*. These popular and often low-brow narratives appealed not only to impoverished sailors or to curious orphans of the sea addressed in prefaces, but also to the period's brightest writers, such as Verne, Poe, Dickens, Twain, and Melville.

Popular perception did evolve over time; however, one constant remained: the demand for 'ocular proof'. Oddly enough, this study also began with essentially the same objective

demand in investigating the modern cannibal of literature and film; i.e., an image or a description of someone actually eating human flesh. However, evidence of cannibalism, or rather lack of it, always causes problems, as Arens amply points out in his watershed book and others have continued to discuss up to today.[5]

1.1 Overview of Approaches to Real Cannibalism

As Arens' well-known report implies by its main title, *Anthropophagy and Anthropology*, anthropologists, as well as paleologists and archeologists, have scrutinized the cannibal, real or otherwise.

Approaches to understanding real cannibalism as a phenomenon in society have divided broadly along the two lines: anthropological/sociological and psychological.

1) anthropological/sociological perspective
ranging broadly from evolutionist, and ecological (protein hypothesis) to relativist (cultural meaning of act);
Field: (paleo)anthropological view evolutionist and materialist
Main Authors: Harris, Harner, Marlar, Sagan, Sahlins,and recently, Conklin, White, Turner

Field: sociocultural and historical
Main Authors: Arens, Attali, Boucher, Brottman, Goldman, Jahoda, de Laennac, Lestringant, Malchow, Sanday, Tannahill;

Field: literary perspective
Main Authors: Andrade, Guest, Hulme, Lestringant, Sanborn, Sceats, Stone, Kilgour, Rawson, Gang Yue; Otter

2) psychological perspective
revolving around Freudian issues of pathology or taboo (cannibalism and incest, as well as castration, with some mention of criminal and psychotic minds).

Field: ethnopsychology
Main Authors: Green, Pouillon, Vivieros de Castro, Petrowski

Overlap between fields usually arises in literature. Note that these predominantly Western authors have usually probed the cannibal as anthropological specimen, Rousseau's exemplar, racial/exotic/erotic Other, and pretext for enslavement, colonization or proselytization. If we summarized the impact of the anthropophage on Western Europe from the fifteenth to the nineteenth century, the key words would be Other and human identity. A perusal of canonic foundation documents such as Columbus' "Letter", Montaigne's "Des cannibales", Defoe's *Robinson Crusoe* makes it clear that the Western

European had been struggling to determine an identity. Like many European intellectuals, Montaigne shrinks from the idea of cannibalism in his own countrymen, but cannot leave the subject alone.[6] Unwittingly sixteenth-century writers like Thevet and von Staden inadvertently contributed to making Brazilian Indians ('Tupi or not Tupi') the *locus classicus* of cannibalism. In fact certain Brazilian artists and intellectuals enthusiastically adopted Tupinamba cannibalism as belonging to their heritage in order to differenciate or liberate themselves from a false European (Portuguese/French) identity. This may be seen in Andrade's 1928 manifesto, newspaper and movement.[7] [8]

However, for this study we chose to take one pace back, into the nineteenth century, where the cannibal appears as visibly racial, public and erotic, but also generally barbaric (*see Dickens on the Franklin Expedition*).

The following list highlights seven essential features of the research in what may be considered canonic cannibal literature, be it real or literary cannibalism:

1) Emphasis on past , usually pre-twentieth century
Indicator: Melville is often the temporal limit; use of past in work.
Examples: Sanborn's *Sign of the Cannibal* and Flaubert's allusions to pre-Christian era cannibalism in *Salammbô*.

2) Emphasis on metaphor ; i.e., anthropophagy as sexual, psychological or primitive expression
Indicator: Idiomatic expressions listed, stress on poetic use of language **Example:** Kilgour, Guest

3) Discussion and accumulation of anthropological or archaeological evidence often of a dubious nature
Indicator: Faulty syllogisms, old sources questioned, poor reporting revealed
Example: Arens

4) Focus on recognized, codified telltale signs of cannibalism with lack of proof or actual evidence but found in film
Indicator: compilation of sensationalistic visual techniques, e.g., films like *Cannibal Ferox, Parents, Texas Chainsaw Massacre.*
Example: Brottman

5) Focus on sensationalism, hyperbole, trite repetition so that absolutely any word or expression tainted by cannibal influence from the past.
Indicator: sacrifice equated to cannibalism, decontextualization of photos
Examples: Web sites, rigged photos, books like *Cannibales, Histoire et bizarreries de l'anthropophagie hier et aujourd'hui*

6) Anthropophage as used in the Brazilian manifesto and subsequent literature. This is a mix of history and metaphor.[9]
Indicator: titles mention the *Anthropofagia* Manifesto.

Example: Andrade

7) Broad figurative use of the term cannibalize as synonymous with 'shop/trade' applied Western materialism or cultural marketing.
Indicator: titles that use 'cannibal', 'capitalist' 'consume', 'culture/society'
Example: Root, Guest

A handful of researchers, most notably Kilgour, Rawson, Malchow, Sanborn and Lestringant, overlap in two categories, social history and literature. Mikita Brottman could be added for both social history and cinema. As seen below, many of these authors focus on metaphorical cannibalism in primarily eighteenth- and nineteenth-century Anglo-American or French texts, which constitute what could be called the core of a general Western 'cannibal canon' that inevitably, perhaps inaccurately, includes Swift's *A Modest Proposal*, Melville's *Moby-Dick*, *Poe's The Narrative of the Arthur Gordon Pym*, Conrad's *Heart of Darkness*, to name a few.[10]

Although the array of academic views mentioned thus far lends breadth to this study and reveals a cyclical yet sustained interest in cannibalism, none of these fields alone, e.g., anthropological or metaphorical analysis, yielded an explanation for the endurance of the real cannibal in twentieth-century Western literature. As a matter of fact, few researchers have considered the actual anthropophagic act itself, especially in recent times and in view of the recent successes of *The Silence of the Lambs* and *Hannibal*. Overall, the cannibal has traditionally been viewed from similar perspectives—historical, metaphorical, anthropological—but from no single vantage which might support the real and the literary anthropophage. That angle requires a broader, deeper aperture for the cannibal figure itself; hence the need to construct a general and specific corpus and examine it through a textual and social prism.

Rather instinctively, I had targeted literal cannibalism in literature primarily because it seemed to be appearing more frequently in novels and even one-line jokes in American television sitcoms and mainstream films. There was some kind of exchange between the real, the literary and the cinematic. Without quibbling over words, it seemed that terms

like trope and topos[11] described only one aspect of a larger phenomenon of signification.

Inadvertently and in different ways, Claude Rawson and Maggie Kilgour proved the most influential in shaping our approach.

Rawson

Among the literary specialists, Claude J. Rawson has stood out as one of the few to consider the real anthropophagic act in literature, both ancient and modern. Rawson's insightful remarks on Homer's reticence in describing cannibal elements and his careful division between the literal and metaphorical; the human and non-human cannibalism reveal what he calls a 'get-it-over-with briskness' which in a later writer might be considered stylization with the result being 'derealization'. His words ring true right through to Edgar Burroughs Rice and the early twentieth century: "It is not a case of the 'unreal' being passed over quickly, but of the potentially too real being made unreal."[12] Rawson has also developed a tripartite classification grouping the literal act.[13] In fact, he points out the strange status of literal cannibalism when he classifies the literal act by the reader's/viewer's level of involvement, e.g., surface (traditional, metaphorical) cannibalism: textual/literal (descriptive/reported) cannibalism; *versus* deep (fantasy/participatory) cannibalism.[14] We do not consider his surface, or metaphorical, category here; however, the other two bear mentioning.

On cannibal metaphors, used to describe cruel or exploitative behaviour, Rawson has recently written that

> *"they are felt to be powerful, but seldom allowed to get out of hand through unduly literalizing implications. Swift's fable, [...], is perhaps the most uncompromising use of the cannibal slur ever directed [...]in modern times. There is no sign of a desire to moderate or soften the attack, but although the evidence of literal enactment offered obvious reinforcement to the fable, Swift made sure that the metaphorical boundaries were not crossed."*[15]

Most pertinent here is his remark that confusing notions of literality and metaphor may be "a strategy for retreating from the literal, a drift into metaphor that cannibalism seems to precipitate in all of us".[16] In other words, metaphor comforts us by acting as an avoidance strategy.

Although we may agree, in this study we focus on a drift from metaphor into the literal and suggest the cycle rotates in this sense. Rawson adds in a Eucharistic reference that the concept of literalness "teaches that the literal or figurative status of an utterance likely depends on the belief system underlying it".[17] This belief system relates to the broader concept of myth adopted here.

Kilgour

Obviously metaphor is not the focus in this study; however, the well-known literary study by McGill professor, Maggie Kilgour, did direct our research into myth. As the subtitle of her book states, she uses the psychological concept of incorporation to examine the cannibal in literature. Kilgour describes her work as looking at the topic from the literal to the metaphorical but leans heavily toward metaphor in a corpus ranging from texts by Homer through to Melville but dominated by sixteenth- to eighteenth-century English literature (Milton, Shakespeare, Swift), notably the cannibal-incorporation metaphor which in her view helps explain many major trends in Western thought. Kilgour underscores nostalgia for total insideness, total identification of opposites while pointing out the long tradition of "suspecting metaphor [...] identifying it with deceit and duplicity."[18] However, she points out that metaphor brings opposites together, "the trope by which opposites—guest and host, body and mind, food and words—meet is a means of incorporation" Quoting Derrida, Kilgour points out that the standard reading of metaphor considered as a form of linguistic transgression is in fact a reassuring version of a *felix culpa*. There is a "necessary detour of meaning, that leads to and even guarantees a total recovery of loss through an ascent to a higher level of meaning."[19]

In a later text, Kilgour would again refer to cannibalism as a *topos* traditionally used for political purposes to demonize forces seen as threatening social order. She also calls it "a means of satire, a trope with which we parody more *idealised myths* about ourselves."[20] [italics added] Her salient remark may be taken to suggest that some form of myth indeed precedes or underpins metaphor. Taken one step further, metaphor needs myth to function effectively. Another observation echoes this idea: "The work implies that man-eating is a reality—it is civilisation that is the myth".[21] Perhaps we would say it is the metamyth.

As mentioned, Kilgour's work did indirectly inspire this study. It also reveals just how much imagination and social information are required to perceive and interpret the cannibal in twentieth-century literature and cinema. Ironically this insistence on the real act in literature echoes another controversial anthropologist, Marshall Sahlins, who once remarked that "[c]annibalism is always symbolic even when it is real."[22]

Throughout our review of all the texts remotely related to cannibalism, one under-riding question guided the construction of the corpus: How is the real act of cannibalism presented? In fact the issue of (re)presentation became more acute in this study given the celluloid adaptations and corpora viewed in the general context. As mentioned in the Introduction, traditional indirection was drifting towards not only the real act but rawer realism in its recounting.

1.2 Once Again, Why Not Metaphor?

Often a working definition develops by asking why not something else? Why not its opposite? In this case the obvious question: ***Why was real lip-smacking cannibalism in literature rather than metaphor?***

Admittedly, real cannibalism and its depiction are relatively rare in comparison to metaphorical cannibalism. Why bother then considering the real act? Why wonder *how* and *why* a scene like the brain-eating supper works? As Northrop Frye said about Shakespeare's King Lear in which with the infamous utterance of "out vile jelly" Gloucester's eyes are gouged out, this is not a real scene, not part of the entertainment of a play. Instead, the entertainment consists in reminding us of a real blinding scene. It is the "idea of the imagination suggesting or producing the horror, not the paralyzing sickening horror of a real blinding scene but an exuberant horror, full of the energy of repudiation. This is as powerful a rendering as we can ever get of life as we don't want it."[23] It seems like suggestion and repulsion with relief are enough for us. Frye continues and in his fashion answers the *what* and *why* questions of today's cannibal.

His comment raises two observations with examples on the issue of life as related to art and the real-life cannibal in art. Of interest here, a play about Dahmer has reportedly been written and produced. In it, actors lean over dummy corpses on stage and eat apparently

As mentioned, Kilgour's work did indirectly inspire this study. It also reveals just how much imagination and social information are required to perceive and interpret the cannibal in twentieth-century literature and cinema. Ironically this insistence on the real act in literature echoes another controversial anthropologist, Marshall Sahlins, who once remarked that "[c]annibalism is always symbolic even when it is real."[22]

Throughout our review of all the texts remotely related to cannibalism, one under-riding question guided the construction of the corpus: How is the real act of cannibalism presented? In fact the issue of (re)presentation became more acute in this study given the celluloid adaptations and corpora viewed in the general context. As mentioned in the Introduction, traditional indirection was drifting towards not only the real act but rawer realism in its recounting.

1.2 Once Again, Why Not Metaphor?

Often a working definition develops by asking why not something else? Why not its opposite? In this case the obvious question: ***Why was real lip-smacking cannibalism in literature rather than metaphor?***

Admittedly, real cannibalism and its depiction are relatively rare in comparison to metaphorical cannibalism. Why bother then considering the real act? Why wonder *how* and *why* a scene like the brain-eating supper works? As Northrop Frye said about Shakespeare's King Lear in which with the infamous utterance of "out vile jelly" Gloucester's eyes are gouged out, this is not a real scene, not part of the entertainment of a play. Instead, the entertainment consists in reminding us of a real blinding scene. It is the "idea of the imagination suggesting or producing the horror, not the paralyzing sickening horror of a real blinding scene but an exuberant horror, full of the energy of repudiation. This is as powerful a rendering as we can ever get of life as we don't want it."[23] It seems like suggestion and repulsion with relief are enough for us. Frye continues and in his fashion answers the *what* and *why* questions of today's cannibal.

His comment raises two observations with examples on the issue of life as related to art and the real-life cannibal in art. Of interest here, a play about Dahmer has reportedly been written and produced. In it, actors lean over dummy corpses on stage and eat apparently

raw meat from them. Also, a low-budget gritty film, *The Secret Life of Jeffrey Dahmer* (1998), sold supposedly only on the black market as if it were a snuff film, was produced about Dahmer. Apparently more of a pornographic film, it numbs viewers with one pick-up scene after another, and some of sexual activity. The homosexual killer is there, but the cannibal element remains vague. This has been said about the recently released professional film *Dahmer* (2002), too. Could it be that we are unable to go beyond a certain point, although beyond the point proposed by Frye?

Frye maintains that literature presents the most vicious things to us as entertainment, but what appeals is not any pleasure. Instead it is the exhilaration of standing apart from them and being able to see them for what they are because they are not really happening. This sounds rather like catharsis or *Schadenfreud*. "The more exposed we are to this, the less likely we are to find an unthinking pleasure in cruel or evil things. Literature then is not a dream world: it's two dreams, a wish-fulfilment dream and an anxiety dream, that are focussed together, like a pair of glasses, and become a fully conscious vision."[24]

This view appears more suited to a gentler, less mediatized era than our own. However, general research on television violence and children tends to make Frye appear a bit dated. Despite his extensive knowledge, Northrop Frye belonged to an earlier, more gentile generation closer to radio than to the TV culture. His remarks on the experience of the imagination being unequalled certainly hold and even correspond roughly to some of Marshall McLuhan's concepts of hot and cold media, but we cannot ignore the compounded impact of televised or cinematographic images which have become symbols, signatures, even artifacts of culture, e.g., photographs of J.F. Kennedy's assassination or the September 11 attacks on the World Trade Center.[25] Perhaps these repeated shots of intense violence have been absorbed into myths in our own times, with our significations or preoccupations super- or supra-imposed.

Considering that Frye has said that a scene does not need to be literal, does not need to be on stage, that imagination is enough for the horror, and Kristeva has detailed abjection, why do we swim upstream? Why indeed when Peter Hulme, the well-known literary critic and author of an anthology on cannibalism, states that "even the most fervent

believer [in cannibalism] would have to acknowledge that cannibalism is now primarily a linguistic phenomenon, a trope of exceptional power"?[26]

On the subject of believers and contemporary cannibalism, what Hulme said above need not be disputed, but is trope a strong enough concept? Take any standard definition of trope and metaphor[27] and something appears to be lacking. It is true that some authors, notably Mondher Kilani in the anthropological journal, *Gradhiva,* do speak of metaphor as a basic analogical, cognitive function in language and a scientific construct.[28] This use of the term is vaster yet rarer; so much so that metaphor starts to resemble our definition of myth. Nevertheless the 'exceptional power' residing temporarily in the cannibal metaphor or trope functions because it draws upon the larger process of myth. Obviously metaphor could not be ignored here yet it had to be considered as traditionally used in the literature consulted (Kilgour, Sanborn, Seats, Petrinovich) and, for us, as a result of the literal, made effective through myth. It is by probing the process of myth within a select corpus that this study aims at the cannibal without denying the importance of metaphor.

1.3 Defining Cannibalism

Although our focus is literature, the crux of this study is the real act, hence the need to define. Yet surprisingly few authors inside or outside the cannibal canon do actually offer a clear definition. Historians speak of the *anthropophagi* described by Herodotus, Homer, Strabo, Thucydides, and Pliny the Elder. However many ancients and moderns stumble into the trap of confusing the term or act of sacrifice with cannibalism.[29]

Of course Arens demonstrated this recurrent semantic slip in his book. Moreover, several anthropologists, including Sahlins, maintain that cannibalism exists *in nuce* in most sacrifice. At this point, many refer to the Old Testament's Abraham and New Testament's Eucharist but stumble into the pitfall of real, reported, symbolic ritual once again.

Even well-known authors like René Girard tend to use sacrifice as synonymous with cannibalism.[30] Assumed cannibal sacrifice also appears in recent books about antiquity, e.g., *Cannibalisme et Immortalité, l'enfant dans le chaudron en Grèce ancienne* (1993).

Not surprisingly perhaps, the term *savage* became synonymous with cannibal quite early after the discovery of the New World. This type of association likely stems from the two of the most accepted etymologies of *cannibal* which stem from Columbus' deformation of the Arawak word *Carib* as *Canib* or from his belief that natives of the Carribean were the people of Genghis Kahn (*khan* + ibal).

Prior to the discovery of the New World, the ancients had placed *anthropophagi* among sub- or non-human races on the edge of the *Mappa mundi*. However, the nuance between Old and New World terms eroded as more peoples found themselves accused of 'the unspeakable act' and cannibal was applied to man-eating tribes in Africa and Australia, not just the Antilles. For a time, *anthropophagy* had designated an unregulated act outside any culture and *cannibalism* referred to an institution with rules, codes, rituals and a stable act.[31] This idea of ritual cannibalism as meaningful *versus* the non-ritualistic as randomly senseless persists.

A secondary distinction between the *cannibal* who killed to eat human flesh *versus* the *anthropophage* who ate those already killed usually in war also became blurred. Note that by now the two terms have become synonymous as seen here, although in usage *anthropophage* is considered scientific or academic in English. In passing, some say Arens' booktitle *The Man-Eating Myth, Anthropophagy and Anthropology* (1979) revived the latter term. As mentioned above, both then and now, many consider survival cannibalism different from tribal, funerary or serial killer cannibalism. Obviously this distinction should be borne in mind.

Most of the anthropologists' arguments or definitions detail traditions involving food prohibitions within a tribe, e.g., eating pigs, trading yams, not eating vegetables grown by an in-law or cosanguine female relative; worshiping ancestors with human skulls or bone ash potions to drink; gender roles detailing how men kill while women prepare the corpse; lastly, cooking methods reminiscent of Lévi-Strauss' dusty distinction between raw, roasted or boiled. Another common way of defining the act is to divide cannibalism into categories. Taxonomy by affiliation (endo/exo/auto cannibalism) or by motive/function (gastronomic, ritual, survival) even accidental.

1.3 One Working Definition of Cannibalism

These various possible grids led me beyond the traditional definition from *The Dictionary of Anthropology* : 'Using human flesh as either a symbolic or regular food' followed up with examples like the Anasazi. In passing, most modern medical textbook definitions automatically list *Kuru* as a disease caused by cannibalism in the Fore of New Guinea.

Evolutionary anthropologist Elie Sagan defines cannibalism as "the act of one human being eating a part of the whole body of another [...] In some instances, only the blood is drunk and no part of the body is eaten; in other cases only a part of the victim is eaten, so that it is possible that the victim remains alive." He admits that "all of these various situations are desginated cannibalism even though the psychological and social implications of these various activities may differ greatly."[32]

More recently, paleologist Tim White described a practice

"encompassing an extremely broad and sometimes ambiguous range of behaviours [...] can include drinking water diluted ashes of a cremated relative, licking blood off a sword in warfare [...], masticating and subsequently vomiting a snippet of flesh [...], celebrating Christian communion [...] accompanied with a display of affect ranging from revulsion to reverence and enthusiasm."[33]

Peggy Reeves Sanday gave a finer all-embracing definition stating that cannibalism was a way in which a people explore their relationship to the world, to others and to being itself; "[it] is an ontological system consisting of the myths, symbols and rituals."[34] Bridging the gap between anthropology and literature, Marshall Sahlins stated that "cannibalistic practices and mythic contexts are indissolubly linked. He wryly turns the question around: Why would people who practice it not assign it special mythic significance?[35]

In cinema and cultural studies, Mikita Brottman summarizes cannibalism as:

"the extreme and terrifying reaction of a society or an individual whose moral boundaries have been forced to collapse, ***whose moral foundations have been shaken to the core,*** *and whose basic human needs have been exploited and abused."*[36] [bold added]

Whereas anthropologist Mondher Kilani suggests not defining cannibalism in strict terms of historical or sociological positives because it is more important to see the constructive

efficiency of the notion of cannibalism in terms of its capacity to configure social situations and to think about new referents that experience had not allowed us to see directly or that we could not conceptualize.[37]

Laurence R. Goldman, another researcher in the field of cannibalism in literature, comes closer to the perspective on the cannibal myth in literature or cinema of this study. In his work, he considers how "imaginative literature and sacred history are mutually implicative, mutually referential, not polarized fields of symbolic reasoning and the [m]ovement between make-believe, meal, and real."[38]

Lastly, socio-literary critic Peter Hulme described cannibalism "as practice or accusation [...] as quite simply the mark of greatest cultural difference and therefore the greatest challenge to our categories of understanding."[39] Goldman fleshes out this general idea stating that "Cannibalism is [...] a quintessential symbol of alterity, an entrenched metaphor of cultural xenophobia."[40]

Between these extremes (general mastication and entrenched metaphor), an efficient working definition was desperately needed.

Initially I considered the act a deliberate one, yet the aspect of consuming human flesh unbeknownst could not be ignored, e.g., eating the prepared dish of one's child, rival or lover as suggested in ancient Greek drama, transmitted by Ovid in the story of Polymela's revenge in *Metamorphoses* or by Seneca in *Thyestes,* and later in Medieval layes like the *Le Châtelain de Couci* . This more sympathetic accidental cannibalism may receive public pity or empathy, as in the original 1847 Sweeney Todd, or Tod Slaughter story, serialized first as "The String of Pearls". Here the readers' or viewers' hearts go out with dread or sympathy, to the inadvertant cannibal who eats Mrs. Lovett's meatpies. A similar situation arises in *Fried Green Tomatoes* (1991), and indirectly in *The Silence of the Lambs* (Dr. Lecter's dinner party with society matrons reported in a gourmet magazine). In *Hannibal* and in the film *Red Dragon,* we learn that Dr. Lecter may also have served human brains as a sweetbread appetizer followed by a *ragoût* of dubious ingredients.

Later I opted to focus on the deliberate eating (chewing) of flesh and organs, e.g., heart, brain, without ignoring accidental cannibalism. Note that although drinking blood may necessarily be part of some forms of cannibalism, the focus here is on flesh.[41]

Naturally there may be nuances in anthropophagic acts; indeed, survival cannibalism comes to mind first and must be considered. However, given that in our general and specific corpus the modern cannibalistic act usually occurs knowingly and after deliberate thought, cannibalism may be defined as a violent taboo, transgressive act, for which there is no single Western modern rite or accepted form. We do not find new anthropological tribal examples like those given by Conklin, Goldman, Hogg, Poole, Sanday or Tannahill; nevertheless, I did tease out a trend or pattern in the specific corpus. Let us take this as a sampler of the broad societal tapestry revealed by the general corpus of recent Western literature and cinema. The general corpus lends a slightly historical, diachronic angle to this study. (*See listing in Appendix.*)

Our focus was not metaphorical or idiomatic expression but rather literal cannibalism. Note that Claude Rawson speaks of literal cases, which means "the opposite of metaphorical, where eating human flesh is referred to in itself rather than an image of something else." His use of literal may thus "apply to cannibal deeds imagined in fantasy and to those which are deemed to have been enacted."[42] We agree, especially with the focus on 'deeds enacted'.

1.4 Two-tiered Corpus Selection

In the constitution of this corpus, most titles were found through key word searches on the Web, in library catalogues or video rental shops. Certain titles necessitated the help of diligent cinephiles. Most surprising was the fact that even in those films considered the most explicit, realistic or cannibalistic, the representation of actual flesh-eating remained little seen. Much imagination or some knowledge of the myth would be required to piece together the clues and perceive the man-eater's presence. In fact, knowledge of both the canonic (literature) and the quotidian (mass media) would be required to grasp the full range of meaning although incomplete knowledge suffices. This characteristic actually supported a myth-based approach.

The following categorizes cannibalism in recent works.

Table 1 : A Brief Overview of Real Cannibalism in Recent Plots

Genre WITH EXAMPLE **CANNIBALISTIC SITUATION**

1) ***Adventure***
PLANE /SHIP WRECK **SURVIVAL** Drawing lots for human food
"Alive"

2) ***Black Comedy***
WAR/ SOCIAL INJUSTICE **BUTCHERY** Black market human food
"Delicatessen""Eating Raoul", "Eat the Rich"

3) ***Horror / shockumentary/ soft pornography***
ATTACK OF UNDEAD Cemetery as trap catching the living to gain their essence
"Night of the Living Dead" Ghosts, zombies
DISCOVERY OF CULT/TRIBE **PRIMITIVISM, TITILLATION** Jungle tribal attack
"Cannibal Ferox"

4) ***Psychothriller / Police drama***
VIGILANTE/REVENGE **PSYCHOSIS** Serial-killer police story
"Hannibal"

We observe how the cannibal myth underlies these stories which are built up with actions to reach a climax and ending, as expected by the reader or viewer. Briefly, the first two types could be called 'survival cannibalism'; the third and fourth, 'encountered cannibalism'. In a nutshell, we encounter the dread of eating *versus* being eaten plus the societal reaction to consuming human flesh. As with most genres, no category is hermetically sealed. Each one relates to mythopoiemes combined and recombined in a form without necessarily the same significance each time. The variations may take shape as different genres at different times; so much so that what was horrific may become hilarious to some in another context/text, e.g., 'Leatherface' or any lone man wielding a chainsaw reminiscent of *The Texas Chainsaw Massacre* series, evoked in *American Psycho* or the sequels of other horror film characters like Freddy Krueger of *The Nightmare on Elm Street* (1984) or the masked figure in *Scream* (1996).

Ironically each corpora from the very general corpus, regardless of value or quality, provides a clue or element useful in entertaining the initial research questions. Altogether the corpora reveal common traits and even *lacunae* which point toward an answer. If we pause to consider the flicker of real cannibalism in *Suddenly Last Summer*, (1958) the hint of revenge cannibalism in *Fried Green Tomatoes* (1991), and then, the more than cerebral cannibalism of *Hannibal* (1999), there is an appreciable difference.[43] Actually there

appears to be a specific, incipient trend: cannibalism of the brain. In other words, within a return to the real act is an even more specific act. This trend may be coaxed out of the corpus and considered against the backdrop of current social preoccupations later in the study, as a critical two-point sub-question is treated: ***How has cannibalism of the brain been treated, and what does it reveal?***

We pose this question again after having given the specific corpus some context within the broader general corpus. As in the triptych seen in the *Introduction*, the twentieth century began with Tarzan (primitive noble, almost cannibal) or Falk (sailor-survivor) and ended with Hannibal Lecter (psychiatrist, Epicurean serial killer). Decidedly something has occurred or shifted as this sweep of literature proves; it is a phenomenon like the *ami anthrophage, ennemi cannibale* that Lestringant illustrated.

Although Hulme calls Harris' character the "overdetermined figure for the 1990s"[44], interest in Thomas Harris' novels and their film adaptations extends beyond marketing. This follows insofar as a marketer appeals to something already in the air, what William Peter Blatty, director of *The Exorcist* (1973), calls 'public taste'.

The nineteenth-century aura of dread and horror tinged later with shame, resignation or compassion fades to black in American B-movies of the late 1960s-70s. Corpses rising stiffly from the grave in a bridal gown, a Hare Krishna robe or other identifiable social uniforms evoke surprise but more likely laughter. It may well be nervous laughter with fear following later, if at all.[45] However, in the *Living Dead* series begun in 1968, we soon realize that the goal of the newly risen is to find human flesh or 'Brains!', the refrain groaned in George Romero's sequel, *Dawn of the Dead* (1978). The cannibal character within a genre may be more readily profiled, and, of course, the genre itself reveals its own network of codes, e.g., deserted house or grounds-keeper's lodge in a remote field or cemetery at dusk, after a long trip with a bad map. Law and order must reign in the end, though. This reassurance comes to mind just before the credits of Romero's original, as corpses are stacked for burning by the local authorities while media or military airplanes encircle the site. Unfortunately in the original, the hero is mistaken for a zombie/cannibal and shot.

There may be a sense of relief that public order has been restored by the authorities, but there is neither forgiveness nor any desire to reflect because these are not humans who are cannibals; they are zombies or dead people not really among us. Strangely they do look like 'us'; in other words, a cross-section of society, from brides to firefighters. They are decidedly not like the urbane psychiatrist, Hannibal Lecter or the young urban professional, Patrick Bateman of *American Psycho*.

Pop-psych and the Real or Reel

In the case of the modern cannibal, epitomized by Dr. Lecter, we most often find the popular psychological (pop-psych) explanation of childhood abuse, especially a distant or absent mother, as the root of this aberrant behaviour. Either family or society is to blame. Again, we should show pity, be understanding of someone's genetic or mental imbalance rather than be repulsed by his act yet somehow differently from the way seen in the older examples cited. This quick pop-psych message is found the most easily in *Red Dragon,* both novel and film. It also echoes across the airwaves on TV shows, including NBC special interviews of Dahmer, the father. In fact, Lionel Dahmer's book *A Father's Story* (1994) inspired filmmaker Jacobson to make *Dahmer* (2000). According to reviewers, this film succeeds in enabling viewers to identify with Jeffrey Dahmer, shy, neglected child of an awkward scientist whose wife was institutionalized. Dahmer's adolescent angst, his inability to connect emotionally and sexual problems appear human. This is no mean feat considering he had 17 equally human victims.

What media analysts call 'psycho babble' invades the A&E *By the Minute* episode "The Andes Survivors" and the British series (BBC- Channel 4, 2001) called "Cannibals" including one episode entitled "Hannibal Lecter in Flesh and Blood" broadcast on the Discovery Channel in English or Canal D in French. This most recent miniseries did slip into a sensationalist tone using ambiguous archive footage of unidentified food and a market butcher's block at well-chosen moments in the commentary plus repeated close-up camera angles of Japanese cannibal-author Sagawa's eyes rolling upward while his upper lip beaded with perspiration. It is this sensationalism and wordplay in Western media that shows how we are dancing on the borders between fact and fiction.[46]

What made this particular series more than yet another vulgarized review was the presentation of two scientific theories (psychological and neurological) behind cannibalism as seen in the only convicted cannibal living free, a well-known Japanese man called Sagawa. In brief, Sagawa's mother transmitted feelings of shame to him so that he felt inferior to his brother. Suddenly in adulthood, as a gawky foreign student in 1981, he liked and killed a Dutch woman whose body was partially devoured before being dumped in Paris' Bois de Boulogne.

Note this resembles the premise that Dahmer's absent mother affected her son's behaviour, too. Inevitably Thomas Harris exploits this psychological theoretical position in his novels throughout the trilogy when profiling serial killers Dolarhyde (socialite divorcée mother, mean grandmother), Jame Gumb (unwed teen beauty-queen mom), and Hannibal Lecter (noble but abandoning parents). In more quantifiable terms, the TV mini-series team points out that Sagawa and imprisoned American cannibal, Arthur Shawcross, share a similar 'animalistic' brain pattern; in other words, little frontal lobe activity, when PET-scanned or recorded in an encephalogram.

If we return to our core corpus, of course, there was the electrocardiogram of Hannibal Lecter as he cannibalistically attacked a nurse is mentioned in *The Silence of the Lambs* and *Hannibal*. The virtually unchanged rate shocked all who saw it, a detail repeated in *Hannibal*.[47] In fact, in the film *Hannibal*, Clarice views the security video of Lecter's attack on the nurse. After the attack, Lecter stares at the camera with bright eyes and bloodied mouth, a jolting image rewound and replayed—lest we forget.

This interest in the psychological seems timely for twentieth-century Western society and its literature, but all the more so in a trilogy involving a cannibalistic psychiatrist who eats brains. In fact, interest in the brain, especially in eating it, will prove to be a provocative trend since this is what makes *Hannibal* most memorable, especially to those who saw the film only.

As our general corpus contains films and books we can examine the visual indices of cannibalism as well as the adaptation from book to screen against a social backdrop. Given the corporal evidence, the modern cannibal lurks the most in Science Fiction, e.g.,

Soylent Green (1971), or more likely in cinema, especially in horror films, e.g., *Night of the Living Dead* (1968), *The Texas Chain Saw Massacre* (1974). He may also be found in recent futuristic comic books like Marvel Comics' *Wolverine* or X-*Files,* which may be adapted to the screen, too. Yet there are exceptions, like *Delicatessen* (1991), *The Cook the Thief, His Wife and Her Lover* (1989), or more mainstream, e.g., *The Silence of the Lambs* (1991), *Hannibal* (2001).

Within popular cinema, for instance, we find conventions in systems which create genres; in other words, 'containers' for other systems. Genre in this sense is a system of codes and conventions and visual styles which enable an audience to determine rapidly but perhaps with some complexity the kind of narrative they are viewing. Popular films need a shorthand, accustomed routes, to operate effectively.

Genre becomes a useful concept because of the breadth and diversity of the general corpus in this study. For example, in cannibalistic horror films, we observe how genre polices the boundaries of an audience's expectations.[48] In fact, some believe a film's predictability does not create boredom, especially in a horror film. On the contrary, predictability was clearly the main source of pleasure and disappointment; hence this would be a modulation of the formula not just a repetition.[49]

Here Brottman's notion of the horror film as a parallel 'postmodern fairy tale' makes appealing sense. According to her view, based on Bettelheim, the horror film genre shares the positive pragmatic functions of a fairy tale; i.e., it allows unconscious material to come to awareness and to work itself through in our imaginations. The potential for harm is thus greatly reduced. It should be seen also as applicable to acculturation purposes, like the cautionary tale.[50] We point out that the fairy tale is controlled by a mythic order and ritual narrative. However, not all horror films do follow the mythic order of a fairy tale. Some upset the ritual narrative; however, many do with similar symbols or motifs, to boot. Typical examples include an ax or oven, a disguise (mask/cloak), and a cave or forest.

Interestingly enough, one of the most commonly viewed images of Hannibal Lecter that effectively remind readers or viewers of the mythic anthropophage is the thick molded

facemask with holes for eyes and nostrils and, more significantly, wires to prevent biting, chewing—in a word, cannibalism.[51]

It may be stating the obvious to say that the modern cannibal arises from the past, from a history. Less obvious is how the potency and significance of the anthropophage's appearances in reality, in cinema or literature now rely upon myth as an attempt to fill in the gap in our understanding, in our language, as we try to express any knowledge in culturally encoded ways. It is easy to forget as we look at art, literature, Websites, fanzines and magazines that myth and fabrication of meaning belong to the very human endeavour of trying to make sense of what we perceive around us. By now, much of the public, especially youths, might conceivably have difficulty recognizing or recalling a Jeffrey Dahmer without a Hannibal Lecter or an American psycho like character Patrick Bateman. In other words, the real supports the unreal resembling the real.

Provocatively René Girard once said, "[w]e are perhaps more distracted by incest than by cannibalism but only because cannibalism has not yet found its Freud and been promoted to the status of major contemporary myth."[52] [53] As seen in *Hannibal*, Thomas Harris has obviously been distracted by both incest and cannibalism. (*pace* Girard) Cannibalism certainly seems to have reached the status of a contemporary myth although perhaps not unanimously *major*. Whatever its status, there are simply too many manifestations of the cannibal myth in modern Western culture—including a film boasting five Oscars—to ignore it.

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[1] Michel Montaigne, Tr. John Florio. **Essays** (Menston, Yorks: Scholar Press, 1969) 100.

[2] Frank Lestringant, **Cannibals, The Discovery and Representation of the Cannibal from Columbus to Jules Verne** (Berkley and LA: University of California Press, 1997) 7.

[3] Maggie Kilgour, **From Communion to Cannibalism: An Anatomy of Metaphors of Incorporation** (Princeton: Princeton University Press, 1991) 6.

[4] Geoffrey Sanborn,. **The Sign of the Cannibal: Melville and the Making of a Postcolonial Reader** (Durham, NC: Duke University Press, 1998).

[5] Beth A Conklin, **Consuming Grief, Compassionate Cannibalism in an Amazonian Society** (Austin: University of Texas Press, 2001) 54.

[6] Claude J Rawson, **God, Gulliver and Genocide Barbarism and the European imagination, 1492-1945,** (New York: Oxford University Press, Inc., 2002) 31.

[7] Haroldo de Campos Tr. Maria Tai Wolff, "The Rule of Anthropophagy: Europe Under the Sign of Devoration" in **Latin American Literary Review, Special Issue Brazilian Literature** University of Pittsburgh Vol. XIV 27, (Jan-Jun 1986): 42-60. De Campos believes Oswaldo's 'Coup de Dents' in the way it confronts the legacy of European civilization (Bishop Sardinha, 1556, first 'devoration') points to a new element in the European/Latin American relationship: Euros must learn to live with the new barbarians, "Alexandrian Barbarians" who [...] have been devouring them... resynthesizing them chemically..."

[8] Hans Ulrich Gumbrecht,. "Biting You Softly, A Commentary on Oswald de Andrade's manifesto antropofago" in João Cezar de Castro Rocha, and Jorge Ruffinelli, eds. **Nuevo Texto Critico, Anthropophagy Today? Antropofagia Hoje? ?Antropofagia Hoy? Antropofagia oggi?** 23/24 Department of Spanish and Portuguese, Stanford: Stanford University Press (año xii 1999), 195.

[9] Ibid. In Haroldo de Campos' own words: *"The metaphor of stylistic anthropophagy has since often served as a* paradigm for *the craft of literary composition in Brazil, in which the rich fabric of ethnography, music, folklore, history and language [...], has been exploited to create a synthetic focus for a national literature."*

[10] One major diachronic difference in that Western 'cannibal canon' could be expressed in terms of level. From the Renaissance to the end of the nineteenth century includes names like Montaigne, Swift, Defoe, Verne, Dickens, Melville, Conrad and Twain. All are authors anointed as canonic in general, as significant to society and literature not only of the times but beyond. Of course other sociocultural and literary manifestations existed, e.g., sea shanties, curiosities, broadsheets, but famous writers did refer to cannibalism. In the later nineteenth and early twentieth century, few major authors refer to cannibalism. As mentioned, many of these low-budget movies multiply and appear under alias titles as do the Italian mondo/ shockumentary movies. This difference in cultural level (low, high, mixed, popular) may appear undemocratic or unfashionable, yet one cannot help noticing that the cannibal appears predominantly in more marginal forms than essays and novels. Hence the impact of Harris trilogy.

[11] Robert Scholes, **Structuralism in Literature An Introduction** (New Haven, CT: Yale University Press, 1974), 78. *Motif* is defined as irreducible unit of fiction which is thematic. In any given novel the major theme can be seen as composed of smaller thematic units. A story can be defined as the sum of the motifs in their causal chronological order. Plot as the sum of the same ordered to engage the emotions and develop the theme. *Topos* is a motif that is considered a literary commonplace or rhetorical set piece.

[12] Claude J. Rawson, "Narrative and the Proscribed Act: Homer, Euripides and the Literature of Cannibalism" in **Festschrift in Honor of René Welleck**, Part II, Joseph P. Strelka, ed. (Bern/Frankfurt: Peter Lang, 1975) 1161.

[13] Rawson, Claude J. "Cannibalism and Fiction". **Genre** (Vol. XI, 1978): 227-313.

[14] Ibid.

[15] Rawson, **God, Gulliver and Genocide** 31; 91.

[16] Rawson, "Cannibalism and Fiction".

[17] Loc. cit.

[18] Maggie Kilgour, **From Communion to Cannibalism: an Anatomy of Metaphors of Incorporation,** (Princeton: Princeton University Press, 1991) 12.

[19] Maggie Kilgour, "The Function of Cannibalism at the Present Time". in Barker, Francis, Peter Hulme and Margaret Iversson. eds. **Cannibalism and the Colonial World.** (Cambridge: Cambridge University Press, 1998) 239.

[20] Ibid., 247.

[21] Loc. cit.

[22] Marshall Sahlins, "Cannibals and Kings" in **Evolution and Culture,** Ann Arbor, University of Michigan Press, 1960.

[23] Northrop Frye, **The Stubborn Structure. Essays on Criticism and Society** (London: Methuen and Co. Ltd., 1970.) 99; 40-1.

[24] Northrop Frye, **The Educated Imagination** (Toronto: Massey Lectures, CBC, 1963) 42-3.

[25] Augoustinos Xenakis "Ti ziteite ton zonta meta ton nekron;" **To allo bima** (May 5, 2002) 6-7.

[26] Barker, Francis, Peter Hulme and Margaret Iversson. eds. **Cannibalism and the Colonial World** (Cambridge: Cambridge University Press, 1998) 7

[27] William F. Irmscher. **The Holt Guide to English** (New York: Holt, Rinehart & Winston, Inc. 1972) 280.

[28] Mondher Kilani,. "Cannibalisme et métaphore de l'humain". **Gradhiva, Revue d'histoire et d'archives de l'anthropologie** 2001/2 (Paris: Editions Jean-Michel Place. 2001.): 47. Note that in a subsequent article on Mad Cow, he used this vaster metaphor but referred also to the term *imaginaire anthropophagique*, or anthropophagic imaginary, which seemingly corresponds more closely to our notion of an accumulation of profilemes and a myth.

[29] Barbara Ehrenreich, **Blood Rites. Origins and History of the Passions of War** (New York: Metropolitan Books, Henry Holt and Company, Inc., 1997) 24.

[30] René Girard,. **Violence and the Sacred** (Baltimore: The Johns Hopkins University Press, 1977) 29.

[31] Martin Monestier, **Cannibales, Histoires et bizarreries de l'antrhopophagie hier et aujourd'hui** (Paris: Collection "Documents", le cherche midi éditeur, 2000) 26.

[32] Ibid, 2.

[33] Tim D White,, **Prehistoric Cannibalism at Mancos** (Princeton: Princeton University Press, 1992) 8.

[34] Kristen Guest, **Eating their words, Cannibalism and the Boundaries of Cultural Identity** (Albany: State University of New York Press, 2001) 57-9, note 3.

[35] Marshall Sahlins, "Cannibals and Kings." **Evolution and Culture** (Ann Arbor: University of Michigan Press, 1960).

[36]Mikita Brottman, **Meat Is Murder! An Illustrated Guide to Cannibal Culture** (London: Creation Books International, 1998) 19.

[37] Mondher Kilani, "Cannibalisme et metaphore de l'humain". **Gradhiva, Revue d'histoire et d'archives de l'anthropologie** 2001/2 (Paris: Editions Jean-Michel Place, 2001): 49.

[38] Laurence R. Goldman, Chris Ballard, **Fluid Ontolongies Myth, Ritual and Philosophy in the Highlands of Papua New Guinea**, (Wesport, CT: Bergin and Garvey, .1999) 4.

[39] Barker, Francis, Peter Hulme and Margaret Iversson. eds. **Cannibalism and the Colonial World.** (Cambridge: Cambridge University Press, 1998) 7.

[40] Laurence R Goldman and Chris Ballard, **Fluid Ontolongies Myth, Ritual and Philosophy in the Highlands of Papua New Guinea**, 1.

[41] Note that Dracula, as vampire, is also a folk myth that has a real component that arises from time to time; the difference is that drinking blood or following 'goth' fashions does not imply the deadliness of cannibalism. Those who are into goth and vampire balls usually do not victimize the unwilling. In fact, they may even proselytise. It is interesting to see how a mainstream Hollywood vehicle like *Blade* (I and II) utilizes the standard *elements* of Dracula to revolutionize the vampire somewhat of a revitalization in that he is now a crusader against cults. Actor Wesley Snipes as a vampiric character instructs to forget about silver bullets! The historical figure Vlad the impaler was killing the infidel Turks in defense of his Orthodox faith. Even here there is a mixture of the real count and folklore. Dracula is more often called a legend idea of *UNdead versus* dead or alive. Most assume that the function of the vampire movie is to incarnate the most hostile aspects of seuality in a concrete form (necrophilia) repressed desires and incest. Vampire film focuses on *undead* in film creatures who rise up out of men's hidden fears and desires, the arch need of man to purge himself. The vampire is depicted in terms of humans who become its victims or allies. The undead must be understood in the context of the living and at the core of fiction: confrontation between living and undead.

[42] Rawson, **Genre**, 277.

[43] Young, Dudley. **Origins of the Sacred, The Ecstasies of Love and War** (New York: Harper Perennial (HarperCollins), 1991) 176. We tend to disagree with Dudley's remark or would nuance it. Dudley states that "[i]n the 1950s a Western producer could still make a film which climaxed in Spanish peasants eating the American protagonist. But these days such an ending would be laughable to audiences and the latest film to put cannibalism on the big screen, *Eating Raoul*, was seen by critics as a fine example of low camp."

[44] Barker, Francis, Peter Hulme and Margaret Iversson. eds. **Cannibalism and the Colonial World** (Cambridge: Cambridge University Press, 1998) 9.

[45] "Montreal En Passant," **The Gazette** July 22, 2001. "At a recent showing of the controversial shockumentary *Cannibal Holocaust* during the Fantasia film festival, there was only one thing more disturbing than the prolonged scenes of rape, beating, ritualistic torture, death, and, yes, cannibalism: some of the fans. They slapped their knees and laughed during some of the "funny" moments. They clapped along every time the instrumental theme (which sounds eerily like Shania Twain's love ballad

Still the One) was played. They munched their popcorn during the most gruesome *disembowelments*. One less enthusiastic movie-goer muttered fearfully: "I hope I don't associate the smell of popcorn with this movie for the rest of my life."

