Charming Sociopaths: From Iago to Dr. Hannibal Lecter

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Fakulta humanitních studií

Ústav moderních jazyků a literatur

akademický rok: 2017/2018

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Karolína Samková**
Osobní číslo: **H15751**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Okouzlující sociopati: Od Jaga po dr. Hannibala Lectera**

Zásady pro vypracování:

Shromáždění materiálů k tématu práce
Studium odborné literatury
Formulace cílů práce s ohledem na vývoj literárních postav
Definice osoby se znaky psychopatie
Analýza literárních postav z hlediska psychologického
Vývoj literárních postav v čase; srovnání děl mezi sebou
Shrnutí výsledků analýzy a formulace závěrů

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Benson, Nigel, Joannah Ginsburg, Voula Grand, Merrin Lazyan, Marcus Weeks, and Catherine Collin. The Psychology Book: Big Ideas Simply Explained. New York: DK Publishing, 2012.

Harris, Thomas. Hannibal. London: Arrow Books, 2000.

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Poe, Edgar Allan. The Raven. New York: Dover, 1996.

Shakespeare, William. Othello. Charleston SC: BiblioLife, 2008.

Vedoucí bakalářské práce: **prof. PaedDr. Silvia Pokrivčáková, Ph.D.**
                                  Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **10. listopadu 2017**

Termín odevzdání bakalářské práce: **4. května 2018**

Ve Zlíně dne 14. prosince 2017

doc. Ing. Anežka Lengálová, Ph.D.
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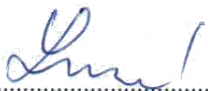
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ABSTRAKT

Cílem této bakalářské práce je zjistit, jestli literární postava, v tomto případě "sociopatická" nebo "záporná", prochází určitým psychologickým nebo sociologickým vývojem nebo zůstává statická od začátku až do samého konce příběhu. Zjištěné poznatky budou dokázány na konkrétním příkladu smyšlené postavy Hannibala Lectera z románu Thomase Harrise Hannibal: Zrození. Bakalářská práce je rozdělena do dvou částí – teorie a literární analýzy. Teoretická část pojednává o obecných znacích osoby vykazující psychopatické či sociopatické znaky. Praktická část je rozdělena do dvou částí. První část se věnuje pojednáním o "záporných" postavách v literatuře a druhá část využívá metody psychoanalytické literární kritiky aplikované na moderní smyšlenou postavu Hannibala Lectera podle románu Thomase Harrise.

Klíčová slova: psychopat, sociopat, duševní porucha, schizofrenie, kanibalismus, egocentrismu

ABSTRACT

The aim of the bachelor thesis is to find out if a literary character, in this case, "sociopathic" or "evil" comes through any psychological or sociological development or stays static from the beginning to the end of the story. The evidence is proved by a fictional character Hannibal Lecter of a novel Hannibal Rising by Thomas Harris.
The bachelor thesis Charming Sociopaths: From Iago to Dr. Hannibal Lecter is divided into two parts – theory and literary analysis. The theoretical part deals with the general description of a sociopathic and psychopathic individual. The practical part contains two sections. The first part deals with the conception of evil characters in literature and the second part use, as a method, the psychoanalytical literary criticism of the modern fictional character Dr. Hannibal Lecter by Thomas Harris.

Keywords: Psychopath, sociopath, mental disease, schizophrenia, cannibalism, egocentrism

ACKNOWLEDGEMENTS

CONTENTS

INTRODUCTION

The theme *The Charming Sociopaths* could be a remarkable topic nowadays and people like the psychological idea hidden behind the literature. Society is somewhat interested in evil characters and in literary works that made people think about them.

This thesis aims to analyze the evilness in literature and sociopathy in writing and to find out if these evil characters are developing in time or not. To prove that as an example will be used a fictional character of Dr. Hannibal Lecter. The analysis is based on the character's personality from the beginning, in *Hannibal Rising*, to his later ages in *Hannibal* and *The Silence of The Lambs.* The analysis contains the character's development in time, the character's mental development and the reason for which he was made a sociopath with cannibalistic tendencies.

In a theoretical part, the whole chapter one is devoted to the general conception of sociopathy and analysis of a personality with the psychopathic and sociopathic traits. The following subchapters characterize the medical notion of sociopathy dealing also with the causes which made psychopathic/sociopathic individuals serial killers and criminals in general. The chapter two deals with the sociopathic literary characters of the 19th century influenced by the darkness of the Gothic era.

The analysis contains chapters three, four and five which describe the "evilness" in literature, the typical character of "villains," the villainous character development in literature, (in this case in American and British literature).

The concrete example is depictured on the mental development of Dr. Hannibal Lecter, the fictional character from the American novel series by Thomas Harris, for psychoanalytical literary criticism.

The methodology used in analyzing the character Dr. Hannibal Lecter is the psychoanalytical literary criticism. The primary focus concerns on comparing the role of Dr. Hannibal Lecter in time, based on the books by Thomas Harris, especially *Hannibal Rising* with *Hannibal* and *The Silence of The Lambs*. The conclusion is formulated from the ascertained facts from the psychoanalytical criticism of the character Dr. Hannibal Lecter.