[46] Laurence R.Goldman and Chris Ballard, **Fluid Ontolongies Myth, Ritual and Philosophy in the Highlands of Papua New Guinea**, 7.

[47] Thomas Harris, **Hannibal** (New York: Random House, Inc., 1999) 70-1.

[48] Graeme Turner, **Film as Social Practice**, 3rd Ed. (New York: Routledge, 1999).

[49] Mikita Brottman, **Meat Is Murder! An Illustrated Guide to Cannibal Culture** (London: Creation Books International, 1998) 168.

[50] Ibid, 115. At this point Mikita Brottman and Marina Warner converge on the fairy tale. Maria Warner in Chapter 8, "Fee fie fo fum: the child in the jaws of the story" of the anthology co-edited by Barker, Hulme, and Iversson and already quoted. On pages 159-182 . Warner uses notions of *mytheme* and *myth* but tends to stick to traditional usage. Nonetheless her concluding remark on page 182 bears repeating here: *Fairy tales have transformed cruel, classical myths into narratives of family dysfunction and social disorder, but recast the ogres and ogress, as figures of fun, bogeys to delight an audience with shivers and thrills and neutralise the very real threat they incorporate and make present. Children have found ways to reinvent the ogre, to turn the tables on him themselves and frustrate his appetite for power. In certain versions of Jack and the Beanstalk, children are told that in the next room were hearts and livers, the choicest of his diet, for he commonly ate them with salt and pepper.*

[51] Daniel O'Brien, **The Hannibal Files, The Unauthorised Guide to the Hannibal Lecter Trilogy** (London: Reynolds and Hearn, Ltd.., 2001).

[52] René. Girard, **Violence and the Sacred** (Baltimore: The Johns Hopkins University Press, 1977) 276-7.

[53] We note that Freud said little about the anthropophage. One key exception regarding the oral or pregenital stage of libido.

Chapter 2: Theoretical Concepts

2 Devising a Definition of Modern Myth

The definition of *myth* is a daunting task as the word's very definition could be considered a subdiscipline of myth studies or criticism. Nonetheless, when employing a word like *myth*, and our neologism, *mythopoieme*, a dutiful attempt at a working definition, must be made.

In everyday parlance, myth has developed a score of meanings, from legend to cliché, from popular misconception to 'managed lie' and even primitive or sacred ritual. None of which is exactly what we mean in this study. The terms *myth*, *mythic* and *mythicity* are not used here exactly as in the traditional mythologies of the ancient Egyptians or Greeks who used *mύθοi* to create their heroes and gods nor are they used as synonym for cosmology, as seen in anthropology. In fact if we break myth down into three broad categories, we find: 1) classical 2) anthropological 3) socio-philosophical.

The first is the traditional school definition using the ancients[1]; the second, the researcher's model of a tribe's worldview; the third, a contemporary *metamodel* in Western social criticism. Our definition incorporates something from all three. We see the classics' importance and established form; we accept the idea of tribal views of events, universal or not, relativist or not; and we also subscribe generally to what Barthes suggested and more recently what Sloterdijk described as a *metamyth*, or series of underlying models for Western, Eurocentric society.

At this point, our looser-knit definition of myth could be summarized as that which we want to say is essential about the way humans try to interpret their place on earth, especially since we cannot come up with any definitive origin for our existence. In this light, myth may be found everywhere humans probe their meaning or the meaning of life. Myth lies at the interstices of literature and philosophy, not to mention religion. It should be mentioned that although neurolinguistics may provide more answers one day, until then we agree with the assertions of Mark Turner in *The Literary Mind.* Turner maintains that cognitive activities which parallel what has traditionally been called *parable* inhere in everyone's everyday thinking.[2] If we adapt Turner's concepts to myth, as employed here,

we could say that *myths* are like *parables* with two nuances. Like parable, myth provides a condensed form that may be projected onto a contemporary situation. Unlike parable, myth usually has a central character, a mythic figure.

Here, let us emphasize a basic notion of myth as broad concept/event that inspires or is manifest in another form. It is a condensation of residua underlying a fiction. A novel or film draws upon, repeats, and usurps myth with an intention. Similarly, a character, like the cannibal or a famous 'real-life' person, may be mythologized in text or on screen, e.g., the gangster pair known as Bonnie and Clyde.

Apparently, the real and literary have relied symbiotically on the cannibal myth. This symbiosis becomes all the more evident when we consider how the myth operates in the meaning process within a carefully selected corpus. The cannibal's mythic potential became apparent given the real life incidences and the cultural manifestations in text and film, as indicated in the corpus. While considering how the real and literary have relied on the myth of the cannibal, this study reveals a trend, or pattern, in chrysalis.

Philosophy and philology have regularly converged, and notably in myth. In fact, the German philosopher Schelling called language itself a 'faded mythology'.[3] Not surprisingly certain ancient Greek philosophers called *αρχή* (arché) a similar zone between myth and philosophy. Some thinkers assert that images of mythology conceal a rational cognitive content that one discovers; whereas others stress magic and religion.

Another German philosopher, Nietzsche, held the rationalists of the Enlightenment responsible for the crime of the dismissal of myth. Reason was supposedly all, but without myth, man would remain restricted within the narrow perimeter of science. Ultimately even science requires myth for its own completion. In passing, the view that science needs myth has become popular today; whereas some argue that this was always a false dichotomy (science/logic *versus* myth) and now an outdated paradigm.

The Traditonal Thinking on Myth in Mind

Across centuries, almost all intellectuals, writers, and philosophers have wrestled with the issue of how the brain contributes to cognition and culture. Expressed bluntly, how does

myth actually wind its way into our brain? There are at least four camps as outlined roughly below:

1.) those who support wholeheartedly a bioevolutionary process, e.g., an avant-garde Kolakowski speaks of hypertrophy of the arousal process[4] and a 'mythopoeic energy' as well as the phylogenetic layer.[5]

2.) those who struggle with the more spiritual yet cultural aspects of the thinking and meaning processes. Georges Gusdorf, Haroldo de Campos and popular researchers like Mark Turner and Ken Wilber come to mind.

3.) those who refer to Jungian archetypes which are basic structures hardwired early into our brain and reappear in diverse cultures.

4) those who work in language-philosophy within a cultural or even anthropoplogical framework. Ernst Cassirer fits in this category.[6]

Unfortunately, we are unable to employ truly neurological notions. Scientific advances in recording limbic functions or tracing electrical activity in parietal lobes throughout mystical experiences prove fascinating but much remains unanswered. Neurolinguists may soon provide more quantitative proof on this front, but, thus far, research on brain function has remained specialized, inconclusive, and beyond the scope of this study.

Fortunately, we are able to continue beyond traditional definitions without advanced neurological knowledge since this study addresses the narrower issue of how the cannibal myth operates in literature rather than in the brain itself.

Concepts distilled from a handful of renowned thinkers, especially Ernst Cassirer *(The Philosophy of Symbolic Forms, Mythical Thought, Logique des sciences de la culture)*, Georges Gusdorf (*Mythe et métaphysique*) but also Leszek Kolakowski *(The Presence of Myth)*, Mircea Eliade (*Mythes, rêves et mystères*) and Peter Sloterdijk (*L'essai de l'intoxication*) lend support to our ideas and confirm aspects of Barthes', Lévi-Strauss' and Frye's views on mythicity in language or literature.

Cassirer, Eliade and Kolakowski view myth as part of the evolution of human culture, consciousness and conceptualization—ideas which often extend far beyond a literary study. For example, Cassirer speaks of mythical consciousness as part of human

consciousness. Indeed, he considered anthropology as a new philosophy of representation, a field reaching from myth to science. Well-aware of the dichotomy of science *versus* culture, Cassirer believed the problem really lay in Objectivity. What we are supposed to be doing in cultural studies or sciences is attempt to position/ resolve the problem of objectivity in the sciences of culture through anthropology's basic question: What is Man? Or what is humanity? Here myth may contribute to these vast questions. Like Gusdorf, he considered mythic awareness or consciousness as a response, a means for Man to ground himself in Nature.[8]

For our purposes here, the ideas of Cassirer, Eliade and Kolakowski clarify myth in terms of *function, causality, faith* and *mythicity* which we consider as part of a more modern version of myth, notably in *Hannibal*.

Function

Kolakowski regards myth as need-based because people attempt to determine what is phenomenal or mythical. Myth continues necessarily for there is always a reason that needs to be revealed in the permanence of myths and inertia of conservatism. Traditional in his approach, Eliade underscores the fact that a myth always tells of something that <u>really</u> happened, be it the creation of the world or cultivation of the simplest vegetable. All myths actually contribute in a sense to a cosmogonic myth as he stresses the divine nature of myth and its religious aura. Eliade maintains that when myth is no longer assumed as revealing mysteries, it becomes degraded and turns into a short story or legend.[9] This may be so. Our myth may share the same fate but may also be recycled. Cassirer contemplates myth as a mode of configuration through which the world of the image is apprehended as such. Rather like the phonetic image, "the mythical image serves not solely to designate already existing distinctions but in the strict sense of the word evokes definitions".[10] It seems that myth could be need-based, as well as a mode of configuration, for we must see, configure, and understand the world. However, Eliade goes further than Kolakowski or Cassirer when he describes myth as revealing or trying to reveal the mystery of a primordial event which has founded a structure of reality, a human behaviour.[11] In sum, they all allow in varying degrees for the possibility of our myth's functioning as cognitive model.

Causality

Both Cassirer and Kolakowski see mythical thinking as a parallel attempt to find causes for phenomena in the empirical world.[12] Even science delves into mythical thinking, a mode in Cassirer's view. The desire for some sense of causality is also a desire for continuity. He considers that *pars pro toto* is characteristic of the mythic world of a concrete object and its particular parts. The part does not merely represent the whole but really specifies it. This is not a symbolic intellectual relationship but a real and material one. In other words, in our empirical apprehension, the whole consists of its part. For the logic of natural science, for an analytical concept of causality, this is the case; however, it is not the case for 'mythical logic'. It is true that mythical thinking seeks to create a kind of continuity between cause and effect by intercalating a series of middle links between the initial and ultimate states.[13] Cassirer does not attempt brain surgery to find the links or states and neither does this study. Instead we try to trace a literary example of linkage within a tale of a modern mythic figure.

Faith

Eliade, Cassirer and Kolakowski speak of faith in terms of myth which stems from an early religious form of beliefs or values. As such, myths—whether good or bad—are vital to social belonging. Kolakowski speaks of "the yearning to be rooted in a world organized by myth".[14] This is "myth [which] aims at defining oneself in a given and experienced order of values [...] it is a desire to step outside oneself into an order in which one treats oneself as an object with a designated sphere of possibilities[...]. As a participant in myth, I am unable to treat the succeeding moments of my own existence as an absolute beginning and I therefore concur at reducing my own freedom and try to take up a point of view from which I am wholly visible."[15] Faith, or trust, prevails in this surrender to a ready-made model requiring no justification. Vaguely reminiscent of a born-again religious experience, true participation in myth means an act of personal acceptance of mythical realities.[16] In the twentieth century, commonly considered the age of science or anxiety rather than faith, myth as part of meaning has probably been affected. In fact, there is the idea that today's world cannot embrace mythology (in the traditional sense).[17]

Note that overall this is a faith in a myth of truth, reason and authority—obviously a religious conundrum nowadays. Yet it does not matter, according to Kolakowski, because "our reference to myth is not a search for information but a self-positioning in relation to the area which is experienced in such a way that it is a condition of our clinging to the world and to human community as a field where values grow and wither."[18] Here we catch sight of that desire for continuity, comfort and security. It does not matter whether the myths blatantly serve to teach, entertain or scare us, they provide us with a code or key.

Kolakowski goes further as if to state 'myth is myth' when he says that in its verbal realizations myth is an expression of collective experience, rather like Durkheim's concept. Moreover, "participants have no obligation to place it [myth] in the same order of life as they would scientific values or subject myth to the rigour of the same criteria of affirming and denying judgements".[19]

Accepting, internalizing and transmitting myth sustains a culture and its values. "A myth can be accepted only to the extent that with regard to a particular point of view, it becomes a kind of constraint binding equally the whole group, be it humanity at large or a tribe [...]."[20] Values are often inherited in mythical form but not as information about social or psychological facts. Much more is involved. Some myths that teach us that something simply is good or evil may be necessary for humanity's survival. These comments remind us of values as taboos, namely cannibalism. Herein lies the evolutionary position; i.e., that myth enables man, an advanced conscious being, to survive as a race. Valid or not, the bio-evolutionary notion of brain size and power in relationship to the survival of the species remains unchallenged; moreover it may make sense regarding myth.

Mythicity/the Mythical

On the mythical, Kolakowski states that the realities of mythical order can explain nothing about the realities of experience nor even less be derivable from them. "The universe of values is a mythical reality to the extent that we endow with values the elements of experience, situations, and things [...] and perceive them as participation in that reality

[...]. Values are essentially cultural facts. Value is myth; it is transcendent."[21] He also asserts that

it is through myth present in us that what happens, happens; that is why at every moment our practical dwelling in history renews its energy from the root of myth. Thanks to myth we gain the right to impose a meaning upon events [...] civilized, acculturated individuals in a democracy we have the right to impose meaning upon events, but we have no right to regard ourselves as fully the creators of myth, but rather as its discoverers.[22]

In other words, myth changes the status of objects but does not necessarily endow them with reality. Cassirer's concept of precomprehension echoes what Kolakowski says above.

Reality arises in the writings of all three, but it is Cassirer who asserts the most clearly language-based view. He considers language a means of participation which gives sense to the world by structuring it and providing a milieu, the originary milieu of all existence that is cultural.

The spirit or mind deals with a community of meaning spontaneously lived by the subjects who resemble one another more than they differ from one another. It is upon this 'perception of the expression' that myth relies.

Pointedly and pragmatically, Kolakowski asks whether the mythical layer of culture is rooted in the specificity of its real sphere?[23] We pause but answer *yes*, while adding that specificity of reality in a culture does not seem paramount. Cassirer, who bases his notion of *humanitas* (Man's humanity or perception of humanity as belonging to a common world, one constituted essentially by linguistic activity, based also on sense of cultural belonging) would agree.[24] Interestingly, he emphasizes both a universal and a regional cultural belonging.

In terms of the cannibal, the real sphere may rely upon the man-eater myth to express different social problems in a specific time and place, thus there is some specificity. As we have already implied in our own hypothesis about social preoccupations, the specificity would likely be more cultural in terms of the beliefs about cannibalism, e.g., more anthropological constructs regarding the Tupi, zombies or *Kuru*, yet it would always

be related to the expression of the taboo. The cannibal myth is so widespread that for our purposes, specificity seems to lie in the timely manifestations of the myth as linked to a social problem.

More pertinent to our question regarding the nature of myth, Cassirer points out that it is "not the material content of mythology but the intensity with which it is experienced, with which it is believed."[25] This remains a basic quality of the mythical. We agree while insisting on the kernel of meaning in the real act whose intensity we are seeking.

Mythical thinking, according to Cassirer, whether we embrace all of mythical consciousness or not, has little correspondence to objects. The basic principle is a link with a supernatural being or occurrence. Gusdorf used similar terms such as dissociation of the possible and the real which coincide more or less in animals. In Man, however, the possible prevails over the real. [26]

Of course this is a relatively traditional view, but one which we can apply to the modern cannibal myth in the sense that material eating of human flesh (real object) may appear relatively rarely or vaguely but the intensity with which it is experienced and believed cannot be doubted and it thus transcends the object. Moreover one of the traditional Western links of Cannibal with God or Satan in the performance of a mass conforms to the supernatural characteristic mentioned. Conversely, however, this also supports the idea of the intensity needing to be relived. It sounds rather like addiction in that an addict keeps consuming /abusing in search of the original sensation, be it a high or a hallucination. We see the myth as a need to repeat, relive or try to re/uncover an answer which may not exist through the elements of a narrative, an explanatory tale.

2.2 How Myth Signifies

After considering the more traditional authors on myth, we return to the pragmatic question of how myth signifies; i.e., is it form? function? or all of the above?

Without venturing into the debate about ancient *versus* modern, as applied to myth, let us simply recall that the status of myth may well have evolved over the millennia but that myth still demands interpretation. As shown above, the meaning of myth has been amply investigated from various angles, notably as source of history or religion in ancient and

primitive societies. One can always argue historically to establish details of what myth did say/do and how it developed in terms of society and literature. One can also focus on mythicity (in the sense of the nature of the mythic), and use one myth or mythic personage as an example or consider the ontological status of myth as part of a general idea of human expression.

An honest attempt at answering our initial question about the cannibal's presence in literature or cinema today requires blending all three of the above dimensions. From a rather linguistic perspective, both significance and reference raise the issue of how mythologies are composed and how they infiltrate literature. Although we wanted to avoid what Lestringant called idealization of the violent act of towards the domain of language, which effectively minimizes literal cannibalism, it is precisely this infiltration that interests us here; that is, the language-based interface between myth, literature and society.

Synthesized Perspectives on How Myth Means

Looking at the gaps or interfaces requires the panoramic finder offered by myth and a zoom lens to capture the particularities, as seen in the cannibal of our corpus. Hence the definition of myth, mythicity and meaning suitable to the contemporary cannibal of Thomas Harris' trilogy came from an interchange of disciplinary sources; i.e., structural anthropology and socio-literary criticism.

It is true, especially in the case of Lévi-Strauss, that some of his texts have been labelled old-fashioned, overly structural and even incorrect by more modern anthropologists. In essence, he boiled down literary examples, e.g., Oedipus as parricidal son, as did Russian folkore/fairytale analyst Vladimir Propp. Overall, despite diffferences in opinion and approach, Lévi-Strauss' work inspired that of Barthes and others; indeed it still complements some of Barthes' ideas. We found a workable middle road, as the following highlights from Lévi-Strauss and Barthes' approaches reveal.

Barthes agreed with Lévi-Strauss' assertion that at the level of the most general semiology, which merges with anthropology, there comes into being a sort of circularity between the analogical and unmotivated. There is thus a double tendency to naturalize the unmotivated and intellectualize the motivated; i.e., to culturalize it.

Basically the difference between Lévi-Strauss and Barthes could be stated respectively as "the hidden [...] basis of human reasoning (ratiocinative)" *versus* "the codified and ideological".[27] In fact, Barthes sees the goal of the literary critic as not to discover something hidden, profound, secret or hitherto unnoticed, but only to adjust the language his period affords him to the language; i.e., formal system of logical constraints, elaborated by the author according to his own period. The critic's task is to give a sense, not *the* sense, to the work.

Lévi-Strauss maintains that "myth relies for its meaning on an amalgam of social compromise, problems of understanding and the individual uses of desire". Furthermore, "myth rigorously tries to make sense of the oppositional nature of the sign and the thing in an imaginative context and, at the same time, it tries to establish its own presence and historical extension as a systematic event."[28]

What attracts us to Barthes is his emphasis on familiar culture, e.g., mass media and literature as manifestations of myth visible in contemporary society. He suggests that today's myth is discontinuous, no longer a long fixed narrative. This lack of a set narrative is what we appropriate from Barthes' definition for our own concept of modern myth. Even more broadly, his modern myth is found in discourse, phraseology, stereotypes.

In sum, the new semiology is the new mythology. Barthes saw the value of myth in the opening up of signification, as a circular spiral form (connotation, denotation) which, in turn, depends on the intersubjectivity of objective events which, as a collectivity, we have endowed with significance. Lévi-Strauss spoke in similar terms using spirals and crystal formations to illustrate his thoughts.

With regard to history, both French critics have awkward, ambivalent reactions. Yet somehow the socio-historical aspect proves difficult even for Roland Barthes. Any linguistic approach would be frustrated, given that context is key in analyzing the meaning of an utterance. This of course reflects the diachronic aspect of language and the concept of usage. As Barthes expressed it: "Men do not have with myth a relationship based on truth but on use".[29] One could easily insert *habit*, too. Some might consider this the Greek distinction of *λόγος versus μύθος*[30]; regardless, Barthes' statement not only

crystallizes a general view of language, which we share, but also follows the division *langue/parole*; denotation/connotation .

Some aspects of Barthes' work do not correspond to our needs in exploring the cannibal. It is easy to agree with Barthes when he sees history as a myth and ideology as history, but he would not have history in this respect become part of culture (popular or other). It is easier to disagree with the French critic when he appears unwilling to consider the diachronic issue more. Barthes suggests a synchronic approach to literary works because they are unhistorical. The idea is that literary texts are constantly being interpreted; their meaning is constantly in the making. Granted, but we remember too that interpretation is recursive; each new view becomes part of the history of that particular work.

Fortunately, Lévi-Strauss asserted his idea about placing Freud's analysis of Oedipus alongside Sophocles' Oedipus Rex.[31] This line of reasoning allows us to escape Barthes' insistence on the present, something which appears to be a disproportionate reaction to the traditional academic criticism that he knew and despised. Barthes also tends toward sweeping statements which are not readily applicable; moreover, his ideas of readerly and writerly texts do not appeal either since they might by definition exclude some of the texts analyzed in *Mythologies*, thus devaluing or eliminating many of the cultural messages we receive daily.

In one sense, Northrop Frye's view leaning slightly toward Claude Lévi-Strauss', resonates with logic: myth as the language of human concern.[32] Why would a social code of myth not evolve out of concern and the desire to understand? The difference between Frye and Barthes is that the latter is looking from society to man not man to society. Barthes seems to forget that ideology is generated and perpetuated by people; it does not fall from the sky even if we want to think so! The virtue of his *Mythologies* is that it demonstrated an intelligent attack on myth, media, bourgeois, leftist, rightist, and anything mediatic. In other words, the restrictions on myth may be ideological and/or cultural. Of special interest to us is Frye's comment about the outpouring of mythopoeic speculation after Darwin's evolutionary theory became known which confirms our idea of how a social situation prompts the search through myth for a response or a rationale.[33] Man is always trying to understand his species, to construct a view of humanity.

We thread through anthropology, linguistics, and psychology to literature when defining the form, value or ontological status of myth but must face the fact that regardless, myth has proven itself almost essential within the cultural and social scheme of things. Speculative yet pragmatic, this study asks what makes myth mythical and functional in modern literature, especially in the case of the cannibal.

In *Essai d'intoxication volontaire*, contemporary philosopher Peter Sloterdijk speaks of Western, Eurocentric society as having an *analytical myth*. This analytical myth maintains the concrete, day-to-day way of life for the average middle-class member of the population. Sloterdijk describes it as the basis upon which modern times have been based as of the nineteenth century. The myth is bourgeois, may seem anodine, but it is subversive. This myth demolishes and rebuilds everything thus forcing individuals to recreate their opinions on God and the world through their own thinking and without benefiting from the guaranteed support that the old invariable stories, or mythological storehouse, provided even recently. The German philosopher points out how traditional societies had elders transmitting a mass of information to the next generation in the form of invariable schemata. We, Eurocentric or Anglo-American Westerners, are not drawing upon our inheritance but rather living on our 'current income'. This creates a sort of mythic timelessness or a period in which the 'now' dominates. Sloterdijk speaks of a mythological horizon in which our culture sacralizes the present and seeks timeless themes which may then be distributed through the media. Yet society may appear sacrophobic in the sense of organized religion. This mythological horizon is different from tradition, which would indicate an inheritance of some kind of complete world. We view the world as fragmented hence shards of meaning may be patched into a recognizable, repeatable form.

From a similar vantage to Barthes, Sloterdijk describes newstories, e.g., the same typical accidents, as functioning like myths in this manner. Accordingly the myth is a method which describes the world in such a way that nothing new could occur. The sum of all the information and stories treated by the media today produces a mythological effect. He describes a resulting society of individuals who are relatively superficial, a world where depth is surface and form prevails over content. Current flows of information may be more chaotic in Sloterdijk's view. Today's 'thinking-and-producing' individual has a

different, narrower relationship with events, especially those occurring in his/her own life; nonetheless, intemporal stories are injected into the brain [*we assume primarily by the media but also through literature*] with the idea that nothing happens 'for good' or 'for keeps'.

Only when the 'analytical myth' reaches its endpoint does any type of knowledge restricting the possibility of appreciating the form, figure or silhouette of life develop. This is the case even if one takes his/her thoughts to a spot beyond and acknowledges that everything was constructed and may be deconstructed.

Sloterdijk's analytical myth supercedes Barthes' metamyth because he nuances the time and depth of penetration as well as the difficulty in shedding such a myth. He reinforces our insistence on a vaster structure in which a mythic figure as sign functions. This corresponds to the third division of myth mentioned earlier.

In the beginning, there is the ongoing tension we find between signifier and signified in any sign, whether in literature or cinema. In other words, the event and the meaning are never simultaneously present. This is Barthes' 'spinning turnstile'. His idea reminds us of the centuries-old argument of Eucharistic transubstantiation, which in turn recalls resurrection and transfiguration. Cassirer, albeit more traditional in terms of myth, asserts that substantiation is part of mythical action. He insists on transformation. Overall, we cannot escape what Gusdorf called Greek intellectualism and what others called Western metaphysical thinking. Talking about myth also brings us regularly back to religion, in this case Christianity. Note Derrida treated the *eidos* as present truth, when both signified and referent are in the same place/in attendance. His *eidos* is something we can see and attend, even a form of *parousia*. However in terms of truth, we stress that in myth the notion is less not scientific.

Our own argument describes a need to return to the act so that, indeed, event and meaning are somehow present for greater expression or comprehension of the world around us. Again, this sounds like a basic Western belief in presence.[34] This also corresponds to *parousia* (παρουσία, Greek for presence/attendance)[35] in Harold de Campos' writings on *mythos*, *logos* and the role of cannibalism in Brazilian, national literature and identity. He

stresses the *parousic* moment of the *logos*, as the talismanic moment. In this case the taboo becomes talisman. This is occurs at the zenith, in a formative moment vital to national literature, which is usually a diluted substance, like national character, thus conventional and patrocentric. There exists a moment of *parousia*, incarnation of national spirit, obscuring the differential (disruptions and infractions, margins, monstruous) to define a certain privileged course.[36] For Brazil, it is the devoration of Padre Sardinha in the mid-sixteenth century exploited by the intellectual movement and Manifesto/revue in the late 1920's. One of the founding members of this movement, Oswaldo de Andrade, sought to promote local and original art rather than traditional European or copies thereof and drew upon this parousic moment to advance the national literature.[37] Other artists also followed this conceptualization of the native Brazilian cannibal in the visual arts.

However we suggest that it does not mean that event and meaning are always simultaneously present but rather may hover closer to each other as if magnetically charged but without changing the constant need for some interpretative process given the perennial failure of verbal expression to be adequate to the experience and to be an adequate naming of the world. Again, language is a double-edged sword, a prison house or a Babel yet the mainspring of much human activity including literature.

In terms of tenor and repetition, myth may well deal with ultimate questions such as life and death—indeed, it often does—, but its repeated exploitation of the fact that those questions lack answers and may even be based on false assumptions leads to a linguistic crisis.[38]

2.2 Making Meaning through Modern Myth

This overview of concepts and terminology leads us back to *Mythologies*, where Barthes boldly defined myth as *parole*. This appears to be a blanket definition, yet he defends it by emphasizing *parole* as operationalized or functional language. The French semiotician innovates by developing the concept of a second-order language which draws upon Hjelmselv's work on double signification and metalanguage.[39] He outlines a three-dimensional schema for myth in which the main difference from standard linguistic thinking lies in the overlap into a second semiological system. This overlapping makes

the sign (associative total of concept and image) in the first system become a simple signified (signifier) in the second. Of course, the material of the mythic parole (language, photos, paintings, rites, etc.), once seized by the myth and amalgamated into it, become raw material, united in a linguistic function. The whole process from first to second system takes place as if the myth shifted a notch away from the formal system of initial meanings (significations), in a translation of sorts.

Barthes called the process an alibi, or the general tendency of culture to convert History into Nature.[40] Furthermore, Barthes calls it a communication system as well as a message; in other words, a means of generating or transmitting meaning. The method or manner in which the message is delivered dominates. In other words, two semiological systems comprise myth, one system inlaid within the other: the language (object) which the myth uses and the myth itself (metalanguage).[41] What could be considered a reversal of basic linguistic definitions occurs through connotation in which the signifiers of the second system is constituted by the signs of the first. This is reversed in metalanguage in which the signifieds of the second system are constituted by the signs of the first.

Indeed, as stated in *Elements of Semiology*, "objects, images and patterns of behaviour can signify, and do so on a large scale, but never autonomously; every semiological system has its linguistic admixture. Where there is visual substance, [...] meaning is confirmed by being duplicated in a linguistic message." He points to adverstising, comic strips and cinema in particular: "At least a part of the iconic message is either redundant or taken up by the linguistic system".[42] Of course linguistically, this redundancy reflects the redundancy inherent in human language. However, this form allows for broader use and acceptance of an image or a message. Interestingly enough, the historical canon of cannibal texts has relied on crude engravings usually of bare-breasted savage hags or maidens and clean-cut body parts on racks outside huts that resemble German market kiosks as found in de Bry's and von Staden's era. Their repetition and re-use extends to the Web, albeit with greater technological sophistication. Still, Barthes points out that despite the spread of pictorial illustration, we are more a civilization of the written word. Nowadays the incredible immediacy and penetration of an act, a film or novel are multiplied by media, as demonstrated during the September 11, 2001 attack (conveniently 911) or reaction to *The Satanic Verses* and the Ayatollah's death threat to author Rushdie.

Albeit a commonplace, the addition of rapid electronic media has indelibly marked our age and has created the main difference between the first half of the twentieth century and the entire nineteenth.

As stated in the introduction, we envision a myth which takes into account apparently contradictory, even false, evidence. In fact, as David Williams says about the monster, "polysemy is granted so that a greater threat can be encoded, multiplicity of meanings ... paradoxically".[43] We can say the same for the anthropophage. However, this is not an unordered polysemy for there are patterns in meaning already established culturally. Barthes spoke of myth unveiling the wealth of potential meaning present in the natural and constructed state of things in the world. One crucial aspect of his definition is that it takes the meaning of a sign and turns it into form, but does so in order to make the meaning transparent.

From a slightly different yet appropriate vantage, Frye considers myth "the structural principle of literature that enters into and gives form to the verbal disciplines where concern is relevant."[44] He also describes Man's views of the world he wants to live as forming in every age a huge mythological structure. In fact, the role of science has been involved in myth. Specifically, the scientific element involved in the choice of historical evidence which distinguishes history from legend...and prevents a British historian from including King Lear or Merlin in his purview. Overall, Frye has always linked mythology to literature including the Bible. Yet he remains rather traditional in his definition of myth as "a simple and primitive effort of the imagination to identify the human with the non-human world...".[45] He spoke of fairy tales and myths as having a primitive perspective but specified 'cultural mythology'. Also he considered that the word *myth* was a technical term in criticism and that its popular usage as untrue was debasing language.[46]

The Greatest Story Ever Told

Frye's treatment of the Bible in Western literature reminds us of Ziolkowski's analysis of the Christ of Faith ' *versus* Christ of History. Ziolkowski maintains that the Christ of History can be reached only by stripping away the mythic additives from the recorded life.[47] Yet we come up against the fact that the real Christ is the preached Christ. As Ziolkowski points out, there is no loss to Christianity if the historical picture remained

obscure, for faith is not and should not be dependent upon historical research. As a Steinbeck character put it: 'Jesus is a bunch of stories'. As another fictional character said of Bible stories: 'They once was [sic] true'.

Perhaps stories, perhaps vanity, but also re-enactment in ritual as part of myth takes place every Good Friday in the Philippines where devout Catholics endure being nailed to a cross so that they suffer as did the Lord. This idea of returning to the real act yet also accepting the accumulation of beliefs as a package reveals how different people might react to a myth. For example, the strict fundamentalist wants only the Word, not the folk knowledge cobwebbed over the cracks throughout two millennia. As Eliade points out, for a Christian, Jesus should not be mythic but historic.[48] Yet Jesus' story possesses all the traits—magnitude, timelessness, and miraculousness.

Of course, there are at least two viewpoints: Christianity should be 'demythed' to find its essence versus the idea that the mythic elements, even symbols, have become so remote as to lose their meaning for modern man, hence less religiosity. In fact this last point regarding symbolism flows through to the continuous confusion over Communion. In passing, Communion entered the Christian tradition around the third century AD and has stirred debate ever since.

A hornet's nest, the issue of Communion merits an entire lifetime of study. What follows acts as a reminder of the beliefs and arguments of seventeenth-century Christians. Doctrine maintains that eating the flesh of God was such an extraordinary event that it could not be compared to ordinary anthropophagy. This logic distinguishes theophagy from anthropophagy. One reason for fasting prior to Communion was to purify the stomach before receiving the Host. It was thought this heavenly manna was so full of power and grace that one who ingested it was strengthened in body and spirit and cleansed in soul and flesh. This divine substance provided a foretaste of paradisiacal happiness, acting as painkiller and even estranging martyrs from their bodies at moments when the torments they underwent became insupportable. In Michel de Montaigne's era and even our own, eating this bread could not be equated with the disgusting habits of distant foreigners. There were divinely inspired Christians acting on faith, the others were despicable cannibals driven by [animal] instincts.[49]

Yet whether the similarity to cannibalism is denied, accepted or sacralized, Communion remains by definition a ritual commemorating at least one original act, the *Ultima Cena* of wine and bread. And as Eliade asserts, we are always the contemporary of a myth when citing or imitating the gestures of mythical figures. Again, in terms of religion, he maintains that a Christian does not attend the Paschal service in the same way as he/she does *le 14 juillet*. In other words, there is a difference between reactualization (closer to our *return to the real act*) and commemoration. Reactualization can be considered an approximation of *parousia.*

It would seem that for a modern anthropophage like Hannibal Lecter the difference is not clear. Lévi-Strauss has suggested that rites do not always match myth; indeed they may be the flipside of myth. Although Communion is today's only accepted, somewhat cannibalistic rite—symbolically, substantially or transubstantially—the match is unclear without some theorizing or theologizing.[50] Again, we see the tradition of presence.

Strikingly, works by Nikos Kazantzakis feature a return to the actual act of theophagy/anthropophagy. In both *Christ Recrucified* and *The Last Temptation*, the Cretan author focuses on what some consider the most recognized image in Western culture: the Crucifixion. In fact in *Christ Recrucified*, Manolis, designated to play Jesus, and his village prepare a passion play that indirectly leads villagers to re-enact parts of the Bible in the year preceding Easter. The climactic ending: "in a fury [...] they tear at it [Manolis' body] with their teeth in an obscene travesty of the Eucharist."[51]

Christ and the cannibal can not be equal; however, these two potent figures demonstrate two ways in which individuals and society attempt to understand events. We see that belief, in the sense of considering a story true, could substitute for faith and that the notion of historical accuracy would no longer dominate. Incidentally, this very logic was debated in the 1990s when the Turin Shroud was tested with the most sophisticated scientific techniques available.

An Expression of Modern Societal Problems

On the topic of concern, or preoccupation, Frye points out that the "real growing-point of concern,... is not [the] wish that all men should attain liberty, [etc.] ..., nor is it mere

attachment to one's own community: it is rather the sense of the difference between these two things, the perception of the ways in which the human ideal is thwarted and deflected by the human actuality."[52] This is a gap. It is also a form of anxiety that grows when focussing on one's own society because there is a connection with a fear that something has been made into a symbol of the weakening of that society. Frye also points to what historian Norbert Ellis demonstrated; i.e., every societal change, even a change considered positive like the abolishment of slavery, stirs up anxieties.

The Canadian literary critic calls the language of concern/myth the total vision of the human situation, human destiny, human inspirations and fears. He points out the varying levels, notably social mythology, may be defined as that "acquired from elementary education, one's surroundings, the steady rain of assumptions and values and popular proverbs and cliches and suggested stock responses that soak into our early life."[53] The purpose of this mythology? Persuade us to accept our society's standards and values, to adjust to it. Every society has one, in fact it is necessary to its coherence and essentially to self-protection. It should be remembered that this social mythology is constantly reinforced nowadays by the mass media and lies even beyond general knowledge. This is Frye's body of social acceptance. It is formed along with a myth including a pantheon (pioneers, progress, apocalypse).[54] Of course nothing is static. The mythology evolves in various directions and elements may shift, hence we recycle and reinterpret.

Somewhat more optimistic, Northrop Frye points out that social mythology expresses a concern for society. Perhaps mythology is not always profound or articulate but it is nevertheless a mighty social force. Social mythology characteristically swings between extremes. This is precisely what we see in the reuse, repetition and revitalization of a myth like the cannibal. The real cannibal has been taken up, written up and filled up with social messages or meaning that vary in seriousness and rely on societal fears, be they general or timely.

Of course all of the above follows the argument that "literature is at its best always something more than entertainment or incidental event"[55]and that "literary works represent an aesthetic response to urgent impulses of the times—social, psychological, political, mythic, [...]"[56]. As T. S. Eliot said in his essay on myth:

"In using myth, in manipulating a continuous parallel between contemporaneity and antiquity, [...] It is simply a way of controlling, of ordering, of giving shape and a significance to the immense panorama of futility and anarchy that is contemporary history."[57]

Barthes stresses a work as an entity while he discusses society and the function of a literary work. The idea is that the novelist is developing a sign-system, a synchronic totality that we learn diachronically.[58] The proof of this representation and rearticulation of experience of 'real world in novel as system' appears in its internal coherence. The trilogy of Thomas Harris, or even just *Hannibal*, can be treated as a systematic entity. However, it would be incredibly short-sighted to consider the work as parthenogenic. The novelist is drawing upon myth, muse, *Zeitgeist*, personal experience, fantasy... However, a "really perceptive writer is not merely conscious that he is using mythic materials; he is conscious that he is using them consciously."[59] In this regard, the [traditional] narrator appears like the creator of a mythic universe.

Naturally not all writers are equally perceptive and the question of documenting authors' awareness of something like the view of Jesus current at one time may be difficult and may not necessarily reflect the prevailing theological viewpoint of the age.[60] Once again, we see the categorizing notions of climate of opinion (fiction) *versus* scholarly consensus (history). Deep down, most people agree that myth and history are not the same. At this point terms like *legend* and futile debate arise, which we avoid here.

2.3 *Applying Myth Theory to the Anthropophage*

As mentioned, we drew upon the ideas Of Barthes and Lévi-Strauss to create our own designation, *mythopoieme*. All in all, however named or divided, this notion of breaking down an image or a text into meaningful, codifiable units matters more in examining the cannibal myth in the corpus, specifically in *Hannibal*. This involves breaking down parallels theoretically, what Krysinski described as the process, the semiotic reading of a novel which involves aligning simultaneously the signifying relationships between the pragmatic, semantic and syntactic appropriate to a novelistic discourse.[61] In doing so, the reader interprets.

Signification and reference in a novel can not be considered equal to the truth-value of a logical statement; nevertheless, the tension created by rubbing together reality and fiction

through myth relies on partial truths or possible truths. After all, Barthes did stress that our relationship with myth was one of usage more than truth.

Specifically in terms of myth, the cannibal possesses a rich tradition which Thomas Harris exploits in his trilogy, especially in *Hannibal*. What the myth is and how it operates are explored in section 4.1 in answer to the broader question of ***why the cannibal now?*** In fact, this appears to be where Goldman is heading in his views as he comments that."[t] he imaginative commerce of cannibalism provides the only supportive context for evaluating claims about the historical occurrence of anthropophagy and more importantly for progressing our understanding of its place and meaning within cultural schemas."[62]

For the traditional literary viewpoint, Alain Rey's remark about the referent of Robinson Crusoe bears repeating[63]:

[it is] what is functioning in society under this name and what depends on multiple decodings (readings) and re-encodings (commentaries) [...] and not an obscure and real English sailor lost on a deserted island. To such an extent that a historical work which would recreate the truth of the tale should also be constructed by deconstructing the Defoe text. [unpublished translation]

In other words, the mythic persona in a text may be operating beyond and beside any real referent.[64] This makes sense in that fundamentally novelistic material is neither the novelist (from his feelings right through to his concepts) nor the universe of signs, but rather a mixture relying on the linguistic/semiotic operation itself, in both directions: from the intangible harshness of the referent to the close light of discourse, and inversely). A novel implies some form of referential planning in that the text is suffused with deictic referential signals.[65] In fact we consider these a part of the mythopoieme. Consider that these mythopoiemes are not necessarily referring to a real referent but rather to myth(s), be it the cannibal myth as it already exists, a floating form, or even another theme frequently associated with cannibalism, for example, war, butchery or pornography.

Rather like Barthes' traditional two-layered diagram, here two referential functions are at work: the referential function of the tale in the novel and the meta-referential function of the myth which takes care of the mixture mentioned above. Of course what is taking

place is a referential illusion; i.e., a variable semiotic signaling of the referent-event or the grasping of an immediate reality.

Simply put, the second layer of meaning, which intrigues us the most, also reveals the signification taking place in the novel or film as the work organizes representation to make a specific sense for a specific audience. Theoretically, semiotics enables us to see how our view is constructed through close analysis of a film as text, set of forms or set of meanings.[66] Film narratives have developed their own signifying systems, as demonstrated in the stereotyped scenes mentioned earlier, e.g., bloodied mouth and deserted campfire. As a signifier, film possesses its codes, or shorthand methods of establishing social or narrative meanings plus its conventions to which audiences agree. Thanks to these, we can overlook the lack of realism in certain genres, e.g., American musicals.

Again this raises the issue of novel or film as product of society, artifact, manifestation... . The relationship between a work, its audience and the film or publishing industry remains complex and largely beyond the scope of this work. However, what can be seen in *Hannibal* or *The Silence of the Lambs* is mythopoiemes as they interconnect to generate a structure and system of meaning.

In these works, the mythologization process affects the facts or incidents of the narrative. There is some order as the narrative units create a signifying space.[67] More than obvious or traditional stylization, mythologization establishes the mythicity of a myth, regardless of what that myth may be. As seen in *Hannibal* or *The Silence of the Lambs*, mythologization corresponds to allowing the myth to seize upon everything that is visible, observable from what is real in the order of real presented, e.g., actions, objects, characters, maintain some correlation with knowledge [of the world]. The fictive aspect of narrative minus the referential lends the mythicity of myth. However, myth may also be considered as having the function of a cognitive narrative, a symbolic reference which orders meaning.[68]

At this point we are essentially asking what happens when the reference and narrative seem less fictive. The return to the real act of cannibalism comes perhaps when reality

returns to the resource of myth; myth, to the resource of reality. Hence we turn to Hannibal Lecter's mythicity within the modern anthropophage myth in the next chapter.

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[1] The main Greek anthropopgic myth is one of creation: Chronos eats his children to retain his leadership. Note that in the standard version (Hesiod,) wife Rhea fools him by hiding the infant Zeus in Crete and feeding Chronos a stone. One point overlooked or found in only certain versions: Rhea is Chronos' sister. Gaea (who had coupled with Ouranos and started the family line) helps Zeus by giving him a sickle then used to cut off his father's genitals. Incest, anthropophagy plus castration start in the realm of Greek gods or demi-gods.

[2] Mark Turner, **The Literary Mind** (New York: Oxford University Press, Inc., 1996) 10-12.

[3] Ernst Cassirer, **The Philosophy of Symbolic Forms**, Vol. 2, **Mythical Thought** (New Haven: Yale University Press, 1955) 21, note 18.

[4] Leszek Kolakowski, **The Presence of Myth** (Chicago: The University of Chicago Press, 1989) 111-2.

[5] Ken Wilber, **Sex, Ecology, Spirituality, The Spirit of Evolution** (Boston: Shambhala Publications, Inc. 2000) 90.

[6] One traditional approach is that mythology is a product of language, therefore must be considered as a linguistic phenomenon. Usener, Cassirer and Lévi-Strauss, among others, were proponents of this approach which we do not reject. However we can only stress the social usage of myth and regret a lack of neurolinguistic information.

[7] One traditional approach is that mythology is a product of language, therefore must be considered as a linguistic phenomenon. Usener, Cassirer and Levi-Strauss, among others, were proponents of this approach which we do not reject but stress the social usage of myth and regret a lack of neurolinguistic information.

[8]Georges Gusdorf, **Mythe et metaphysique** (Paris: Flammarion. 1953) 12

[9] Mircea Eliade, **Mythes, rêves et mystères** (Paris: Editions Gallimard, 1957) 23.

[10] Cassirer, **Mythical Thought**, 203.

[11] Ibid., 14.

[12] Ibid., 49.

[13] Ibid., 55.

[14] Kolakowski, **The Presence of Myth**, 19.

[15] Ibid.

[16] Ibid., 129.

[17] Eliade, **Mythes, rêves et mystères**, 23.

[18] Kolakowski, **The Presence of Myth**, 57.

[19] Ibid., 120.

[20] Ibid., 19.

[21] Ibid., 31-2.

[22] loc. cit.

[23] Ibid., 125.

[24] Cassirer , 38-9.

[25] Cassirer, **Mythical Thought**, 5.

[26] Gusdorf, 12.

[27] Eric Gould, **Mythical Intentions in Modern Literature** (Princeton: Princeton University Press, 1982).

[28]Claude Lévi-Strauss, **Myth and Meaning (Five Talks for Radio by Claude Levi-Strauss)** CBC Radio Series "Ideas" Massey Lectures (Toronto: University of Toronto Press, 1978).

[29] Gould, **Mythical Intentions in Modern Literature,** 119.

[30] *Logos* as *thought*, already difficult to grasp in natural law where it is *universal thought* and the world develops according to thought rather than time. In other words, there is a destiny of sorts which is the linkage of the causes of things, or *reason*. Then the Judeo-Christian *Word. Mythos*, as that which cannot really exist, is usually contrasted with *logos*. Derrida spoke of this metaphysical tradition as *logos* (speech and meaning/reason) as logocentrism.

[31] Claude Lévi-Strauss, **Structural Anthropology** Vol. 2, (New York: Basic Books, 1963-1976).

[32] Northrop Frye, **The Stubborn Structure. Essays on Criticism and Society** (London: Methuen and Co. Ltd., 1970) 18.

[33] Ibid.

[34]Fredric Jameson, **The Prison House of Language** (Princeton: Princeton University Press, 1972) 164.

[35] NOUN:The Second Coming. ETYMOLOGY:Greek *parousi,* presence, *Parousia,* from *parousa,* feminine present participle of *pareinai,* to be present : para-, beside; see para–1 + *einai,* to be; see *es- in*
Religious view on "parousia," the Greek word for "advent, coming, or presence." Strong's *Exhaustive Concordance of the Bible*, and it says, 'Advent (often, return; spec. of Christ to punish Jerusalem, or finally the wicked).'1. Matt. 24:3 - "And as He was sitting on the Mount of Olives, the disciples came to Him privately, saying, 'Tell us, when will be these things be, and what will be the sign of Your coming (parousia), and of the end of the age?" 5. 1 Thes. 3:13 - "So that He may establish your hearts unblamable in holiness before our God and Father at the coming (parousia) of our Lord with all His saints." Paul was writing to the church of the Thessalonians (1:1) in their time, not to us. They were expecting an imminent parousia of Christ in Paul's lifetime.

[36]Harold de Campos, Tr. Maria Tai Wolff, *The Rule of Anthropophagy: Europe Under the Sign of Devoration*, **Latin American Literary Review, Special issue Brazilian Literature** Jan-Jun 1986 (Vol. XIV No. 27): 42-60.

[37] Op. Cit. 34

[38] Kolakowski, **The Presence of Myth**, 129.

[39] Ungar, Steven. **Roland Barthes The Professor of Desire** (Lincoln and London: University of Nebraska Press, 1983), 26.

[40] Roland Barthes, **Mythologies,** (Paris: Editions du Seuil (Essais) 1957) 203; 215.

[41] Roland Barthes, **Elements of Semiology** (London: Jonathan Cape 1967.) 92.

[42] Ibid., 17

[43] David Williams, **Deformed Discourse, The Function of the Monster in Mediaeval Thought and Literature** (Toronto: McGill-Queen's University Press 1996) 11.

[44] Frye, **Stubborn Structure,** 23.

[45] Frye, **Educated Imagination,** 45.

[46] Ibid., 46.

[47] Theodore Ziolkowski, **Fictional Transfigurations of Jesus**, (Princeton: Princeton University Press, 1972), 142

[48] Ibid., 27.

[49] Jeremy MacClancy, **Consuming Culture, Why You Eat What You Eat** (New York: Henry Holt and Company, 1993) 173.

[50] Mondher Kilani, «La Crise de la 'vache folle' et decline de la raison sacrificielle » **Terrain** No. 38, March 2002, 113-126., note 17.

[51] Ziolkowski, **Fictional Transfigurations of Jesus,** 137.

[52] Frye, **Educated Imagination**, 29.

[53] Ibid., 60 .

[54] Frye, **The Stubbon Structure**, 31.

[55] Gould, **Mythical Intentions in Modern Literature**, 8.

[56] Ziolkowski, **Fictional Transfigurations of Jesus**, 297.

[57] Wladimir Krysinski, **Carrefours de signes, Essais sur le roman moderne**,. (La Haye: Mouton, 1981), 53, note 18.

[58] Fredric Jameson, **The Prison House of Language**, (Princeton: Princeton University Press, 1972) 133.

[59] Ziolkowski, **Fictional Transfigurations of Jesus**, 232.

[60] Ibid., 271

[61] Krysinski, **Carrefours de signes**, 162.

[62] Goldman, Ballard, **Fluid Ontolongies**, 4.

[63]Krysinski, **Carrefours de signes**, 20, note 22.

[64] Ibid., 19.

[65] Ibid., 21, note 33.

[66] Turner, **Film as Social Practice**, 55.

[67] Krysinski, **Carrefours de signes**, 279, note 17.

[68] Ibid, 291-2.

PART II: HANNIBAL

Chapter 3 Myth and Mythicity

What exactly makes a character something *mythic*? How do we recognize a myth? Mythic is not just anything related to a myth. If we distinguish between mythic and mythical, then the epithet *mythical* could apply to anything stemming from the myths of ancient Greece, Egypt or other very old civilizations. As employed here, however, mythic has a more modern sense; i.e., especially in terms of social usage related to myth as described already.

Certain objects or people might be *mythogenic* in the sense that they corresponded to a need, that they satisfied wishes thus enabling ordinary folk to take revenge or act out in general.[1] For example, a well-known stereotype crystallizes around an individual. Why that person? Perhaps because he/she resembles another hero physically. In folkloric circulation, lives and deeds are assimilated to a stereotype along with the original ones. Obviously it is difficult to prove why one hero, anti-hero or stereotype dominates, but often even just name similarities, e.g., Martin Luther; St. Martin, both big bald-headed Germanics. In the case of the modern anthropophage, the catchy rhyme *Hannibal the Cannibal* is easier for a general audience to appreciate than the mythopoieme's historical reference to a 'barbaric' historical figure living over 1,000 years ago. More fascinating is what a figure or myth reveals about popular contemporary attitudes.
On the topic of mythogenic types, e.g., Medieval saints, Peter Burke on Medieval European popular culture notes that often the figure manifests miracles or physical oddities. This is not unlike Achilles' heel. Some say the remoteness or unlikelihood of a story like that of Achilles means myth should or can not be taken seriously. However, if closer to reality, with a return to the real act, does the situation change?

If applied to *Hannibal*, we find that Lecter's daring escapes, his sixth finger and the strange shade of his iris qualify as oddities. Perhaps more in the Middle Ages than now, there was also a need to explain something outside the ordinary which often seemed to require using the marvelous or supernatural. The Romeli mentality seen in the gypsy's behaviour after coming face to face with Dr. Lecter, alias Florence's Dante expert, Dr. Fell, early in the novel, reveals the traditional search for physical signs of evil, the devil,

even death, as well as the usual antidotes, such as holy water or votives. On the other hand, as pointed out above, Lecter's physical appearance, described as small, sleek, wiry, impeccably groomed, is not initially overly startling to Westerners. He is not an obvious devil or secular evil. Indeed, it the use of high brow psychiatry, epicureanism and the new physics side by side with a sly, cruel, cannibal nature that yields a modern rendition of the extraordinary.

3.1 Mythic Criteria

We see mythicity residing in how the gap between signifier and signified is exploited. This gap, more specifically how it is negotiated, could be categorized as recording societal pulse, literary style or an author's ingenuity.

Certain characteristics of a narrative or the characters in a story may employ myth or generate meaning through myth. In other words, they set a scene in which everything is open for interpretation according to what could be called the criteria of myth. Looking at Hannibal Lecter as the consummate modern cannibal and the texts of Harris' trilogy, we outline these five criteria which may appear both contradictory and classical:

1) Degree and extremity in act/appearance;
2) Larger than life yet barely visible;
3) Aura through established history;
4) Timelessness;
5) Repetition.

After aligning some of these criteria, or characteristics, with our reading of *Hannibal*, we then compare him as mythic character and social manifestation to a minor myth, James Bond. We also review what makes the notion of myth and mythic employed herein any different from the traditional Western examples of Ancient Greece.

3.1.1 Rule of degree and extremity

We could say that the magnitude of this serial killer's reach (weaponry, technique, surreptitiousness) as well as his taboo actions combine to make him the modern cannibal, combine to fill a well-worn signifier and generate meaning anew.

How exactly is that mythicity achieved? The short answer would be the extremeness of the act, of the narrative situations, and of the character himself. Obviously cannibalization is the ultimate taboo, the last resort/resource. It transcends murder in many people's mind.

However, the surgical, highly specific cannibalization of Lecter's victims makes his actions significantly more striking in a familiar urban world than in a free-for-all tribal event as depicted in the antique woodcuttings that accompanied von Staden's sixteenth-century text or more recent Italian shockumentaries like *Cannibal Ferox*. Obviously we are not looking at a typical survival cannibal or kidnapping scene. The power dynamics of the situations, e.g., doctor-patient; homosexual-homo/bi-sexual; brother-sister; prisoner-guard, force the reader/viewer to ponder the roles and authorities involved. Of course, Lecter delights in role play, as demonstrated in *The Silence of the Lambs*. In *Red Dragon*, and again in *Hannibal*, readers see how well Lecter can ingratiate himself with university secretaries using a prison telephone or red-neck salespeople by speaking and behaving as they themselves would. Not to mention his perfect Tuscan accent which impresses the Florentine élite. Therein lies Lecter's manipulative power, chameleonlike capacity and his diabolical, sociopathic deceit.

3.1.2 Larger than life (yet rarely visible)

It is worth noting that this character has become the most readily recognizable modern cannibal in popular culture even though a real-life cannibal like Ed Gein or Jeffrey Dahmer would surely have sufficed, especially in terms of their actions. The more pitiful real cannibals, to put it bluntly and superficially, would be Alferd [sic] Packer and Albert Fish. (*See section 4.2.3 for details.*) Curiously, it took a clever, cultivated character, Dr. Hannibal Lecter to be recognized as the modern cannibal, as if nothing else slapped us effectively.

Again, his intellect, *savoir-vivre* (*taste,* the word repeated in *Hannibal*) and just slightly abnormal appearance (spooky smile, maroon eyes, polydactylic) lend Lecter a mythic character. As noted previously, we have the modern cannibal and the modern phenomenon of the serial killer. In the past, anthropophagi lived in caves (Celtic lore), on islands (Columbus, Defoe), had tattoos (Melville), bones through the nose (Verne), low foreheads, and short, fat necks (Sweeney Todd illustrated serial); whereas, today's cannibal serial killer might be the quiet fair-haired boy working in a Milwaukee chocolate factory (Dahmer). He is so studiedly bland or blended as to be hardly visible, yet that is a crucial element of a serial killer's profile.

Although our focus was originally on literature, we can not neglect cinema. In terms of meaning through connotation, movie images operate in a similar associative fashion. The mythopoiemes must be visually encoded, though. In a film as in a novel, the mythopoiemes depend upon cultural experience rather than dictionary or encyclopedic knowledge. Again, a system recognizable by viewers already exists so that techniques of presentation work to render a character mythic. Two well-known examples of cinematographic mythologizing, in every sense of the word, are *Tarzan* (various versions) or even *Bonnie and Clyde* (1967).[2] Here mythologizing injects a character or an entire film with added significance and power. In fact, an easily recognized convention is the close-up, especially a repeated close-up of a star like actor Anthony Hopkins as Hannibal Lecter. Observe how actor Anthony Hopkins maximized his close-ups in *The Silence of the Lambs* to reveal any small aspects of appearance that made his character especially spooky or cannibalistic, e.g., quick-lipped, eerie, teethy smile and viperlike tongue movement. In fact, Orion Pictures actually trademarked certain gestures and lines in order to retain rights on the Hannibal Lecter character as portrayed in *The Silence of the Lambs*.[3] However, other techniques, such as slow motion and lighting, may also lend that mythic quality. The very sight of Anthony Hopkins' face (or almost anyone else's) strapped onto the trademark mask with wire mouthguard evokes *The Silence of the Lambs* and cannibalism in popular culture, e.g., newspaper fillers or tabloid pieces, even in high-brow publications like *The Economist*. In passing, the North American movie poster and subsequent paperback cover for *The Silence of the Lambs* featured the youthful face of actress, Jody Foster; whereas for *Hannibal*, the image was Oscar-winning Anthony Hopkins half-shadowed with odd wine-coloured eyes. The latest poster from *Red Dragon* included the image of Will Graham, the FBI profiler, with a larger headshot of Hopkins as Hannibal Lecter superposed on a dark background.

The extreme and the unexpected blend in *Hannibal* to lend it mythic status. First, it becomes evident in the novel that almost anything the eponymous character does is writ larger than life, mythically, so to speak. Of course, the doctor does excel at the grand gests (copperplate script on thick stationery, fine vintage wine as surprise birthday gifts), and sensorial approach (animalistic capacity to recognize people by smell).

(copperplate script on thick stationery, fine vintage wine as surprise birthday gifts), and sensorial approach (animalistic capacity to recognize people by smell).

Second, the unexpected approaches the Gothic idea of the familiar becoming eerily unfamiliar. In fact this discomforting sensation, the uncanny echo of the common event gone awry often accompanies the cannibal, as in *Sweeney Todd, The Demon Barber of Fleet Street*. That Gothic unfamiliarity or *ostranenie* (making strange) defamiliarizes some ordinary event for literary or artistic purposes and acts as a semiotic device in that it leads to a new signification (semiosis). Note that Kerr describes the revival of gothic in the twentieth century, an age of technology, as having a parallel with its birth in the eighteenth century, the Age of reason. In cultural texts, high and low, postmodern inscribe their mixed fascination with the effects (SFX) of the technological installed in the bedrooms of the suburbs and no longer simply in Transylvania. The media and public are thus involved in a continuously evolving semiosis.[4]

Given general assumptions about criminality, what one generally expects of a serial killer is cold-bloodedness as well as bloodiness, low levels of socialization or education. This was the case of common robbers and murders. In the case of the urban serial killer, a modern phenomenon, true-life American cases such as Fish and Gein reinforced the assumption. It is noteworthy that later examples like all-American Ted Bundy broke the mold which has been taken one step further by Thomas Harris. As a fictional extreme, Dr. Lecter might be viewed as the antithesis of the above conventional expectations since he is a fastidiously clean, well-spoken psychiatrist who still publishes in professional journals. In fact, his conveniently rhyming name has become synonymous with the anthropophage in Western popular culture despite the fact that he appears to be the extreme antithesis of most preconceived, previous images. Moreover despite this apparent antithesis, Lecter's persona has become that of the modern anthropophage. Indeed, he is remembered for anthropophagy not murder. Although certainly unique, Hannibal Lecter shares traits with other cannibals. Although fictional, he stands out in 'cannibal history', be it literary or not so that we can proclaim him—not some old sailor—as the cannibal for the late twentieth century.

The literary and filmic vehicles enjoyed by millions, along with the media (Web, press, television), provide the repetition needed to ensure Lecter's standing as both modern and mythic. Again, the notion of repetition should not really surprise since myth as semiotic system is like a linguistic system, the same elements may be reused, recombined and revitalized. Hence repetition may function well when the myth resurges in one genre while possibly becoming retrograde in another.

3.1.3 Aura through established history

The aura of mythicity supplied by such high-culture or classical references as those to Dante's *Inferno* and *Vita Nova* or even by the nobility of Lecter's background serve to reinforce the impact of this modern cannibal or ground him in something established, hence believable. In short, the modern mythic finds a niche along the known fresco. In a sense, this is similar to what Barthes meant about History making something Natural or even 'Cultural' in a bourgeois Western world. This process would be assimilation more than appropriation.

Lastly, the narrative could be considered mythic in that it involves great feats of skill, strength, and cunning in terms of schemes and weapons and many obstacles or traps, e.g., escapes from starved hogs. In this respect, mythicity definitely follows the traditional mythology of the ancients, e.g., Ulysses, and even superheroes in *Marvel* comic books. Yet reception of ancient myths and reception of the modern cannibal myth may differ on certain levels. Obviousness, magicality and repetition of characters, traits or events may be lesser in a modern narrative destined for a mainstream audience while technological sophistication in deceiving and killing victims may be greater.

Nevertheless, Hannibal garners greater mythic status in both film and novel as he dramatically sweeps up Clarice Starling and carries her out of the barn swarming with hogs.[5]

"[...] Dr. Lecter, erect as a dancer and carrying Starling in his arms, came out from behind the gate, walked barefoot out of the barn, through the pigs. Dr. Lecter walked through the sea of tossing backs and blood spray in the barn. A couple of great swine, one of them the pregnant sow, squared their feet to him, lowered their heads to charge. When he faced them and they smelled no fear, they trotted back to the easy pickings on the ground."

This is reported on page 426 by Tommaso, the sole surviving perpetrator.

"[...] , the pigs help the Dottore. They stand back from him, circle him. [...] I think they worship him. [...]"
And throughout his long life in Sardinia, Tommaso would tell it that way. By the time Tommaso was in his sixties, he was saying that Dr. Lecter, carrying the woman, had left the barn borne on a drift of pigs."

3.1.4 Timelessness

The eternal present belongs traditionally to myth. The truly mythic character is almost ageless, out of our conception of time, *illo tempore*. Timeless seems to correspond to primordial; moreover, as Jung suggested, primordiality equals authenticity.[6] The traditional idea of myth as absolute truth or revelation that occurred at the dawn of time endures. Primordial, thus authentic therefore exemplary, myth becomes repeatable like a model.[7] We can say that an unusual birth and a prodigious childhood lead to an eternal present. Death is not contemplated usually, with a few prophetic exceptions, e.g., Jesus and Oedipus.

The principal feature of mythic time lies in its paradoxical nature: both super real yet unreal, alive but also dead, ordered and disordered. Some suggest this is the oral tradition's use of the present tense. In traditional terms, *dromenon* the thing done in mythic time gives birth to *drama*, the thing spoken in theatre...something remembered but also crafted by a poet or teller of tales.[8]

In this respect, myth, as employed here, allows the poet, author, cinematographer or illustrator to resist or at least elastify the fourth dimension. It is as if the act, the persona/character, and work are frozen in a vaguely past but chosen time or a timelessness. Some call this a liminal space/time. Ironically this reminds us of Hannibal's interest in physicist Stephen Hawking's theories about the passage of time, as Thomas Harris repeatedly mentions, referring to the notion of a broken teacup returning to its previous state.[9]

Placing horrific events or persons in another space, e.g., the distant past, may make them and their actions more palatable, almost archaeological, than if they were in the present. This is often the case when an author decides to place a well-known tale involving something like incest, cannibalism or criminal injustice in the past, e.g., Flaubert's *Salammbô,* Michael Crichton's novel *The People-Eaters* (1994)/film *The Thirteenth*

Warrior (1998) or Arthur Miller's *The Crucible*. Some elements may appear dated but when extracted from their last or original text or image, they authorize the new rendition and may lend it some credibility. This is one effect of Harris' use of Dante in *Hannibal*, as seen in the next chapter, section 4.1.9. The technique appears even in B-movies, especially sequels like Romero's *Living Dead* series in which a winking reference to the previous film engages the audience. A similiar documentary or recursive use of profilemes may be seen in *The Texas Chain Saw Massacre* series or *The Hills Have Eyes* (1988). The same applies in reverse to science fiction which chooses the future rather past for horror e.g., *Soylent Green.*

3.1.5 Repetition

The basis of pedagogy may be repetition of stories, as cognitive patterns. Tales, be they heroic or cautionary, usually teach as well as entertain us. Entertainment, if it is for escape, requires some letting go but some reliability so that we are not taxed in following the story. Of course, some stories may be reflexive and simply serve to remind us of our identity, our belonging to a social, ethnic or religious group; others may be reflective and cause us to think or take action. By watching a satirical puppet show, once as a child, later as an adolescent and then as an adult, the viewer learns about a genre and its markers. The notion of being 'genre-literate', as in the cinematographic terminology which has 'slasher-literate' teen-agers watching a summer release film, belongs to both pedagogy and popular culture. The markers leading to this literacy are mythopoiemes. Some are vital to the plot; others, unnecessary. Regardless, they need repetition, like the persona which they constitute, to be understood. Through jokes and caricatures, the public may have seen something like the cannibal *ad nauseum*. Somehow. either in spite of their nausea or because of it, people do recall something. Some semioticians speak of "repetition[...] proliferation of [...] fragmented images of which the real referent or original which is unfathomable [...]".[10] It is through codification that we are able to read the components of an image. The result, in Baudrillard's words, is a trajectory of virtual images which is a reflection of a basic reality, which he called pure simulacrum. It leaves no relation to any reality whatsoever. Like Baudrillard, we believe this recycling, reiteration, proliferation enables interpretation. Unlike Baudrillard, we believe that a return to the essential act does bear relation to a reality and even ensures the signification of the myth, in whatever manner it may be manifested.

A Minor Modern Myth: James Bond

At first glance, the Cannibal and James Bond make for strange bedfellows; nevertheless, they reveal a reworked mythic figure who somehow applies to the world we perceive around us. Yet we can find parallels with this lesser modern mainly cinematographic myth, who is not only more human but far more analyzed.

Critic Richard Dyer sees the trend of sex in the late 1950s as part of a larger societal movement (Playboy, Kinsey report and a doubling of sexual references in the American media from the 1950s to the 1960s. He refers to James Bond as a myth. Agent 007 provided a mythic encapsulation of the prominent ideological themes of classlessness and modernity, a key cultural marker of the claim that Britain had escaped the blinkered, class-bound perspectives of its traditional ruling elites and was in the process of being thoroughly modernised [...].[11] Bond could dress with elegance, mingle with all classes despite lacking the birthright and breeding required. Taste, appearance and cleverness spell success—something we rediscover in the Lecter of *Hannibal*.

In many ways Agent 007 was quite central to the popular culture of the time. In passing, Bond girls were seen as a modern version of female sexuality. However, the cliché *sign of the times* was actually a sign that would shift from one meaning to another. Without going into detail here, one decade later, Bond was less central to popular culture. The authors give Bond's relations with women as one indicator of change in the 1970s. By the 1980s, James Bond no longer held centre stage within the re-organized system of 'intertextual relations' [which characterized popular culture in that period. Bond films remain an institution but have less cultural power than before. We view them as we do a reliquary illuminated by gadgetry and special effects.

This brief look at Christ in the previous chapter and now Agent 007 outlines a history, or a set of texts, and a history of the meanings given those texts. Some of the social issues mentioned regarding the James Bond figure may seem superficial, but researchers use such histories to make the point that films and their audiences are culturally operated and that the meaning of film can and does change.[i] This is point bears repeating here given the number of screen adaptations listed in our general corpus.

3.2 Our Version versus the Ancients'

The social aspect in Barthes' myth as manifest in various forms within contemporary Western cultures has been stressed in theory and in practice above. Yet in terms of literature, what really makes our modern myth different from an ancient Greek myth like Electra, Medea or Oedipus Rex? The following traits shed light on the nuanced concept of myth that we have presented thus far.

Table 2 Mythicity: Our Modern Myth *versus* Traditional Myth

Criteria of Mythicity	**CORRESPONDENCE TO TRADITIONAL MYTH**
1) **timelessness**	**SAME**
2) **a single 'historical' poetic/theatrical figure** whose traits and image may be found, albeit in fragments from in ancient texts or pottery.	**Greek/Ancient**
3) **a character that has been revived** especially in the Renaissance, or in the case of Electra, more since the nineteenth century.	**Greek/Ancient**
4) **a character traditionally recognizable and reproducible** by others, perhaps not universalizing but...,e.g., Electra by Sartre, O'Neil, Giradoux, Strauss...	**Greek/Ancient**
5) a well-known character, perhaps, with some changes,but the **elements** of an Electra or a Medea remain more **set** than the modern type of cannibal myth that we have seen. The modern anthropophagic myth is not one single ancient Greek god or even an Egyptian-based figure revived but rather a massive composite from several places, times and cultures. Yes, different times and cultures have affected the myth of Electra, but she may be traced more readily that any anthropophage, at least until Hannibal.	**Greek/Ancient**

6) larger than life in gestures and emotions
SAME

7) recognized, nominalized proper noun even in various languages
SAME

In three aspects, the criteria correspond, which may help explain the continuity of the term, as well as a recognizable quality of mythicity. Yet the classical myth of Medea or Hercules is not exactly that of the anthropophage because of the characteristics listed in 3 to 5. Euripides, Sophocles, Aristophanes, *et al* did not produce a definitive cannibalistic text that has been transmitted to us through theatre or literature. We might think of Chronos/Saturn in ancient mythology, and find some texts and artwork from much later, but nothing that could be considered the founding text, original or preferred version. In passing, the story of *Thyestes* is the exception that confirms the rule. As mentioned in the *Introduction*, even a less classical mythic character sucyh as Don Juan still has a baggage of recognized or standard versions as well as a nominalized proper name.

After contrasting our mythic cannibal with other mythic types, we return to Lévi-Strauss, who asserted that repetition rendered the structure of the myth apparent and provided a 'slate'. In adapting Lévi-Strauss' structural analysis, which uses mythemes for units such as actions as 'entering Thebes' or epithets like *Oedi*-swollen/*pus*-foot, we find reversals. Cannibalism itself is a reversal of the normal food chain. Reversals of the usual order occur in *The Silence of the Lambs* and *Hannibal* effectively initiating and terminating in cannibalism. We could say cannibalism punctuates the narrative.

3.3 Lévi-Straussian Mythemes in Hannibal

Reversals of Normal or Natural Order

Dr. Lecter (Healer) kills and even cannibalizes for nonapparent reasons
-flippancy-"therapy wasn't going anywhere"
-gourmandise- "Ate him [census taker] with Amarone and Chianti"
-power- "Do you think I think about eating you [Clarice] ...?"

Mason Verger (Patient/Victim) who cannibalized own nose tries to kill Dr. (Healer)
-revenge through torturous death, similar to cannibalism, being eaten alive by boars
Note: Verger is one of the few surviving Hannibal victims

Hannibal the Cannibal, Outlawed Killer, helps Law, FBI Agent Clarice Starling
-Beast (Hannibal) helps Beauty (Clarice): Father/brother to daughter/sister figure Note: Clarice had professional trouble at the FBI because of the success sheachieved thanks to the previous encounter with Hannibal and saving of a senator's daughter.

Law/Friend helps Killer/Foe

-Beauty helps Beast: Law *vs.* Outlaw: Sister/daughter to Brother/Father figure Killer /Foe helps Law/Friend Law/Friend negotiates with Killer/Foe for survival
-United by cannibalism/ crime... on the run: RESOLUTION in romantic couple

In broad strokes, this traditional analysis yields a key: Cannibalism functions as a tremendous reversal of order in both real life and mythic narrative. We see that as a society, the controls have disappeared. It may be momentary, but the repetition of the reversal indicates otherwise and moves the narrative forward.

In answer to the subquestion *why is the cannibal still operating effectively?*, we reply that the cannibal myth overturns the usual order, in this instance, of law and love. There is a loss of control, loss of trust at all levels leading to the opposite of trust and authority: distrust and anarchy. Our society is out of order. This loss may be taken at various levels from vast humanity to politics, food, and medicine, for example. Obviously something must resonate with the viewer/reader in some manner for the novel or film to be effective.

To an extent a minor myth like James Bond may have functioned during the sexual and class revolutions of the sixties, but we see the anthropophage as a powerful myth reviving and recycling mythopoiemes and expressing more deeply rooted issues today.

Thomas Harris reharnessed this myth's power in 1999 with the novel *Hannibal*. How he did so may be seen in the next chapter where his infamous character is held up to the light.

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[1] Peter Burke, **Popular Culture in Early Modern Europe** (New York: New York University Press, 1978) 159-60.

[2] Graeme Turner, **Film as Social Practice** (New York: Routledge, 1999) 57.

[3] Daniel O'Brien, **The Hannibal Files, The Unauthorised Guide to the Hannibal Lecter Trilogy** (London: Reynolds and Hearn, Ltd. 2001) 140.

[4] Robert K. Martin and Eric Savoy, eds., **American Gothic, New Interventions in a National Narrative** (Iowa City: University of Iowa Press, 1998) xi.

[5] Thomas Harris, **Hannibal** (New York: Random House, Inc., 1999) 423.

[6] Jung, speaks of primordial, *mythologems*, ceremonies, images as manifestations that may be manifestations of the same thing, the same mythological idea. Our mythological fundamentalism as a journey to the *arhai*, a reunfolding of images, grounding ourselves.

[7] Mircea Eliade, **Mythes, rêves et mystères** (Paris: Editions Gallimard, 1957) 22.

[8] Dudley Young, **Origins of the Sacred, The Ecstasies of Love and War** (New York: Harper Perennial [HarperCollins], 1991) 211.

[9] Thomas Harris, **Hannibal** (New York: Random House, Inc., 1999) 362; 477; 484.

[10] Winfried Nöth,. **Semiotics of the Media. State of the Art, Projects and Perspectives** (Berlin: Mouton de Gruyter, 1997) 249.

[11] Graeme Turner, **Film as Social Practice** (New York: Routledge, 1999) 147-8.

[12] Ibid., 153-4.

Chapter 4: Myth in Hannibal

If we consider Barthes' condensation of knowledge around a referent to be an accumulation of oblique and obvious references, then Thomas Harris' books, especially *Hannibal*, inform the modern cannibal myth almost architecturally as in the memory palace inhabited by Hannibal.[1]

4.1 How Mythopoiemes Operate in Hannibal

The combined power of cinema, television, and the Web made *The Silence of the Lambs* a classic in a time when cannibalism was neither a common threat nor frequent incident in comparison to the nineteenth century (shipwrecks, etc.). *Hannibal* as part of a trilogy refers discreetly to *The Silence of the Lambs* and *Red Dragon*, novels which have become part of the cloudy collective memory that Harris jogs regularly with references to events from *The Silence of the Lambs* in order to prepare his readers for the modern cannibal's triumphant arrival. This point becomes all the more significant when we realize that Dr. Lecter himself does not appear until almost one-third into the eponymous book and halfway through the film. Note that the late appearance seems an effective tradition established in Harris' other two novels which included Lecter; however the last film version of *Red Dragon* did bend this tradition to capture viewers' attention quickly.

Peppered or larded with references, playful nods to the learned reader, e.g., use of the real Resurrectionists' family names (Burke and Hare) for characters, the novel *Hannibal* draws upon what the proverbial man-in-the-street or 'learned reader' knows vaguely about cannibalism to sketch a profile of the character. Yet what exactly does this pedestrian knowledge of cannibalism comprise? What are the 'embedded soundscapes of truth', as Goldman calls them? In alphabetical order: the airplane crash in the Andes, *Kuru* disease, *The Silence of the Lambs* film, a serial killer, usually Dahmer, and all of this multiplied with sites and urban legends on the Web. This layering of residues—real, literary or cinematographic—lends shape to a mythic cannibal character that functions beyond the sum of its parts. The residues of the past crystallize around this strange modern

anthropophage against a fresco of current societal preoccupations. As readers or viewers, we can compare ourselves, as individuals or members of modern society with the extreme that is the cannibal.

If *Hannibal* is considered a novel appealing to a wide audience, it may also be considered exemplary with references that individually or collectively function as mythopoiemes. There is a breadth of range in the references made throughout *Hannibal* as seen in the categories labelled and exemplified in section 4.1.

Each rubric may have several examples, but to keep this analysis of *Hannibal* from becoming unwieldy the number has been limited. A mythopoieme includes references that not only repeat but also commingle. Gathered together, they give the contours of the modern man-eater in the specific work where he appears. Hannibal may be contemplated from one or many angles like a prism so that a different cannibal profile is highlighted e.g., butcher *versus* doctor v*ersus* bloody-mouthed maniac.

Thomas Harris has missed few possible mythopoiemes or profiles, except possibly some obscure tribal or science-fiction examples which might have further reinforced the myth. The references vary in obviousness and cultural level (high-brow: Dantean cantos *versus* low-brow: pornography or tabloid press like the *National Tattler*) but combine to generate a mythic secondary system that enables Harris to push beyond the usual, beyond the Dr. Lecter known so far. As the references to cyberspace in the novel[2] so aptly point out, Hannibal Lecter is very much alive, thanks to cyberspace,*www.fbi.gov*, vying with Elvis Presley in sightings and sales of trivia or memorabilia (his prison sketches, magazines, books). In effect, this personage has become the consummate modern cannibal slipped into one-line jokes referring to Chianti, liver, Fava beans, and facemasks on American sit-coms in prime-time television viewing hours.[3]

Can we consider these categories as sets overlapping at times? Yes, although there may be cycles, cross-references, even omissions in the aspects of the cannibal as listed above. There certainly are layers of reference which evoke and erect the modern cannibal in the reader's mind. As Barthes stressed, the myth may be obvious in form thus not all references are needed for understanding. The mythicity of Hannibal, synonymous here

with the modern cannibal, may be said to have been built up, maintained or buttressed by these mythopoiemes.

Of course, that is only a part of generating meaning. The act of refilling the sign in a second system refreshes the memory and reinforces the established traditional meanings in Western culture, but this shorthand, steno- even stereo-type approach would not be enough for a novel like *Hannibal*. Were it a series of learned references strung along, the work would not succeed with the public or tell us much about why the cannibal still walks today. The mythopoiemes must be multiple, connotative, combinable or connected with general knowledge. There have to be enough mythopoiemes, even if redundancy occurs; otherwise, the reader will not be able to grasp them and fill in the gap. If they provide the necessary material then the myth can operate effectively.

We have already mentioned the mythic nature of act and main actor, let us follow how a strand of mythopoiemes in the set *Butcher Cannibal* operates within the novel itself. This set or matrix of mythopoiemes seems to spread and attract the most. If we keep in mind the following three points then examine the nine sets, we find a matrix that yields a modern anthropophage intersecting with major concerns.

Especially potent is the butchery category whose mythopoiemes operate not exclusively in one category but effectively nonetheless:

1) as indicator of anthropocentric social mores

concrete examples: humane slaughter, wartime scarcity,

conventional thinking: We do not do that, there are laws against that type of thing (social *versus* natural)

2) as constant point of comparison between behaviour of animals and people
concrete examples: breeding of hogs, pigeons, ornamental eels

conventional thinking: Only animals do such a thing as cannibalism, pigs /hogs, etc., are the filthy type to do so; only on animals forced food, insemination, etc. (social *versus* natural)

3) as reminder of societal/religious attitudes toward the body

concrete examples: removal of organs, body part names (medical/culinary)

conventional thinking: The human body is sacred; sign your donor card (moral quandary)

The butchery of human corpses for parts, disposal, autopsy or even entertainment eerily parallels that of animal carcasses. As in the Gothic tradition, this eerie parallel shows how something familiar like the neighbourhood butcher becomes unfamiliar.[4] However let us consider why. We know that a professional butcher slaughters certain animals using specialized techniques for food, most of which is destined for people. From *Gut Symmetries* quoted in the *Introduction.*

"I made the the cut so carefully. ***I made it like a surgeon, not a butcher****. My knife was sharp as a laser. I did it with dignity, hungry though I was. I did it so that it would not have disgusted either or us."*

Butcher alone, as observed in historical epithets like the Butcher of Hannover [cannibal Haarman], Butcher of Berlin [Grossmann] Butcher of Lyon [Second World War criminal Klaus Barbie], ... evokes already. In fact, references may be found even in subtler notes, e.g., the description in *Hannibal* of Margot Verger's "bright blue butcher's eyes". What makes the butcher and his technique particularly shocking or threatening is the manner in which a corpse can also be slaughtered and prepared with the same technique as seen in *Hannibal* and *The Silence of the Lambs*. This mythopoieme exploits the criterion of degree or (mythic) extremity.

It becomes evident in the naming process that we consider the brain as food when called *sweetbreads (ris de veau)*; as body part when called *hypothalamus. (See quote in section 4.1.2.)* In *Hannibal* we are confronted with the shift from medical examiner's table to the elegant crystal setting of Dr. Lecter. Again, the mythic extreme may be found in this clash of traditional hierarchies. In *Hannibal*, there is shock not only at the contrast between the similarity in butchery techniques but also about the choice of what traditionally has been considered offal, or innards, liver, heart, and, to a lesser extent, brain.

The surprise expressed about the eating of road kill resembles audience reaction to the butcher imagery in several popular cannibal movies, as well as mainstream *Green Fried Tomatoes*, French classic *Delicatessen*, as well as repertoire cinema favourites like *Eating Raoul* (1982) *and The Cook, the Thief, His Wife and Her Lover*. It is an element that never fails. More than apprehension of the cannibal act—considered something unviewable that had to be imagined, not witnessed—instead, it is a fear of eating the unknown, perhaps a lover or child, or dread of consuming something slaughtered illegally or improperly. It is a phobia that underlies several cannibal tales from *Thyestes* to urban legends about babysitters baking babies in the burbs. (For details, *www. urbanlegends.com*)

This regular interplay between the expected and the unknown connects the dots for the reader who may even go further. Modern readers may already have doubts about slaughter houses, aggravated by histories, rumours, superstitions or folk wisdom about nails, hair, excrement, animals, fingers found in food, urine found in beer. They would rather not think about it as they buy food untouched by human hands. They are following a nineteenth-century trend which Malchow called "a spreading humanitarianism [...] marked by an urban middle-class aversion to blood sports, slaughter-house smells, filth, cruelty to animals or children and the public torture of criminals [...]. As the revulsion to blood, violence and pain spread, gothicisation rose thus obtaining a sensational effect."[5]

In the third novel of the trilogy and its adaptation, Harris goes beyond the known or remotely familiar into the almost unknown with the highly provocative brain-eating scene. In fact, if you took a straw poll, most people would call this the final scene, the end even, although it is not. It is, however, the climax of both book and film. The idea of eating the surgically removed and carefully prepared brain of a table companion surpasses doubt and fear in a form of shock. It is not brand new but taken to new heights through this seemingly civilized cannibalization of a brain cooked with gourmet techniques, the finest culinary tools, and well-dressed diners including the very supplier of brain. The author draws upon something that stains deeper than any previous reference yet nevertheless relies upon prior references.

Of course, even if missing bits of mythopoiemes, readers can successfully interpret and find a message in a book like *Hannibal*, although not necessarily the same one as in the film. Thomas Harris flags such issues as ethical use of sperm, DNA testing, and psychotropic drugs in Hannibal so that the veneer of sophisticated science in parallel with the fine brain-dining scene becomes all the more revealing. His technique also makes the question of brain death pertinent. This may be found in the following review of mythopoiemes found in *Hannibal*.

4.2 Mythopoiemes in Hannibal

The order in which the mythopoiemes appear reflects their appearance in the narrative.

4.2.1 Historical Cannibal

The idea of wartime cannibalism may resemble survival cannibalism. In fact, the implied eating of Hannibal's baby sister, Mischa, by Nazi soldiers in the Ukraine raises the specter of the Holocaust and the Siege of Stalingrad, events historically associated with cannibalism—whether rightly or wrongly.[6] On the other hand, beyond Nazi horror, the story of the orphaned siblings strangely resembles one of the greatest cannibalistic fairy tales in the Western tradition, *Hansel and Gretel*. Remember that in all versions of this story, Hansel, who is the big brother thus older and smarter than Gretel, cleverly uses a chicken bone to convince the myopic, child-eating witch that he needs more fattening up. Keep in mind that the next paragraph[7] was penned by Thomas Harris, not the Brothers Grimm:

"They felt Hannibal Lecter's thigh and his upper arm and chest, and instead of him, they chose his sister, Mischa, and led her away. [...] He did see a few of Mischa's milk teeth in the reeking stool pit his captors used between the lodge where they slept and the barn where they kept the captive children who were their sustenance in 1944 after the Eastern Front collapsed."

The tongue-in-cheek Resurrectionist names of Starling's fellow detectives, Burke and Hare on page 5 of the novel is followed by remarks about rations fed to soldiers in the Spanish-American and Second World Wars.

There is also the Verger family's meatpacking business using 86,000 cattle carcasses and approximately 36,000 southern hog bellies daily. The patriarch's business had survived

the embalmed beef scandal, "when [...] found that several Verger employees had been rendered into lard inadvertently, canned and sold as Durham's Pure Leaf lard, a favorite of bakers [...]. Verger family bribes could not prevent, however, the 1906 Meat Inspection Act."[8] Old man Verger had started feeding his hogs "ditch liquor; i.e,. fermented livestock waste, to hasten weight gain. He adulterated his pigs' diets with hog hair meal, mealed chicken feathers and manure".[9] The mention of which raises the specter of Mad Cow common in the media even when *Hannibal* was published. Note that Rawson has called this episode "black humour rather than social protest"; i.e., not like the reaction of the meat-factory worker in Upton Sinclair's novel, *The Jungle* (1906). It may or may not be black humour, but it is certainly a mythopoieme that can be bundled with those in *Sweeney Todd* or *Eating Raoul* or even urban legends.[10]

4.2.1 Gourmet/Butcher Cannibal

The generally unsuspecting consumption of human flesh raises the issue of 'taste'. Traditional lore, from pseudo-anthropological (artist Tobias Schneebaum) or anecdotal (adventurer *Cannibal Jack*) has compared the taste of man with that of chicken or pig, the famous long pig. Beef has come up only once or twice. Yet again, Harris taps into this residue congealed around the cannibal myth by including Lecter's letter to his wealthy victim, Mason Verger. In his correspondence, the psychiatrist reminds the invalid Verger that he ate his own nose/face announcing that it "[t]aste[d] just like chicken!" and did not feed it to starved, caged dogs as he tells most people. The urbane doctor remarks that Verger's autocannibalism reminded him "of the sound in a bistro when a French person tucks into gésier salad."[11] Note the connections between Cannibal, animal and offal in haute cuisine return in the novel to support the myth. Indeed, the ending of the film is actually a scene from the middle of the novel in which Hannibal finds himself obliged to share his Fauchon boxed lunch of pâté (called *liverwurst* by the boy) with at child seated next to him on the airplane. Amusingly benign in Harris' book,[12] this scene becomes more chilling on the big screen because the idea that the pâté may have been concocted from human brain comes across. It is also the last glimpse of the cannibal in the movie. *(See full quote to follow.)*

Throughout the novel, much is made of the word 'taste' and culinary refinement, e.g., the Gallic tradition of calf's brains delicately sautéed in butter using the finest pots and cutlery. References to the classic Dumas' *Grand dictionnaire de cuisine* in both *Red Dragon* and *Hannibal* complement previous remarks about the prisoner's reading material (*Joy of Cooking*, *Wound Man*, *The American Journal of Psychiatry*, *The Journal of Abnormal Psychology*, *The General Archives*). There is also a gourmet magazine quoted as reporting on the cannibalistic, vintage-matched birthday feast held for unsuspecting symphony matron, Rachel DuBarry-Rosenkranz plus the Chianti quote from *The Silence of the Lambs*. As mentioned, reference to this Italian wine and fava beans has become a joke on primetime American television to suggest Hannibal/ the (modern) cannibal.

The reader first discovers just how far Hannibal goes during Clarice's visit to the medical examiner's laboratory. This scene also prepares the way for the last supper appetizer of human brains.[13]

"The thin shriek of an electric saw filled the room, and in a moment the pathologist carefully set aside the cap of a skull and lifted in his cupped hands a brain, which he placed on the scales. [...] examined the organ in the scale pan, poked it with a gloved finger. When he spotted Starling [...] he dumped the brain into the open chest cavity of the corpse, shot his rubber gloves into a bin like a boy shooting rubber bands [...]. We're not careless here, Special Agent Starling. It's a favor I do the undertaker, not putting the brain back in the skull. In this case, they'll have an open coffin and a lengthy wake, and you can't prevent brain material leaking onto the pillow, so we stuff the skull with Huggies or whatever we have and close it back up, and I put a notch in the skull cap over both ears, so it won't slide. Family gets the whole body back, everybody's happy."

The medical-examiner indicates the butchering of the deer and identical work on the hunter-victim found in a Viking funereal rite position. Of course readers have already learned about the dressing deer video from the gun show.[14] Consequently, the county coroner's remarks[15] soon after affect the reader. [bold added]

"A second person, maybe the one with the crossbow, finished dressing the deer, doing a much better job, and then, by God, he did the man too. Look how precisely the hide is reflected here, how decisive the incisions are. Nothing spoiled or wasted. Michael DeBakey couldn't do it better. There's no sign of any kind of sexual interference with either of them. ***They were simply butchered for meat."***

The small-town sheriff says plainly that he does not want the media around and adds that nobody knows yet that the dead hunter above, "was cut for meat".

Starling soon asked the vital question that relates to the body part eaten: "Dr. Hollingsworth, were the livers missing?" Later she asked the examiner about the brain. "What about the thymus?" "The sweetbreads, yes, missing in both cases. Agent Starling, nobody's said the name yet, have they?"[16] Lecter's tastes were known. In fact, the backwoods sheriff asks about Hannibal's victims. One had been a hunter, but he had not been cannibalized; i.e., no body parts had been removed, it seemed.

As mentioned, a previous liver-eating allusion appeared when Dr. Fell *alias* Hannibal Lecter, tortures verbally and physically the gagged *Commendatore* Pazzi with the idea that he should like to eat wife Laura Pazzi's liver but the current weather conditions required hanging the meat. Of course his eating someone's liver reverberates from *The Silence of the Lambs*.

Terminology related to butchery (hamstrings, livers, brains) and food made Clarice Starling's visit to the morgue all the more jolting. In fact this constant clash of Latinate (high) *versus* Anglo-Saxon (low) terminology runs through the book in terms of class and cuisine. Similarly butchery comes up often as applied to animal and human. The graphic *pièce de résistance* is prepared thus [17]

"*Dr. Lecter moved a single tray from the sideboard to a space beside his place at the table [...] He fired up his burners and began with a goodly knob of Charante butter in his copper fait-tout saucepan, swirling the melting butter and browning the butterfat to make beurre-noisette. [...]*

Dr. Lecter placed the slices [of brain] in a bowl of ice water, the water acidulated with the juice of a lemon, in order to firm them.

Would you like to swing on a star, Krendler sang abruptly. Carry moonbeams home in a jar."

"In classic cuisine, brains are soaked and then pressed and chilled overnight to firm them. In dealing with the item absolutely fresh, the challenge is to prevent the material from simply disintegrating into a handful of lumpy gelatin.

With splendid dexterity, the doctor brought the firmed slices to a plate, dredged them lightly in seasoned flour, and then in fresh brioche crumbs.

He grated a fresh black truffle into his sauce and finished it with a squeeze of lemon juice. Quickly he sautéed the slices until they were just brown on each side.

Dr. Lecter placed the browned brains on broad croutons on the warmed plates, and dressed them with the sauce and truffle slices. A garnish of parsley and whole caper berries with their stems, a single nasturtium blossom on watercress to achieve a little height, completed his presentation."

Note that he uses the frontal lobes which do not control basic functions so that Krendler can still speak and even sing childish songs.

The butcher and baker as cannibal or supplier to unsuspecting cannibal-customers may be traced historically or literarily to a Parisian case *circa* the French Revolution or London's Sweeney Todd meat-pie tradition. Clarice is not the first unsuspecting victim. Meat processing, be it simple hooks or slaughterhouses, raises images that relate to other tales of horror, from the fairy tale Bluebeard to the folktale of Jews' killing and butchering Christian children like animals and using their blood in mock Communions. This last story has circulated cyclically since the early Middle Ages, especially in Eastern Europe.[18] The butcher moniker has been commonly applied to serial killers, as mentioned, as noticed in low-budget films like *Dr. Butcher MD*. In these horror films butcher's tools and techniques dominate—only the morgue, cemetery or crematorium can compete. Consider also art-house cinema fare like *Delicatessen*, *Eating Raoul,* and *The Cook, the Thief, His Wife and Her Lover* feature scenes from a butchershop, dogfood plant or refrigerated delivery truck and the walk-in freezer of a chic French restaurant.

In *Hannibal*, not only is there surprise over the similarity in dressing technique but also in the choice of what traditionally has been considered offal, or innards, liver, heart, and to a lesser extent, brain. During the supper scene, we realize that former FBI agent Clarice Starling (accidentally) becomes an anthropophage. We know that she has been injected with psychotropic drugs in hypnotic and cameral therapy carefully administered by Dr. Lecter. We know Lecter bought the surgical saw used in removing the top of Krendler's

skull and stole psychotropic drugs like *halcion*, *chloral hydrate*, *amobarbital*, *quazepam*, and *pentothal* from the hospital. In the film version, however, the impression about Clarice changes as she seems bent on escaping at all costs. Although dressed in elegant black not the traditional flowing white, this modern Gothic heroine tries to telephone, refuses food and struggles because drugged. The audience is not certain; suspense fills the screen. At this point, the differences between the book and film become most flagrant. In the novel, butter shimmers attractively on Clarice's lips after she eats some capers and sautéed human brain, then jokingly asks for a second helping—two traits that please Lecter greatly, causing him "glee"! The background to this scene, e.g., most of what Paul Krendler did to Clarice and what Lecter did to Krendler, Clarice's nemesis and Mason Verger's mole, plus the delicate situation in which Clarice finds herself all but vanished in the screenplay along with the key scene following the supper whereby Clarice cleverly saves her own life. In effect, she had to make a cunning split-second decision to accept the role of mother-sister-lover that Lecter seemed to lack. Otherwise, it appears that she will be killed and eaten. Her epiphany took place in the novel during the after-dinner talk of time and disorder.[19]

"And so I came to believe," Dr. Lecter was saying, "that there had to be a place in the world for Mischa [his baby sister], a prime place vacated for her, and I came to think, Clarice, that the best place in the world was yours." [...]
[...] there came to Starling a passing memory—Dr. Lecter, so long ago, asking Senator Martin if she breast-fed her daughter. A jeweled movement turning in Starling's unnatural calm: For an instant many windows in her mind aligned and she was far across her own experience. She said, "Hannibal Lecter, did your mother feed you at her breast?
Yes.

Did you ever feel that you had to relinquish the breast to Mischa?[...]

[...] If I gave it up, I did it gladly.
Clarice Starling reached her cupped hand into the deep neckline of her gown and freed her breast, quickly peaky in the open air. "You don't have to give up this one, [...]"

Obviously and unfortunately, the film does not end this way. Instead, the airplane incident from the middle of the book is used.[20] Some call this a device to humanize the monster, provide comic relief or perhaps tickle the viewers' curiosity so that they come back for more.

[...] with a furtive glance around, Dr. Lecter takes from beneath the seat[...] his own lunch [...] from Fauchon[...].

Dr. Lecter is about to savor a fig, holds it before his lips, his nostrils flared to it aroma, [...] when the computer game beside him beeps. [...] The scents of truffle, foie gras and cognac climb from the open box.

The small boy sniffs the air. [...]

"Hey, Mister. Hey, Mister." He's not going to stop.

"What is it?" [...]

"What have you got in there then? [...] Gimme a bite?"

"[...] but you wouldn't like it. It's liver".

Finally, in the screenplay, too, Lecter turns to the child and says in a confidential tone: "You're right not to eat this swill, you know. "Don't ever eat it."[21]

The found body part, be it fleshy finger, whole hand or bare bone, is another regular feature of the cannibal cannon from the Marquesas to Milwaukee. It is a police blotter detail and detective story standard that hands and heads identify victims in murder cases. In *The Silence of the Lambs*, the female victims of a serial killer, called Buffalo Bill, were killed and skinned like animals to sew body suits. His *modus operandi* went beyond the Mafioso or gangland-style attempts to modify a corpse to make it unidentifiable, but not to eat it. In fact, in the trilogy, only Lecter is known as a cannibal. In the film *Red Dragon*, this trait becomes clear. The body parts are not mere trophies but are chosen with culinary care. Of course, the refined symphony patrons know the upper-class words for such things. Only when profiler Will Graham notices Dr. Lecter's *Larousse gastronomique* complete with marginalia about *ris de veau*, does it all become clear.

The combination of butcher/gourmet notions and any previous notions of cannibalism reaches a zenith in Hannibal.

Similarly, in other scenes, the decapitated head preserved in a jar functions to make us think of body part as food, whether it ends up being eaten or not. Note the fridge, be it homey or sub-zero, has become a standard for the convenient storage or hiding of body

parts, as if ordinary food, as seen in *American Psycho*, *The Cook, The Thief, His Wife and Her Lover* and other corpus examples. As Maggie Kilgour and Mikita Brottman have noted, there is the obvious 'shrink' reference of a head kept by a psychiatrist. However, in this context the decapitated head also reminds us of real-life killer cannibal Jeffrey Dahmer, whose acts and trials were reported in the media.

4.2.3 Serial-Killer Cannibal

The psycho or serial killer in the past was usually a marginalized individual, e.g., a Black or a Celt to the British. If we glance backward, over the shoulder, traditionally only travellers on lonely backroads were vulnerable to highwaymen and serial killers, e.g., the cave-dwelling Sawney Beane clan Scotland. Oddly enough it was the serial pattern of the murders that had revealed to police the Resurrectionists' cadaver scheme in the mid-nineteenth century. The idea of a body sold for various purposes including dissection thus already existed in Victorian society. Hence one can argue for the continued timeliness and impact of Swift's seventeenth-century *A Modest Proposal*.

However, the serial killer who lives not in a cave but walks among us truly rose to prominence in London with Jack the Ripper. Whoever he was, Jack the Ripper did not resemble a common killer either, according to contemporary reports. It is worth mentioning he was alleged to be a cannibal, although this was not the media focus in those days perhaps because the police had withheld information related to possible cannibalism of the uterus, liver or kidney, and perhaps because the Victorian sensibilities could rise to sensational heights over murder, but inner-city cannibalism would lead to pandemonium! The Ripper's cannibalism was nonetheless rumoured then because he had sent a portion of human kidney (the ubiquitous body part) with one of his letters to the authorities. Only a dozen years ago fresh evidence of cannibalism surfaced when the real Ripper's supposed diary was published. Interest in the ripper does not die. Crime writer Patricia Cornwall has analyzed texts, especially notes sent to police, and paintings to determine his identity. Even in 2002 there were new attempts to identify the perpetrator through DNA testing of evidence stored for a century at Scotland Yard. Science keeps pace with our curiosity and thirst for knowledge as the cannibal and serial killer mythopoiemes combine in the media and in literature.

Many view the serial killer as a truly twentieth-century phenomenon starting with the Ripper in 1888-89. Rather ironically, the term *serial killer* was coined later, in the 1920s, by an FBI expert who saw a parallel between the pattern of killing and cliff-hanger serial film episodes at the Saturday matinées of his childhood. In the USA, Germany and Russia, cannibalistic serial killers have been found in the twentieth century, e.g., Haarman, Tchiakatilo. They fascinate the public because it took years to catch them and they did not fit an obviously fiendish profile (cave, filed teeth, bloody mouth, etc.) Fear of a serial killer rouses fears of sexual mutilation, torture, and even cannibalism. Somehow a cannibal serial killer seems more terrifying, far worse than other criminals, just as the idea of not only dying but also being cannibalized is a fate worse than death for many. Consequently, multiple anthropophagy would seem worse than multiple murder in action films.

From a psychiatric point of view, psychopaths or sociopaths include individuals like those we pass daily on the street. Neither depressed nor agitated in appearance, they do not seem to be in the throes of psychosis or maniac delirium. They have a highly anti-social personality perfectly hidden. They do have relationships, friendships even, but these are not well developed. Usually obsessive and manipulative, their apparent normality hides perverse, cynical, rebellious, cruel and insensitive individuals. They may have a mental illness but not one which obviously requires institutionalization. They are not psychotic and are very organized, clever, meticulous, even minutious and intelligent. According to basic statistics on serial cannibals: 90% are organized. The apparent normality of those ninety percent makes them the most frightening.[22]

In the 1980s, criminal intelligence testing came of age and not surprisingly, cannibal serial killers were in the top tiers. They had long criminal careers (approximately 8 years average) because they were smart, not seemingly criminal. In the past, the FBI had sketched three types of serial killers. The cannibal used to be categorized simply with the serial, but since the 1980s, specific traits have distinguished cannibal killers from other serial killers. The former are:

1) usually nonviolent upon arrest, non-suicidal in cell;

2) white, male killers of female victims (majority) with homosexual/pedophile partners as the second largest category of victims.

In the novel *Hannibal*, we see how serial killer *Il Mostro* remains profiled in *Commendatore* Pazzi's memory as the Florentine *Questura* police chief tries to turn Lecter in for Verger's reward money. *Il Mostro* had terrorized Florence, especially its tourist or teenaged couples in the 1980s and 1990s. It is worth noting that Thomas Harris based this reference on real 'lovers' lane' killings in Florence by Pietro Pacciardi, tried in 1994. In *Hannibal*, we learn that Pazzi had called upon the FBI's Behavioral Science section for help in profiling. A shell casing was the only clue until he spotted a pattern: victims' bodies in artistic positions, à la Botticelli. The monster's capture had brought Pazzi fame in Italy and at the FBI. Unfortunately Pazzi's bubble burst when charges were repealed.

One trait of the cannibal killer profile is mentioned in *Hannibal* on page 286: "It is an axiom of behavioral science that vampires are territorial while cannibals range widely across the country." We also learn that in Lecter's case, nothing about his "visible business attracted attention, and either of his principal identities would have had a good chance of surviving a standard audit."[23] This confirms the cannibal serial killer's statistical orderliness.

In general, the Gothic precept of trouble looming, possibly a twin or impostor, unseen, unsuspected, fits the cannibal serial killer well, as Kilgour has demonstrated in her anthology chapter on *The Silence of the Lambs* and in a subsequent book on the Gothic. Lecter exemplifies the crafty impostor typical of the real serial killer profile. He is a psychiatric doctor who poses superbly as a Dante scholar, a Canadian tourist, hospital cleaner plus surgeon. Viewers see the same cunning on screen in *Manhunter*, based on *Red Dragon,* when Lecter gets a telephone in his cell obtains a personal address for an FBI detective from a university secretary and also in *The Silence of the Lambs* when the prisoner adopts the uniform of the guard he just killed. In passing, that same sociopathic cunning shone through in another modern example, *American Psycho*. In Ellis' work, the cannibal serial killer fits into the broader modern myth (metamyth) of successful businessman wearing Armani suits and fretting over reservations at expensive Manhattan restaurants.

In the recently published *The Hannibal Files*, Daniel O'Brien, describes genres in the cinematic situation of the late 1980's. He calls the 'slasher' movie "burned out" and aside from *Manhunter*, only John McNaughton's low-key unflinchingly horrible *Henry: Portrait of a Serial Killer* (1987) existed as relatively respectable films.[24] In other words, *The Silence of the Lambs* truly broke new ground.

The serial killer as modern cannibal works well because people vaguely recollect relatively recent arrests or criminal cases. Uncanny coincidence, Dahmer was arrested in 1992, one year after the release of *The Silence of the Lambs*. The public experienced television trials, like Watergate but also like the televised Dahmer trial, a prelude to the O.J. Simpson double murder 'celebrity' trial of the late 1990s. In passing, there was also Tchiakatilo, a Russian cannibal serial killer forced to give testimony from a bullet-proof witness box in the 1990s. His name was difficult to pronounce, but his face, the witness booth and number of cases made him equally difficult to forget. It became common knowledge that the character Buffalo Bill in *The Silence of the Lambs* paralleled real life serial killers' profiles. Here we observe the reflux of the real *versus* the fictional as American serial killer and cannibal Ed Gein (1957) inspired the Buffalo Bill character with a touch of likely cannibal Ted Bundy (1978). In passing, it was common knowledge that Gein had also inspired the character Michael Bates in Hitchcock's classic film, *Psycho*.

Historically, London's Jack the Ripper (1889) and Haarman, the Butcher of Hannover (1925) are considered the first serial killers of modern times. They were urbanites, not clannish thieves dwelling in distant caves. In America, however, Ed Gein was the first serial killer and cannibal known to the general American public in a time of photography and syndicated press. That was only mid-twentieth century (1957). The famous pre-television serial killer-cannibal was Mr. Fish, a frail older man during the depression years in New York. Pathologically pathetic yet sympathetic, he certainly surprised many. Therein lay his deceit. What Fish inadvertently did was furnish FBI profilers with descriptors and practice.

In the opening chapter of *Hannibal*, reminders of the previous works, e.g., memories and tabloid press remarks about how Clarice captured Jame Gumb, Buffalo Bill, almost a decade earlier, suggest the link between reality and literature and reality in literature to readers.

Such cases of criminal anthropophagy counteract the loss of meaning that the word *cannibal* may have experienced through overuse as a marketing tool by tabloids and sales/ tourist offices in tropical locales. But as previously emphasized, it matters little that a reader does not catch a single mythopoieme, woven among others within *Hannibal* and *The Silence of the Lambs*. The reader or viewer can continue his/her interpretation on incomplete information, as we do in real life.

In this eponymous novel, Lecter is profiled more than ever before, unlike *The Silence of the Lambs* which focussed on FBI Agent, Clarice Starling. In novel and film, Lecter's past is especially important to review because previously he was not the main character. The author reminds readers about the doctor's victims, e.g., the nurse, Mason Verger, the guards, the hunter, to name those generally suggested. He becomes the 'profiler profiled'. This qualification is what he detested in the census-taker whose liver he says he ate. In fact, he scoffs at Clarice's psychological questionnaire in *The Silence of the Lambs* (1988), "Nothing happened to me. [...] I happened. You can't reduce me to a set of influences. Typhoid and swans, ... it all comes from the same place."[25] Also readers, but not viewers, of *Hannibal* learn more about the psyche of the titular cannibal, e.g., his semi-noble background, wartime childhood, strange eyes and deformity from birth. In fact, the serial killer as abused, abusive child permeates the trilogy. In *Red Dragon*, it is the killer Dolarhyde (Tooth Fairy/Red Dragon); *The Silence of the Lambs*; Jame Gumb (Buffalo Bill); *Hannibal*, Hannibal himself and, to an extent, Lecter's vengeful survivor, wealthy pedophile Mason Verger.

This type of psychological explanation provides the much-desired modern answer or way of understanding/justifying. The question of *why*, be it why the serial killer? or why the cannibal? We could even suggest that in this case, seeking an answer or justification is again one motivation for the use of myth. After all, Lecter is a psychiatrist. Here some more superficial or metaphorical references may prove useful. For example, the slang

term *headshrinker* or *shrink* for psychiatrist lies just below the surface, as mentioned. In fact *The Silence of the Lambs*, contains two scenes which might be considered gory; one was the discovery of a former patient's head preserved in a laboratory jar, hidden inside an old car in a storage unit. In fact, this scene was extended in the film when director Jonathan Demme realized in a preview that he had underestimated the audience's capacity for gore. The other scene is Lecter's prison escape in which he kills two guards.

As such, the empty signifier is replenished as an urban (possibly anthropophagic) serial killer with a childhood trauma detected too late. We will see this in Chapter 5 in terms of the brain. Note in passing that in the case of serial killer Jame Gumb, the director of *The Silence of the Lambs* regretted not exploring this theme further.[26] The modern cannibal is thus generally a serial killer by habit, appetite or curiosity. In this regard, the old and new; i.e., cannibalism and serialism blend seamlessly. In fact, the majority of modern cannibals are serial killers or survivors; romantics are rarer.

4.2.4 Sexual Cannibal

In the serial killer cases detailed by Harris, the killer was not cannibal but possibly bi- or homo-sexual, sometimes pedophile (if we also consider Verger). In fact, *The Silence of the Lambs* drew criticism for its portrayal of Gumb as a stereotypical transvestite homosexual. The idea that Lecter and some of his victims may be homosexual pervades the trilogy, albeit discreetly. Yet some critics claim that the sexual tension between Dr. Lecter and special agent Starling kept *The Silence of the Lambs* moving forward. Other researchers including Kilgour, Brottman and Hulme have considered the sexual ambiguity of Hannibal Lecter. In this last novel, Clarice's professional nemesis, Paul Krendler, and Hannibal's avenging victim, Mason Verger, spell it out by asking several questions about the avuncularism theory of Dr. Doemling,[27] Sadomasichism and certain suspicious effeminate tastes, e.g., "tea-party food". In *Hannibal*, the sexual tension between Lecter and Starling operates again, as noted in a curious conversation among Dr. Doemling (pedantic bray), Krendler (careful bureauese), Verger (deep resonant tones), Verger's sister (rough and low).[28]

"I think the attraction's from Lecter's end, not hers," Krendler said. "You've seen her—she's a pretty cold fish."

"Dr. Doemling pushed his rimless glasses up on his nose and cleared his throat. "This is a classic example of what I have termed in my published work avunculism—its beginning to be referred to broadly [...] as Doemling's avunculism. [...] It may be defined for laymen as the act of posturing as a wise and caring patron to further a private agenda."

"I think the woman Starling my have a lasting attachment to her father, an imago, that prevents her from easily forming sexual relationships an may incline her to Dr. Lecter in some kind of transference, which in his perversity he would seize on at once [...]"

When Verger wants the bottom line, he asks: *"Does he want to fuck her, kill her or eat her or what.* The reply. *"Probably all three."*

The major difference between the novel and screenplay lies in the development of a romantic relationship in the novel, albeit one of salvation. Of course this scene follows the brain-eating supper. In the novel, Clarice realizes that she will be killed if she does not cooperate with her 'captor-doctor'. The sharp FBI agent is actually negotiating with a serial killer. Upon viewing the film, some critics commented on the shift to a Hollywood ending.[29] It is true that the 'good girl' remains true to her values and escapes; 'bad guy' too, but only for purposes of a sequel according to some. Note Thomas Harris himself suggested that "[t]he ending of the film was changed, [...] because the movie makers did not believe a general audience could understand or accept the real ending of the story." (*Please see attached personal communication with the author.*)

Note Harris certainly did not ignore the other great taboo—incest. The novel *Hannibal* actually presents a few possibly incestuous angles (Clarice: Sheriff Father: Colleague John Brigham, as well as Hannibal Lecter: baby sister Mischa); however, it is the sexually abusive childhood relationship of lesbian sister Margo: Mason Verger that runs like an undercurrent through the novel. In the screenplay, the audience sees only the potential relationship between Agent Starling: Dr. Lecter/ Starling, as highlighted above.

We also get a knowing nod at the cinematographic pornography of snuff or shockumentary cannibalism in the novel. The connection between B-movies like *Cannibal*

Ferox , *Cannibal Girls* and others already mentioned cannot be ignored. In *Hannibal*, we meet Oreste Pini, the Italian film director about to earn millions that will go toward his own feature film if he records Hannibal's agony.[30] Oreste's claim to fame was a snuff picture filmed in Mauritius. Verger asks bluntly:

"Do you want to do this, Oreste? You said you were tired of making hump movies and snuff movies and historical crap for the RAI."

Oreste, who works with people whose names vaguely echo those of real Italian directors or producers of shockumentaries, ends up as live hog bait in a scene which foreshadows the horrible end painstakingly prepared for Hannibal.

The use of the serial killer and homosexual mythopoiemes give the impression that the cannibal is naturally, even mythically, within those categories.[31] As the modern myth, Hannibal Lecter has been developed with a personality while the drug-consuming, sadistic character Mason Verger contrasts the silhouette that Harris has penned. He almost neutralizes Lecter.

As already mentioned in the introduction with the example of Idi Amin, the Dark Continent of Africa also works to a degree in Hannibal as one minor mythopoieme. We add some detail and repeat from the *Introduction* only to remain consistent.

4.2.5 Black Cannibal

References to Africa and Idi Amin rouse memories of twentieth-century Black leaders accused of cannibalism in the media, notoriously Bokassa and Amin himself. Of course since Joseph Conrad, and even earlier in the texts of Jules Verne, Africa had been the dark continent of unspeakables: bizarre warring tribes, erotic/exotic black others, e.g., the Hottentot Venus, headhunters, and strange ape-like animals. In fact, as authors like Lestringant, Malchow and Jahoda stress, the notion of Blacks or any Others (Celts, Jews, Indians) as animals has endured in popular culture.

Since this mythopoieme was mentioned in the *Introduction*, we add little here. Beyond the old notions surrounding Africa, the mere mention of the ex-leader of Uganda raises expectations and colours readers' image of Mason Verger, a rich White southerner and Dr. Lecter's most important and vengeful living patient/victim.

4.2.6 Communicant Cannibal

Of all the Western rites, Communion has long been regarded as debatable theologically and secularly because of the cannibalistic dimension. Many have examined the gory history of this rite which has pitted Christian against Christian across societies and centuries since some time between the third and fifth century AD.

Regardless of one's religious belief or language, the notion of eating the body of Christ and drinking of his blood is expressed in the act of Communion. Whether one believes in transubstantion or variations thereof, the literal act remains a trace in the rite. Of course, as seen in the following chapter, the humanity of Christ and materiality of his earthly body have also long been debated. Harris merely relies upon the whole vague historical controversy to highlight the cannibal's coming. He reveals Verger's plans in parallel with the sacrament.[32]

"At Christmas communions around the earth, the devout believe that through the miracle of transubstantiation, they eat the actual body and blood of Christ. Mason began the preparations for an even more impressive ceremony with no transubstantiation necessary. He began his arrangements for Dr. Hannibal Lecter to be eaten alive."

Both characters, Mason Verger and Hannibal Lecter, use religion as refuge. Mason quotes like a Southern preacher at a revival meeting to hide his true personality or make people feel awkward, as in the scene where Clarice first questions him at the Verger ranch-manor.[33]

"I have immunity, Miss Starling, and it's all okay now. I've got immunity from Jesus [...] Hallelujah, I'm free, Miss Starling, [...] I'm right with Him. [...] I served him in Africa, Hallelujah, I served him in Chicago, praise His name, and I serve him now and He will raise me up from this bed and He will smite mine enemies [...]".

Meanwhile, Lecter had hidden his false travelling papers in armour displayed inside Santa Reparata church. He then justifies his presence by taking Communion with two old ladies. Harris describes Hannibal taking Communion, but "touching his lips to the cup with some reluctance." Obviously his taking the Host parallels the real act, but notice that Lecter tolerates the simulacrum.

Theologically or intellectually, transubstantiation takes one away from the act by justifying it in a sense; however, Hannibal does not want to be removed from real cannibalism. The simulacrum scares or irritates him, especially as he uses the church San Miniato as a hiding place. In any event he is reluctant, a surprising adjective for Lecter described as a child who stopped believing in God after He did not listen to prayers to save Mischa. Now Lecter recognizes "how his own modest predations paled beside those of God, who is in irony matchless, and in wanton malice beyond measure."[34] Decidedly, this is the God of Vengeance.

Communion is undoubtedly the most known possible extension of sacrifice and cannibalism that could be interpreted as a rite in Western society. In much of the canonic literature on cannibalism, survival stories especially, crash victims are shown rationalizing or justifying their actions by paralleling them with the sacrament. In fact, in the case of the Andes survivors, the Church had to disabuse the survivors of any notion that their cannibal acts had a Eucharistic significance.[35] Yet this detail is often ignored in accounts of their ordeal; instead the religious experience of group prayer appears exalted or sentimentalized. The return to the real from the symbolic or imaginary proves too much yet it is the type of reminder that sustains the cannibal myth's efficacity.

In the case of more horrific instances or accounts of cannibalism, reference to black mass, a satanic sacrament which mocks the Christian, may be made. This is folk knowledge and an element still encountered within certain cult groups.

Note how rich Golgotha and crucifixion mythopoiemes became established in *The Silence of the Lambs*, both film and novel, and to a lesser extent in *Red Dragon* with regard to

William Blake's art. In the screen adaptation of *The Silence of the Lambs*, the audience actually could see Lecter's sketches, including one of Clarice's head transposed onto a Crucified Christ. Clarice retrieves these sketches later. Dr. Lecter never fails to connect her to standard religious symbols, the obvious *Crucifixio* in *The Silence of the Lambs*, mentioned in *Hannibal*, plus the reference to the Lion, and the Griffon.[36]

"Dr. Lecter cuts out the image of Clarice Starling's face and glues it on a piece of blank parchment.

He picks up a pen and, with a fluid ease, draws on the parchment the body of a winged lioness, a griffon with Starling's face. Beneath it, he writes in his distinctive copperplate, Did you ever think, Clarice, why the philistines don't understand you? It's because you're the answer to Samson's riddle: You are the honey in the lion."

The long, bloody debate over the sacrament of communion frequently clouds any discussion of cannibalism, as Lestringant has demonstrated. Debate as well as war over this sacrament stems from its resemblance to cannibalism. Questions of meaning through transcendence or transubstantion, etc., come second. Of course, most people react according to context and faith whether they readily see the resemblance or not. Ironically, if this sacrament did not exist in the world's largest religion and in its largest sects, the cannibal myth would not be so easily revived, especially in a century when the threat of cannibalism is low, even negligible.

4.2.7 Natural Animal Cannibal

Even today, animal and cannibal—and, of course, Hannibal—almost rhyme and remain linked in peoples' minds. The terms are sometimes used synonymously, as seen with sacrificial act and anthropophagy. Yet statistically, few animals (approximately 70 species) do cannibalize intraspecially and only under duress (attack, mating, cramped quarters). Recently even dinosaurs have been accused of eating their own. (*Please see Appendix.*) Certain fishes and insects are known to eat their own, especially their young, often in a mating frenzy or to eliminate the runts of the litter. Logically, the Mad Cow scare should have raised public awareness of the rareness of animal cannibalism. However fear and misinformation have spread the opposite information even faster. In the case of ruminants, eating meat or meat-based products could be unnatural. Eating mixtures of sheep, pig, but especially other cow parts (offal, brain matter, ground bones) obviously would be 'animal cannibalism' of sorts. The Brutal Moray, or *Muraena Kidako* eel, in Verger's bedroom aquarium vaguely reinforces the animal-cannibal link throughout

the book, especially near the end; however, the same moray is reduced to a rich decorative detail in the screen version.

We do learn about Verger's family tradition of exploiting scientific experiments on animals for profit. Old man Verger had started feeding his hogs ditch liquor; i.e., fermented livestock waste, to hasten weight gain. He "adulterated his pigs' diets with hog hair meal, mealed chicken feathers and manure".[37] In fact, the family reportedly orchestrated the Haitian swine flu scandal (echoes of the real Dominican one) in order to introduce their own product on the market. The Vergers also never hesitated to use animals in all kinds of experimentation. The family invested in serious high-tech genetic breeding research, hence Mason's eagerness to use specially bred swine that will eat Lecter alive.

As mentioned, the tradition of the long pig as synonymous with man and the idea of butchery techniques similar to those used on animals for humans makes the choice of either pigs or boars all the richer as a cannibalistic mythopoieme. Especially when we learn that any pig will eat a dead man but not normally a living one. Instead, some training is required for hogs to devour a live human. In passing, the author, à la Borges, adds a parenthetical source: "(See Harris on the Pig, 1881.)"[38]

4.2.8 Anatomically Correct Cannnibal

Harris includes autopsies with details about odours (*The Silence of the Lambs*: Vicks® around nostrils for autopsy) and more mortuary techniques (*Hannibal*: Huggies® diapers in corpse's skull). Smell combined with talk of death arouse some of the strongest emotions a reader can imagine, besides eating. In *Hannibal*, Harris details the treatment of the brain for cooking.[39] [bold added]

"Dr. Lecter's method in removing the top of Krendler's skull was as old as Egyptian medicine, except that he had the advantage of an autopsy saw with cranial blade, a skull key and better anesthetics. The brain itself feels no pain."

"Standing over Krendler with an instrument resembling a tonsil spoon, ***Dr. Lecter removed a slice of Krendler's prefrontal lobe, then another, until he had four.*** *Krendler's eyes looked up as though he were following what was going on.* [...]"

The fact that it is a human brain appears to be a minor obstacle; the fact that the human is still alive, appears to be the ultimate challenge or thrill for Hannibal. This is precisely what makes the entire scene so shocking, even if it is obscured by a floral centrepiece.

Still a delicate subject, the autopsy has not always been well seen. To heighten our sensitivity, the author describes ancient Viking burial rites (Bloody Eagle)[40]; however, the focus in this case is on hunting/ butchery of animals and the parallel with the human bodies found with particular emphasis on human offal, e.g., Pazzi's innards falling out like Judas' in Dante and traditional Western art. Details about what happens to internal organs upon death run through *Hannibal*. Moreover, Pazzi's death reminds us of the guard's death in *The Silence of the Lambs*. One guard is found strung up like a bat or bird above the cage where Lecter was held prior to escape.

This cross-referencing of sorts evokes the similarity between animal and human body which is an issue that raises medical, moral and cannibal issues. Of course DNA testing and artificial insemination are mentioned in the novel because of the FBI's identification laboratories and the desire of Verger's lesbian sister to have a baby and heir to the Verger fortune by having her brother's sperm artificially inseminated into her partner, Judy. This desire motivates her to help Lecter and, in the novel, it is actually Margot who kills her brother by releasing the deadly eel on him after obtaining his sperm.[41] All this is lost in the film adaptation, though.

We have already reformulated our query slightly to reflect Hannibal Lecter as almost emblematic of the end-of-millennium man-eater. This aspect as well as the trend spotted in the corpus made our question more specific: ***How has eating the brain been treated in literature and cinema?*** By probing deeper into cannibalization of the brain and notions of image and meaning, we may come closer to an answer.

However the very eating of the brain is not only rare but also related to a certain philosophy of cannibalizing certain body parts. We are not referring to far-flung tribes here, but rather to the Western tradition of the *Coeur mangé*, again in more Anglo-Saxon terms, the eaten, or devoured heart. Harris extends beyond the popular to Dante as seen below.

4.2.9 Cinematographic /Literary Cannibal

Note that some have acknowledged the obviousness of not only the rhyming first name but also the transparent last name of Hannibal; i.e., Kilgour's discussion of Lecter as *lectore* /reader.[42] Although a seemingly traditional example of name analysis, it does allow us to introduce the variety and quality of references to cannibalism in Thomas Harris' novel.

Before we focus on the heart in the next section, we outline how cannibal cinematic mythopoiemes enter *Hannibal*. There are also vague references, basically through name play, to Italian pornographic movies which experienced a boom in the seventies with the shockumentary, e.g. *Cannibal Ferox*. More high-brow, however, are the references to Dante's *Vita*.

Interestingly enough the doctor's small but select prison library is duly noted in *Red Dragon*, *The Silence of the Lambs* and *Hannibal*. Also the doctor's books have reportedly been removed as punishment in the past and used as potential clues at one point. Again in this novel, Lecter serves as consultant to a detective. His Lecter's classified advertisement in the *National Tattler* tabloid becomes bait to be read by the serial killer being hunted, Francis Dolarhyde *aka* Red Dragon. A personal column classified ad uses a book code keyed to *The Joy of Cooking*, which Lecter is known to possess.

As mentioned, *Hannibal* includes general references to *Beauty and the Beast*, *Sleeping Beauty*, and striking parallels with *Hansel and Gretel*. Although not our focus, fairy stories have been considered elsewhere, notably by Brottman who aligns the fairy tale and horror film. Nonetheless, certain reviewers of the book and film described *Hannibal* in

terms of *Beauty and the Beast*, a non-cannibal fairy tale. Brottman preferred *Little Red Riding Hood* which is not a cannibalistic tale like *Hansel and Gretel* or *Jack and the Beanstalk*. Yet they all share features possibly considered part of the Gothic scene, e.g., (in tandem) Clarice's jogging path/forest, Asylum basement/dungeon, secluded Verger mansion/castle.

Ironically, like Hansel, Lecter has spent time in a cage, as seen in *The Silence of the Lambs*. Notice that Hannibal remembers sister Mischa fondly, obsessively, although she is "long dead and digested". Is he seeking revenge? acting upon another cannibalistic motive or something else? The childhood trauma of Hannibal never appeared in the film version. Similarly, the film ending erased many of these relations and flattened the relationship between Starling and Lecter.

Lastly, we turn to the high-brow literary part of *Hannibal*. Harris' extract of Dante's famous work lets a glimmer of late medieval imagery shine through.[43]

"The first three hours of night were almost spent
The time that every star shines down on us
When Love appeared to me so suddenly
That I still shudder at the memory.
Joyous Love seemed to me, the while he held
My heart within his hands, and in his arms
My lady lay asleep wrapped in a veil.
He woke her then and trembling and obedient
She ate that burning heart out of his hand;
Weeping I saw him depart from me.[...]"

This passage from Dante, also quoted in Italian in the novel and film, generally expresses traditional metaphorical or mystical cannibalism, strangely similar to the visions of mystical saints. It is generally considered an oneiric description of Dante's unrequited love for Beatrice Portinari. The muse's eating of the beloved's heart is traditionally interpreted as the artistic and spiritual union of the two. The use of Dante lends that aura of historical mythicity already noted. A past event that sounds romantic makes the anthropophage seem almost quaint, anachronistic. This particular act does not, however, come out of the blue. It actually belongs to a tradition, as seen in the following perverse history of this organ.

[1] Harris, Thomas. **Hannibal** (New York: Random House, Inc., 1999.) 252.

[2] Ibid., 47; 483.

[3] *Wife and Kids*, a situational comedy on CTV Television 8 PM. Thurs., March 13, 2003. Star does a Hannibal imitation at sight of a mask-like structure used by optometrists.

[4] Howard L., Malchow, "Cannibalism in Popular Culture" in **Gothic Images of Race in Nineteenth-Century Britain** (Stanford: Stanford University Press, 1996) 41.

[5] Ibid., 70.

[6] Harris, **Hannibal**, 255.

[7] loc. cit.

[8] Ibid., 52.

[9] Ibid., 102.

[10] Claude J., Rawson, **God, Gulliver and Genocide Barbarism and the European imagination, 1492-1945** (New York: Oxford University Press, Inc., 2002) 242.

[11] Harris, **Hannibal**, 229.

[12] Ibid., 250-3.

[13] Ibid., 303-6.

[14] Ibid.,. 293.

[15] Ibid., 306.

[16] loc. cit.

[17] Ibid., 469, 473.

[18] Robert D. Kaplan. **Balkan Ghosts** (New York: Vintage Books, 1994) 35-7.

[19] Harris, **Hannibal**, 476.

[20] Ibid., 249, 251.

[21] Ibid., 256.

[22] Martin Monestier, **Cannibales, Histoires et bizarreries de l'antrhopophagie hier et aujourd'hui** (Paris: Collection "Documents", le cherche midi éditeur 2000) 208.

[23] Harris, **Hannibal**, 286.

[24] Daniel O'Brien, **The Hannibal Files, The Unauthorised Guide to the Hannibal Lecter Trilogy** (London: Reynolds and Hearn, Ltd. 2001) 82.

[25] Thomas Harris, **The Silence of the Lambs** (New York: Signet Books, 1988) 21.

[26] Ibid., 109.

[27] Harris, **Hannibal**, 271;, 276.

[28] Ibid., 268; 270-1.

[29] Sahlins, Marshall. "Cannibalism:Exchanges," **New York Book Review** (1978) 2.

[30] Harris, **Hannibal**, 107.

[31] In passing, this old, even historical, correlation, may be found in the film *Suddenly, Last Summer*. As David Bergman stresses the tone of sacrifice albeit dyspeptically Christian cannibalism becomes "part of the metaphorical cross homosexuals have to bear, and which by confronting – even to their destruction—they achieve a grace that would otherwise be excluded form them". **Cannibals and Queers in Gaiety Transfigured: Gay Self-Representation in American Literature** (Madison: University of Wisonsin Press, 1991) 161.

[32] Ibid., 101.

[33] Ibid., 59.

[34] Ibid., 256.

[35] Rawson, **God, Gulliver and Genocide**, 74, note 122.

[36] Harris, **Hannibal**, 184.

[37] Ibid.,102.

[38] Ibid., 105.

[39] Ibid., 472.

[40] Ibid., 305.

[41] Ibid., 429.

[42] Maggie Kilgour, "The Function of Cannibalism at the Present Time." Barker, Francis, Peter Hulme and Margaret Iversson. eds. **Cannibalism and the Colonial World** (Cambridge: Cambridge University Press, 1998) 256.

[43] Harris, **Hannibal**, 122-123.

PART III: BODY PARTS

Chapter 5: The Heart-to-Brain Shift

During our research we discovered a semantic scale of cannibalism by body part in cinema, literature, and popular culture. In fact, a seed trend appeared within the general and specific corpus prompting us to follow the lead of Milad Douehi in *The Perverse History of the Human Heart*. However, using our corpus we trace beyond the various textual/pictorial representations revealing the heart as privileged organ, to uncover the brain. We outline how the heart, reified, illustrated, and even cannibalized, has gradually been supplanted by the brain over the past 100 to 150 years, a timeframe corresponding to the situation eloquently called "sacred heart, secular brain" by author Scott Manning Stevens.[1]

The history of the heart as key organ in the West may be traced to ancient Greece and even earlier to Egyptian culture. Both Orphic/Pythagorean (Dionysus) and Aristotelian traditions specify the importance of the heart as origin of life, regenerating force, and central metaphor of politics and society.

As always, in reference to Dionysus, we are dealing here with the intricate universe of gods, demigods and humans that endowed Ancient Greece with its unique culture. Similar to confusion between sacrifice and cannibalism, this aspect of Hellenic cosmology is frequently, even regularly, glossed so that Greeks, their heroes and their gods are contemplated on exactly the same historical plane.

Although myth was defined specifically for this study in the second chapter, the classical concept cannot be ignored. Essentially, *did the Greeks believe their myths?* We could say that there existed a pantheon of facts, beliefs, and fantasies intertwined but not to the point where one could claim the Ancients did everything they recounted or engraved on vases or oil lamps. As certain well-known classicists and playwrights suggest, the Hellenes may well have experienced a different, more religious reaction to the theatrical telling of myths.[2] Nevertheless, the power of drama and a tale well-told can never be forgotten, ignored or placed in a void hence the same question about a society's beliefs arises whether analyzing ancient or contemporary works. One could just as easily ask: *Do contemporary Western Europeans/North Americans believe their myths?* To which the reply is *yes*. However, we mean *myth* in the broader, social sense as employed here.

In the traditional Western mythological analysis, so much has been written on the similarities of Dionysus, the mysteries, Jesus, and early Christianity that we do not dwell upon this point of comparison but duly note the importance of dismemberment, regeneration or resuscitation in the Western tradition. We also carefully circumvent the automatic link between sacrifice and cannibalism, especially with regard to Communion. We also emphasize that the idea of eating the sacred heart is not present in the sacrament. In terms of Christian theology, the heart of Jesus may have been human, but Christ is not usually considered an ordinary being; instead he is the Spirit made flesh. As always, caution is required when considering doctrine, sacrifice and cannibalism. Nevertheless, in Christology, authors have noted certain shifts in theological views from the nineteenth to twentieth century may be traced in theological debate, then popular opinion and, to a degree, in literature.[3] Oddly enough the historical *versus* the real in terms of Jesus renders results similar to what we find for the cannibal.

At the end of the day, the same notions of faith, veracity, science (reason), literature, and varying social attitudes may be detected in the situation of the modern cannibal. After all, the myths in question, e.g., Dionysus, Jesus or the cannibal, are neither always historically accurate nor wholly factual. But, after all, who expected them to be? As citizens of the twenty-first century, we react to myth accordingly often by overtly or covertly seeking scientific data as proof. Yet it is a relatively recent Western phenomenon to look for

authoritative history and accuracy especially in questions of belief. In terms of science, we confront doubts held by the ancient Greeks but often with different attitudes.

Brief Medical Overview of the Body in the Western Context

Modern science is constantly questioning whereas what the ancients (Aristotle, Plato, Pythagoras, Galen) had said about the brain, soul, body, and life in general was upheld for centuries. Western history also shows how many of the ancients' ideas lost currency for various reasons but that some would later become the cornerstones of contemporary science. One of the reasons often cited for the loss of the Ancients' knowledge of the body, among other things, is the religious debate that intervened, relying primarily on Genesis: 2:7, "The Lord breathed into his nostrils the breath of life; and man became a living soul".

Only in the early European Renaissance would brave thinkers dare to philosophize any differently. By then, however, religion, as it was institutionalized primarily in the Catholic Church, sought to protect its views and prohibit such scientific or philosophical discussion. Many innovative scientists, or curious Renaissance men, speculated on the heart, liver, brain, cerebrum, soul and vital force. Usually working alone in their own corner, they found evidence of various physiological reactions in frogs or other laboratory animals through vivisection or dissection and, in an anthropocentric way, transferred their findings to people.

Dissection and anatomical drawing in addition to the ensuing theological debate helped make the body a site of 'cultural fiction-making'. In fact, the demand for real cadavers for practice led to two acts in the British Parliament (1726, 1751). These allowed the bodies of executed felons to serve for medical dissection rather than be hung on public display to rot. Strangely enough, the supply of cadavers dwindled as juries, judges and royal pardons combined to reduce the number of executions and inadvertently led to the rise of body snatching. This situation gave dissection and necropsy a punitive, class-based character. Despite class tradition, even highly respected, great surgical teachers collaborated with the *demi-monde* to obtain fresh specimens. The Resurrectionists were often in league with ill-paid cemetery groundskeepers who gladly took four guineas (a week's wages) per body in 1828. Burke and Hare, the infamous duo, went beyond and

actually murdered by smothering 15 persons who today might be called street people. Given their technique, the final product was an unmarked, neater corpse. At this time, the wealthy were encouraged to protect themselves and loved ones from the horror of tomb-raiding or corpse-robbing by the snatchers through the purchase of special ironclad coffins. More significantly, there was a medical change in perspective gained by linking analogical and functional analysis to mechanical description, e.g., Harvey's pump analogy of the human heart, which led to medical anatomies that expressed a persistent sense of body as locus of self and agency, not merely the instrument of a noncorporeal essence.

5.1 The Literal and Literary Consumption of the Heart

Given the contemporary Western European and North American perspective of this study, we focussed on Douehi's review of the European Middle Ages and early Renaissance in *The Perverse History of the Human Heart*. These were periods during which eating heart was related to illicit love, revenge, and even mysticism—all frequently associated with cannibalism at one point or another. Even though a few works, e.g., plays based on Thyeste's eating his children, from ancient times did contain some cannibalism, it is in Italy and France, from the thirteenth through seventeenth centuries that we find several well-known tales (*Lai d'Ignaure, Le Coeur mangé, Roman du châtelain de Couci...*) which reveal the heart as locus of communication, site of vital principle, place where passions, emotions, sexuality and death unite.[4]

Based on the wealth of examples cited in Douehi's history and variations thereof from the same period, we can say that eating heart usually is a forced-feeding, a cold plate of revenge, consumed unbeknownst to the lover *cum* victim as a camouflaged dish proffered by the villain/nemesis/cuckold who does not partake. These tales possess a cautionary yet courtly ring and remind us of the introjection-incorporation theme already explored in Kilgour's well-known work.

We did observe, however, that eating the heart of enemies, as in warriors rather than romantic interests or rivals, is not really found in Douehi's corpus. Yet this notion has existed in the Western tradition especially as bravery (lionheart, braveheart) in war. It has been reported by reputable and lesser sources in other corners of the globe as part of sacrifice and cannibalism of a specific body part/organ.[5] Regardless of veracity, the

notion of transfer perdures. It is the idea of an essence, a medicinal or other property obtained through cannibalism, right down to the Versailles court's and the Victorian's cure of desiccated mummies.[6]

Curiously, Douehi's corpus stops in the seventeenth century when medical advances and a change in thinking about science were waxing. The heart devoured, the heart as central locus, thus appeared to be waning.

Noticeably few tales of a lover's eating a betrothed (faithful or not) or even a rival's eating the same part, especially the heart, emerge from the nineteenth and twentieth centuries. In fact, the general corpus overview reveals but trace conjugal or romantic cannibalism with possibly the folk, oral tradition of Anne Saunders, the fiancée in the shipwreck of the *Francis Mary* as depicted primarily in song and oral tradition in the first half of the nineteenth century[7] and Peter Greenaway's film, *The Cook, the Thief, his Wife and Her Lover*, Winterston's novel *Gut Symmetries*, and an obscure French period-piece film, *Tolérance* in the late twentieth century. For the recent past, it is true that Rawson has considered the sexual aspects of cannibalism specifically in works by Jean Genet and Norman Mailer; however, eating certain organs now tends to be linked to personal psychopathologies, e.g., necrophilia using one specific organ as sexual prop, as in a handful of real late twentieth-century cases, e.g., sexual impotence or ambivalence in the famous Japanese cannibal, Sagawa, the Russian, Chikatilo, and the Americans, Fish, Gein, and Dahmer. The penis is not the most commonly eaten organ; however, in the most recently reported case in Western Europe, a German computer technician advertised on-line for a partner to eat his member together. The suspect killed his companion with deep cuts to the neck, chopped the body into pieces, froze and later supposedly ate them.[8]

Overall, this perverse history prepares the ground so that across the centuries, we may see a shift from heart to brain not only in religion, science, and literature, but even in cannibalism. This shift, aptly described as sacred *versus* secular follows the generally accepted movement of Western society's dominant beliefs; in other words, the age of faith yielding to that of science with a few pauses and efforts to stem the tide. We catch a glimpse of that desire for ocular proof, the sign of the cannibal or of a god in the need to return to the tangible world where we ourselves can see what has happened, as part of the

quest to explain what troubles us or our society. As a curious and demanding society, we seem anxious to fill in the gap and seek some form of *parousia* with a myth.

Sacred Heart versus Secular Brain

To this day, Roman Catholicism, displays images of the exposed heart of Christ. The classified section of a major daily newspaper, especially in historically Catholic countries, usually reveals one or two standardized images of the Sacred Heart of Jesus (SHOJ). These images normally either include a heart wrapped in the crown of thorns with a cross and flame on top or simply light exuding from the chest of Jesus to indicate the heart inside. (*Please see Appendix.*) Overall the illustrations vary only in colour and texture, e.g., exotic floral garlands in some lands, brighter flames or rays of light in others.

Yet Scott Manning Stevens reminds us in his brilliant article entitled "Sacred Heart, Secular Brain" that the surge in representations of the Sacred Heart of Jesus occurred at the same time as Western medicine was perhaps just starting to discover the importance of the brain through basic anatomical research, e.g., dissection. Of course all this took place while the debate over which organ dominated cybernetically—the heart, liver[9] or brain—remained well entrenched.

As usual in the Western tradition, the ancient Greeks had already explored the issue either medically or philosophically. In classical mythology, the story of Prometheus' liver being pecked away by a vulture had dominated Hellenistic culture. More scientifically or philosophically, Plato stressed the brain; Aristotle, the heart, as seat of soul or passions, as the vital force and source of human agency. The idea that the heart was formed the earliest in the human embryo fermented debate, and Aristotle even suggested that cognition starts with the soul in the heart and moves to the brain. However, we leave this Golden Age and jump some nineteen-hundred years to return to a contemporary juxtaposition of the heart and brain, and eventually the cannibalism thereof.

At this point in the Renaissance, the exposed heart of Christ in iconography had been virtually taboo, except in the case of certain mystics including Saints Augustine, Teresa de Ávila, and Hildegarde of Bingen. The Sacred Heart movement actually began with the vision of a seventeenth-century French nun. In her vision, Christ had a pierced heart. This

heart was for her a symbol of Christ's personhood while the wound represented His sacrifice. This personhood or humanity would be underscored by Pope Pius XII's words three centuries afterward: Christ loved with a human heart. It seems odd that Christian iconography did not highlight this aspect until a mere 300 years ago. However this is the case of much religious art given the traditional fear of iconolatry. Set and stylized iconographically, the heart, especially the sacred heart of Jesus, or even that of certain mystical saints, was used to underscore Christ's humanity; i.e., His divine heart of a man.

The historical belatedness of this formulation of Christ's personhood presented silently raises the issue of the brain. Stevens wonders ingeniously whether the Church knowingly adopted a liturgical practice or precept that located Christ's self in a cardiac image precisely when medical science was coming to recognize the brain a center of the human self.[10] Regardless of intention, there was a theological and secular shift traceable in various popular texts. The rationalism of the new sciences led some to scientific explanations of every miracle in the gospel.[11] Some called the deeds and miracles literary conventions added by the Gospel writers to accounts of the life of Jesus. The idea was that the Gospel writers wanted to make the historical figure of Jesus correspond fully to the predictions of the prophets.

Relevant to the themes of Jesus, the heart and ocular proof is the twentieth-century novelist Nikos Kazantzakis' work. One unforgettable example of his use of myth in this essential way appears in *The Last Temptation of Christ*. Particularly striking in Scorsese's film adaptation of this novel is a dim scene in which doubting disciples, Thomas included, ask about the Master's human body. In the film, Jesus responds by reaching inside the thoracic cavity with soggy sound effects and providing the proof of a beating heart. Katzantzakis had returned to ocular, even palpable, proof, but what shocks most on the screen is how dissimilar this barely perceptible heart on a dark screen appears in terms of most popular paintings or statues of Jesus depicted placidly pointing to an illuminated organ irradiating from His breast.

We grapple with doubt and curiosity, but myth generally serves to fill in that gap we find in our knowledge or understanding. Myth not only allows for faith but actually requires it, as mentioned above. Traditionally faith has been a balm for doubt and curiosity;

nonetheless, we know that doubt and curiosity are enemies of faith. Faith in what we are told or what we believe must be supported. In this respect, the repetition of mythopoiemes support that faith in many respects, especially the most modern, scientific, historically presented ones. In other words, they function like testimonials. In an age of science not faith, we require persuading, more logic, more brains than heart.

5.2 Traditional Use of Skulls and Cannibalization of Brain

Consuming specific body parts, e.g., hearts by the Aztec priests or livers by the Dayak tribe of Indonesia, has been identified by anthropologists and archeologists as part of regulated tribal behaviour, especially in prehistoric traditions. For the past two centuries, various authors like White, Conklin and Turner have claimed that prehistoric or humanoid—even Neanderthal skulls—uncovered with bones cracked open, presumably for marrow, pointed directly to cannibalism. As usual, the urge to see cannibalism blinds many researchers to any other hypothesis. Sacrifices, scalps, skull trophies, and dismembered body parts automatically become evidence of cannibalism on all five continents. Only recent DNA or specific protein-trace tests on human fecal material have confirmed cannibalism at specific sites. Certain paleontologists question the evolutionary level of the beings accused of anthropophagy; however, that argument inevitably forces us to reconsider the fact that close ancestors of man may well have been cannibals.

The idea of ancient, even protohuman, cannibalism rouses thundering debate. Some researchers suggest that it is survival cannibalism, usually a safe category. They also point out the burial and ancestor worship traditions of some similar tribe, either previously studied or still living, and then propose the skull as *memento mori* or honourary vessel rather like the Holy Grail. The skull becomes an object carefully retrieved and cleaned after a loved or esteemed one's death.

Of course studying current or recent tribal practices for knowledge on primitives remains a debatable practice in anthropology. Even in experimental archaeology, as seen in the previously mentioned three-part British documentary on cannibalism, we are left with as many questions as answers. Celtic beliefs remain debatable, e.g., the exact significance of sky burials (leaving human remains on risers in the open air) as well as veneration of one specific body part, the skull.[12]

Practical Questions: What Shape are the Heart and Brain?

The form of the heart *versus* that of the brain leads to two practical and aesthetic issues: ease of design and recognition. Some researchers have pointed to the cardioform popularized by the highly secular Valentine's Day, along with the recognition of the SHOJ in iconography. As we scan early renaissance works and even popular nineteenth-century sacred art, we cannot ignore the heart. But where is the brain? The only recognizable symbol related to the brain is the skull. Called *vanitas* in fine arts, the skull is usually pictured in a monk's or saint's cell or at the base of a cross, sometimes part of the composition of Christ's crucifixion. (*Please see Appendix.*)

Historically the skull has been used as symbol of death in the Western tradition since late Hellenistic or early Roman times. The non-Christian Celtic tradition of keeping the skull after burial appears to be an overlapping coincidence. However like the *danse macabre*, the skull appeared most prominently in art, music and literature at the time of the great plagues, notably the fourteenth century in Western Europe. The skull became especially negative in brimstone-and-fire sermons at the time of the Reformation, when it would be held up to the flock as warning of death and mortality.[13] In passing, Dante presents a cannibalistic historical figure gnawing at a bishop's skull in his early fourteenth-century *Inferno*. Both mortality and humanity may be seen in death hence the skull serves as a reminder of the transitoriness of human existence. It also bears the Christian notion of Golgotha, site of the crucifixion, translated correctly or not as the 'place of the skull'. In fact it is in the late Medieval period that the skull appears in still-life paintings and religious art, e.g., portraits of ascetic saints or highly symbolic backgrounds to portraits. In religious imagery, the skull is given the status of receptacle for life and thought. It is worth remembering that as receptacle, the skull is empty of the brain, unlike a heart, liver or another recognizable or revealed organ.

As reminder of humanity, the skull, or *vanitas*, evokes the Biblical *Vanitatum et omnia vanitas* [Vanity, and all is vanity]. In fact skulls and similar inscriptions are sometimes used to encapsulate the broader message of the work. Northern European, especially Dutch, painting used the *vanitas* among other symbols with a moralizing objective. Works by masters such as Holbein, Dürer, Ruebens and Zurbarán of such subjects as Saint Jerome, Mary Magdalene and Saint Francis of Assisi as well as works by minor artists

reveal the popularity of the *vanitas*. In painting, the skull as *memento mori*, or *vanitas*, functions as a symbol to remind Man of his mortality and humanity; i.e., he is neither Jesus nor a saint.

Sixteenth- and seventeenth-century memorials in numerous Western European and New England cemeteries also include skulls alongside inscriptions. However, the skull appears to have evolved as symbol or image when doctors' or anatomists' portraits began including this symbol. Again in practical terms, unlike anatomical *écorchés*, the skull has been dried and provides not only clean material for a symbol but also challenging textural composition for an artist to render.

We have emphasized the skull here because it approaches a perceptible symbol of the brain. Usually perceived through negative space, e.g., gaping eyes, nostrils, mouth, its very emptiness gives us the recognizable skull. Curiously enough, as some other art students and critics have recently suggested, there appears to be an uncanny outline and vague texture of a brain in the background of Michelangelo's celebrated and often reproduced Sistine Chapel ceiling. This is vaguer but not unlike what may be found in Holbein's *The Ambassadors.*

Otherwise, the skull as *mementi mori* or *vanitas* functions as a symbol to remind man of his mortality and humanity. The only variation was in eighteenth-and nineteenth-century skull maps which phrenologists called proof of a new science, psychology. This was also the basis of the American school of ethnology spearheaded by Samuel George Morton. In essence, he presented a comparison between skull and complexion with the usual catalogue of racial differences and prejudices.

On a practical note, in iconography it is easier to visualize and represent a skull than some three pounds of blobby greyish matter. How close to the real thing the image actually appears does not matter. What does matter is the rationale behind the skull. People are curious about the skull as receptacle of the brain beyond a dated religious reference. In what follows, imagery of the heart, skull and brain reveal a little more about the evolution of beliefs.

Why did the heart dominate before and not now? Is there any rationale? Popular culture and folkways claim more knowledge of the heart, given its central position, romantic notions and the trickle-down effect of modern medical progress (stethoscope, electrocardiograms, angioplasty, ultrasound scans). Naturally a pulse or heartbeat is palpable, as demonstrated formally in the West by the French invention of the stethoscope (early 1830s); whereas, higher brain activity is not readily observable even when known to be present. Basic neurological activity requires only brain-stem functions, a fact which has made defining death increasingly delicate over the past fifteen years, let alone last fifteen decades of medical discoveries. Again, fear of the unknown or of mortality fans the already fiery debate over brain death, clinical death, comatosis and various states *(coma dépassé)* which previously remained unregistered.

Can we determine why consciousness ended up in the brain? Not readily. However, we can state that the brain as image appears secular not sacred. Unlike the heart and, to a degree, unlike the skull, the brain has no readily known history of sacralization in the West. Current popular imagery regularly represents well-rounded lobes in an amalgam or a stylized cerebellum as the brain, with the meaning of human knowledge, memory and intelligence. The image does not usually represent soul, Holy Ghost or spirituality. Nevertheless, the dominant idea in popular culture, especially science-fiction films, novels, or television series, e.g., *Blade Runner* (1982), the original *Star Trek* series, and film *Minority Report*. (2002) reiterates that humans, unlike robots, have real brains hence authentic not artificial intelligence. More specifically, humans, unlike robots, possess spontaneous emotions and personal memories. Once again, we come up against the notion of humanity.

As suggested, the shape of Valentine cards may be considered secular and only perhaps remotely sacred if we accept the standard description of Christian martyr Valentino. On the other hand, images of the Sacred Heart of Jesus may or may not be considered sacred today by many. The brain, however, appears to possess barely any sacredness at all. The idea sounds odd, but even odder is the question: what would Christ's brain resemble? One can only wonder as a religious debate would solve little today and the secular brain dominates in its amorphous way.

Outside art, the concept of skull as marker of mortality, or token indicating the number of people killed, has functioned effectively either in piracy or wartime; whereas, the brain as anything recognizable remains weak at any time. It seems the cerebral image and sign have remained *flou* because not officially sacralized by any group, be it religious or not. In this sense, the skull of the Reformation no longer has its immediate significance and the standardized shape of a heart has become a commonplace. Here skull and heart, two currently well-known signs, even symbols, appear diluted or largely evacuated as secular.

In contrast with the heart, the brain has not been sacralized as an image. The heart has been streamlined, romanticized as well as sacralized and even secularized. There is no desacralization of the brain image, in whatever manner that image may appear; instead, there is simply no official or mediatic sacralization. It would be possible for the brain to fill the skull again and the sign could readily be renewed, but the story is rarely so simple.

5.3 Choice of Parts: 'Will that be Heart or Brain?' and Why?

In contrasting heart with brain for pride of place, we encounter a variety of tribal practices as well as Western historical acts that reveal a hierarchy. There is also the underlying issue of taste found in the core corpus, *Hannibal*.

For example, in tribal ceremonial or mortuary cannibalism of brains or a specific portion of innards, these will be eaten in a dried, mixed and symbolic way to signify the transfer of a vital force or essence that ensures spiritual and community health. In fact this was found in reports on the *Kuru*, as described in the next chapter.

Oddly enough, according to lighter cultural-anthropological research on food, the decision to eat sheep or calf brains distinguished groups right up into the twentieth century, e.g., the lower *versus* the upper classes. Often with a reversal, e.g., the poor ate offal because it was all they could get; whereas the rich did so because offal became a delicacy through courtly fashion or special preparation. Consuming animal offal not only sounds awful but has historically given rise to debate over dietary laws, prohibitions, tastes, hygiene and, increasingly, disease.

Perhaps the choice of which bit is bitten corresponds to a hierarchy already familiar to many. The heart, liver, intestine and brain (if skull opened) were considered offal; i.e., what was not flesh and fell off (*offal*<off fell/fall) and was thus more difficult to transport or conserve. Note that the lower organs usually contain more blood than the brain or other body parts (flesh and bones together).

The choice of organ and ease of butchery was detailed in section 4.1.2 and 4.1.3. As mentioned, the choice of consuming human brains seems to adhere to a certain order, perhaps a tradition, transplanted from eating specific animal parts. Again and again, the parallel of animal to human butchery shocks. Of course, tastes, traditions, culinary techniques and presentation have developed over the years so that eating calf liver was not the same as eating chicken or rabbit livers. Prices in butchers' shops and French restaurants still tend to reflect this animal hierarchy. Indeed, this gastronomical hierarchy resounds in connoisseur Dr. Lecter's mocking remarks to Mason Verger. Lecter also graciously posts a handscripted letter on fine stationery to remind him that the story he tells of the dogs eating his nose is not true; instead, Mason is informed that he ate his own nose with the relish a Frenchman reserves for a *gésier* salad.

A Question of Taste

Surprisingly or not, taste enters into the equation, even in survival cannibalism. For instance, the Andes survivors found that slicing chunks of human flesh into slivers not only made it easier for them to forget from whence the meat came, but also roasting the flesh slightly over a fire improved the flavour greatly. In something similar to an incest interdiction, they also tried to avoid eating their own kin. Human flesh tasted like beef but was softer to chew. In fact,

*"[o]ver the weeks [...] their cravings for new tastes and textures led them to try marrow, liver, **brains**, blood clots, small intestines and even putrid lungs. **None touched the genitals**. They discovered that rotten flesh tastes like cheese."*[14] [bold added]

It should be pointed out that consuming human brains was reportedly the most difficult for the young survivors for reasons of fear, accessibility and possibly taste. We suggest that this is living proof of how eating human brains remains the ultimate of the ultimate.

*"The last discovery in their search for new tastes and new sources of food were the brains of the bodies / hitherto discarded. Canessa [a medical student] had told them that while / not of particular nutritional value, **[the brains could be eaten]/ he had been the***

first to take a head, cut the skin across the forehead, pull back the scalp and crack open the skull with the ax. The brains were then either divided up and eaten while still frozen or used to make sauce [...]"

"[...]The survivors then used the **skulls** for bowls."[15]

Whether it be the Andes air crash 30 years ago or reports of Dahmer's habits 15 to 20 years ago, the brain is revealed as a focal point that no one could ignore in trying to understand cannibalism in literature. The main corpus, especially the last book of the trilogy, *Hannibal*, confirmed our perception that this focus did already exist. With that in mind, the question re-echoed *why the brain?* To answer this question, we required a comparison with some historical framework. Already early in our introduction, we reformulated our query slightly to reflect Hannibal as almost emblematic of the twentieth-century or end-of-millennium cannibal. An additional phrase becomes implicit: ***How has eating the brain been treated in literature and cinema, notably in Harris' trilogy?*** If we plunge deeper into cannibalization of the brain with the notions of image and meaning outlined, we come closer to an answer.

Updated Background to the Brain

Neuroscientists can map genes, cells, DNA and quantify brain mass beyond mere weight. As a result we know that our brain mass exceeds that of top primates and boggles the mind of scientists. At the same time, medicine has revealed more about brain pathology, from Alzheimer's disease to brain-stem death. Undoubtedly the brain has replaced the heart in medical and scientific research. Indeed, it is the last frontier. Christian Barnard transplanted the first heart (1967), an achievement that can only be crowned by a brain or head transplant. What else is there? The challenge of organ transplants dominates medical research, especially in genetics and neonatology. Bio or medical ethics, mainly in terms of harvesting human parts, makes headlines regularly while statistically donations of body parts remain low. Although modern medicine appears more sterile, less gruesome, the early anatomists and bodysnatchers of previous centuries malinger. Urban legends on the internet and the tabloids continue the plot of bartered body parts, e.g., eyes or kidneys from the Third World for sale online.

On the other hand, the human brain remains untransplanted (unconsumed). The Frankensteinian idea has only been copied, usually with non-humans and scientific experimentation on animals sometimes leading to strange breeds. In fact, we see animal

or brain transplants in films which are considered campy yet classic Hollywood takes on Mary Shelley's original *Frankenstein*. More recently with the mainstream film *Face/Off (1999)*, audiences saw a plot use face transplants; however, skull and brain transplants have rarely been seen.

If we return to cinema and literature, certain genres dominate in the preselection of our corpus, e.g., the horror film. The horror movie stands out as one which revived or sustained the anthropophage during the twentieth century, even in terms of brain-eating. Of course in the 1950s, horror and science fiction movies could be considered more marginal, not to say low-brow, than they are considered today. As already stressed, popper culture nurtures and propagates profilemes. Oddly enough, these two genres often based their plots on the results of medical or scientific advances, similar to those achieved in the nineteenth century (anaesthesia, transfusion, etc.). Sci-Fi and horror films often included a mad scientist, à la Frankenstein, and a need for body parts, transplants, use of corpse as future food, etc. The focus was often the brain, as seen in some of George Romero's *Living Dead* films. Actually, among the most marginal B-movies involving cannibalism and the brain are *The Brain Eaters* (1958) *Bad Taste* (1978) in which aliens arrive from outer space to eat brains and *The Incredible Torture Show* (1976) in which brains are sucked through straws.[16] Note in passing, *taste* was not much of an issue in the above works!

From our core corpus; i.e., *The Silence of the Lambs* and *Hannibal*, we find that the liver, head and brain of the victim remained key in most cases investigated, although not as a *modus operandi*. Of course *The Silence of the Lambs* gives audiences just a glimpse of a head (preserved in a jar in a storage unit). Note that it is reported in both film and novel that 'Sammy', Hannibal's fellow inmate, placed his Mother's head on the collection plate during a church service. An event of which we are reminded in *Hannibal*. Ever informative, Harris also tells readers that San Miniato walked head-in-hand to where his church was later founded in Florence.[17]

The scenes in the book or novel which mention heads and brains tend to generate a strong reaction perhaps because stranger and almost unheard-of. If we return to the heart or

liver, stories of removal and consumption of these organs are relatively more common, thanks to ghost stories or nursery rhymes that we likely heard as children.

Nowadays, decapitated bodies also signal a gang or mafia execution since identification of remains would be inconclusive if not impossible. Accordingly, Mason Verger was offering one million dollars through Swiss bank transfers for Hannibal Lecter's head and hands alone since these could be identified conclusively. As previously mentioned, in our broader corpus the brain is consumed in only a few but nevertheless significant cases like the short story *The Supper* and in perhaps Robert Heinlein's science-fiction classic, *Stranger in a Strange Land.* It also appears as recounted example in Piers Read's story of Andes survivors. Yet besides a few horror films, it is the Harris trilogy and *American Psycho* which provide the most widely seen or read examples of cannibalism of the brain or head and point to a trend.

5.4 The Crowning Touch

Without a doubt, it is the focus on the brain that makes *Hannibal* powerful. Further evidence of the power of eating brain was found in the movie confession of cannibalism in *American Psycho*. However, even in *Utne* magazine examples,[18] the skull and brain appear as modern reminders of social problems, human problems, even devolution or a lack of meaning in the world.

In his recent anthology on cannibalism, Goldman raised the issue of "reflect[ing] on our horror of cannibalism without denial or euphemizing" in reference to Western medical consumption of the world's poor in organs.[19] He may have mixed metaphors but nonetheless he knows the field and how organ transplants raise a host of issues, most involving the spirit, soul or essence of our being, not to forget profits. Examples of how certain body parts may be sold, e.g., kidneys, lungs, eyes, abound not only in the tabloid press but also in documentaries and even primetime dramas.

Overall, the heart, which used to be the locus of this special element of humanity, appears to be receding as the brain succeeds it. In this respect, cannibalism of the brain combines a taboo with a social preoccupation which is then compounded by fear of Frankenfood (*mal bouffe*) and GMOs (genetically modified organisms), and more. Accusations of

playing god, favourites or mad scientist ricochet as many see technology and secular society overtaking whatever may have existed, whatever spiritual reserves do endure. A familiar expression comes to mind: Is nothing safe, nothing sacred any more? Many wonder. As a result, experts writing on medicine stress that organ transplants must be carefully organized as people react to a loved one's body become corpse. Can we suddenly see a corpse or body as 'harvestable'? Already the folksy term evokes images of a cozy homestead.

After many body parts, such as the liver, bits of limbs, even the heart, we reach the pinnacle. After all, what else remains beyond human brains? Fears about loss of control in the food supply and spiritual or bioethical issues have at times reached a feverish pitch beyond the casual interest reserved for current events. For example, the possible spread of BSE among native elk, wild mink, as well as imported water buffalo, followed by the first human case of CJT during the summer of 2002 and spring of 2003, in Canada, made the brain a frontpage news item again. In the tabloids and headlines of the popular press, fear of contamination of the brain or consumption of the brain often appear as one since the contamination comes indirectly through cannibalism among animals. Although somewhat fuzzy, this logic is pervasive.

Meanwhile as modern medicine searches for ways to combat liver and heart disease, the human brain appears alone, enshrined in the skull. But is that brain penetrable, harvestable, usable,—*read* really consumable? In a round-about answer to the question whether the brain can really be consumed, we have cited real as well as literary serial killer and survivor examples. These remain extremes and part of a slight shift, yet therein lies our point: if we spiral backward to the word *consume*, which has become a popular metaphor frequently applied beside cannibalize, we see how it needs the cannibal myth to have such impact today. *Cannibalize* can thus continue to have impact through a scene like the formal dinner in *Hannibal*. The fact that the brain is cannibalized makes the sequence doubly effective as fear regarding the brain and related issues like soul, death, BSE and contaminated food, ensures its impact. However as mentioned, the mythopoiemes which repeat throughout popular culture (films, novels, urban legends, conspiracy theories, photos on websites) will absorb this scene in various ways. Regardless of individual reaction, Hannibal Lecter has top-of-the mind recognition among

audiences and the remake of *Red Dragon* within two years of *Hannibal*'s release ensures that the anthropophage will endure just a bit longer.

Neither fad nor flash in the pan, the modern man-eater rises from a mythic undertow punctuated by both real incidents and works such as *Hannibal* or *Red Dragon*. The cannibal myth revives, worms its way once more into urban legends, mainstream films and novels as we all try to determine what is happening, what science is doing, what nature is doing.

Through mythopoiemes like those outlined for *Hannibal*, the character reappears, perceived either as monster, serial killer, gourmet psychiatrist, or evil incarnate while also registering recent reality through newer contemporary aspects layered upon old. The contentious contemporary issue of biogenetic cloning or infectious diseases destroying the barrier between animal and human, the question of locus of humanity It is neither simple rehash nor rehabilitation, but a process of signification.

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[1] Scott Manning Stevens, "Sacred Heart Secular Brain," **The Body in Parts: Fantasies of Corporeality in Modern Europe** (London: Routledge, 1997).

[2] Georges Gusdorf, **Mythe et metaphysique** (Paris: Flammarion, 1953) 121-124.
In this text, Gusdorf reports that :Spengler a mis fortement en lumière cette projection ontologique de l'expérience chez les Anciens. Il insiste sur la conscience personnelle des Hellènes de transformer toute expérience vivante, leur propre passe personnel comme le passe en général... de telle sorte que l'histoire d'un Alexandre le Grand se confondait des avant sa mort dans le sentiment antique, avec la légende de Dionysos.... Les mythes demeurent des structures maîtresses de la culture grecque mais il faut voir que la conscience mythique a relâché son emprise. Elle ne possède plus le caractère massif, monolithique... Le mythe a cessé d'être la donnée immédiate... L'intelligence qui s'est affirmée pour elle-même, a pu prendre du recul, elle se donne du jeu. elle introduit un retard dans le passage à l'acte qui faisait du rite l'inscription directe et incessante du mythe dans la conduite humaine. Le mythe était une intelligibilité donnée. Le savoir est une intelligibilité cherchée.

[3] Theodore Ziolkowski, **Fictional Transfigurations of Jesus** (Princeton: Princeton University Press, 1972) 35.

[4] Milad Doueihi, **A Perverse History of the Human Heart** (Cambridge: Harvard University Press 1997).

[5] Richard Lloyd Parry, "The Possessed", **The Utne Reader**, October 1998. Minneapolis: Lens Publishing Co., 62,. Note also that recently United Nations sources referred to cannibalism as a war crime in the Canadian mainstream press.

[6] Attali, Le Breton, and, to a degree, Conklin, emphasize Western European use of body parts, internal and external use or consumption included. Le Breton, especially, describes it as widespread and also a probable reason for fear of the New World natives.

In fact, Le Breton states the following: "If the Europeans adopt an indignant attitude to denounce the horror of cannibalism, they are forgetting that remedies based on human matter were administered during the same period. For ages our societies consumed the human body in the form of medicinal preparations, without any gastronomical concern whatsoever. Overall, the collective purpose rather than the individual body dominates. [4]. The horror of such an act raised the therapeutic value of the product in the imaginary." The idea was that "the violence to the body was required to cure a wound, [...] strengthen one's body, [...]. Human flesh [or matter?] was a remedy rather than a food product." Only the body contains certain curative essences in almost a homeopathic way. Death,especially violent, guarantees greater efficacy in some cases., e.g., the sweat of a corpse, the oil or fluid from a human brain, the powder of a dried skull. Another recipe from a Garman (1640-1708) in Dresden describes the cadaver of a man who previously enjoyed good health but died violently. Cut the body into very small pieces, flesh, bones and viscera. Mix well and liquidify in an alambic part of a mummie's head. Marcil Ficin prescribes drinking blood drawn from youths in order to fight senility. Cardan swears by mummies as most efficient for fractures, contusions and blood. The recipes continue and sound increasintly like witches' brew. One famous text by Ambroise *Le discours de la mumie et de la licorne* (1582), bears witness to the medicinal expectations that people had of human corpses. Avant-garde, he explains their

unsalubruous nature. *«[Qui] pouvai[ent] beaucoup plus nuire qu'aider, à cause que c'est de la chair des corps morts puants et cadavéreux, et que jamais n'avais vu que ceux auxquels on en avait donné à boire ou à manger qu'ils ne vomissent tôt après en avoir pris avec grande douleur d'estomac. [10]». «[L]e fait est tel de cette méchante drogue, que non seulement elle ne profite de rien aux malades, comme j'en ai plusieurs fois eu l'expérience par ceux auxquels on en avait fait prendre, aussi leur cause grande douleur à l'estomac, avec puanteur de bouche, grand vomissement, qui est plutôt cause d'émouvoir le sang, et le faire sortir davantage hors des vaisseaux, que de l'arrêter». Il signale en outre la formidable contrebande des corps qui préside à la confection des momies[11].: «Or, par ce discours, on voit comme on nous fait avaler indiscrètement et brutalement la charogne puante et infecte des pendus, ou de la plus vile canaille de la populace d'Egypte, ou de vérolés, ou pestiférés, ou ladres: comme s'il n'y avait pas moyen de sauver un homme tombé de haut, contus et meurtri, sinon en lui insérant un autre homme dans le corps: et s'il n'y avait autre moyen de recouvrer santé, sinon que par une plus brutale inhumanité».*, The *Pharmacopoiea universalis*, published in London in 1747, describes the taste as «*somewhat acrid and bitterish*[12]».

[7] Lewis Petrinovich, **The Cannibal Within** (Hawthorne, NY: Aldine de Gruyter, 2000) 2.

[8] Reuters News Agency report. "Man agreed to be killed and eaten in bizarre gay cannibalism case", **Globe and Mail** Dec. 12, 2002: A5.

[9] Space limits our discussion of the liver in detail so that we focus on the heart and brain.

[10] Manning Stevens, "Sacred Heart, Secular Brain", 264.

[11] Ziolkowski, **Fictional Transfigurations of Jesus**, 34.

[12] Devotion to a particular body part of a saint or to a certain saint for a specific problem remains embedded in popular belief in many areas and among various groups. Miracles may be attributed to a part of the saint's body. The part may be the only remains retrieved of famous holy people, as in the case of Québec's Père Jean de Brébeuf. As in the case of martyrs, the part not destroyed provides proof of piety. In this case, the heart did not burn. A Canadian news item in the early 1980s revealed that Brébeuf's revered heart had been stolen. The event caused a stir; however, more revealing is the clearcut contrast of sacred *versus* scientific hence secular in the parallel between Brébeuf, for example, and two well-publicized international cases such as the 'lost brain' which disappeared from the autopsy of assassinated American president, John F. Kennedy, and the equally disputed brain of scientist, Albert Einstein. With or without a conspiracy theory, the question must be asked: *Why would demand for proof of these brains persist today if our society did not focus on the body part?* Especially the brain. These twentieth-century men may have been viewed as heroic but certainly not holy.

[13] Peter Burke, **Popular Culture in Early Modern Europe** (New York: New York University Press, 1978) 179.

[14] Jeremy MacClancy, **Consuming Culture, Why You Eat What You Eat** (New York: Henry Holt and Company, 1993) 175.

[15] Piers Read, **Alive**, 128; 180.

[16] Mikita Brottman, **Meat Is Murder! An Illustrated Guide to Cannibal Culture** (London: Creation Books International, 1998).

[17] Thomas Harris, **Hannibal** (New York: Random House 1999) 133.

[18] Richard Lloyd Parry, "The Possessed, Borneo's New Cannibals", **The Utne Reader** (October 1998.): 62

[19]Laurence R. Goldman and Chris Ballard, **Fluid Ontolongies Myth, Ritual and Philosophy in the Highlands of Papua New Guinea** (Westport, CT: Bergin and Garvey, 1998) 46.

Chapter 6 The Brain and Beyond in *Hannibal*

If we express our ideas as an equation of sorts, the character, as a system of mythopoiemes, functions in situations as a cognitive model applied to reality. In this respect, all we need add is the factor of imperceptible or insidious violence and fear. Primal emotions or needs (fear, hunger) as seen in the Gothic elements described earlier (fear of eating the unknown, dread of consuming something slaughtered illegally or improperly; terror of being eaten or buried alive) dominate. Indeed, if cannibalism comes under the Gothic category, as suggested by Kilgour and Malchow, among others, should we consider Hannibal a neo-Gothic anthropophage?

An Equation of Fear, Myth and the Gothic

A Minimal Neogothic Profile

The silhouette generated from sources such as Kilgour includes four basic elements:

1) Environment/climate

Usually foggy English heaths, barren Scottish moors, rainy mountains ranges, rarely the lush, sunny tropics, perhaps a dank, dense African jungle, though.

2) Characters' relationships

Strong fraternal love (hints of incest) and strained family relationships dominate usually because of honour or inheritance. We also find the concept of a one-dimensional, cardboard character with two key indisputable elements, hero/anti-hero and *doppelganger* or perhaps impostor, by that I mean twins, the 'false one', a bastard brother.

3) Social class clash

High class meets low-middle with education or intellectual curiosity and manners to compensate for a lack of nobility As mentioned manners and class were of tremendous importance and were especially strained during the late eighteenth and nineteenth centuries.

4) Main event or threat

Death/ murder but not just dying in one's sleep. Gothic death comes through horrifying means, e.g., strange accidents, torture, mutilation, (Note this escalated into being buried alive, dissection, vivisection) even necrophilia, another great taboo especially in nineteenth century Britain as well as today. I must add that besides death or second only to

death is sex. The fear of violation or perverse sex runs through the gothic. According to Malchow, writing on cannibalism and the Victorian gothic, cannibalism figured high on the list of horrifying acts. However he stresses the racial aspect of cannibalism (the 'Black Other' as cannibal) and also accepts metaphorical cannibalism in his category, e.g. 'his hungry gaze devoured her'. As usual in the Gothic, the hints are greater than the deeds. In the end, necrophilia, incest, live burial as threats or facts in the Gothic novel may be found more readily than cannibalism. Again, cannibalism is unspoken, barely hinted, but the most potent fate. And in gothic works sustaining suspense is vital so that deferring a hinted possible act like cannibalism proves highly effective.

If we skim this list while holding *Hannibal* up against the light, we find the following:

1) Environment/climate: Florentine palaces or historical noble homes, Tuscan hills, dense Virginian forests and choppy Chesapeake Bay.

2) Characters' relationships: Almost incestuous, strange sometimes sexually charged, always unhappy, relationships between Clarice and Hannibal, Hannibal and his dead sister, Mischa.

As well there is the odd relationship between Clarice and her dead sheriff father. The relationship is described on page 271 of the novel as 'Doemling avunculism' by Dr. Doemling:

"It may be defined for laymen as the act of posturing as a wise and caring patron to further a private agenda." [...] "This is about ingratiation, this is about control."[...] "I think the woman Starling may have a lasting attachment to her father, an IMAGO, that prevents her from easily forming sexual relationships and may incline her to Dr. Lecter in some kind of transference, which in his perversity he would seize on at once. In this second letter he again encourages her to contact him with a personal ad, and he provides a code name."

In this book, more than in *The Silence of the Lambs*, Hannibal's relationship with Clarice is Pygmalion while Gothic to a T. The difference is that he has the drugs, money and knowledge needed to make it all work.

3) Social class clash: As in *The Silence of the Lambs*, in the book *Hannibal*, Clarice is amazed by Lector's *savoir-vivre*. She never forgot his remark about her cheap shoes during their first encounter. Lecter had begun by complimenting Clarice on her perfume. In *Hannibal*, Clarice repeatedly mentions her lack of taste or desire for a better environment repeatedly, as on page 71 of the novel.

"She knew she was weary of something. Maybe it was tackiness, worse than tackiness, stylelessness maybe. An indifference to things that please the eye. Maybe she was hungry for some style. [...] Then thinking of style, she thought of Evelda Drumgo, [the drug dealer] *who had plenty of it."*

With regard to class, in the novel, we also learn of Lector's Lithuanian-Italian noble background.

4) Main event or threat: Horrible, bizarre deaths such as the carefully executed hanging from the window outside the Florentine Palazio Vecchio as on pages 202-203:

"Pazzi [Police Chief] *could look down at the piazza and make out through the floodlights the spot where Savonarola was burned, ...The orange rubber cover of the wire noose cold around his neck, Dr. Lecter standing so close to him, 'Arrivederci, Commendatore'. Flash of the Harpy up Pazzi's front, another swipe severed his attachment to the dolly and he was tilting, tipped over the railing trailing the orange cord, [...] Pazzi jerked head-up, his neck broken and his bowels fell out. [...] Swinging and spinning before the rough wall of the floodlit palace, his shadow thrown huge on the wall...[...]"*

Not to omit victims' being eaten alive by privately bred, starved swine in rural Sicily or Virginia.

The Heroine

This thesis did not focus on Clarice Starling, so her gothic heroine nature becomes apparent only here. Obviously the very name, Clarice Starling, possesses a resonance that *Jane Doe* lacks. In the novel, Clarice Starling has become hardened by her work and a drug bust gone wrong. Because of her success in the past and her odd relationship with Lecter, she does undergo harrowing experiences and finally accepts domesticity, as a gothic heroine should.[1] The book ending has the pair holding hands at the opera. Clarice and Hannibal end up living the high life, a sophisticated couple supping on their balcony in Buenos Aires. Do they continue cannibalizing? There is cause to worry as Argentina does not have an extradition treaty with the USA and Lecter has had surgery.

Obviously *Hannibal* reprises key Gothic elements which intertwine several mythopoiemes. However, Gothic phobias aside, we revisit the societal fear while asking if violence is the main fear manifested?

6.1 Violence Revisited: Fears and Perceptions

The theme of violence in society may be found at various points in *Hannibal*. The first instance opens the novel and film as Starling arrives at a stake-out to catch a drug gang queen and destroy the ring's lab. This is 'guns a-blazing' violence, as repeated on the television news in the movie in accordance with the journalistic tradition of 'if it bleeds, it leads'.

Always true to the red, white and blue, Thomas Harris also takes us hunting at the all-American weapons and ammunition show, where we encounter a panoply of arms and the characters who use them. We see how Hannibal Lecter chooses old-style methods to stun (leather sap), kill (cross-bow) and surgical saws to open the cranium (ancient Egyptian technique) before cannibalism. This coolly orchestrated violence contrasts with the murder of his guards in *The Silence of the Lambs*. In the end, whether the deaths perpetrated are violent or not, they are deliberate and the violence extends beyond to cannibalism of a specific part of the body: the brain.

*How might violence, specifically that in **Hannibal**, affect us?*

Studies investigating both fictional and non-fictional programs reveal more violence in fictional programs. In fiction, aggressive acts often serve as a climax to a story and are underscored with detailed visual clues or sound effects. The serious consequences of violence usually remained a hint or promise, if shown or implied at all.

According to researcher Richard Potter, when a violent portrayal seemed unusually graphic or strongly cut across the grain of a person's learned schema, it interrupted a viewer's 'flow of enjoyment'. Viewers experience high attention with a negative affect.[2]

Just as we outlined the five mythic criteria seen in Chapter 3, below are listed four traits of violent portrayal:

1) realism of setting
2) physical form of violence (*versus* verbal or institutional)
3) degree of harm inflicted on victim
4) physical setting of violence.

In September of 2001, a popular cinema magazine rated *Hannibal* and *Psycho* in the top four films according to a scale of violence. More than an entertaining factoid, this reveals how perception plays a major role. Why? Athough there is relatively little physical violence on screen in either case, there is realism and physical harm described. The audience's perception counts more than anything else in this type of simple contest. The studios do not remain blameless, though. Note that Dr. Lecter was a strong but brief memory in the novel *Red Dragon*. The director must have decided that the audience needed a nudge to remember Lecter. This was apparent in *Hannibal*, too, where we actually view the security video of Lecter's attack in captivity on a nurse. Note that in *The Silence of the Lambs*, this incident was only mentioned with reference to photographs and an electrocardiogram. Although black and white, the final shaky image of that security tape is Hannibal's bloodied mouth and strange look. It is significant that more scenes which could be called cannibalistic are shown in the last two films than in *The Silence of the Lambs*. The screenwriter for *The Silence of the Lambs, Hannibal*, and *Red Dragon*, Ted Tally claimed to still be sensitive to notions of good taste. He said he would never show Lecter eating people for it was "just too gross".[3]

Qualifiably Gothic then, indoor violence is rated by viewers as more serious. Similarly one-on-one scenes rather than war or mass violence possess greater impact. A realistic setting with a very violent duel or hunt involving a gun would, therefore, be considered very serious, more so than a car chase with damage or injury.

In cinema, as in prose, identification with characters is one means of drawing the audience into the tale. Do audiences identify with a violent character? Often, *yes*. In terms of attraction, a (super)hero appeals with his/her physical might and handsome looks, compounded by a solid moral or political cause. However, Hannibal Lecter is neither particularly attractive nor politically active. Furthermore, he is not a hero, vigilante or

anti-hero. He has impeccable social skills and politely prefers to eat the rude, but he remains a cannibal killer. As Daniel O'Brien confirmed understatedly, Lecter's combined traits did not at first glance suggest wide appeal. "While few would be particularly hostile towards Lecter the psychiatrist, scholar, aesthete and wine connoisseur, many would draw the line at Lecter the cold, calculating manipulater and inveterate snob."[4] Could anyone admire Lecter the mass murderer and consumer of human livers? What attracts viewers to him? What are they projecting onto him?

In trying to understand not the notoriety but popularity of Hannibal Lecter, we turn again to Mark Turner's *The Literary Mind*. Working with renowned linguist Robin Lakoff, Turner noticed a constraint on personification, e.g., death as grim reaper. It seems we must feel about the personification the way we feel about the event, and the appearance and thus the character of the personification must correspond. We project to the *blend*[5] an action story of killing consistent with our feelings about the event of death. The reaper in the *blend* is simultaneously a cause we feel grimly about it and a killer we feel grimly about. The reaper must therefore actually have these features. Some details, e.g. cowl, are not important and a cognitive construction of meaning is independent of historical and scientific accuracy: what matters is only that we know the conceptual association, from any source, including cartoons. Someone who knows that association can use it to make sense of the attire of the grim reaper. Again, the elements [we could say *mythopoiemes*] combine like clues to suggest something like the reaper or, in our case, like the cannibal.

Turner's *blend* alone does not suffice if we wish to understand how the reader, viewer, or simple citizen understands the persona of the reaper or the mythic 'real' fictional cannibal, Hannibal Lecter. The question of popularity extends beyond marketing novelty. The secret to Lecter's success may lie in his 'gothic mythicity'. We suggest that his mythicity (criteria like extreme, unexpected, etc.) fascinates audiences. We daresay that this Renaissance man who plays rare instruments, knows Dantean original texts, keeps his cool in prison, and understands something of the New Physics, holds up an image that we can tolerate more than a bloody-mouthed savage or a wild-eyed foreign serial killer. We tend to remember the first Hannibal Lecter and not the second.

A tad like James Bond, Hannibal Lecter has class. In the novel *Hannibal*, we truly become aware of the eponymous character's penetrating interest in traditional European culture, from classical scores to Dante's poetry. Even if the violence in *Hannibal* has been called excessive, the high-culture veneer given cannibalism by the author in this work seems to have made the film, even the cannibal character, more acceptable to a mainstream audience.

However, the Gothic element forces us to catch our breath before we stumble into his trap, for some may feel they know him a little, but never completely. Knowing him well might be dangerous, as former guard Barney and a narrator imply in the last pages *Hannibal* as Barney spots Lecter and Starling together at the Buenos Aires opera house. [6]

"As Barney watched, the gentleman's head turned as thought to catch a distant sound, turned in Barney's direction. The gentleman raised opera glasses to his eyes. Barney could have sworn the glasses were aimed at him. He held his program in front of his face and hunkered down in his seat to try to be about average height.
[...]
We're leaving when the lights go down. Fly with me to Rio tonight. No questions asked."
[...]
Follow this handsome couple from the opera? All right, but very carefully. . .
[...]
We'll withdraw now, while they are dancing on the terrace — the wise Barney has already left town and we must follow his example. For either of them to discover us would be fatal.

We can only learn so much and live."

Both Maggie Kilgour in her chapter in an anthology on cannibalism and Mikita Brottman in her book on cannibalism in cinema have addressed the issue of Lecter's apparent appeal. However, Brottman confronts the issue after both *The Silence of the Lambs* and *Hannibal*, novel and film versions. She points out " [m]ost of the [...] thrillers [...] that kids watch have an anonymous killer who stalks a series of victims, usually wearing a mask." The mask in many of the teenage or summer-release films looks like a Hallowe'en disguise, as seen in the *Scream* series. In other words, a *prosopo* is there, but functioning in the childish sense that "you don't know who he is, so he can't have much personality. But you know exactly who Lecter is, and he has all kinds of personality. So you feel much closer to him than to all those faceless bad guys."[7]

Remember that Hannibal too was forced to wear a mask at one point in all three novels and films. Unlike the mask worn by a carnival reveler or horror-film killer, Lecter's mask not only camouflages his face but prevents biting because the mouth hole is covered by wires. Although designed to prevent cannibalism, it has come to represent *Hannibal the Cannibal.*

Obviously Lecter has personality, and his quirky tastes make him endearing, but how close is feeling much closer? Do we understand him somehow? Perhaps a bit more in the popular psychology manner already described. The pop-psych solution seems to be an easy device in a novel or film like *Hannibal.* Especially since we know from *The Silence of the Lambs* that Lecter hates being 'quantified' and ate a census taker's liver ostensibly for this reason.

Only his childhood memories humanize Hannibal Lecter thus allowing the reader to perceive him as a melancholic monster or an ogre with angst. Hannibal's traumatic childhood vanishes in the screen adaptation, as does the pop psych explanation in the film. This means that Lecter's appeal remains unexplained since the mass audience does not discover much more about his background. Some say this means there is room for a sequel. This is not the case for *Red Dragon*, in which the childhood of Dolarhyde, the serial killer, appears to have been one constant humiliation with punishment meted out by Grandmother. *Red Dragon* provides a tidy ending with a *eureka* and understanding of the pitiable dead serial killer. Without this modern, psychological solution, there is no 'closure' and the public leaves dissatisfied, wondering what to make of it all.

As implied earlier, Lecter's profession, psychiatrist, or simply doctor, makes him the equivalent of a wizard or shaman. Brottman explains that "[t]his comes partly from childhood fears. [...] People attribute quasi-magical powers to psychiatrists—in a sense they can read your mind and absorb your thoughts." Besides her obvious remark that the *shrink* not only gets inside your head, Brottman points out how Lecter also absorbs your thoughts (*picks brains*). She adds that there is an important moral implication in the fact that Hannibal Lecter is an expert in the workings of the mind "since to some extent our society's moral vocabulary has been replaced by a therapeutic one." Hence current models include therapy and dysfunction, as mentioned earlier in the 'pop-psychology'

approach to the serial killer or cannibal. As a result, the psychiatrist is perceived as moral authority, arbiter of the therapeutic approach. Brottman suggests that this is what makes him seem more powerful, and especially unnerving.[8]

Moreover, when we apply the traits of violent portrayal mentioned earlier to the novel but especially the film *Hannibal*, we find a correspondence. For example, the rented country home in Chesapeake appears elegantly exquisite; the violence, extremely physical. In fact, the moment of physical harm is of a high degree, for example, the film scene in which the audience believes the doctor will chop off Clarice Starling's hand in order to escape. In the end he must have chopped part of his own for he is wearing a sling in the last scene of the film. Of course there was also a scene in which viewers or readers thought Lecter would be eaten alive by hogs. However, Clarice dominates as heroine and focus of the public's affection. Again, she neutralizes the dark doctor in Gothic fashion.

The Role of the Media in Perception of Violence

When we look at violence today, regardless of approach or definition, the media are instrumental in developing cognitive constructs that are available to memory. The term cognitive construct sounds rather like our definition of myth. In the same tone, Potter adds that "a single exposure to violence in the media can quickly bring up an entire mindset about how to behave aggressively."[9]

Clearly we are not suggesting that a single viewing of *The Silence of the Lambs* will lead to serial-killer or cannibalistic behaviour; instead, we maintain that cues in a book, film or television show modify how viewers see certain aspects of real life, even if only remotely potential incidents in real life. The cognitive process is guided, although not determined uniquely, by scripts, schemas, or associative networks.

On the other hand, research on viewer response to violence does underscore the extreme nature of the cannibal act and also reinforces the typified figures and genres mentioned in this study. It is noteworthy that a tremendous amount of violence takes place in comedic contexts, such as the traditional children's cartoons like *Tom and Jerry* or the *Road Runner* which date from the 1950s and 1960s. Granted, these are animal characters, but even with human characters, e.g., Elmer Fudd, humour and other contextual factors tend

to trivialize the violence. Most research has been carried out on children, but common traits may be found in adults, for example, the use of fantasy. Terrific brutality, for example, in cartoons and in video games, is often shown within a fantastic context in which consequences, e.g., punishment, remain insignificant. It is the thrill or some other sensation that dominates.

More recent research (1995-96) from Pennsylvania State University's Media Effects Laboratory about movie previews on videos reveals that the level of violence exceeds that indicated by the American film rating system. In fact, violent and sexually aggressive scenes appear in material rated for the general public. "The sheer prevalence of aggression and firearms in the [movie theatre] trailers suggests that we live in a violent, gun-oriented culture, and this plays out in how we market entertainment."[10] This, of course, contradicts part of the New York Television Study quoted prior. Overall, however, the data reveal more violence shown to a broader audience than before, with more airtime, on more screens than ever before.

Faulty or unfounded, perceptions of violence may be what frighten the public through news or entertainment programs. We believe that the cannibal myth provides many or enough readers/viewers with a manner to express, manifest or even configure what is happening around them. Is this view farfetched? *No*. In fact, other authors (Girard, Maffesoli) have suggested even stronger connections regarding violence and sacrifice.

Following Girard, Mondher Kilani has explored 'sacrificial logic' in contemporary Western culture. His rather intense hypothesis is that eating meat is equivalent to anthropophagy and that the cannibal metaphor may be seen on two levels in Mad Cow disease and the subsequent public reaction. First, the killing of a similar animal, a mammal peer, is equivalent to cannibalism and previously the slaughter had a trace of sacrifical rite. Now, however, any ceremony or relationship between the animal has been erased through industrialization which turns the friendly old cow (*la vache qui rit*) into a non-entity/ bovine unit and an easy enemy/victim. Again, we are reminded of Elias' notion of distancing ourselves from the actual hunt and butchery in modern society. According to Kilani, this enables us to accept the *seriality* of the modern meatpacking industry. Insightfully, he remarks that the concentration camp had similar premises.

Accordingly, cannibalisation equals dehumanisation. No matter what logic is used, we end up comparing ourselves to animals and comparing our treatment of others to our treatment of animals. We stare hard to find the differences.

However, we have postulated that amid the perception of generalized violence, eating the brain is related to Western society's grappling with spirituality and corporeality in an age of modern medical science. Otherwise, the cannibal would be without interest beyond caricatures or antique engravings of barebreasted Brazilian savages.

In a sense, society—always within the Western developed category—is seeking answers, plumbing its mores in a novel or movie like *Hannibal*. As author, Thomas Harris guides, entices, and entertains with a tale while the reader/viewer fills in the gaps with the pertinent details of common or popular knowledge available and thus interprets according to code, literacy and current societal preoccupations.

As seen in Chapter 4, the frontiers of fear in society are expressed and extended particularly through the serial killer and butcher profilemes. Thomas Harris pushes those frontiers and succeeds in generating fear not only of violence but also of loss of humanity, loss of consciousness. We believe that he succeeds by tapping into contemporary fears like Mad Cow or brain death.

6.2 Frontiers of Fear: Serial Killers or the Golden Arches

Morally if not legally, cannibalism is generally considered beyond murder as the most violent bodily act. However, just as cannibalism may be a transgression, even a profanation, it may also be a familial and funerary fact in which a specific body part is consumed. Oddly enough, most studies on anthrophagy inevitably note that legislation against eating human flesh has rarely existed in modern Western nations, e.g., England. This taboo—the unseen, unseeable, unspeakable act beyond murder—seemingly could not be considered, let alone judged for punishment. Of course, others may counter that anthropophagy is rare and, assuming the death of the victim, what more can be punished than murder? In the end, the question of public, government or some authoritarian responsibility inevitably arises.

The Timely Cases of Kuru, CJT and Mad Cow

Fears of animal transplants into human bodies and dreaded bartering of body parts, raise the twentieth century's most famous medical pathologies involving the brain—*Kuru*, Mad Cow (BSE) as related to Creutzfeld-Jakobson (CJT). As already mentioned, especially in terms of the Gothic, one of the greatest fears is that of eating human flesh without knowing it. Far from recent, this dread belongs to a tradition traced beyond the Medieval Laye and included in the *Sweeney Todd, The Demon Barber of Fleet Street*. Fear, not of being buried alive or crashing in a plane over the Andes but of a simple hamburger eaten years prior swept the United Kingdom. What a curious coincidence that Mad Cow disease affected the brain of animals and people in a way similar to CJT![11]

This coincidence helped the cannibal myth resurface at the highest level, the human brain. It was very easy for the public to understand the idea of animals eating the offal and corpses of other animals, primarily sheep being eaten by cows as near-cannibalism, especially since animals may have unknowingly eaten carcasses, ground or rendered, of their own species in the trough. Little effort or imagination was required to see a parallel between *Kuru*, especially as it was presented on television and in newspapers at the time.[12] Only a little more imagination was required to imagine that cannibal animals would make one sick and even that the sickness in question was like cannibalism, or at least highly infectious.

Fear, food and human-animal barriers were raised by the *Kuru* disease detailed in the medical and general press in the mid- to late-seventies and even the eighties. Yet the *Kuru* epidemic among the Fore in Papua New Guinea, conjured up images of exotic primitives who ate brains or bits of their dead elders in funeral rites. Primarily women were affected through what was thought to be consumption of corpse parts. The disease visibly affected their central nervous system, causing them to shake, laugh and cry involuntarily. As duly noted by every book or study on cannibalism, in the Fore tongue, *Kuru* means laughing or trembling sickness. Nobel prize-winner Carleton Gajdusek, who wrote the original medico-anthropological report, become tainted himself but by sexual and professional scandal. Much or his research was exposed as dubious, if not fraudulent. Some of his fieldwork may, nevertheless, have inadvertently served a noble cause for he

made modern medicine available in far-flung areas and sensitized natives to certain health risks.

In sum, it did become apparent that the Fore's customary eating of a bit of a senior family member's corpse had become largely ignored and symbolic. One epidemiological hypothesis suggested that measures taken to treat the body and dispose of the corpse proved inadequate when a new strain of disease entered the community. Women, the usual care-givers who also prepare the corpses for funeral rites in many traditional societies, could be exposed to fluids without any consumption of flesh or brains. *Kuru* may be the result of exposure to body fluids as HIV might infect our blood through an open wound, or source of body fluids.

Regardless of research flaws or alternative hypotheses, *Kuru* entered Western medical textbooks under cannibalism. No more questions were asked. The timing almost coincided with an animal disease which suddenly seemed more prevalent and suddenly seemed to have manifested itself in humans. The similarities in symptoms between *Kuru* and BSE (coming from *Scrappy*) overwhelmed the public and popular press. As Kilani pointed out, the term cannibal was spontaneously advanced by the various media and popular opinion to characterize herbivores fed animal-based meal. He goes further to describe the two levels of misunderstanding that juxtapose eating one's 'pair' (mammal) and eating an animal that does the same.[13]

Food safety, genetic manipulation of organisms (first broadly known as *OGM* in French) or *Frankenfood* became public health issues in Western Europe and to a lesser extent North America. Just when we thought the matter was dead, British scientists writing in *Science,* as reported in the general press in April 2003, have hypothesized that there is a cannibal prion gene which protected the Fore.[14] They go one step further by suggesting that cannibalism was once broadly based in the human population around the globe. Again, only through DNA and science will we find a quantifiable answer, but our mythmaking will probably endure just the same.

6.3 How the Heart-Brain Shift and Cannibal Connect

Given our hypothesis that the cannibal myth works specifically with brains at the end of the twentieth century and start of the new millennium, more so than in the previous

centuries, we suggest a shift, or a secular preoccupation in our own time. Simultaneously, it seems that limits in cinema and prose fiction have been pushed beyond previous levels. As seen in Chapter 4, the serial killer as urbane anthropophage provides a modern mold into which flow contemporary fears. In the serial killer, pathological intention varies, as mentioned. However more significantly, it appears in the broader corpus to be consistent, even parallel with society's fear of loss—loss of humanity, loss of the essence or spark of consciousness—through increasingly advanced scientific means.

The urbane, apparently socially integrated killer scares readers or viewers much more than a sailor or desperate airplane crash victim mainly because we do not see him as a circumstantial, marginal or criminal character. Moreover, our universe is rather superficial and computerized, not the overwrought, eerie Victorian Gothic. Thomas Harris draws upon the Gothic tradition but takes his reader beyond being buried alive to being eaten alive, brains first. In passing, Harris' work could even be called southern Gothic, given his background and the locales in the trilogy.

Regardless of labels, the appeal to mythopoiemes to generate the cannibal, plus the need to use the imagination to understand reality has not changed. This makes Hannibal and previous cannibal myth incarnations 'new' or at least different each time.

Meaning, Table Manners and the Imagination

A nineteenth-century British anthropologist in Fiji once admitted that the sight of a cauldron made his imagination run riot. Can we simply attribute this to the Victorian mind? Can we say that today's imagination requires more stimulus? We see how popular culture, or general baggage, is greater while the real risk is lesser. In this situation, the myth may prove more elastic, hence metaphoric use rises in new ways, e.g., exotic medical references, flesh-eating disease or BSE. The fact that statistically actual incidence may be low does not matter. We have been shown something in animals which appears similar to cannibalism with a spreading pathological result. One case of a young British vegetarian succumbing Mad Cow starts a mediatic frenzy and seals the matter. It is a commonplace to say that the mass media have become more pervasive through cable, internet, and satellite. We simply want to add here that this penetration has occurred while the level of daily individual violence and the risk of violent mortality has decreased

so that one serial killer may polarize attention more than a plane crash, ferry sinking or third-world flood. It is true that drive-by shootings and gangland killings affect group members and, sadly, sometimes innocent bystanders; however, this is highly localized and specific. Accidents may arise, yet usually violent crime does not involve an odd one-on-one incident with a stranger. Still, as a collectivity, we huddle afraid as we attempt to grasp it all.

Returning to *Hannibal*, some might say the doctor failed in his initiative because his invited victim, Paul Krendler, was still alive and talking, albeit incoherently, during the meal.[15] [bold added]

"Krendler sang behind the greens, mostly day-care songs, and he invited requests. ***A second helping consumed most of the frontal lobe, back nearly to the premotor cortex****. Krendler was reduced to irrelevat observations about things in his own immediate vision and the tuneless recitation behind the flowers of a lengthy lewd verse called 'Shine'."*

It seems table manners inevitably arise in any discussion on cannibalism! As a fine host, Hannibal does not torture too much and convinces the victim to partake of broth by straw to improve the flavour of his own brain. The Doctor then spoonfeeds the first browned lobe to Krendler himself. In the novel, Clarice unwittingly indulges in the sautéed brains of her nemesis releasing in Lecter "glee he could scarcely contain". In the film, Clarice winces, tears in her eyes, struggling to escape. Virtually crying and gagging, she asks for wine not food.

Despite the difference in endings, no novel or film encountered in the general corpus draws upon as much baggage and treats the brain as does *Hannibal*. At the *fin-de-millenium*, the focus is the brain—cannibalized in *Hannibal*. In this novel and film, the incident unfolds in a detached, urbane, seemingly non-violent way. It is this spooky plausibility, noted also in *American Psycho*, that surrounds the myth as manifested today. There is a striking contrast between far-off primitive hut, as portrayed in a rough antique engraving, and the sterility surrounding Dr. Lecter or even Patrick Bateman, the *American Psycho*tic, who usually protects himself with a clear plastic raincoat and his hardwood floor with newspapers and drop sheets. In *Amercian Psycho*, dining-room conduct reappears in New York restaurants approaching the luxurious refinement of Greenaway's

French eatery *in The Cook, the Thief, his Wife and her Lover*. In fact, only table manners (good or bad) and terminology (scientific or common) maintain the line between a medical operation and culinary preparation.

In the case of *Hannibal*, as the film credits roll or as we close the book, we remain in our cinema seat or cozy armchair to ponder the ultimate of ultimates. We wonder if he really got away with it, again? The two cannibal profilemes highlighted—serial- killer and butcher—have thus had their impact and the bar has been raised high in terms of expectation, as the cannibal myth has been revitalized in the mainstream. Whether Hannibal Lecter is a new monster; enemy of all that is good, presented within a cautionary tale, or merely a psychotic serial killer character penned by a talented novelist, he is definitely the latest, most ubiquitous example of the cannibal myth yet. His presence arises from a need to explain through metaphor, analogy, parable or icon, such dilemmas as bioethics, Bovine Spongiform Encephalitis (BSE), brain death and Do Not Resuscitate (DNR) orders.[16] [17]

Without dwelling upon the Holocaust, we wonder if we have reached a corresponding level of atrocity. Perhaps a myth like that of the cannibal bears reconsidering regularly as a barometer of social values, beliefs and even collective memory.

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[1] This is the Gothic hero-heroine relationship. Kilgour and many others divide the Gothic along a male-female dichotomy. Gothic heros are usually rather revolutionary, unlikable, sometimes downright rotten, e.g. Otranto, Rochester, Victor Frankenstein, whereas the heroines are generally sweet young things gone astray, perhaps overly curious and out of their league. These heroines usually are taught a good lesson. Through the harrowing experiences they undergo, from night chases and strange visitors to brushes with death, they eventually realize that domestic life is the life for them. The Gothic novel thus carried a certain exemplary nature not just titillation or cheap thrills. If the cautionary tale was not obvious in the text, the idea seemed to be that the reader, usually female, would experience the horror of the novel and realize on her own that she should not risk the terrible fate of the heroine and should therefore accept her lot, in short, become a fine domesticated wife. In passing, feminist critics and researchers have explored this and other Gothic features elsewhere using the expression coming from *Jane Eyre —The Mad Woman in the Attic,* which is also a book title.

[2] James W.Potter, **On Media Violence** (Thousand Oaks, CA: Sage Publications, Inc., 1999) 74.

[3] Daniel O'Brien, **The Hannibal Files, The Unathorised Guide to the Hannibal Lecter Trilogy** (London: Reynolds and Hearn, Ltd. 2001) 162.

[4] Ibid, 7.

[5] Mark Turner, **The Literary Mind** (New York: Oxford University Press, Inc. 1996) 79-80. Turner's *blended space* resembles a Venn's diagram of two circles, or spaces, which intersect. As such, everyday thought contains conventional projections of spatial and bodily stories onto stories of society and mind and onto abstract reasoning. However, not just anything can be projected in any old way. These traces are routinely carried in language; as such, metaphor may be seen as a linguistic trace of this conceptual blending.

[6] Thomas Harris, **Hannibal** (New York: Random House, Inc., 1999) 480-1; 484.

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[6] Thomas Harris, **Hannibal** (New York: Random House, Inc., 1999) 480-1; 484.

[7] Mikita Brottman, "Do Violent Films Shape or Reflect?," **Chrstian Science Monitor**, 26.January, 2002 <http://www.csmonitor.com >.

[8] loc. cit.

[9] James W. Potter, **On Media Violence**, 21.

[10] "Kids and Violence on Television," **Globe and Mail,** November 28, 2002: R5.

[11] On the web there are sites which reveal the fears, conspiracy theories and generally fuzzy logic out there. One Canadian example is this book proposal for **DYING FOR A HAMBURGER, How Modern Meat-Packing Led to the Epidemic of Alzheimer's Disease_ by Dr. Murray Waldman with Marjorie Lamb.** The blurb reads as follows:

What do mad cow disease, Creutzfeldt-Jakob disease, and Alzheimer's Disease have in common? All are neurodegenerative diseases caused by a simple malfolded protein called a prion-and all are the result of eating meat from infected animals. *Dying for a Hamburger*, a book that blames modern meat-packing techniques for our epidemic of Alzheimer's Disease.

[12] "Veggie Tales", **Time**, Canadian Ed. Vol. 160, No.3, July 15, 2000: 22-30.

"Cannibals to Cows: The Path of a Deadly Disease," **Newsweek** March 12, 2001: 38-46.

[13] Mondher Kilani, "La crise de la 'vache folle' et le déclin de la raison sacrificielle," **Terrain** No. 38 March 2002: 113. In his note 15 in the same article Kilani speaks of Glasse, Gajdusek and the Fore. We do not know the full story of this tribe and the disease, given the conduct and conditions of the study by Gajdusek and his assistants or colleagues.

[14] Anne McIlroy, "Human cannibalism was once common, prion gene suggests," **Globe and Mail,** Apr. 11, 2003: A8.

[15] Harris, **Hannibal**, 473-4.

[16] Mondher Kilani, "La crise de la 'vache folle' et le déclin de la raison sacrificielle", **Terrain** No. 38, March 2002 122-3.

«Aujourd'hui, l'industrie et le commerce des organes et des substances animales, la greffe des organes aussi bien humains que d'origine animale, le génie génétique, la manipulation des protéïnes animales, marquent l'interconnexion généralisée à l'intérieur d'une espèce et entre les espèces, et bouleversent un bon nombre de répresentations symboliques s'agissant de notre relation au règne animal et végétal et à l'ordre social et culturel.»

[17] David Le Breton describes the attitude in broad strokes. In the late Renaissance, medicine made from human flesh [he stresses flesh not fluid or bone] Medicine using human ingredients was not controversial. He suggests that representations of man and world align, an imaginary of death and health dissolves any sense of horror. The meaning of the act [using human parts] dissipates any objection. Only time and a change in mentality would create disgust for this type of medicine which has subtly changed only in terms of the means of ingestion or application. He suggests less ambiguous ingestion by other bodily means, e.g., blood transfusions, organ transplants and cosmetic use of placentas. This is not the case of cannibalism, which is still associated with opprobrium.

Conclusion

Some people might be tempted to think that cannibalistic metaphors and motifs lost any possible impact and became little more than fodder for jokes or cartoons during the twentieth century. In fact, we did observe the most unabashedly anthropophagic images in satire, parodic humour and horror movies on the margins, especially over the past 50 years. However, if one looks beneath the surface a faultline has appeared, underlying a shift in the literal and literary anthropophage. He has gone mainstream in novels or Oscar-winning films and can not be ignored.

By no means was there cannibalism in the streets! There was, however, a difference in presentation and perception. In fact, as the year 2002 came to a close, a British television channel reputed for sensationalism was criticized by many English and Chinese politicians for showing Zhu Yu, a Chinese performance artist. In his work, Yu appeared to wash and eat an apparently stillborn baby. These controversial images were shown in a cultural program called *Beijing Swings*. The artist claimed that he took advantage of the void between morality and the law and based his work on that.[1]

Reported incompletely on both sides of the Atlantic, this incident falls outside the initial Western and literary scope of this study. We mention it here solely to demonstrate a more experiential and controversial representation of the act in another society and its repercussions in the West because this is the climate in which we apply our synthetic and modern definition of *myth* as a social myth, or cognitive schema.

Some suggest cannibalism became conscious when Western culture began to move from a representational to expressive conception in its art.[2] This corresponds to what Rawson said about *'illusion'* versus *'interior enactment'*, as paraphrased in our *Introduction*. Again, the Beijing performance raises this difference which emerged between our nineteenth and twentieth-century corpus examples.

We had indeed noted a subtle shift in the corpus, but was it purely stylistic, even superficial? According to the filmic or textual evidence, there was a return to the real act and a refocussing on the actor/cannibal. Readers/viewers became aware of his thoughts and actions more than before, more than "*the nature of the events to be*

spoken of permit"... as Poe phrased it. And although we might accept the less representational perhaps experiential mode, we emphasize that decoding is still necessary for the public to see and understand the cannibal in popular culture, be it in literature or cinema.

Although usually literary in his approach, Northrup Frye pointed out how in varying levels, the concept of social mythology may be defined partially as that "acquired from elementary education, one's surroundings, the steady rain of assumptions and values and popular proverbs and clichés and suggested stock responses that soak into our early life."[3] We add that without this 'accumulation', we would be ill-equipped to read any myth, let alone the cannibal myth.

Pre-Metaphor?

Throughout this study, however, we have insisted on myth rather than metaphor. We describe myth as a social usage and cognitive schema which is a source to tropes. We have focussed on a return to the real act as essential to a myth which seems remote from everyday life, if it is to be timely, effective, and resonant in literature or broader popular culture. With this in mind, we examined to what extent the anthropophagic myth has operated in various forms from ancient history's barbaric Other to popular culture's urbane Hannibal Lecter. In the end, what our answer has furnished is a synthesizing vision of how modern Western society reconstitutes parts of myth and applies them to explanations of recent events, problems or tendencies. In doing so we suggested the term *mythopoieme* for a component which when combined in a set or system yields a mythic figure. The various (re)combinations of mythopoiemes give us Hannibal Lecter as the modern anthropophage.

Note that this return to the real may be real or fictional; the line blurs as the examples presented in the introduction demonstrate. What we perceived is a return that accelerates and ratchets higher the efficacy of the cannibal, be it as topos, trope or metaphor.

Strangely enough, while researching the possibility of cannibalism in Holocaust literature within the twentieth-century Western category, we realized indirectly that our

original musings about whether threat and incidence in literature were proportionate held. In other words, even when the fear of death, starvation and being eaten could have been considered at its greatest in recent history, even in what is specifically called Holocaust or *Shoah* literature, the literal cannibal rarely appears.

However, Rawson's remark quoted previously about the Holocaust "[…] among human atrocities [is] only metaphor adequate to the scale of depravity […] an index of the […] potency of the cannibal issue"[4] made us wonder about Western society's collective memory. Rawson himself noted the difficulty with testimonies.[5] Notice how we attempt to relate a story to human reality right away whether we experienced the historical event or not. As Rawson suggested, the Western psyche is haunted by cannibalism as best metaphor for this period of the twentieth-century. However, in the case of the Holocaust, there is scant evidence, save some recorded secondhand incidents in archives or few examples of literature. Does this mean our return to the real failed?[6] No, just as the potential for the act does not always lead to anthropophagy in literature, neither does the lack of correspondence mean that the real act must match directly. A one-to-one correspondence is not always required but a return to real cannibalism is necessary to the efficacy of the metaphor.

On the use of body parts as objects, Rawson has recently added the following thought-provoking remark:

> *"Swift and Sade gave imaginative or imaginary expression to what was reported by historians and ethnographers from Herodotus onwards. Fantastic reenactment [...] only to be matched and themselves outdone in the historical reality of the Nazi enterprise. What that enterprise[...], may have owed to bookish sources and what it merely took from common notions of the human mind, is not a question which can be answered, though it insists on being asked."*[7]

Return to the Real as Parousia

As a collectivity, we do ask the unanswerable. In fact, we reiterate here that myth attempts to bridge the gap(s) in our understanding of today's world. Others, notably

Mark Turner, have spoken of the cognitive schema in our culture, our thinking process. With different terminology but a similar tone, Turner speaks of *parable* as a means we employ to condense an implicit story that is interpreted through projection onto a context or situation. Fundamentally, the human mind is a literary mind, as seen in our inherent capacity to project, spatially and temporally short, even banal, stories. Turner's concepts dovetail with our myth in certain aspects; however, unlike parable, myth, especially traditional myth, usually has a central character—the mythic figure mentioned earlier. The core difference between Turner's parable and our myth is the established nature of the narrative in parable.[8] There has been no standard-version narrative of the mythic cannibal character, in contrast with the classical Greek myth. However, this may change through Thomas Harris' Hannibal Lecter. We must stay tuned to the anthropophage myth and subsequent use of the metaphor.

A 'mighty social force', mythology characteristically swings between extremes, as observed in the reuse, repetition and revitalization of a myth like the cannibal. The real cannibal has been taken, written and filled with social messages or meanings which vary in seriousness and rely on societal fears, be they general or specific to the times. Many consider that in its verbal realizations myth is an expression of collective experience, rather like Durkheim's concept. Overall, it seems myth enables us to slog through workaday lives, muddle on somehow, as individual and collectivity.

We see *parousia* as similar to the return to the real act. It is an attempt to experience, to see the original act of anthropophagy. The notion of *parousia* as described by de Campos emphasizes the parousic moment of the *logos*, the "talismanic moment at the zenith", in his case a formative moment vital to national literature. Applicable beyond this example, *parousia*, is an incarnation of logos, obscuring the differential. Some might call it a defining moment. In the unique case of Brazil, the 1555 devoration of Bishop Sardinha was the moment transfigured from taboo into totem by writer Oswaldo de Andrade and others belonging to the same *modernismo* movement.

In effect this is what Freud tried to portray while using the horde as collectivity. Freud actually invented an initial collective event or moment combining the incest and cannibal taboos in his famous explanation of the killing of the father.

The return to the real anthrophagic act is an attempt to recapture a parousic moment, although we are unsure of it. We seek such a moment to understand better and seem to approach it *Hannibal.* As we have no standard version, the fictional composite cannibal created by Thomas Harris works. A fictional being, Dr. Lecter fills the bill because he is part of that *in between* where fact and fabrication fuse in social myth. The fictional yet literal Hannibal operates within the signifying process. Readers or viewers invest feeling and meaning in both persona and perceived real act. More than a cardboard character, Lecter may be viewed as if through a prism. Depending on light and perspective, a different set of mythopoiemes and mythic traits may appear transforming him from psychiatrist to butcher or to Epicurean..

A Mythic Character

The matrix of mythopoiemes in our corpus and in general popular culture yields Hannibal the Cannibal; however, these mythopoiemic structures may fossilize as the prequels, sequels, spoofs and primetime jokes multiply, for example, Lecter's trademarked line about Chianti.

The characteristics of a narrative or the characters in a story may generate meaning through myth by setting a scene in which everything is open to interpretation according to certain criteria of myth. In short, mythicity is achieved through the extremeness of a) the act, b) the narrative situations, and c) the character himself. The timelessness stems from the aura of myth as almost a by-product of the other characteristics, but it remains a characteristic in itself. This loss of a sense of time succeeds in myth especially when the primitive is used and, as mentioned regarding Brazil, anything primitive is typically connected to cannibalism.

On one level, the anthropophage as timeless persona may be glimpsed in *Hannibal* for the doctor knows old techniques (crossbow shooting), late Medieval music (harpsichord) and literature (Dante), yet can use the latest psychotropic drugs to change the order of time in patients, namely Clarice, at the novel's close.

A Gothic Patina

Timeless and extreme, the mythic cannibal character provides the unexpected in *Hannibal* thus following the Gothic concept of the familiar becoming eerily unfamiliar, the good suddenly seeming evil. We perceive an everyday event transformed into something strange coinciding with the cannibal's presence, as seen in the corpus, e.g., Clarice's jogging through Virginian woods under Lecter's gaze in both *The Silence of the Lambs* and *Hannibal* or the scene in the film *Hannibal* of a carousel in a crowded public place where Lecter brushes up against Clarice. Here is a normal situation, infused with something unsuspected, the *unheimlich* sensation. There is also the 'while-you-were-sleeping' technique used in the film version whereby Lecter penetrates houses while owners are napping in the armchair (Clarice) or not at home (Krendler). We may feel a thud in the stomach then draw a sigh of relief, at least momentarily.

Lecter's persona and technique make his actions significantly closer to us in a familiar urban world than in an ethnological report, old-style engraving of Brazil or Italian shockumentary. Again this mysterious, strangely urbane yet creepy nature is what grips us and makes us associate fine tableware with Hannibal the consummate cannibal.

Obviously, the mercurial doctor appeals to audiences. However, beyond his impeccable manners, he remains unashamedly a cannibal. How can we stand him? We choose the most positive light and focus on the romantic or literary cannibal profile. Childishly, egotistically, we all like to think that he would not catch us, let alone eat us! That assumption forms an integral part of both our fear and Hannibal's allure. Afraid, we side with him because we want him to use his powers to get the other 'bad guys', at least nasty millionaire Mason Verger. Moreover, you would not want to have him against you. Fortunately, readers and viewers learn from Barney, Hannibal's Black nurse-guard, that his discerning former prisoner prefers to eat the "free-range rude", as the Doctor called them. This neo-Gothic cautionary tale teaches us to mind our Ps and Qs.

Taboo, Literature and Contemporary Public Opinion

As always, the link between literature and popular opinion may be debated. However, glancing back we see Charles Dickens, a man of the people who travelled widely to read his texts publicly and adjusted upcoming installments according to reactions overheard in local taverns. Remember he inked two potential endings to *Great Expectations* out of regard for his readership. We imagine that his impassioned personal essay provides an indication of how real anthropophagy was closer to the thoughts and lives of citizens in the mid-nineteenth-century than it would be in the twentieth-century.[9] [10] We wonder how many authors would write a personal essay or chauvinistic view on real cannibalism today. Did we see an outpouring about the Andes survivors? Not really. Initially, the Roman Catholic Church wrote most editorials or missives related to this internationally known case.

Could it be that as a collectivity we have become less concerned, less interested in cannibalism? Given the limited threat nowadays, it seemed that the anthropophage was looming more than he logically should or we had recatalogued the act and rehabilitated the actor. Consider the general scenarios. In the first, the survivor is forgiven because stranded outside society on a crash site where he ate or even killed to preserve his own life with remorse and often notions of Communion. In the second, a madman or madwoman shocks the community but is likely pitied, if he/she cannibalized ate out of insane, twisted love.[11] Love, especially a mother's or romantic heterosexual, is honoured in the Western plots reviewed because it permits some comprehensible cause. The serial killer, however, is another story. Urban, White and usually a sexual predator, the cannibal serial killer faces the full wrath of a collectivity. Attempts to use the 'bad childhood' explanation of popular psychology fly in the face of collective anger. As always, sex (especially homosexual, pedophile or incestuous) and anthropophagy present the greatest taboos and, when mixed, implode in society.

Called the 'ultimate taboo', 'last resort/resource', cannibalization transcends murder for many people. In terms of more traditional socio-literary analysis, we did turn to Lévi-Strauss' traditional mytheme. Copying Lévi-Strauss' classical analysis complemented our notion of a structure contouring a character in a narrative. In this case, a reversal of normal social order as structural device appeared as a technique.

A taboo, be it anthropophagy or incest, provides an absolute reversal of what is expected and accepted hence it is pivotal to the plot.

That Slight Yet Significant Shift

Rawson had noted the traditionally brisk 'get-it-over-with' style which he described as "[not being] 'a case of the 'unreal' being passed over quickly, but of the potentially too real being made unreal."[13] This taken with what he had suggested about the Holocaust supported our thinking but not the semiotic hesitation, or shift, a move toward the real as being shown with referent and more intense description as in the twentieth-century extracts presented in the *Introduction*.

Within the trilogy, or core corpus, we traced a shift from cameo to starring role hence our focus on Harris' last novel, *Hannibal*. The structure of this novel and mythopeiemic structure of the anthropophage operates as a signifying system as demonstrated in Chapter 4. It appears obvious that repetition of aspects of this myth relies upon prior information, literal or literary, real or unreal and ranges from discreet to dead obvious.

Again, *how* is seemingly contradicted by remarks like those of Ted Tally, screenwriter of *The Silence of the Lambs* and *Hannibal* when he describes himself as sensitive to notions of good taste and never shows Lecter eating people because "[i]t's just too gross. I just imply it."[14] Note that Thomas Harris does not detail Lecter's cannibalizing in his novels. True or not, Tally has succeeded in transmitting the horror through implication, which may sound closer to that of the nineteenth century examples mentioned in the *Introduction*. However, the audience is *inferring* real raw cannibalism from his implying, so that audience must be adequately versed in those mythopoiemes that combine to build the modern anthropophage; otherwise, 'Hannibal the Cannibal' would be but a flash in the sauce pan.

By now, the very name *Hannibal Lecter* and face of actor Anthony Hopkins have become synonymous with the modern cannibal (myth). Rather like an ancient Greek player, his facemask, or *prosopo*, identifies him. This interchangeability of the actor's face and even the mask may be temporary; nevertheless, it indicates how myth

operates so we see how myth informs and inverts itself. Of course, the recognizable mask does belong to the horror-film tradition, as mentioned.

The saucy sobriquet 'Hannibal the Cannibal' replacing his previous moniker of 'Chesapeake Ripper', revealed in the novel, *Red Dragon*, indicates the process of familiarization which may even signal temporary or eventual loss of meaning or impact. This being said, nicknames of serial killers like *Jack the Ripper*, the *Boston Strangler, Son of Sam,* have not lost currency so far.

Rather like a leach, Harris' character Dr. Lecter sucks dry the myth which in turn draws from the character mentioned in other works such as Rushdies' *Fury* and highlighted in Harris' own *Red Dragon* when released as a film. In the last novel/film the process is cycling backward from the chronological order of the trilogy because *The Silence of the Lambs*, or second novel, became a hit first and still enjoys top-of-the-mind recognition. *Red Dragon* emphasizes the relationship of the main character with the cannibal psychiatrist more than the book or the earlier film adaptation, *Manhunter,* did. Granted, this may stem from commercial choices; i.e., show gore, a recognizable actor, familiar scenes. It is also possible that the audience forgot exactly why Hannibal was imprisoned and needed a reminder of his killing and cannibalism, not just of his urbane esthetics.

Semiosis through Social Myth

Of course, what we have said above stems from the belief that "literature is at its best always something more than entertainment or incidental event"[15] and that "literary works represent an aesthetic response to urgent impulses of the times—social, psychological, political, mythic, [...]"[16]

This follows what has been described as the process, or the semiotic reading of a novel which involves aligning simultaneously the signifying relationships between the pragmatic, semantic and syntactic appropriate to a novelistic discourse.[17] In doing so, a reader interprets. Signification and reference in a novel can not be considered equal to the truth-value of a logical statement; nevertheless, the tension created by rubbing together reality and fiction through myth relies on partial truths or possible truths.

These constituent components do not necessarily refer to a real referent but rather to myth(s), be it the cannibal myth as it already exists, a 'floating' form, or a theme frequently associated with cannibalism, for example, war or revolution. However, the components may refer to a real referent and act. Therein lies the power of the anthropophagic today.

As underlying source and recomposable form or character, the myth enables authors, tabloid reporters, Webmasters, movie producers, and even the proverbial man-in-the-street to extract whatever is known about cannibalism as fact or fantasy and remold it and the cannibal according to the current social climate. The matrix of Hannibal, thus may expand and contract accordingly. Rather like a memory, or memory trace, this could be considered a retranscription referring to what may or may not be real, but seems real. Again, neuroscientists and specialists in the field of memory and mythical thinking can tell us only a little more about how proteins form remembrances. Fortunately, we have can observe how they are triggered by literature, cinema, as well as the media.

The Cannibal among Modern Mythic Types

Our sketch of mythicity and mythic types included a comparison of the cannibal with ancient as well as more modern examples such as James Bond. Admittedly, Jesus, the Cannibal and James Bond make for strange companions. They do, however, reveal a need to return to a myth, to an act, to a reworked mythic type who somehow corresponds or is made to correspond to the world we perceive around us. They also point up two ways in which individuals and society attempt to understand events. First, notions of faith, veracity, science (reason), literature, and varying social attitudes may be detected in the situation of the modern cannibal. Second, in terms of faith and truth, what is written about Jesus or the cannibal is neither always historically accurate nor wholly factual. As citizens of the twentieth and twenty-first century, we all may seek scientific data as proof; however, this is a recent Western habit.

Mythopoiemes in Matrixes: Gourmets, Butchers, Serial Killers

Given general assumptions about criminality, what one has traditionally expected of a serial killer is bloodiness, cold-bloodedness, and low levels of socialization or education. Historically this was the case of common robbers and murderers. In the

case of the serial killer, Americans Albert Fish and Ed Gein reinforced the assumption of little education and low social class. It is noteworthy that later urban examples like the young All-American Bundy broke the mold before Harris created Hannibal Lecter. Although unique, Hannibal Lecter may share some traits with other cannibals but he is a fastidiously clean, well-spoken, psychiatrist who still publishes in professional journals. Harris' character has turned upside down old ideas. In fact, as a fictional extreme, Dr. Lecter might actually be viewed as the antithesis of the earlier expectations mentioned above. Nevertheless the baggage is needed to realize the difference. In spite of that apparent antithetical quality, his persona has jelled as that of the modern anthropophage.

Although fictional, he stands out in 'cannibal history', be it literary or not; so much so that few newspaper reports of real cannibalism fail to mention this character as tag or explanation as seen in the *Introduction.*

The choice of organ and ease of butchery has been detailed in Chapter 4. As noted, the choice of consuming human brains follows a certain hierarchy, likely a tradition transplanted from eating specific animal parts. Again, the parallel between animal and human butchery shocks. Indeed, this gastronomical hierarchy resounds in Lecter's mocking remarks to his only living victim, Mason Verger. Mason is informed that he ate his own nose as a Frenchman does a gésier salad.

Butchery, A Major Mythopoieme

Given the traditional role of animal slaughterer, the butcher is always potentially closer to transgressing rules. The serial killer is transgressive as murderer when he kills indiscriminately (without obvious cause) and extremely transgressive if he goes beyond murdering to eating his victims.

After these roles or figures, the cook and doctor come next in terms of the potential for transgression. Of course, reader and audience already know that Hannibal Lecter is hunter, gourmet cook and trained doctor—a psychiatrist, who as a cannibal serial killer provides interminable chapters, like never-ending expensive therapy sessions.

The Semantic Scale of the Cannibalized Body Part

Not only did we ferret out an incipient body-part trend in our study but we also unearthed a semantic scale according to which part was cannibalized. Actually, the discovery of a body part usually leads to suspicions not only of murder but also of cannibalism, especially in relation to satanic cults, kidnappings, gangland executions, and serial killings. A second, even more specific question ensued: ***What does eating a specific body part within the cannibal myth reveal about contemporary Western society?***

Brains!

What surprised us about the real—be it the Andes air crash 30 years ago or reports of Dahmer's habits over a decade ago—was that it also revealed the brain as a focal point that could no longer be ignored in our treatment of cannibalism in literature. Again, in the general corpus we could trace the brain in science-fiction B movies, e.g. Arkoff's *The Brain Eaters*. (1958, DVD rerelease 2003). However, *Hannibal* takes cannibalism to the ultimate—eating the brain of a waking man. Even people who have neither read the book nor seen the screen adaptation know about this scene, often incorrectly called the ending. This confirmed our perception that the focus did indeed exist, but the subquestion resurfaced: *Why the brain?* Our question *(why do the books or films The Silence of the Lambs and Hannibal work today?)* implied yet another: ***How has eating the brain been treated in literature and cinema?***

Heart-Brain

Yet there had been periods in which eating heart reigned. Eating heart was related to illicit love, revenge, spiritual *agape* and even mysticism—all frequently associated with cannibalism at one point or another!

We sketched how the brain, as privileged organ, reified, illustrated, and even cannibalized, had gradually supplanted the heart, over the past 100 to 150 years. This is the situation which author Scott Manning Stevens eloquently called 'sacred heart, secular brain'. His phrase summarizes the difference between the past, nineteenth-century examples, and today, when scientific or psychological explanations prevail.

Why did the heart dominate before and less so now? Popular culture claims more knowledge of the heart, given its central position, romantic notions and the trickle-down effect of modern medical progress (stethoscope, electrocardiograms, angioplasty, ultrasound scans). However, imagery of the heart, skull and brain reveals something more about the evolution of beliefs. We emphasize the cranium because it long stood as one of the only symbols of the brain.

Remarkably, in the 1990s, two famous cases spread from tabloid to best-seller list: the 'lost brain' which disappeared from the autopsy of assassinated president, John F. Kennedy, and the much disputed brain of scientist, Albert Einstein.[18] Western society has certainly fixated on this body part as seen in the legalities surrounding life and death, issues, which require a definition using the brain or its stem.

Although we cannot confirm here exactly why or how consciousness ended up in the brain, we demonstrate that the brain as image appears secular and not sacred. Unlike the heart and to a degree the skull, the brain itself has little history of sacralization in the West. Popular imagery now employs full lobes as an amalgam or a stylized cerebellum as the brain, with the meaning of human knowledge, intelligence and memory. The typical illustration found on material ranging from computer school brochures to parapsychological treatises does not represent soul, Holy Ghost or traditional spirituality. More colourful, appealing and increasingly common today are magnetic resonance images (MRIs). Nevertheless, the idea found in popular culture (TV series *Star Trek,* film *Blade Runner*) implies that humans, unlike robots (girlfriend Rachel of lead character Rick Deckard in Ridley Scott's 1982 *Blade Runner*) or humanoids (Spock in *Star Trek*), have real brains hence real not artificial intelligence. We are therefore unlike robots because we possess spontaneous emotions and personal memories. This is a broad humanistic theme found in futuristic fiction.

Indeed, there is neither institutional nor mediatic sacralization of the brain so that essentially it could 'refill the skull' and the sign could readily be renewed, if desired. Perhaps this would explain the explosive potential of the brain-skull and of cannibalization of the brain. Perhaps this would explain why archaeological reports of discovered sites never fail to include descriptions of skulls or bones cracked open with

the author's inevitable hint at cannibalism. In this respect, ethnographic reports of brain consumption at archaeological sites in New Mexico shock almost as much as would a modern news bulletin.

Brain in a Bell Jar

Without a doubt, the brain has replaced the heart as the pinnacle of medical and scientific research. It is the last frontier. Organ transplants dominate medical research, in genetics and neonatology as the rise of bio or medical ethics, in terms of harvesting human parts makes headlines regularly. Yet, statistically the number of donor card signatures remains low. Although modern medicine appears more sterile, the early anatomists and body snatchers of previous centuries lurk in the background. Urban legends on the Web and in the tabloids continue the plot of bartered body parts, e.g., eyes from Latin America or kidneys from Albania.

Obviously, organ or body part transplants raise a hoary host of issues, most of which involve the spirit, soul or essence of our being, as well as profits. Examples of how certain body parts may be sold, e.g., kidneys, lungs, eyes, abound not only in the yellow press but also in primetime dramas and fairly serious documentaries. **It should be noted that the brain appears to be a first-world, Western focus as the heart still dominates especially in recent reports of tribal war cannibalism out of Indonesia, Liberia,[19] and the Congo.**

Indeed, it is the focus on the brain that makes *Hannibal* powerful. In addition, as noted earlier, one of the few gory scenes in *The Silence of the Lambs* took place in the storage locker where Clarice uncovered the head of Lecter's former patient preserved in a laboratory jar. As in the *American Psycho* movie confession of cannibalism and *Utne* magazine examples,[20] the skull and brain appear as modern reminders of major problems, even a lack of meaning in the world. Perhaps this shift surprises us, yet scientifically, only now can we probe the living brain with any skill and interpret the results.

Underlying *Hannibal* are the taboo of cannibalism and great mystery of the human brain. Other taboos and values may be raised in the novel, but the brain-eating supper strikes a chord whose drama can not be ignored. In this instance, Harris forces the reader/viewer to confront a cannibalistic scene that is relatively 'in your face'. However, given the character of Dr. Lecter, some refinement accompanies this return to the real act. Thomas Harris challenges his modern viewer or reader to watch. Fear, shock, numbness, disbelief, nervous giggling!—any of the above reactions may result as the mythic cannibal picks our brains. He *picks our brains* in that he learns, fuels and channels our fears, heightens our awareness of perception and vents our concerns about modern society. Lecter and cannibalism of the brain enable Harris to 'slap our flabby consciousness'.[21]

Is It Any Fear or Fear of Violence?

Today's anthropophagic myth is rekindled with almost any newly reported incidences of cannibalism. This mosaic builds up a figure that functions as a cognitive model which resembles an equation to which we add the factor of imperceptible or insidious violence and fear.

Primal emotions or needs (fear, food) dominate, as seen in the Gothic. Technically, the specific fear that we associated with the Gothic is a phobia that underlies several cannibal tales. Phobia starts to sound like a trace or even false memory; however, at the risk of sounding simplistic, the sensation of fear and need for food are accessible sensations for most of us. We acknowledge the possibility of survival cannibalism yet as a society, the greatest threat in the West is obesity not starvation.

Fanning the above-mentioned fears or phobias are major societal preoccupations which make the anthropophagic myth effective at a time when actual observation of cannibals or cannibalism is extremely remote. It is certainly not a dearth of things to fear that makes the cannibal loom. Despite little concrete evidence, we find the overlapping fears (of the unknown, death and consumption, loss of control over the brain...) reach new heights when grafted onto the cannibal myth today.

Is violence the main fear? Not completely. Nevertheless, when we applied the above four traits of violent portrayal to *Hannibal*, we did find a correspondence, especially to the film not so much the book. On screen, the violence was more physical and the moment of physical harm ratcheted higher than in the novel partly because of the changed ending already mentioned. Some have actually called the violence in the film *Hannibal* excessive; the brain-eating supper, over-the-top. Nevertheless, one aspect already mentioned earlier merits attention: the high-culture veneer that Harris has given cannibalism, especially in this work of his trilogy. This refinement made the film, even the Lecter character, more acceptable to a mainstream audience.

The Role of the Media in Perception of Violence

When we look at violence today, regardless of approach or definition, the media are instrumental in developing cognitive constructs which are available in memory. These cognitive constructs sound rather like our definition of myth. In the same vein, Potter, a communications researcher, adds, "a single exposure to violence in the media can quickly bring up an entire mindset about how to behave aggressively."[22]

Obviously a single viewing of *The Silence of the Lambs*, *Hannibal* or *Red Dragon* will not lead to cannibal behaviour; no matter how cues in a book, film or television program modify how viewers see certain aspects of real life, even if only potential incidents. The cognitive process is not determined uniquely by scripts, schemas, or associative networks but is guided by them.

As seen, the frontiers of fear in society are expressed and extended particularly through the serial killer and butcher profiles. Harris pushes the frontiers further and succeeds in generating fear not only of violence but also of loss of humanity, loss of consciousness. He succeeds by tapping into contemporary fears like Mad Cow, genetic control, brain death—perhaps not the deep-seated fear of being attacked individually but rather of contamination, lost ethics, destruction of society... . In this respect, the uncertainty and risk surrounding the secular brain either underly or infuse our fear of an anthropophage like Lecter. This is a generalized, collective fear more than the infantile fear of being caught by a bogeyman.

As already mentioned, especially in terms of the Gothic, one of the greatest fears is that of ingesting human flesh without knowing it. Far from modern, this dread belongs to a tradition traced beyond the Medieval laye. Fear, not of live burial or a plane crash over the Andes, but of an apparently banal hamburger swept the United Kingdom in the early 1990s. The coincidence that Mad Cow disease affected the brain of both livestock and people in a way similar to vCJT sealed the matter in the press and public eye. It was very easy for the public to understand as cannibalism the idea of animals eating the offal and corpses of other animals, primarily sheep being eaten by cows. Farm animals have likely eaten carcasses, ground or otherwise prepared, of the very same species in feed or slop for the trough. Little imagination was required to see a parallel between *Kuru* as presented at the time.[23] The same coincidence helped the cannibal myth resurface at the highest level, the human brain. As mentioned, Mad Cow and the human brain became Canadian front-page news again in 2003. Although fuzzy, the cannibalistic logic is pervasive. However, with time, the public does not seem to jump to cannibal conclusions as quickly as before. It would be interesting to compare diachronically coverage of the outbreaks from this perspective.

Imagination and Interpretation

In our computerized universe, cybernetic, rather than Victorian Gothic, Thomas Harris goes beyond being buried alive, beyond eating tainted beef patties to being eaten alive, brains first! Did he just want to *épater le bourgeois*? or "slap the flab of our consciousness"? If so, could we say that today's imagination requires more stimuli? In terms of violence, we could say yes, but not in terms of popular culture references. We have surpassed Victorian mariner or ethnographic tales not only in number but in technology as Webpages spew trivia, doctored photographs, rereleased snuff, and occasionally real anthropological reports. One typical site boasts transmogrifying photos of serial killers, cannibals included: *http:// cannibalsanonymous.tripod.com/.*

The popular culture, or general baggage, is greater; whereas the real risk is lesser. In this situation, the myth proves even more elastic hence metaphoric use rises in new ways, e.g., exotic medical references, flesh-eating disease, BSE. The fact that real incidence may be statistically low does not matter. We can draw upon the myth, realign mythopoiemes, and constitute a new way of explaining or seeing reality. For

example, we see something in animals that looks similar and one case of a British vegetarian getting vCJT signals a mediatic triumph. As the mass media grow more pervasive through cable and internet connections, the level of daily individual violence and risk of violent mortality is actually lower so that a serial killer polarizes attention more than a plane crash, heat wave or third-world flood.

Hannibal Herein

Like dominoes, references trip through the hands of a writer like Thomas Harris and more or less align themselves in the mind of an average reader at least literate in popular culture. If literature did not allow this in between to be filled somehow with myth(s) like the anthropophage, such events as the killing and burning of farm animals in the United Kingdom would be only a blip on the screen of an unconstructed collective memory.[24] Societal fears such as contamination of the brain, loss of consciousness or human life, as we know it, would be unexpressed or at least expressed differently.

All in all, no other novel or film seen in the general corpus draws upon as much cultural baggage and treats the brain as much as *Hannibal* does. At the *fin-de-millénium*, the focus is the brain cannibalized. Beyond the pun, we have the brain on our mind. Yet anthropophagy is not related in a breathless, terrified Gothic tone; instead a detached sometimes detailed or mechanical manner that reflects even in the cannibal's own thoughts. It is this sterile eeriness, a neo-Gothicity even, noted in *American Psycho*, that surrounds the myth as manifest today in the mainstream.

The line between a medical operation and culinary preparation fades in this sanitary or idealized setting. We fear the gourmet/ butcher or serial-killer cannibals for they circulate in our environment. In the end, we are left in the dark, in our cinema seat or comfortable armchair, pondering the ultimate of ultimates. In the case of Hannibal, we ask: Did he really do it and get away with it? Can it be so? And what of the fair Starling in strappy Gucci® shoes and black décolleté on screen?

Incidentally, as *Red Dragon* lit up screens in the autumn of 2002, various actors including the star, Ralph Fiennes, philosophized about the popularity of the cannibal serial killer as the bogeyman of the moment. Correct in spotting a serial-killer trend,

their simplifications became Hollywood sound bites lubricating a machine that relies on myth. Perhaps the cannibal is a bogeyman or monster; if so, he is effective because he has evolved with the times and societal concerns. Many critics simply called the character evil, or an incarnation of evil. The word evil sounds dated, even paleo-Gothic. We laughed at Reagan's calling the Soviet Union an 'evil empire', but if we translate the term to a notion of injustice, imbalance, even inhumanity, then it may apply to Dr. Lecter. After all, he did prepare Clarice scientifically for the modern possibility of evil not coming from the Devil or God, but from DNA, matter: "You can't reduce me to a set of influences. Typhoid and swans, … it all comes from the same place."[25]

If we think of anthropophagy as the ultimate, we see how it associates with whatever is the current ultimate concern. We found the cannibal picking at the brain, the contemporary locus of humanity. We watched as he removed the frontal lobes, those which contain the sophisticated neuralgic centres that distinguish the human cerebellum from the animal. Have we seen the future, so to speak? If so, it is without what are considered fundamental human traits.

Whither the Cannibal?

Culture regularly repeats myths, icons and symbols with absences and variations over time. Some people may find them readymade, like a suit off the peg which may also be a cheap knock-off, even ill fitting. However, a ready-made may purposefully or artfully deceive like Marcel Duchamps' art, which requires more than a second look.

How long and *how well* the cannibal myth will likely function remain nagging questions. With the same speed as the media hype enveloped *Red Dragon* (fall 2002), we suspect that the impact, meaning, even function of the cannibal myth will dissipate. The next question is when will it resurface to reach beyond traditional or humoristic formulae to allow newer baggage and images to work at another level, one corresponding to an unknown or ignored need.

We consider the cannibal myth a watertable or a groundswell. The impact and sensation created by headlines about Mad Cow, Creutzfeld-Jacob's Disease, OGMs,

recent wartime incidents in Liberia, relied upon references to real and fictional serial killers, especially cannibals, like Dahmer, Bundy, Lecter and others, plus a situation which contributes to a blend of paranoia, sensationalism and general medical knowledge, e.g., *Kuru* among the Fore in Papua New Guinea. In April 2003, the fire was fanned by British findings which hypothesized a cannibal prion gene; specifically, an immunity developed through generations of eating human flesh or brain matter.

Whether this is true, false, mythic or hyperbolic does not matter. Once again, top-of-the-mind awareness is heightened and sustained for a time. The anthropophage throws us a storyline, like a lifeline, to clutch and develop as we will.

Given the rapidity and penetration of electronic and other media, the myth will be drained through this year's use and soon may become diluted as an effective means of expressing current preoccupations before the issues can be treated in any depth or meaningful manner. Will another message come through the myth in two years, twelve months? Perhaps. It remains to be seen, yet such is our myth today.

We have emphasized that the impact of this myth depends upon cycles or genres and a perceptible return to the real act. However, at the end of the day, the anthropophage, real or otherwise, appears in modern Western literature as a manifestation of certain societal concerns. Were this not true, the anthropophage would fail to reappear or to persist effectively beyond the margins.

We encountered tremendous academic and popular interest in the cannibal. In the past three years alone, more cannibal movies (*Hannibal*, *Deranged*, *Red Dragon*, *Dahmer*) have emerged than in the past thirteen years, notably in the mainstream. Also re-released on DVD was the film *Deranged* (1974) which tells Ed Gein's story, which took place over 50 years ago; whereas *Dahmer* (2002) tells more or less a version of a 'father's story' of the serial-killer cannibal son captured in 1991. A slight shift appears again, but as usual, reviews of these films based on true stories almost inevitably refer to Hannibal Lecter, almost as if he were not fictional. We suggest that the real killers as presented on the screen reinforce the elements already adapted by Harris in his most

notorious character, so we will continue observing Lecter as the modern anthropophagic myth the instant that a new case of cannibalism occurs.

As the credits roll or the book blows shut, we succumb to the cathartic or humble feeling of 'there but for the grace of God go I'. At least until the next time and even then, it is not the cannibal alone but what he resurrects that sustains or sparks our fear of him and his fascination.

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[1] See **The Sunday Times,** December 29, 2002: 7.
One can still see images at http://cannibalsanonymous.tripod.com/brassidiot/id4/.html

[2] Mikita Brottman, **Meat Is Murder! An Illustrated Guide to Cannibal Culture** (London: Creation Books International, 1998) 62. Note: we consider Goya's *Saturn* in this category. Let us contrast it mentally with the Chinese artist's work.

[3] Northrop Frye, **The Stubborn Structure, Essays on Criticism and Society** (London: Methuen and Co. Ltd., 1970) 30-1.

[4] Claude J. Rawson, "Cannibalism and Fiction," **Genre** (Vol. XI, No. 2,1978): 254.

[5] Claude J. Rawson, **God, Gulliver and Genocide, Barbarism and the European imagination, 1492-1945** (New York: Oxford University Press, Inc., 2002) 232.

[6] Somehow we see the Holocaust, revisionism and cannibalism almost automatically tossed into the same category. It is worth noting that although wartime cannibalism does crop up regularly in history,e.g., in sieges, few examples of 'holocaust literature'; or literature written about or during the holocaust, include real cannibalism. The main two literary works readily found were a play called "The Cannibals", and a short story entitled "The Supper". In Library of Congress keyword searches, cannibalism leads to a second or third reference in videotaped testimonials by camp survivors, but again any cannibal act is recounted second-, if not thirdhand. Curiously, wartime conditions yielded an oral tradition or secondhand reports of cannibalism in concentration camps, but holocaust or Shoah literature offers little. Interestingly enough, we can see that although by secondhand reports cannibalism supposedly existed, the ratio of any reports and any manifestation in holocaust literature remains minuscule if not negligible. This vacuum could result from self-censure, death of camp survivors or sheer repulsion. Even when the fear of starvation and being eaten could have been considered at its greatest, the myth does not necessarily appear.. This paradox within a paradox made our work on the twentieth-century cannibal myth all the more challenging.

[7] Rawson, **God, Gulliver and Genocide,** 281.

[8] Mark Turner, **The Literary Mind** (New York: Oxford University Press, Inc. 1996) 51.

[9] "Cannibals of the Arctic" **Daily Mail,** Apr. 21, 2003: 28-29. Recently in a British daily tabloid, Reporter Jane Mulkerrins informed readers of a new study on the Franklin expedition would retrace the crew's route to understand the meteorological and geographical obstacles. This follows the tradition of Jane Franklin who devoted herself to the Arctic to discover what happened.

[10] In passing, some passionate specialists see cannibalism in Dickens' novels, but I found only metaphors or Gothic situations possibly related to cannibal stories.

[11] There are two Canadian examples from the past five years. A man who killed a woman who wanted to separate and a disturbed mother who ate her infant daughter.

[12] Op. Cit.

[13] Daniel O'Brien, **The Hannibal Files, The Unathorised Guide to the Hannibal Lecter Trilogy** (London: Reynolds and Hearn, Ltd. 2001) 162.

[14] Eric Gould, **Mythical Intentions in Modern Literature** (Princeton: Princeton University Press, 1982) 8.

[15] Theodore Ziolkowski, **Fictional Transfigurations of Jesus** (Princeton: Princeton University Press, 1972) 297.

[16] Wladimir Krysinski, **Carrefours de signes, Essais sur le roman moderne** (La Haye: Mouton, 1981) 162.

[17] Examples include **Possessing Genius: The Bizarre Odyssey of Einstein's Brain**
by Carolyn Abraham
Driving Mr. Albert by Michael Paterniti
Nibbling on Einstein's Brain: The Good, the Bad and the Bogus in Science
by Diane Swanson, Warren Clark (Illustrator)

Also there is information similar to what follows found regularly on websites and in recent material on the brain.
This review appeared on November 9, 1998 in *The Washington Post*
"Archive Photos Not of JFK's Brain, Concludes Aide to Review Board"
By George Lardner, Jr. Washington Post Staff Writer
Doctors who conducted the autopsy on President John F. Kennedy may have performed two brain examinations in the days following his assassination, possibly of two different brains. The report, summarizing perplexing discrepancies in the medical evidence, was among more than 400,000 pages of internal records that the now-defunct board compiled. The five-member panel, which closed down Sept.30, was not set up to make findings about the assassination and did not take a position on the hypothesis it out in the 32 page report by Douglas Horne, the board's chief analyst for military records. The central contention of the report is that brain photographs in the Kennedy records are not of Kennedy's brain and show much less damage than Kennedy sustained when he was shot in Dallas and brought to Parkland Hospital there on Nov. 22, 1963. The doctors at Parkland told reporters then that they thought Kennedy was shot from the front and not from behind as the Warren Commission later concluded. "I am 90 to 96 percent certain that the Photographs in the Archives are not of President Kennedy's brain," Horne, a former naval officer, said in an interview. "If they aren't, that can mean only one thing -- that there has been a coverup of the medical evidence." Horne contends that the damage to the second brain reflected a shot from the front. The report points to, for instance, the testimonies of former FBI agent Francis X. O'Neill Jr., who was present at the Nov. 22,1963, autopsy at Bethesda Naval Hospital, and of former Navy photographer John T. Stringer, who said he took photos at a supplementary brain examination two or three days later. Not too much of the brain left when it was taken out of Kennedy's skull and "put in a white jar." He said "more than half of the brain was missing." Shown the brain photographs deeded to the Archives by the Kennedy family, O'Neill said they did not square with what he saw. The "only section of the brain which is missing is this small section over here," O'Neill said of one photograph. "This looks almost like a complete brain.". He said they seemed to be on "a different type of film" from the one he used. He said be also took photographs of "cross sections of the brain" that had been cut out to show the damage. No such photos are in the Archives collection.. He said he "gave everything" from the brain examination to Humes, who gave the film to Kennedy's personal physician, the late Adm. George Burkley. Humes testified in a 1996 disposition that Kennedy's brain was not sectioned it." He said Burkley told him that the family wanted to inter the brain with the body and Burkley said he was going to deliver it to Attorney General Robert F. Kennedy.

[18] Eugen Sorg, "Cannibalism and Chaos," **Rolling Stone Magazine** August 7, 2003: 40-45.

[19] Richard Lloyd Parry, "The Possessed," **The Utne Reader** October 1998: 62.

[20] Harris, **Hannibal**, 125.

[21] James W. Potter, **On Media Violence** (Thousand Oaks, CA: Sage Publications, Inc., 1999) 21.

[22] "Veggie Tales," **Time** Canadian Ed. Vol. 160, No.3, July 15, 2002: 22-30.

"Cannibals to Cows: The Path of a Deadly Disease," **Newsweek** March 12, 2001: 38-46.

[23] Mondher Kilani.

[24] Thomas Harris, **The Silence of the Lambs** (New York: Signet Books, 1988) 21.

Appendix

Table of Contents

I GENERAL CORPUS LISTING

General Twentieth-Century Corpus

Non-exhaustive but representative of available 'canonic' works considered to be cannibal. **select main corpus***

PROSE

1. Atwood, Margaret *The Edible Woman*
2. Bissonnette, Jacques *Cannibales*
3. Borowski ,Tadeusz *The Supper*
4. Burroughs, Edgar Rice *Tarzan*
5. Conde, Maryse, *Histoire de la femme cannibale*
6. Conrad, Joseph *Falk*
7. Golding, William *Lord of the Flies*
8. Genet, Jean, *Pompes Funèbres*
9. Janowitz, Tama *Cannibal in Manhattan*
10. Hawkes, John *Canniba*
11. Heinlen, Robert *Stranger in a Strange Land*
12. King, Stephen, *Survivor Type* (unpub. scenario)
13. Lewis, Roy, *Pourquoi j'ai mangé mon père*
14. Lowell, Thomas *The Wreck of the Dumaru*
15. Mailer, Norman *Cannibals and Christians*
16. Montero, Rosa *Hija del caníbal*
17. Piñero, René *René's Flesh* (trad. Cuban)
18. Popescu, Petru *Almost Adam*
19. Harris, Thomas *Red Dragon**
20. Harris, Thomas *Hannibal**
21. Harris, Thomas *Silence of the Lambs** (novel/film)
22. Read, Piers *Alive!.*
23. Schneebaum, Tobias. *Keep the River on Your Right.*
24. Slaughter, Carolyn *The Banquet*
25. Tabori, George *Cannibals* (The Theatre of the Holocaust: Four Plays)
26. Wells, H.G. *Time Machine*
27. Williams, Tenessee *Suddenly, Last Summer*
28. Winterson, Jeanette *GUT Symmetries*
29. Wittig, Monique *Le monde lesbien*
30. Wright, Morris *Love among the Cannibals*

FILM

1. Sweeny Todd
2. Cannibal Holocaust
3. Parents
4. Delicatessen
5. How Tasty Was My Little Frenchman
6. Cannibal, the Musical
7. Tolérance
8. Porcile
9. The Cook, the Thief, His Wife and Her Lover
10. Fried Green Tomatoes
11. Eating Raoul
12. Eat the Rich
13. J'irai comme un cheval fou
14. Ravenous
15. Deconstructing Harry
16. Night of the Living Dead (Day of, etc. series)
17. Soylent Green
18. Dahmer
19. Deranged
20. American Psycho
21. Texas Chain Saw Massacre (series)
22. Cannibal Girls
23. Cannibal Ferox
24. Alive!
25. The Thirteenth Warrior
26. Henry, Portrait of a Serial Killer
30. Last Cannibal World
31. Titus Adronicus

. II SOME SUMMARIES OF CORPUS ELEMENTS

Summaries of Several Less-Known Corpus Components

CORE CORPUS

The Silence of the Lambs

Clarice Starling, a young FBI trainee, is working on a serial killer case. She is sent to interview Hannibal Lecter, the cannibal serial killer and psychiatrist, in his cell. Hannibal does escape during a botched transfer, but Clarice succeeds somehow in her talks with him and manages to find the killer, Buffalo Bill. She literally saves the hide of a senator's daughter. The last scenes of the novel and the 1991 film show Clarice graduating. Hannibal telephones to congratulate her. How he managed to contact her within FBI quarters remains a mystery. He suggests in writing: "I have no plans to call on you, Clarice, the world being more interesting with you in it. Be sure you extend me the same courtesy..." (Harris 1999: 271) We then see Hannibal disembarking in a tropical environment with a voice-over reading his last note to Clarice. He also tells her that he is having an old friend for dinner. The reader/audience has an idea of whom… .

Hannibal

In *Hannibal* , the only surviving victim of the eponymous character is a millionaire meatpacker named Mason Verger. Verger wants to take revenge on his former psychiatrist, who escaped from prison and disappeared seven years ago. Verger uses young FBI agent, Clarice Starling, as bait because of some attraction between Lecter and Starling. Similar to mutual respect, this connection had been perceived in *The Silence of the Lambs*. However, in *Hannibal* they do meet again. They save each other's life. Nevertheless, using new physics, Dr. Lecter has already calculated that Clarice's place in the universe could be given up for his baby sister to return to life. Unfortunately Clarice would have to die. In previous novels, little information about the man-eating psychiatrist was given.

Hannibal has thus come to believe that Clarice Starling occupies a space in the world suited to Mischa. It is all very clear that the universe can be reversed. Indeed, the doctor has worked it out mathematically using entropy and new physics theories, e.g. the concept of unseating an omelet into eggs or the pieces of a broken teacup jumping back into place. Less theoretically, Clarice must die to give Mischa her place. Note that whether or not Clarice would be eaten is not known. Doubt about the anthropophagic psychiatrist arises when he places a surprise birthday gift in Clarice's

vintage Mustang. Inside the car, he closes his eyes, inhales, mouths the initials in the centre of the steering wheel (MOMO) and then licks the leather precisely where her hands would grip. Most of this background information is lost in the film, and the relationship between Clarice and Hannibal remains vague and only electric at one or two moments.

Generally, 'noble cannibal revenge' is not the motive of Hannibal's eating individual patients. No attempt was made to cannibalize his only sixth victim or his only living victim, Mason Verger. Instead, Dr. Lecter used psychotropic drugs to trick the patient into cutting off his face to feed the dogs. Hannibal manipulated Verger psychologically, broke his neck, leaving him for dead. Note that this patient was a nasty, rich pederast who preyed upon underprivileged children and committed incest with his younger sister. Mason Verger's revenge on the doctor is not exactly anthropophagy although it might be the next best thing for a meatpacker

Hannibal does seek obvious revenge through cannibalism in the case of Paul Krendler, Clarice's superior and avowed nemesis. Half chivalresque, half therapeutic, Lecter's gesture appears to be for the sake of Clarice; however, Krendler was also Hannibal's enemy. The doctor arranged to have another former patient, Mason Verger's sister, murder her brother while planting crime scene evidence that incriminated Hannibal. As a *quid pro quo* she delivered Krendler through a ruse. All is revealed in the last pages in which we witness Krendler's comeuppance for being a rude, philandering, greedy, dishonest person. Krendler is a cocky male chauvinist, rather like Dr. Chilton, who supervised Hannibal's psychiatric prison stay and harassed Clarice, as seen in *The Silence of the Lambs*. Chilton may have been eaten by Hannibal. Many of the details found in the novel, although seemingly vital to the plot, disappear in the 2001 screen adaptation.

Red Dragon

First in the Thomas Harris trilogy, *Red Dragon* introduces Hannibal Lecter as a very minor character. In this novel, Graham, an FBI profiler has the capacity to sense a crime scene in a very sensitive, emotionally draining way. He has interviewed Lecter and contacts him again for information on a vicious serial killer nicknamed the Toothfairy or Red Dragon. Certain aspects of Hannibal's character come out and he is used to try to route out the Dragon. Near the end, Graham barely escapes with his life, but in the hospital receives a typical letter from Lecter. How it reached him in a

high-security location remains a mystery. The latest film version of this novel (2002) stresses Hannibal Lecter more than the book or the original screen adaptation, *Manhunter*.

Manhunter

Based on *Red Dragon* Thomas Harris' first novel in the trilogy that includes Hannibal, *Manhunter* is considered by many to be a cult film for its lush, European cinematography. It was not a commercial success when released in 1984 despite artistic cinematography and a talented cast. Note that another screen adaptation of *Red Dragon* was made in 2001-2 with rumours, star selection and a larger budget after the success of *The Silence of the Lambs* and *Hannibal*. The minor character of Dr. Lecter, cannibal psychiatrist, received more than cameo treatment.

HISTORICAL/TURN OF THE CENTURY MATERIAL

Sweeney Todd

His skin was pale and his eye was odd
He shaved the faces of gentlemen
Who never thereafter were heard of again
He trod a path that few have trod
Did Sweeney Todd
The Demon Barber of Fleet Street.

"The Ballad of Sweeney Todd" By Stephen Sondheim

In the introduction to Stephen Sondheim's musical thriller *Sweeney Todd, The Demon Barber of Fleet Stree*t, playwright Christopher Bond begins by telling readers "Sweeney Todd is pure fiction." For two centuries theater-goers and penny dreadful fans have been thrilled with the exploits of Sweeney Todd, the murderous barber who dispatched his customers with a flick of the razor and then had his lover serve up the remains in a tasty meat pie, but few gave much thought to whether or not it was a true story. Long before there was Freddy Krueger, or even Jack the Ripper, there was the legend of the Demon Barber of Fleet Street, and most readers assumed it was just that - legend.

The Demon Barber Sweeney Todd is the English bogeyman. That character older children call upon to frighten their friends and younger children. Unruly youngsters are cautioned against misbehaving with threats of being attacked by Sweeney and served up in a meat pie. To most people, the Demon Barber who used a trap door and

trick chair to slaughter his clients was the stuff of urban legend. After all, the events connected with his story are almost unbelievable. His exploits prey upon very common human fears: being attacked while vulnerable, and being served up as food or unknowingly consuming someone else. Who hasn't sat in the chair and felt a shiver as the barber or hair dresser takes out that straight razor, sharpens it on the strop and then applies it to the back of the neck? Or taken a bite of a meal and wondered just what was the origin of the hair in the hamburger? So it was for years, as the legend of Sweeney Todd was passed on from generation to generation, people wrote off the story as pure fiction.

There really was a mad barber, he really did use a trapdoor and straight razor to rob and kill customers, and most did end up as filling for meat pies. Extensive, painstaking research by British author Peter Haining has shown this without a doubt. There is little romantic or even melodramatic about the life and times of Sweeney Todd. He was an amoral, bitter man who lusted for money and was not averse to killing to get it.

Even in a sprawling city like London, news about the goings-on in Bell Yard and Fleet Street spread rapidly by word-of-mouth. The street outside Sweeney Todd's shop was soon packed with the curious and the vengeful, and Bell Yard, which served as a pass-through for lawyers on their way to the court buildings nearby, was made impassable by the sheer number of gawkers who came to peer in the windows of Margery Lovett's once popular pie shop.

Seems an awful waste
I mean
With the price of meat what it is.

...Or so Sonheim has her say.

Sweeney Todd's accomplice is even more shrouded in mystery than the murderous barber himself. Her surname was undoubtedly Lovett, but whether her first name was Margery or Sarah remains a mystery. Haining argues in favor of Margery, as most of the articles written about her use that name. She was less than beautiful, according to articles written at the time of her arrest, and her smile came not from her heart, but was as false as the veal filling in her pies.

Mrs. Lovett was a widow, whose first husband had died under mysterious circumstances and no one was ever able to place her in Sweeney Todd's presence in

public. The pair were lovers, though, and apparently their passions were fulfilled after a successful murder and butchering job. Whether they partook of their wares is not stated.

How she met Sweeney Todd is another mystery, but apparently he set her up in business. He had been busy "polishing off" - Sweeney's own play on words - his customers for some time before he brought Mrs. Lovett into the act. Until she started using his victims in her meat pies, Todd had been using abandoned crypts beneath St. Dunstan's church to hide his handiwork. There, he managed to store the bodies amid dozens of family crypts.

Thomas Peckett Prest was the first author to write the tale of Sweeney Todd and Margery Lovett shortly after their arrest and trial. He had worked on Fleet Street and was familiar with Lovett's two-story pie shop. In the basement of the shop was the bakery, and a false wall could be opened to reveal the catacombs behind. It was through this false wall that Todd would apparently deliver his pie fillings.

Barbers in Sweeney Todd's day were more than just hair-cutters and shavers. Their trade extended into all sorts of medicinal acts, and a sick person was just as likely to seek treatment from a barber as from a doctor.

First, Todd would strip the valuables from the body - taking time to slit the victim's throat if necessary - and then he would remove the deceased's clothing. Working quickly to avoid the problems associated with rigor mortis, Sweeney Todd would disjoint the limbs and sever them from the body, taking time to remove the skin which was unusable for pies. Then, in the dank cavern, in just the flickering light of his oil lamps and candles, Todd would gut his poor victim like a hunter dresses a deer. All of the meat would be stripped from the bones, which he would pile off to the side, and the vital organs that would be ground up for pie fillings and the fresh meat would be boxed for delivery to Mrs. Lovett. The bones he would scatter amid the remains in the catacombs, where they were virtually indistinguishable from bodies of persons who had died a natural death.

Falk

Maritime cannibalism is, however, central to *Falk* , Joseph Conrad's 1903 novella set in the end of an age of maritime disasters, exotic discoveries and certain values or

behaviours in society. Falk, a taciturn old Swedish sailor wishes to marry for companionship but also for social respectability. Rather odd, he has poor social skills and few friends. According to rumour, he is a miser who always eats alone. One evening in the Asian port where these diverse ex-patriate captains work, Falk comes courting seriously and admits that he must reveal to his future bride a dark secret: maritime cannibalism. He blurts out the dreaded truth, "Imagine [...] I have eaten man." His words have an immediate effect. As the orphan's uncle, Hermann pitches a fit and wonders how Falk could speak thus in front of the ladies in the family's parlour. He then wonders if Falk's cannibalism could be true. In any event, here was a chance to be rid of his burdensome niece whose chances of marrying remained slim. There is a happy-ending with the couple standing united on deck.

Suddenly, Last Summer

This Tennessee Williams' play was adapted to the screen in 1959. The story tells of the traumatic death of Sebastian Venable and the psychotherapy of his cousin Catherine Holly (Elizabeth Taylor). Catherine went on holiday to Spain with Sebastian instead of mother Violet Venable (Katharine Hepburn). It comes somewhat vaguely in conversation that the mother used to act as bait in some fashion for younger men or men in general who Sebastian would then fish. Catherine had been invited to help her get over a rape during a mardi-gras ball. In the fishing village of Cabeza de Lobo, Spain, Catherine saw Sebastian attacked and killed by young local men who reportedly cut his flesh with homemade tin cymbals and stuffed him into their 'gobbling mouths'. This has led her to post-traumatic shock or madness (*dementia praecox.)* Hysterical Cathy Holly is prevented from telling the grisly details about her cousin's demise by her wicked aunt, who wants the fragile girl institutionalized. Violet Venable also demands that Catherine be lobotomized so that the story will never get out and supposedly so that the young woman may be at peace. Rich Mrs. Venable promises the therapist, Dr. Cukrowicz, funds for a new mental hospital but he prefers the talking cure. Tennessee Wiliams' play was watered down by Hollywood. Nevertheless, cannibalism, madness, psychoanalysis, lobotomy, even heterosexual rape, gay male sex... it is all there, albeit hinted, foreshadowed or paralleled to some degree, especially when the play or movie is viewed today.

RECENT MAINSTREAM FILMS

ALIVE

This is the most famous book (1973) based on the real-life experiences of the 1972 airplane crash survivors. The eponymous film came out some ten years later. The team of schoolmates and teammates crashed and many were killed. After eating whatever chocolate or snacks from their bags, the boys realized that only by eating the dead would they survive. Not only did they have to make this decision, but they also had to dig the bodies out of the snow after an avalanche.

The problem was not that sufficient bodies did not exist but that they could not find them; those who had died in the accident and had been left outside the plane were now, as a result of the avalanche, buried deep beneath the snow. One or two remained of those who had died in the avalanche, but they knew that soon they would have to find the earlier victims. It was also a consideration that those who had died in the accident would be fatter and their livers better stocked with the vitamins they all needed to survive.

Although there are more details in the book, many people refuse to see the film version out of fear of viewing cannibalism. The scenery, music and cinematography compete with the taboo in Alive and little is ever shown. In fact, the average viewer might miss the scene in which a boy is shown taking meat from a body in the snow.

At the same time as the boys dug into the snow in search of the buried bodies, the corpses that they had preserved near the surface began to suffer from the stronger sun which melted the thin layer of snow which covered them. The thaw had truly set in—the level of the snow had fallen far below the roof of the Fairchild—and the sun in the middle of the day became so hot that any meat left exposed to it would quickly rot. Added then, to the labors of digging, cutting, and snow melting was that of covering the bodies with snow and then shielding them from the sun with sheets of cardboard and plastic.

As the supplies grew short, an order went out that there was to be no more pilfering. This edict was no more effective than most others which seek to upset an established practice. They therefore sought to make what food they had last longer by eating parts of the human body which previously they had left aside. The hands and feet, for example, had flesh beneath the skin which could be scraped off the bone. They tried,

too, to eat the tongue off one corpse but could not swallow it, and one of them once ate the testicles.

On the other hand they all took to the marrow. When the last shred of meat had been scrapped off a bone it would be cracked open with the ax and the marrow extracted with a piece of wire or a knife and shared. They also ate the blood clots which they found around the hearts of almost all the bodies. Their texture and taste were different from that of the flesh and fat, and by now they were sick to death of this staple diet. It was not just that their senses clamored for different tastes; their bodies too cried out for those minerals of which they had for so long been deprived—above all, for salt. And it was in obedience to these cravings that the less fastidious among the survivors began to eat those parts of the body which had started to rot. This had happened to the entrails of even those bodies which were covered with snow, and there were also the remains of previous carcasses scattered around the plane which were unprotected from the sun. Later everyone did the same.

What they would do was to take the small intestine, squeeze out its contents onto the snow, cut it into small pieces, and eat it. The taste was strong and salty. One of them tried wrapping it around a bone and roasting it in the fire. Rotten flesh, which they tried latter, tasted like cheese.

As mentioned earlier in the thesis, the last discovery in their search for new tastes and new sources of food were the brains of the bodies which they had hitherto discarded. Canessa had told them that, while they might not be of particular nutritional value, they contained glucose which would give them energy; he had been the first to take a head, cut the skin across the forehead, pull back the scalp, and crack open the skull with the ax. The brains were then divided up and eaten while still frozen or used to make the sauce for a stew; the liver, intestine, muscle, fat, heart, and kidneys, either cooked or uncooked, were cut up into little pieces and mixed with the brains. In this way the food tasted better and was easier to eat. The only difficulty was the shortage of bowls suitable to hold it, for before this the meat had been served on plates, trays, or pieces of aluminum foil. For the stew Inciarte used a shaving bowl, while others used the top halves of skulls. Four bowls made from skulls were used in this way—and some spoons were made from bones.

Ill health, delirium, fighting, despair. We find all these emotions in Alive. The novel enables us to feel the boys' emotions while the film places us in the geographical and climatic conditions.

Fried Green Tomatoes

This mainstream American moving starring Kathy Bates and Jessica Tandy as marquee names appeared in 1991. It enjoyed tremendous popularity as a folksy feel-good movie about friendship and hard times as women help each other against abusive or unlovable men. The wife-beater dies in what could be called a case of second-degree homicide. To avoid any problems, he is prepared like a hog and barbecued off-season. The scene in which the women outsmart the law by serving up the evidence to the investigator did not stick in many people's minds as cannibalism. Pure vengeance and the quaint, humoristic tone of the southern setting seemed to dominate.

Psycho

This Hitchcock classic (1960) starred Anthony Perkins as Norman Bates. Although not a cannibal, Norman is a strange, indeed psychotic, son who lives behind the family's rural motel with his mother. He kills a beautiful young guest who gets a little close to him and realizes what is going on. The audience, however, does not realize that Bate's Mama is not the real killer or not a living entity until her body, preserved admirably with dress and wig, is discovered in the old house. The chilling scene in which Bates/Mama stabs the young traveller, Marion Crane, played by Janet Leigh, is part of cinema lore. Among the cinematic techniques, the shower scene and the transvestite twist made film history. In fact, if imitation is the sincerest form of flattery, there have been remakes of *Psycho* and sequels over the past 40 years.

American Psycho

As imitation or flattery, *American Psycho* echoes the title of Hitchcock's classic but the story and film belong to a later period and the tale is one of a New York yuppie, Patrick Bateman. (Note the similarity with the protagonist of *Psycho*.) Based on a novel written rather like a diary, the film *American Psycho* (2000) chronicles the life of a wealthy young professional whose work in an office seems to consist of bossing around secretaries, looking good and drinking with colleagues. His social life is one of appearance: being seen with the right people in the right places. In other words, being the right people. Yet his agenda, spoken by the character throughout most of

the film, reveals the mind of a cruel, violent, sexually explosive killer. He kills and cannibalizes acquaintances as well as prostitutes and street people. His *modus operandi* usually involves sex before or meticulous cleaning afterward. Cannibalism is hinted at in the film as we see the head of a dead model in the sub-zero refrigerator inside his kitchen and then in a tearful confession to his lawyer's answering machine. The ending leaves us chilled as the lawyer thinks that the call was a sophisticated prank. The audience wonders as the expensive suits and cocktails continue.

Natural Born Killers

This 1994 movie generated controversy when copycat crimes appeared in reality, notably the subway ticketbooth torching. This very daring, violent mainstream movie has well-known actors, Woody Harrelson and Juliette Lewis, playing adults with bad childhoods has a touch of Bonnie and Clyde in that this couple kills people on a spree. The film does not include cannibalism, but forces audiences to consider the innate evil, the criminal mind, and the serial as well as mass killer.

Eaters of The Dead

In the year A.D. 922, a refined Arab courtier, representative of the powerful Caliph of Bagdad, encounters a party of Viking warriors on their journey to the barbaric North. He is appalled by Viking customs--the wanton sexuality of their pale, angular women, their disregard for cleanliness, their cold-blooded human sacrifices. But only in the depths of the Northland does he learn the horrifying truth: he has been enlisted to combat a terror that comes under cover of night to slaughter the Vikings and devour their flesh.

In the 1999 film Arab Ibn Fadlan (Antonio Banderas) accompanies a band of Northmen in a quest to destroy the Wendol. The film is based on the book, which itself is a playful version of the Anglo-Saxon epic poem *Beowulf*. The tale is offered by Ibn Fadlan, a Muslim and gives the distinct impression that he does not approve of the lifestyle of the Northmen, yet he tells his story (actually he is giving a report to the Caliph) very dispassionately and with great detail. His description of the mourning period and funeral provides the reader his first experience with the Northmen's way of life. Shortly after the party ran into exploring Vikings and befriended them, a young boy reaches the camp to call the warriors home: The Wendol, creatures of the Mist, have started attacking their homeland, killing and eating everyone in their way. The oracle forces a thirteenth warrior to accompany the

a man from the north. Ahmad Ibn Fadlan first does not feel comfortable with the strange men of the North, but when he finds out that the Wendol really exist, he bravely fights alongside the Vikings. Unfortunately the battle is more than usual as they turn out to be struggling with marauders who turn out to be cannibals. Although this is not well explained in the film.

Warrior looked good on paper as would any script based on a novel by Michael Crichton author of books such as *Jurassic Park*, *Disclosure*, and *Congo*. Unfortunately it ends up a 'slash and trash' action film.

Bonnie and Clyde

One of the landmark films of the 1960s, Bonnie and Clyde changed the course of American cinema. Setting a milestone for screen violence that paved the way for later films like *The Wild Bunch*. Some call it an exercise in mythologized biography; some, a bloodbath; as critic Pauline Kael wrote in her rave review, "it's the absence of sadism that throws the audience off balance." The film is more of a poetic ode to the Great Depression. An unforgettable classic, it has lost none of its power since the 1967 release. Its producer, Warren Beatty, was also its title-role star Clyde, and his co-star Bonnie, newcomer Faye Dunaway, became a major screen actress as a result of this film. The film, with many opposing moods and shifts in tone, is a cross between a gangster film, tragic-romantic traditions, a road film and buddy film, and screwball comedy. It exemplified many of the characteristics of experimental film-making from the French New Wave movement. The film's poster proclaimed: "They're young...they're in love...and they kill people." They do not eat them, though.

Earlier films that recounted similar adventures of infamous, doomed lovers-on-the-run and accountable to no one include Fritz Lang's *You Only Live Once* (1937) with Henry Fonda and Sylvia Sidney, Joseph H. Lewis' cult classic *Gun Crazy* (1949) with John Dall and Peggy Cummins, Nicholas Ray's *They Live By Night* (1949) (remade by Robert Altman with its original title *Thieves Like Us* (1974). Later outlaw-couple films include B-movie *Killers Three* (1968) with Diane Varsi and Robert Walker, Jr., Terrence Malick's *Badlands* (1973) and Ridley Scott's *Thelma and Louise* (1991).

The landmark film by post-WWII director Arthur Penn was a popular and commercial success, but it was first widely denounced by film reviewers for glamorizing the two killers. And it was indignantly criticized for its shocking

violence, graphic bullet-ridden finale and for its blending of humorous farce with brutal killings. Then, it was lauded with critical acclaim and nominated for ten Academy Awards.

A composite image of many early 20th-century outlaws, was loosely based on the historical accounts of two Depression-era bandits. In the film, the two young and good-looking gangsters become counter-cultural, romantic fugitives and likable folk heroes with semi-mythic celebrity status, recalling Robin Hood and the outlaws of the West. However, the sordid and bleak reality behind the self-made publicity that the latter-day doomed couple generates (through poetry and photos) is also revealed.

The real Bonnie and Clyde weren't glamorous characters, and their romantic involvement was questionable. Their brief, two and a half year bloody crime spree ended on May 23, 1934 near Arcadia, Louisiana, when the desperados were ambushed and killed by lawmen. Their bullet-ridden vehicle was hit with 187 shots. In actuality, they were armed and ready for the ambush when they were killed.

The couple's robberies, viewed somewhat sympathetically by the rural dispossessed, occurred when the institutions were 'robbing' and ruining indebted, Dust Bowl farmers. However, they did kill 18 people.

In the late 1960s, the film's sympathetic, revolutionary characters and its social criticism appealed to anti-authority American youth who were part of the counter-cultural movement protesting the Vietnam War, the corrupt social order, and the US government's role.

SCIENCE FICTION

Soylent Green

A classic film (1971) based on a science-fiction novel. The movie starring Charleton Heston and H.G.Wells reached a large audience. In this futuristic story there is widespread anarchy, an élite, little to eat and regular round-ups of people who are collected like garbage and taken to a large building where something happens to them. We find out what: they are being exterminated in a pleasant setting and processed into wafers. No one knows what is really happening until the hero, played by Heston, puts the pieces together.

Blade Runner

The evocative, inventive, stylistic film has improved with age and warrants repeated viewings. The dense, puzzling, detailed plot of the film is backed by a mesmerizing, melancholic soundtrack from Greek composer Vangelis. Stylistically, the film was arresting with fantastic, imaginative special effects created by futurist design artist Syd Mead, and influenced by the vision of Fritz Lang's Metropolis (1927).

The ambitious, enigmatic, visually-complex film is a futuristic detective thriller in a dystopic Los Angeles of 2019, and a downbeat voice-over narration. The film mixed in some western genre elements as well, and is thematically similar to the story in *High Noon* (1952) of a lone marshal facing four western outlaws. The main character is a weary, former police officer/bounty hunter who is reluctantly dispatched by the state to search for four android replicants (robotic NEXUS models) that have been created with limited life spans - the genetically-engineered renegades have escaped from enslaving conditions on an Off-World outer planet. Driven by fear, they have come to Earth to locate their creator and force him to prolong their short lives. The film's theme, the difficult quest for immortality, is supplemented by an ever-present eye motif. Scott's masterpiece also asks the veritable question: what does it mean to be truly human? One of its main posters advertised the tagline: "MAN HAS MADE HIS MATCH - NOW IT'S HIS PROBLEM." The film's screenplay was based on science-fiction writer Philip K. Dick's 1968 novel, *Do Androids Dream of Electric Sheep?* Originally filmed without a monotone, explanatory voice-over in a somber manner, a tacked-on, positive, upbeat ending were added to the 1982. They were demanded by the studio after disastrous preview test screenings. Since that time, the 1992 revised 'Director's Cut' was released only in 2000. This version restored the film's original darker and contemplative vision. It also emphasized and enriched the romance between Ford and a beautiful replicant played by Sean Young, and revealed more clearly that Harrison Ford was an android himself.

REPERTOIRE CINEMA

Delicatessen

A French film (1991) set in a vaguely futuristic, sepia wartime. Little food is available, but in the apartment building, a butcher finds meat in strange ways as people scream, move in, fight *en famille*, spy on each other, and plot to kill the old or weak. The strange butcher plies his trade with a fiendish glee. Suddenly an underworld appears in the basement of the building. Again, no one knows who is friend or foe.

The Cook, the Thief, His Wife and Her Lover

This lush Greenaway film from 1989 shows how a love triangle can go wrong. In a haute-couture chic French restaurant, a criminal gang eats regularly. The vulgar kingpin of the band taunts his intellectual wife, Georgie, while she finds a librarian lover in the restaurant. Their trysts take place primarily in the restaurant's pantry, larder and refrigerated meat truck. When the jealous husband discovers the affair, he sends his henchmen to kill the rival. Their method is beating him then choking him with pages of the French Revolution (Déclaration, *Droits de l'homme*) torn from an old book. When Georgie finds her sweetheart murdered, she asks the chef to prepare him in what seems to be a dish *en gélée* or *glacé*. When the dish is produced and presented to the thieving husband, Georgie pulls out a gun and forces him to take a piece of flesh from the rival. At that moment she cries "Cannibal!" and shoots.

Parents

This 1989 black comedy, cult horror film reveals a 1950s American suburban family secret: the parents eat human meat. They yearn for it, obtain it through the father's job in a medical facility, and cook it up very well in mixed grills. Michael, the son, discovers his parents' tastes when he catches them *en flagrant délit* with bloody mouths. It is more than just a rite of childhood. He realizes that they eat people when his father tells him that he, too, will get used to the Laemmle family tradition, just like Mom did. Finally after his teacher comes over and gets knocked out dead, the boy decides to take action. In the struggle, the house with his parents inside gets burnt down. It seems sad. The orphan is sent to his grandparents. Unfortunately they are his Father's parents and they give him a bedtime snack that looks awfully familiar. Cannibalism runs in the family.

Eating Raoul

A 1982 black comedy, this sardonic film tells the tale of a chaste conservative gourmet couple, Paul and Mary Bland.. They are working hard to move from the rat race in LA to the countryside where they will own and operate an inn with a fine restaurant. The opportunity to sell some vintage wine arises rather criminally, but they move on it so as to leave sin city. More funds are needed, so they exploit the sexual perversions of those around them only to bop them on the head with a skillet.

Disposing of the looted bodies is handled by a streetsmart smalltime Latino crook named Raoul. He knows of a dogfood plant. Yet one day Raoul gets in the way. Finally just before a big investor ready to back the couple's project is about to arrive emotions boil over and Raoul gets killed. The couple dispose of his body by cooking cutlets in the trusty skillet for the said investor. There is actually a happy ending of sorts.

Can I be your bratwurst, please?

This 1999 German short (28 minutes) by Rosa von Praunheim, starred a former porn movie actor known to those in the know. This film shows a seemingly provincial young man arriving in the big city of LA. The hunky new guest from the Midwest (bisexual pornstar, Jeff Stryker) stays at a German-owned motel where the guests are generally tenants renting on a long-term basis. Ogling, liplicking, innuendo and German kitsch abound as each neighbour (each odder than the next) tries to meet and get to know the newcomer. There's a Marilyn Monroe impersonator, an African-American drag queen in a wedding dress, a Muscle Mary with a little dog, and the elderly mother of the hotel owner, who's preparing a sumptuous Christmas feast. The newcomer's physique attracts one and all. As the holidays approach, the excitement mounts. He is literally the 'dindon de la farce' as they kill and cook him. Most of which is left unseen. In the end we do see him laid out on a diningroom table like an enormous roast beast. Guests start to partake with exaggerated appetite, smearing him with condiments. With its poolside setting and pornstar actor, *Bratwurst* spoofs Paul Morrissey's *Heat*, and asks on the big sexual identity question, "Do you like to eat, or to be eaten?"

HORROR

Night of the Living Dead

This classic B-series started in black and white in 1968. It is based on the principle of zombies or the undead rising from the grave. The first film sets up the plot. We see little but learn that these people want to consume human brains. The plot varies in later renditions only in setting and costume, e.g., grave yard, crematorium, shopping mall with variations in black and white, punk rocker hairstyles, and Hare Krishna robes. As the1985 blurb for *Day of the Living Dead* stated:

The dead have continued returning to eat the living, and now the world is in a desperate state of apocalypse. A group of doctors and military officers, literally among the last people on earth, are holed up in underground bunker, performing

desperate, grisly experiments on the undead and trying very hard not to tear each other to pieces.

An anonymous critic said that "Man is just a bag of meat, a zombie's lunch and it is this awful, profound sense of the inescapable carnality of human existence that is, perhaps, the deepest sense of horror in Romero's work."

Fans of Romero's cult films await a new edition.

Texas Chainsaw Massacre

This 1974 film is one of the most famous B-series. Based loosely on a real story, it used a pseudo-documentary style at the beginning and end. The roaring chainsaw is remembered more than the cannibal habits of the hillbilly types discovered when ordinary middle-class Americans travel a bit off the beaten trail in the middle of nowhere. They become the prey of a strange family of retired slaughterhouse workers replaced by machines. To keep their trade going, they use humans. In fact human BBQ is served at the roadside gas station cum general store. The strangest member is the character called Leatherface. Usually seen holding a chainsaw over his head, Leatherface has become a motif used in other films, television shows, and sequels to the original.

Note: A similar cult classic is *The Hills Have Eyes* (1985) which resembles the first Texas Chainsaw Massacre.

B-SERIES/SHOCKUMENTARIES

Cannibal Ferox

A classic Italian cannibal film, this 1981 production enjoyed a higher budget than previous examples and finer special effects. The premise is that an American student of anthropology who has read Arens believes that she can prove cannibalism does not exist. She goes to study a cannibal tribe as part of her doctoral research. En route all kinds of things happen. There is rape, rivalry, intercultural fighting, consensual sex, vicious killing, strange tribes attacking, mostly in dim, leafy jungle. The *mondo* films repeat footage, reuse footage and rely upon alias titles, e.g., *Make Them Die Slowly* or Italian titles. Shots from these films may be found on the web under various fleeting cannibal addresses at various times.

Also Known As: *Make Them Die Slowly* (1983) (USA)

Woman From Deep River (1981) (Australia)

Cannibal Ferox 2

This 1985 Italian/Brazilian co-production is also known as *Stranded in Dinosaur Valley* and *Massacre in Dinosaur Valley*. In this story, a charter plane crashes into the middle of the Amazon jungle in an area know as "Dinosaur Valley" so called because of a substantial find in the area. Assorted archaeologists, models, alcoholic wives, Vietnam vets etc., have to battle their way through the flesh eating Voodoo tribes, piranhas, quicksand, crocodiles and more in this flesh-eating, entrail-rending, previously unavailable tale..

Deranged. **Also Known As**: *Deranged: Confessions of a Necrophile*

This film is supposed to be the true account of one of America's most notorious and gruesome murders, one Ed Gein, the man that gave birth to the ideas behind *Psycho* and *The Texas Chainsaw Massacre*. The 1974 film is told as if it is a documentary, as a host watches from the wings and comments on certain scenes, giving the film an eerie, surreal feel. But believe me, this is straight horror through and through.

A man living in rural Wisconsin takes care of his bed-ridden mother, who is very domineering and teaches him that all women are evil. Robert Blossom has his shining hour in this dark film, portraying Ezra Cobb, a middle-aged bachelor living with his overbearing mother. But when mother dies Ezra loses his final grasp on sanity and refuses to let mother go, first speaking to her as if she were alive, then digging her body up and carting it home to keep him company. Mother is not enough though and Ezra feels dark sexual urges he cannot control and begins bringing other bodies home to play with. Again though, this is not enough, and finally Ezra stalks and murders a woman and his madness is fully revealed. A very grim little film, this version is sadly shorn of a lot of the gore that had been in a bootleg version years back, but otherwise the film looks good was rereleased on DVD in 2002.

According to some critics and fans, this little seen film deserves to get a wider audience. It supposedly shows the two sides horror has taken since its filmic inception – horror as reality with *Deranged*, the horror of madness and the horror within us; and the horror of the surreal – the humor in horror, and the horror in humor.

Last Cannibal World

This typical mondo film (*mondo* documentary or shockumentary) released in 1976 uses the standard aircrash of a team entering a far-flung jungle. When the plane is forced to crash-land on a deserted jungle airstrip, it becomes clear that previous

visitors have been kidnapped, even murdered, by savage natives. In other words, there are obviously cannibals. There is violence, sex with a native woman, primitive ritual imitations, and in-fighting among the team members. The native woman is killed and supposedly cannibalized. In revenge, the white man kills a native and prepares to cannibalize him. In the end, only one of the original crew survives and returns in the repaired airplane to civilization.

Cannibal Holocaust

This wrenching, devastating film is considered to be the Citizen Kane of Italian "cannibal" movies (a genre that includes *Cannibal Ferox*, *Jungle Holocaust*, *Invasion of the Flesh Hunters*, and *Emmanuelle and the Last Cannibals*, among others). *Cannibal Holocaust* (1979) fused the cannibal and mondo film genres. The mondo documentary with authentic footage /cinéma vérité technique meets the jungle cannibal. This is another tale of people gone missing in far-off jungles, especially in South America. This jungle, the Green Inferno, a name which also served as the title in Spanish. In this story a New York City anthropologist is sent to study the situation and contact the 'Yanomomo' tribe people. However, after a series of misadventures and deaths the TV station which had sent the anthropologist and crew view the raw footage of their tour. *Cannibal Holocaust* is a work of fiction, but it is easy to suspend disbelief that the atrocities on display are real. As it has a film-within-a-film structure, and the "inner" film ("The Green Inferno," a documentary left by dead explorer characters) has an amazingly realistic *cinéma verité* feel.

The camera techniques are part of the genre. This work within a work functions well in the mondo. The quest for authentic material and its supply belong to the mondo and operate in its advertising and reputation. However, the atrocities and violence may or may not be real. The audience does not know. This is the essence of *mondo* and snuff. The media ethical dilemma enters the equation when the station managers realize how violent and irresponsible the degenerate crew had been. Note the possibility of animal abuse affects this film's rating more than anything else.

DAHMER (2002)

Between his birth in 1960 and his death at the hands of a fellow prison inmate in 1994, Jeffrey Dahmer gained notoriety for killing 17 men, cannibalizing parts of their bodies and incorporating them into bizarre sexual rituals. According to a poll, he is

more familiar to the American public than several recent presidents. Yet little is known about the emotionally and intellectually intriguing story behind the headlines.

Suspenseful and strangely touching, DAHMER is no conventional crime drama. Written and directed by David Jacobson, the film seeks to recast a modern symbol of evil as a man driven by very real weaknesses and needs and, in so doing, to broaden our sense of what it is to be human.

DAHMER offers a portrait of a man crumbling beneath the weight of his simultaneous need for isolation and communion. It is a journey into the mind of one of history's most notorious serial killers, an introspective view of an unhinged mind that committed unspeakable atrocities that, if portrayed accurately, would detract from the approach taken in this film. At its worst, the film is a pointless attempt to capitalize on the name of a real bogeyman in the form of a failed exploitation that does not even begin to explore the revolting nature of his crimes. Since those details have been graphically portrayed in the much more obviously sensationalist *The Secret Life of Jeffrey Dahmer*, this new film lacks gore. Lots of flashbacks but little explanation. Providing no real new insight into Dahmer's mind, the film simply exists in a sort of void that, despite assured performances and direction, leaves the viewer dry.

III LETTER FROM THOMAS HARRIS

THOMAS HARRIS

Dear Ms Radford,

I honestly can't analyze why the dinner scene is as it is. Recall the effect it had on you; that is the reason.

The ending of the film was changed, I think, because the movie makers did not believe a general audience could understand or accept the real ending of the story.

I do not believe in the concept of a "general audience." My readers are individuals. I address them one by one.

Good luck in your endeavor.

Thomas Harris

IV SAMPLE WEBSITE: ANIMAL CANNIBALISM

G84-718-A

www.ianr.unl.edu/pubs/poultry/g718.htm

Cannibalism
Cause and Prevention in Poultry

This NebGuide discusses reasons why cannibalism occurs in poultry, and provides management procedures for preventing it, including three methods of beak trimming.

Earl W. Gleaves, Extension Poultry Specialist

[Previous Category] [Catalog] [Order Info]

- Cause
- Stopping An Outbreak
- Prevention
- When To Trim Beaks
- How To Trim Beaks
- Pre- and Post-trimming Management Tips

Chickens, turkeys, pheasants and quail will literally pick each other to death at times. This problem can be very expensive for the producer and can make life for the flock very uncomfortable. Once cannibalism starts, it readily becomes a habit that must be stopped.
For our purposes, cannibalism includes feather pulling, toe pecking and head, wing, and tail picking. Prevention is much easier for man and bird than is treatment.

Cause

It is usually impossible to pinpoint any one reason for the start of this behavioral problem in birds. There are many management conditions that are known to be involved or related to an outbreak. Some of these are:

- Overcrowding.
- Insufficient feeder, waterer or nesting space.
- Flock nervousness or overexcitement (may be breed related).
- Dietary absences or deficiencies.
- Incorrect lighting (usually too much light).
- Lame birds left in the flock.
- Stresses due to moving birds or making other necessary management changes.
- Prolapse of another egg laying female.
- Females laying on the floor rather than in a nest or cage.
- Timid birds in the flock that are not getting enough feed or water.
- Keeping different ages or colors together. Any off-colored chicks in a flock do not have a ghost of a chance. It is more humane to remove them. A separate flock may be necessary for age or color differences.
- Extremely high environmental temperatures.
- Abrasions or tears that may be the result of an accident or mating.
- Diseases, especially if the nervous system is affected.

- Pure meanness on the part of the birds.

A combination of these factors is usually involved in any outbreak. Some cannot be corrected even though you know they are involved. Birds usually do need to be moved from the brooder house to growing facilities, and in some cases, moved a third time into laying quarters. If a nervous breed is purchased, you have to live with the problem, at least until the birds are marketed. Temperature control is expensive and sometimes impossible. A nutritional deficiency or a disease is sometimes very difficult to detect and, at best, considerable time is required to make these kinds of determinations. In the meantime, the birds may have devoured each other.

To make matters worse, if an outbreak occurs and one or more corrections are made, the outbreak may continue. Once the habit is started, it is often too late for effective management changes with the affected flock. Perhaps the most frustrating thing about cannibalism is that management may be near perfect and outbreaks still occur. This makes prevention through "bird care" alone virtually impossible.

Stopping An Outbreak

This habit must be stopped quickly. A variety of methods are talked about and have been tried to accomplish this objective. Some of them are:

- "Goggles" or "bits" affixed to the bird's beak, or "tin pants" on the vent.
- Applying "anti-pick" compounds (commercial "anti-pick", pine tar or axle grease) to wounded areas.
- Removal of birds doing the picking.
- Continue dim light to minimize activity.
- Keeping the birds busier:

a. Locate semi-solid milk or whey blocks around the house for birds to eat;
b. hanging green leafy vegetables in the pen for the birds to pick;
c. spread grass clippings in the pen daily;
d. turn the birds outside;
e. feed small grains in deep litter.

- Feed changes, picking depressants.
- Eliminate areas where bright sunlight strikes the floor.
- Beak trimming.

All of these techniques, singly and in combination, have been shown to be effective on some flocks. However, the only one that is consistently effective in stopping an outbreak is beak trimming. The others work sometimes, and sometimes they don't. You never know beforehand whether they will work on your flock.

"Goggles" and "bits" are probably second to beak trimming in effectiveness. These devices are not readily available and do not always fit young birds. When cost, labor, inconvenience and bird comfort are considered, trimming is usually a better approach.

It is a good idea to apply "anti-pick" compounds to injured birds even though the flock has been trimmed to stop the outbreak.

Prevention

Even though outbreaks sometimes occur in the best managed flock, it is well documented that the better the management, the less often problems arise. Therefore, the first step in a cannibalism control program is to give the birds the best care possible. Correct management conditions that may contribute to an outbreak before one occurs.

Raising birds in continuous dim light does discourage picking. However, they must be reared in a windowless mechanically ventilated house to be able to control all light and still keep the birds comfortable. Even with total light control some outbreaks of cannibalism have been reported. Dim lights are sometimes used in combination with beak trimming to prevent cannibalism.

A combination of good management, correct lighting and beak trimming will prevent the problem. Beak trimming can be used to control the malady even when management is not good. However, trimming alone does not correct poor management and can serve to temporarily "cover-up" management problems that may result in poor performance from the flock, so good management is essential.

When To Trim Beaks

The growing system and the purpose for which the birds are being grown should be used to decide on a trimming schedule. Young birds are usually trimmed before 10 days of age. In general, birds being raised for egg production are trimmed early, again just before they go into the laying house, and their beaks may need to be "touched-up" again in mid-production. This is especially true when the trim at housing time was light.

Some alternate beak trimming plans are as follows:

Trim at one day of age in the hatchery or within the first 10 days of hatch at home with a dog nail clipper or an electric knife trimmer. This first trim is usually adequate to protect against cannibalism for 8 to 10 weeks. Birds that are to be processed young for meat usually need only one trimming. Turkeys are an exception to this unless they are trimmed heavily or the first trimming is delayed until they are 7 to 10 days of age. More of the beak can be removed at this time without serious stress.

The second step is to moderately trim again at layer housing time. It may be necessary to selectively "touch-up" some females during the laying period.

This plan assumes that the growing birds are grown where space and other management is adequate to prevent cannibalism.

For birds grown totally in confinement, follow step 1 of Plan 1, then trim a second time at 8 to 10 weeks of age, and again at housing time.

Perform a heavy trimming at one day of age or within the first week and do not trim again except for "touch-ups". This method is not recommended because it causes severe stress to the birds and may affect their ability to eat for life.

These plans are offered only as ideas to aid in planning a beak trimming program. Variations or combinations of these plans may be needed. The important consideration is that cannibalism prevention needs to be a part of the overall regular management program.

How To Trim Beaks

Figure 1.

Home flock owners may not wish to invest in an electric trimmer. A dog nail clipper purchased at a pet store or a sharp knife can be used to perform light (clear portion of beak removal) trimming (*Figure 1*). Medium and heavy trimming should be done on an electric trimmer that cauterizes the remaining beak.

Figure 1 shows upper mandible trimming only. This method works well with birds to be butchered before maturity. If birds are grown to maturity, this method often results in the lower mandible growing undesirably long. If it grows beyond the upper by more than 1/2 inch, its tip should be removed (touched-up). Any upper mandible growth might also be retrimmed at this time.

Figure 2.

Another method is to remove one-third (medium trim) of the upper mandible and the tip of the lower mandible. *Figure 2* shows this type of cut.

Figure 3.

A third method is called block trimming. One-third of both the upper and lower mandibles are removed in one operation (*Figure 3*). It is desirable to make both of these latter types of cuts with an electric trimmer.

Some procedural steps are important in the trimming process. They are as follow.

1. If a dog nail clipper or knife is used, remove only the portion of the upper beak that is free of blood supply. It is not recommended to cut into the "quick" without cauterization.
2. Heat the trimming blade to a cherry red before work begins. The trimming blade should not be too hot, too cold or dull. An excessively hot blade causes blisters in the mouth. A cold or dull blade causes a fleshy, bulblike growth to develop on the end of the mandible. These growths are very sensitive and cause discomfort, reducing performance.
3. Insert your index finger into the bird's mouth to force the beak open and the tongue down and back.
4. Place the top mandible on the trimming bar, lower the head to obtain a 20 to 30° slant back toward the roof of the mouth and cut the mandible. Cut slowly, allowing the blade to cauterize the tissue.
5. Place the lower mandible on the bar and cut in a straight block form.
6. Roll each mandible against the blade to round the edges and further cauterize the tissue.
7. Some new special attachments permit trimming both mandibles at the same time on young birds.
8. Do not pull the mandible away from the blade until it is completely severed. Incomplete severance causes torn tissue in the roof of the mouth.
9. Never use a warped or bent blade, and keep the trimming bar and blade in perfect alignment.
10. Carefully check each mandible and touch it up if improperly cut. Missed birds and those carelessly trimmed can cause trouble later on.

Pre- and Post-trimming Management Tips

Before and after trimming, certain management practices can minimize stress on the birds. It is important to prevent mortality and reduction in feed consumption and body weight after trimming. Some procedures that will help are:

1. Keep the birds as cool as possible if trimming during hot weather. It is better to do the work early in the morning or after sundown in the evening. Keep fresh, cool water available at all times.
2. Extra vitamin K can be fed or added to the water for 4 to 7 days prior to trimming. This minimizes any bleeding problems.
3. For the first 4 to 7 days after trimming, keep fresh feed with a minimum depth of 2 inches before the birds. They are not capable of pecking the bottom of the feeder at this time.
4. Stimulate feed consumption by adding feed twice daily or running mechanical feeders more often.
5. Birds should not be subjected to stress from housing, vaccinating, or worming during the week prior to or the week after trimming.

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V MEDIA IMAGES (Mask)

SCIENCES

Le tristement célèbre psychiatre anthropophage Hannibal Lecter (sir Anthony Hopkins), vedette des films *Le Silence des ag nibal* et tout récemment *Dragon rouge*. Son vice de choix provoque sur nous à la fois dégoût et fascination.

Des cannibales comme Hannibal

Deux récentes découvertes archéologiques confirment que

du traitement des os d'animaux et des os de Néandertaliens qui nous permet d'inférer qu'il y a eu cannibalisme, » dit White.

Clark Larsen, anthropologue de l'Univer-

Il propose que la tribu aur au cannibalisme par la famin chercheurs n'ont pas trouvé d'animaux ou d'autre nour

Dec. 15, 1998

Cannibal Chutney idea a little unsavoury

EXPLOITING FIJIAN HISTORY

BY PATRICK GRAHAM

Entrepreneurs in Fiji plan to market "Cannibal Chutney," based on a recipe for a relish they say used to accompany human meat during feasts.

Cannibalism was widespread in the South Pacific until it was wiped out 100 years ago by Christian missionaries, at least one of whom fell into a local pot.

The two food scientists who invented "Cannibal Chutney" acknowledge they are exploiting Fijian history in the hope they can help buoy the island's flagging economy.

Richard Beyer, director of the the Institute of Applied Science at the University of the South Pacific, will not divulge the chutney's ingredients.

"It doesn't really matter what's in it," he told a radio reporter. "It's one of those things you buy as a novelty item as you're leaving Fiji. It's like visitors to Fiji can go and buy a little fork which was originally designed to get the little bits of brain out of the skull."

There is evidence that meals based on human flesh were accompanied by a vegetable garnish. Borodina, a rare plant not unlike the tomato, is thought to have helped digestion of the meat, which one 19th-century explorer said "stopped the bowels for up to four days."

Some Fijians find the concept of "Cannibal Chutney" hard to swallow, worrying that it may revive the islands' sinister reputation at the expense of its largest industry, tourism.

"The idea of CC will not go down well because people are trying to forget the past," says trade journalist Daniel Singh. "Tourism is an important industry here and if you associate cannibalism with that, it might affect tourism badly."

Mr. Singh doubts that Fijians have to resort to gimmicks when the islands are rich in natural resources, including hardwood forests that cover half their surface.

Reaction to the condiment in the streets of Suva, the capital, were mixed.

"If I heard of Cannibal Chutney I wouldn't wanna eat it," a Fijian said. "We don't like the idea of Cannibal Chutney naming our chutney that way. It spoils the Fijian race."

But cannibalism could prove a powerful tourist lure. The shoes of the last known missionary to be eaten by cannibals are a popular attraction at the local museum in Suva. Reverend Thomas Baker, who was served up in the 1860s, was one of the few white foreigners to endure this fate — in most cases cannibalism was a ritual a sociated with local warfare a designed to frighten the enemy

DIGITAL PR

Anthony Hopkins, whose Han bal Lecter in The Silence of t Lambs may have enjoyed the n Fiji chutney with his meals.

National Post, with files fro news services

Ο κανίβαλος επιστρέφει

Ενας ψυχοπαθής δολοφόνος και ένας πράκτορας του FBI σε μια μονομαχία μέχρις εσχάτων

Ο Αντονι Χόπκινς ως δρ Χάνιμπαλ Λέκτερ στην ταινία «Κόκκινος δρ

Τόμας Χάρις

Κόκκινος δράκος

Μετάφραση Μαρκος Χρόνης, Εκδόσεις Bell, 2002, σελ. 416, τιμή 14 ευρώ

Του ΦΙΛΙΠΠΟΥ ΦΙΛΙΠΠΟΥ

Ο Τόμας Χάρις, γεννημένος το 1940 στο Τζάκσον του Τενεσί, μεγαλωμένος στο Ριτς του Μισισιπή, αν και θεωρείται ένας άκρως επιτυχημένος συγγραφέας, δεν είναι πολυγραφότατος – το αντίθετο μάλιστα. Με σπουδές αγγλικής φιλολογίας, συντάκτης του Ασοσιέιτενι Πρες στη Νέα Υόρκη, μετά την επιτυχία του πρώτου του μυθιστορήματος και εξουδετέρωση παρανοϊκών εγκληματιών, ένας εκ των οποίων είναι και ο έγκλειστος στη φυλακή Χάνιμπαλ Λέκτερ. Οπως η νεαρή πράκτορας Κλαρίς Στέρλινγκ στη *Σιωπή των αμνών*, έτσι και ο Γκράχαμ στον *Κόκκινο δράκο* καταφεύγει στον λίαν επικίνδυνο Λέκτερ για να ζητήσει τη βοήθειά του και να εντοπίσει τον ακόμη πιο επικίνδυνο «Κόκκινο δράκο» – έτσι

BACK IN BUSINESS: The doctor is meaner—and louder—than before. Will audiences still eat him up?

Σινεμά

Το σίριαλ του κακού γυρνά στα πρώτα του επεισόδια, ακολουθώντας την άποψη που λέει ότι για να γνωρίσεις το κακό πρέπει να το ζήσεις από την αρχή! Το δραματικό θρίλερ **Κόκκινος Δράκος** από αυτή την Παρασκευή προβάλλεται στις αίθουσες και μας φέρνει ξανά αντιμετώπους με έναν κατά συρροή δολοφόνο, ο οποίος παραμονεύει! Σ' αυτή την ταινία, η οποία βασίζεται στο ομώνυμο μυθιστόρημα του **Τόμας Χάρις** που εκδοθηκε το 1981, βλέπουμε τα γεγονότα που προηγήθηκαν αυτών που αναφέρονται στο μπέστ σέλερ του **Η Σιωπή των Αμνών** (1988) και **Χάνιμπαλ** (1999). Εδώ θα παρακολουθησουμε την αγωνιώδη προσπάθεια ενός πρώην ειδικού ερευνητή του FBI, ο οποίος επιστρέφει στην ενεργό δράση, για να εντοπίσει έναν αρρωστημένο serial killer. Ο στόχοι του δολοφόνου είναι συνήθως ολόκληρες οικογένειες, τις οποίες ξεκληρίζει τελετουργικά κ κάποιος πρέπει να σταθεί εμπόδιο στον δρόμο του. Για να γίνει μως αυτό, χρειάζεται πρώτα ν βρεθεί το πού κρύβεται και ν κατανοηθεί ο τρόπος δράσης το Ο περισσότερο αρμόδιος για να παντήσει στα παραπάνω ερωτήματα είναι φυσικά ο **Δόκτωρ Χάνιμπαλ Λέκτερ**, τον οποίο ενσαρκώνει για ακόμα μία φορά με τρόπο που θα μείνει χαραγμένος στη μνήμη μας για καιρό, ο ήδη βραβευμένος με Όσκαρ **Άντονι Χόπκινς**. Μαζί του θα δουμε ένα σύνολο ταλαντούχων ηθοποιών όπως ο **Έντουαρντ Νόρτον**, ο **Ραλφ Φάϊνς** και ο **Χάρβει Καϊτέλ**. Πρόκειται λοιπόν, όλες οι προϋποθέσεις, ακόμα και για τον πιο απαιτητικό θεατή, για την παραγωγή ενός ακόμα στιλίστικου θρίλερ με την υπογραφή του **Τέντ Τάλι** στο σενάριο και του **Μπρέτ Ράτνερ** στη σκηνοθεσία. Αποκλείεται να μην πάμε σινεμά και αυτή την εβδομάδα!

Researchers divided over whether archaeological evidence from Pueblo Indians' ancestors points to cannibalism

By Alexandra Witze
The Dallas Morning News

evidence of cannibalism and violence among the Anasazi.

At sites dating between about A.D. 900 and 1250, spread across the Four Corners region, Dr. Turner has amassed more than 30 examples of brutalized human remains. In a series of academic papers, and in his 1999 book Man Corn, written with his late wife, Jacqueline, Dr. Turner paints a picture in which humans were systematically butchered and eaten, their remains tossed casually aside. He blames a band of «thugs,» the Toltecs, who invaded from what is now Mexico.

«We can't force the evidence to fit a theory,» Dr. Martin said at the meeting.

Reasons for violence

Southwestern cultures may have been violent, but only at certain times and for certain reasons, she argues. After all, no one would label all North American pioneers as cannibals based on the experience of the Donner Party, or stereotype Colorado residents because of the tale of Alferd Packer, the «Colorado Cannibal.»

Other scientists point out that the «cannibalized» bones lie among other evidence of destruction, such as scattered medicine bundles, torn-down walls and ash from burning. J. Andrew Darling, an archaeologist with the Gila River Indian Community in southern Arizona, thinks the entire picture paints a story of witch execution rather than cannibalism.

about cannibalism when there are other explanations?»

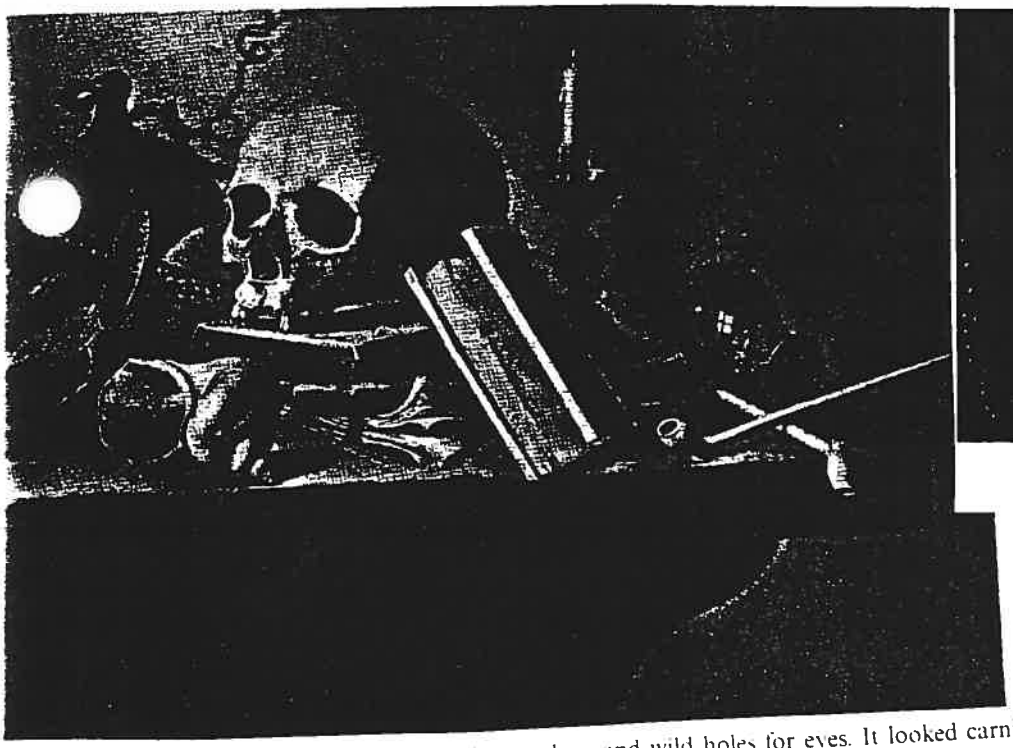
But Tim White, an archaeologist at the University of California, Berkeley, who worked with Dr. Darling on one site, argues that the reverse of this argument is true — that archaeologists go out of their way to avoid the cannibal explanation.

«In the final analysis,» Dr. White wrote in an e-mail, «many anthropologists are as uncomfortable with cannibalism as creationists are with the fossil record for evolution. Both are likely to remain in denial until replaced with another generation of folks.»

In fact, cannibalism carries much the same association in all cultures from ancient Anasazi to today, argues Peter Whiteley, an anthropologist at the American Museum of Natural History in New York City.

«Cannibalism is the archetypical sign of otherness,» he says. Western culture equates it with folk stories of ogres, like the tale of Jack and the Beanstalk, or horror stories, like «Hannibal the Cannibal.» Similarly, modern Hopi folklore tells of flesh-

VI SKULL AND HEART (*Vanitas*, SHOJ)



Vanitas: David Bailly ›Selbstbildnis mit Vanitassymbolen‹ 1651 (Leiden, Stedelijk Museum De Lakenhal)

friend of mine, a television reporter for one of the big international networks in Indonesia, came back from Borneo in early 1997 with a photograph of a severed head. To be accurate, what he had was a video of a photograph: The man who took the original had not wanted to hand the print over. So the cameraman had zoomed in on it, and held the camera steady.

The head was lying on the ground, appeared to be male, and was rather decomposed. It was more absurd than atrocious, with a leer and wild holes for eyes. It looked carnivalesque, like something for Halloween, but almost immediately it was gone and the film cut away to burned-out houses. If you weren't paying attention, you might not have realized what you had just seen.

A few months later, in May 1997 (nearly a year before the full-scale riots that toppled the Suharto dictatorship), I went to Indonesia myself to report on the elections. It was the last few days of the official campaign, and thousands of teenage boys had occupied the streets of Jakarta in long, aimless parades of chanting, flag-waving, jeering, and scuffles, which usually ended with burned cars, water cannons, and tear-gas charges by the police.

Every few days stories filtered through of more serious unrest in other cities and other provinces—East Java, Sulawesi, Madura

IARD
PARRY
GRANTA

IN THE MIDST OF

INDONESIA'S TURMOIL,

ETHNIC WARRIORS

My dearest Clarice, won't you please be my Valentine? Love, Hannibal

Anatomically correct hearts are all the rage this season – among certain types

BY JEET HEER

For a change this Valentine's Day, why not give your beloved a heart that comes complete with ventricles?

Medical supply companies offer an array of anatomically correct, truly heart-shaped products, some of them designed to cash in on the Feb. 14 festivities. Anatomical Chart Co. of Skokie, Ill., for example, offers an edible novelty (pictured) that Abbe Goodman, the company's purchasing manager, describes as "a life-size, one-piece replica of a human heart, made entirely of milk chocolate." The firm began making anatomically correct heart chocolates about a decade ago, using the same moulds used to make plastic hearts for teaching purposes.

"We've been selling quite a few of the chocolate-shaped hearts," says Nick Efston, whose Toronto-based store, Efstonscience, specializes in scientific and educational toys. They sell for about $29.95. "We don't advertise them, but simply list them on our Web site and find that customers seek them out."

Other popular anatomically correct gifts include the Pumping Heart Model Kit made by Edmund Scientific and the Anatomical Heart Gelatin Mold made by Analytical Scientific Ltd. The Gelatin Mold allows you to make heart-shaped Jell-O.

Symbolic hearts keep alive the ancient myth that our emotions reside somewhere other than in our minds. Because anatomically correct hearts challenge this myth with brute biology, they might seem like an anti-romantic gift. Yet among the scientifically minded, they are increasingly popular.

"The Jell-O heart mould sells to a certain group of people," says Albert B. Sugerman, manager of the medical books area of the University of Toronto Bookstore. Asked if he would appreciate a Jell-O mould human heart for Valentine's Day, Sugerman chuckles and says, "A lot of our customers are in med school or taking courses in biology, so they get the joke."

"The chocolate-shaped heart is unusual and funny," explains Goodman. "Medical and health professionals love it and they give it all year round. The lay person picks up on it for Valentine's Day because it is a little bit different and yet it still symbolizes Valentine's Day."

"It's a very untraditional gift," concedes Efston about the heart-shaped chocolate. "It really is anatomically correct, so you can see the ventricles and the veins and so on. So it makes a very novel and interesting gift."

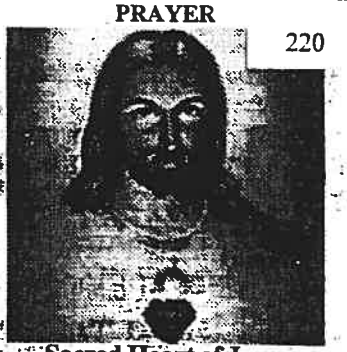
The popularity of anatomically correct hearts can be gauged by the fact they outsell similar products. "We also have other chocolate body parts, too," says Goodman. "We have a brain, ears and teeth. We have little mini-brains filled with cherry which are somewhat popular as well, but the heart is really the most popular."

National Post

[redacted]

NV
13/02/02

PRAYER 220



Sacred Heart of Jesus
May you be loved, honored, adored and glorified throughout the world now and forever. Amen. [illegible]
Thanks for favours received. J.F.M.

Below: P. G. Batoni, The Sacred Heart, ca. 1780. Canvas. Rome, Gesù.

VII RECENT CANNIBAL CASES IN PRESS

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Editor's Pick: On Death Row -- Russia struggles to abolish capital punishment.

Previous article

(Special Section: *CIS*)

Death Sentence Given In Kyrgyz Cannibalism Case

BISHKEK, Mar. 05, 1999 -- (Reuters) A court in the former Soviet republic of Kyrgyzstan sentenced a man to death on Thursday for murdering and dismembering one of his tenants and his girlfriend before eating their flesh.

"The ruling has been pronounced -- the death sentence," Judge Marat Osmonkulov told Reuters at the court in the Kyrgyz capital of Bishkek, where the man had been on trial. "The case of cannibalism was proved."

Osmonkulov said Pavel Gorobets had admitted to murdering his tenant, Victor Grekhovodov, in December 1997, and his girlfriend, Valentina Kashina, in March 1998.

He also confessed to dismembering the bodies and eating "meat cutlets" of their flesh.

Gorobets was officially sentenced for double murder, cutting up the bodies and using the organs and flesh from the corpses. Kyrgyzstan has no provision for cannibalism in its legal Code

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RUSSIA

- Yeltsin Looks To Oust Berezovsky As CIS Chief
- PM To Speak To Camdessus By Phone Friday
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CIS

ΤΡΙΤΗ 9 ΟΚΤΩΒΡΙΟΥ 2001 ΕΛΕΥΘΕΡΟΤΥΠΙΑ

31ΧΡΟΝΟΣ *έσφαξε τον πατέρα του και έφαγε μέλη του σώματός του*

Πατροκτόνος «Χάνιμπαλ Λέκτερ»

Πολλές φορές έχει ακουστεί η φράση «τον έφαγε τον πατέρα του», και συνήθως αποδίδει με μεταφορικό τρόπο τις ευθύνες συμπεριφοράς ενός γιου που οδηγούν το γονιό, στο μαρασμό, στην αρρώστια και το θάνατο.

Ποιος μπορούσε να φανταστεί πως αυτή η φράση, θα 'βρισκε κυριολεκτικό αντίκρισμα; Το θέαμα που αντίκρισαν χθες τα ξημερώματα αστυνομικοί και ιατροδικαστές σ' ένα διαμέρισμα των Αμπελοκήπων ήταν από τα σπανιότερα στα παγκόσμια εγκληματολογικά χρονικά. Γιος είχε κατασφάξει τον 75χρονο πατέρα του σε μία απίστευτη κρίση ψυχασθένειας και ως κανίβαλος έφαγε(!) μέλη του σώματος.

Οταν ο 31χρονος Βασίλης Πολέμης, φοιτητής της μαθηματικής σχολής, τηλεφώνησε στις 2.50 τη νύχτα στο «100» και είπε στους αστυνομικούς ότι «σκότωσε το διάβολο», κανένας δεν μπορούσε να φανταστεί τι είχε συμβεί στο διαμέρισμα της οδού Βολανάκη 5, στους Αμπελόκηπους. Ακόμη και οι αστυνομικοί, που λίγη ώρα αργότερα μπήκαν με τη βοήθεια κλειδαρά στο διαμέρισμα, νόμιζαν ότι ήταν αντιμέτωποι με έναν εφιάλτη. Που όμως ήταν ζωντανός.

Δεν μπορούσαν να πιστέψουν στα όσα φρικιαστικά έβλεπαν τα μάτια τους. Ο 31χρονος είχε κατακρεουργήσει τον 75χρονο πατέρα του Σταμάτη και είχε διασκορπίσει το πτώμα σε όλο το διαμέρισμα.

«Το θέαμα είναι φρικτό. Δεν μπορείτε να φανταστείτε. Ξεπερνάει κάθε φαντασία», είπε λίγο αργότερα η ιατροδικαστής Σουλτάνα Μαριανού, που έψαχνε με δυσκολία να βρει λέξεις για να περιγράψει το πρωτοφανές αυτό περιστατικό για τα ελληνικά δεδομένα. «Είναι η πρώτη φορά που αντικρίζω κάτι τέτοιο», ανέφερε πριν περιγράψει τα όσα είχε δει, εικόνες κανιβαλιστικές, που ωχριούν μπροστά στην κινηματογραφική ταινία «Χάνιμπαλ».

Σύμφωνα με την Αστυνομία, ο 31χρονος –που τα τελευταία 20 χρόνια ζούσε με τον πατέρα του και αντιμετωπίζει χρόνια ψυχολογικά προβλήματα χωρίς όμως να έχει νοσηλευτεί σε κάποιο ίδρυμα– δεν είχε αρκεστεί στο διαμελισμό του άτυχου πατέρα του με μαχαίρι, αλλά προχώρησε και σε κανιβαλικές πράξεις και έφαγε τα μάτια του, τα γεννητικά του όργανα και κομμάτια από το λαιμό του με ντοματοσαλάτα.

Σε βάρος του πατροκτόνου, που οδηγήθηκε στον εισαγγελέα, ασκήθηκε δίωξη για ανθρωποκτονία από πρόθεση, περιύβριση νεκρού, παράνομη οπλοφορία και οπλοχρησία.

Cannibal atrocities confirmed in Congo

Captives forced to eat organs of relatives: UN

JAN 16 2003

JOE LAURIA
SOUTHAM NEWS

UNITED NATIONS – Rebels fighting in the jungles of eastern Congo have cannibalized their victims and forced some captives to eat the hearts and other organs of their family members, a United Nations report confirmed yesterday.

The investigation into allegations of cannibalism, rape and torture by two rebel factions concluded the campaign of violence and degradation against Pygmies and other groups was systematic.

Rebels termed it Operation Clean the Slate, according to Patricia Tome, a spokesperson for the UN mission in the capital, Kinshasa.

"The operation was presented to the people almost like a vaccination campaign, envisioning the looting of each home and the rape of each woman," Tome said.

The investigation found 117 cases of arbitrary executions occurred between Oct. 24 and Oct. 29 in the remote Ituri province. "The victims were mutilated adults, and children who had their organs extracted, while others were killed, mutilated and cannibalized," the report says.

It cited 65 cases of rape – some of which were against children – 82 kidnappings, 27 cases of torture and "systematic" looting of hospitals, public buildings and residences.

"The testimony given by victims and of witnesses was of cannibalism and forced cannibalism," Tome said.

The UN interviewed 368 eyewitnesses, including 29 unaccompanied children. The children told harrowing tales of watching their family members being slaughtered and then being forced by the rebels to consume their hearts and other internal organs.

Investigators were told of one case of a young girl cut into small pieces by rebel soldiers and then eaten.

Two-year-old Kyla Aune was killed and cannibalized by her schizophrenic mother, Laurinie Marie Aune, on Nov. 1, 2002.

Mother who ate daughter spared from prison

B.C. judge cites mental disorder in finding woman not criminally responsible

BY SANDRA MCCULLOCH

NANAIMO, B.C. — A Nanaimo woman slit her two-year-old daughter's throat before cutting up the body, cooking it with other ingredients and eating the soup.

Laurina Marie Aune cannibalized her daughter "so Kyla would be with me forever."

Details of the Nov. 1, 2002 killing and its aftermath were revealed in B.C. Supreme Court yesterday. Justice James Taylor ruled that while Ms. Aune knew she killed her daughter, she was not criminally responsible by reason of mental disorder — she didn't know it was morally wrong.

Ms. Aune, 26, was remanded to the Forensic Psychiatric Institute in Port Coquitlam, where she will face a disposition hearing within 45 days. She suffers from schizophrenia.

This was the first time the public heard details of Ms. Aune cutting up the body. Judge Taylor ruled the information should be made public because people needed to know the reasons behind his decision.

"No one who hears of these circumstances can not be affected by them," said Judge Taylor.

In delivering his judgment, Judge Taylor said Ms. Aune was asked why she ate her daughter. She responded by saying: "I don't know. I felt compelled to do it. I didn't want to forget her ever."

Ms. Aune's lawyer, Tony Bryant, said Ms. Aune's family is having a difficult time with the disturbing incident. "Ms. Aune will struggle for some time, I don't think she'll ever get over it ever."

When asked how it was the family didn't pick up earlier signs of Ms. Aune's mental illness, they always explained it as "that's Laurina."

Ms. Aune sat impassively through the hearing, wearing a green and cream pant suit. She gave a small wave and smile to supporters as a deputy led her into the court. About a dozen family and friends of Ms. Aune attended the hearing, including Ms. Aune's mother Linda Aune and her former boyfriend, Scott May.

It was Mr. May who alerted the Ministry of Child and Family Development that he suspected something was wrong. He had not seen Kyla for six weeks, since taking her out at Halloween.

A social worker went to Ms. Aune's apartment in Nanaimo and was told the child was at a babysitter's, but the babysitter told the social worker she had not seen Kyla.

The social worker contacted Nanaimo RCMP, who visited Ms. Aune.

Police brought Ms. Aune to the RCMP detachment, where a two-hour interview took place.

CANWEST NEWS SERV

B.C. Supreme Court Justice James Taylor found Laurina Marie Aune, above, not criminally responsible for the death of her daughter by reason of mental disorder.

The following day, during an interview with a doctor at Nanaimo Regional General Hospital, Ms. Aune confessed to killing Kyla. Police were notified, and Ms. Aune was taken into custody on Dec. 17.

During the trial, court heard Ms. Aune began hearing voices at age 12, after her parents split up. Her illness worsened after her daughter was born.

Mr. May told social workers he felt Ms. Aune was unstable. She had once told him the child had three different fathers and they kept changing bodies.

According to court documents Ms. Aune was said to have told officers she killed her daughter because she felt manipulated to do so.

"I almost felt like I didn't have any control over myself the time ... I never wanted hurt her."

Ms. Aune told police she Kyla had just returned fro taking her mother to the a port on Nov. 1, 2002 when happened.

"I couldn't help think that was hurting all the time. I do really know what I was thin ing at that point. I know tha just wanted to be closer to he she said.

She told police she cook the bones "to have Kyla wi me forever."

Police said Aune told th she ate a piece of the heart cause she felt that's where child's spirit was.

The child's head was found Ms. Aune's bedroom.

CanWest News Service

VIII SAMPLE WEBSITES: SCHNEEBAUM

The New York Times
ON THE WEB

March 25, 2001

Once, in the Jungle: Tobias Schneebaum Confronts His Memories of Going Native

By DANIEL ZALEWSKI

Tobias Schneebaum did not want to go back. For one thing, he feared that his old friends might be dead. It had been nearly a half-century, after all, since the Manhattan-born painter abandoned his easel, hitchhiked south to Peru, walked headlong into the Amazon jungle and went native with an isolated Indian tribe. For another, Schneebaum knew that the fantasy that had long ago propelled him into the forest -- a desire to live somewhere untouched by Western culture -- was becoming impossible to fulfill. "I worried that they weren't going to be naked anymore," he says wistfully of the Arakmbut people he lived with for seven months in 1956. "I thought, I don't want to see them clothed."

For someone who romanticizes Stone Age life as ardently as Schneebaum, the prospect of seeing his beloved Arakmbut wrenched into the modern world was indeed depressing. Schneebaum, who is now 80, lives in a tiny West Village apartment that is a shrine to his fascination with all things primitive. His walls are covered with masks, carved wooden shields and framed photographs of indigenous people he has met over a lifetime of remote travel. Dozens of plants complete the urban-jungle ambience.

Although Schneebaum was wary of sullying his exotic memories of Peru, there was a deeper reason he resisted the pleas of a pair of filmmakers who kept begging him -- an old man who'd had three hip replacements -- to retrace his remarkable Amazon adventure. "I didn't want to think about the one bad thing that happened," he says in a frail but melodious voice. "For a time, I apparently cried out in my sleep. I had nightmares."

But the filmmakers, David and Laurie Gwen Shapiro, who are siblings, kept pushing him to go. Schneebaum finally relented. In June 1999, he traveled into the jungle one last time. The resulting documentary, "Keep the River on Your Right," opens this Friday. As the film makes clear, the journey would be one of the hardest trips of Schneebaum's life. For he wasn't just going to revisit his quixotic attempt to shed his Western skin. He was going to relive the day he became a cannibal.

It was July, or maybe August, 1956. Schneebaum wasn't sure anymore. He'd been living in the jungle for so long.

He lay his paint-covered body down on a rock and stared up at the Amazon moon. The rock was one of many stone slabs jutting above the surface of the shallow, slow-moving river. Although he was in the middle of nowhere, he was not alone. On nearby rocks slept friends from the Arakmbut tribe. As the water gently flowed around them, his companions dozed off. But Schneebaum was too upset to sleep.

The day had begun routinely. In the morning, a group of men with spears gathered. It was time to look for food. Schneebaum was hopeless at hunting, and he constantly slipped on the muddy forest floor. But his pratfalls amused his companions. And so, as he had done many times before, Schneebaum tagged along.

It had been months since he first encountered some naked Arakmbut while walking along a tributary of the Madre de Dios River. In greeting, he took off his own clothes. The Arakmbut marveled at the tan lines on Schneebaum's body and returned his smiles with laughter. They took the tall stranger home. He was a baby Tarzan who just happened to be 34 years old.

The Arakmbut treated him well. They taught him words from their language and otherwise communicated through gesture. They shared their food with him and decorated his body in red pigments. At night in their communal hut, the Arakmbut men welcomed him into a warm body pile. These entanglements often turned amorous, to Schneebaum's delight. As he would later write, he had at last found a place where people "would accept me, teach me how to live without a feeling of aloneness, teach me love and allow for my sexuality."

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