I. THEORY

1 GENERAL TRAITS OF TYPICAL SOCIOPATHS

"I'm an 'intelligent' sociopath. I don't have problems with drugs, I don't commit crimes, I don't take pleasure in hurting people, and I don't typically have relationship problems. I do have a complete lack of empathy. But I consider that an advantage, most of the time. Do I know the difference between right and wrong, and do I want to be good? Sure. ... A peaceful and orderly world is a more comfortable world for me to live in. So do I avoid breaking the law because it's 'right'? No, I avoid breaking the law because it makes sense." [1]

— M.E. Thomas, Confessions of a Sociopath: A Life Spent Hiding in Plain Sight

The opening quote is from a book 'Confessions of a Sociopath: A Life Spent Hiding in Plain Sight. Based on this evidence – excerpt from a book, there is evidence that there is present a typical behavior of a sociopath in a nutshell. There is no specific guide how a typical sociopath should behave or act, and each of these patients who have this mental disorder is entirely different in his behavior. And according to M.E. Thomas, these people are an ordinary people all around us. "We are your neighbors, your co-workers, and quite possibly the people closest to you: lovers, family, friends. Our risk-seeking behavior and general fearlessness are thrilling, our glibness and charm alluring. Our often quick wit and outside-the-box thinking make us appear intelligent-even brilliant. We climb the corporate ladder faster than the rest and appear to have limitless self-confidence. Who are we? We are highly successful, noncriminal sociopaths and we comprise 4 percent of the American population."[2] Nevertheless, it is not out of the question that there is a possibility to find the typical character traits which should describe these people.

The question is following – what do these people have in their minds? Are they narcissistic, and do they have a lack of feelings and emotions in their behavior?

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[1] M.E.Thomas, *Confessions of a Sociopath: A Life Spent Hiding in Plain Sight,* (United States: Crown Publishing Group, 2013).

[2] Robert D. Hare, *Without Conscience: The Disturbing World of the Psychopaths Among Us,* (New York: Guilford Press, 1999).

1.1 PSYCHOPATHY

Psychopathy could be mainly divided into two separate words. These words are "psyche," which means the mind and "pathos," which means the disease.[3] Unfortunately, this term is used confusingly by the public. When used in media, public use psychopathy term with a certain degree of equivalence of "being crazy, mad, insane, basically – psycho" and people seems to be now confused by that. They immediately think of the worst sort of mad individuals, extremely dangerous, because the term "psychopathy" itself tends to be converted by media to their own.

Population nowadays tends to be very variable in psychological characteristic. Each particular person has his specific personal traits and feature which only belongs to him. On the other hand, there is no secret that some people suffer from extraordinary, unusual behavioral traits and these kinds of people can be highly distinguishable from the healthy human behavior.

A closer look at the data indicates that fictional characters are suffering from mental diseases and antisocial, psychopathic behavior inherent in American and British literary fiction. Each of them suffers from any egocentric, and psychopaths tend to be "involving criminal violation of society's rules."

Indeed, many psychopaths are criminals, but other psychopaths and sociopaths remain out of prison using their charm and manipulating abilities trying to entice people and getting their people's understanding while secretly ruining their ordinary lives. Characteristic traits, along together like a little "pieces of puzzle form an image of a self-centered, callous and remorseless person profoundly lacking in empathy and the ability to form warm emotional relationships with others, a person who functions without restraints of conscience."[4] Generally speaking in public are these people considered as "serial killers, narcissistic cannibals, con men, wife beaters, white-collar criminals, child abusers, gang members, participants of organized crime, rapists or thieves."[5] It is certain that these criminals probably catch our attention, and work as a manipulating tool to convince our

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[3] Robert D. Hare, *Without Conscience: The Disturbing World of the Psychopaths Among Us* (New York: Guilford Press, 1999).

[4] Robert D. Hare, *Without Conscience: The Disturbing World of the Psychopaths Among Us* (New York: Guilford Press, 1999).

[5] Ibid.

brain to do things they that in fact, they want us to do. Virtually, their untypical behavior is caused by severe mental problems. They are fascinated with power, torture, death and often sexual fantasies.

Sociopaths and psychopaths positively influence people's minds by their charming elegance. In further detail, the character of Dr. Hannibal Lecter serves as a handy example for proving it. A well-known sociopath with highly admirable taste cells in the form of consuming other people's parts of the body gave people impression of a gentleman interested in arts and literature, well dressed and last but not least smart and tricky. Dr. Hannibal Lecter, a man with two different faces, was however very dangerous and cannibalistic criminal, and paradoxically this side can't anybody see, because he was highly professional on hiding his dark side unless he felt endangered.

The available evidence seems to suggest that the crimes these individuals commit possibly grab one's attention.

It is evident that those kind of people, of course not all of them, are trying to live somehow an ordinary life, behind the conditions of suppression of their desires for other people's suffering, murdering, humiliation alternatively cannibalism.[6]

On the other hand, psychopathic individuals are not concerned with mad persons. They do not behave like their brain should suffer some mental affection, but their behavior is influenced by "cold, calculating rationality combined with chilling inability to treat others as thinking, feeling human beings."[7]

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[6] Benson, Nigel, Joannah Ginsburg, Voula Grand, Merrin Lazyan, Marcus Weeks, and Catherine Collin. *The Psychology Book: Big Ideas Simply Explained*. New York: DK Publishing, 2012.

[7] Hare D. Robert. *Without Conscience: The Disturbing World of the Psychopaths Among Us*. New York: Guilford Press, 1999.

1.2 SPECIFIC PSYCHOPATHIC AND SOCIOPATHIC BEHAVIOUR

Nevertheless, how can be those individuals described according to their qualities? *Psychopathy: Theory, Research and Implications for Society* are describing that those specific individuals tend to be egocentric, highly impulsive in interpersonal relationships as well as antisocial, manipulative and in fact lack of empathy and anxiety. Along with the traits mentioned before, psychopathic behavior might also be caused by the "cross-cultural variation"[8]Which virtually shows the prevalence of the disorder. From this claim can be seen that mental disorders vary according to different cultures. There is a psychological disease that could serve there, as the evidence, a mental disorder called "schizophrenia."[9] "Schizophrenia" shows substantial cross-cultural variation in both presentation and prevalence. According to Arthur Kleinman, a psychiatrist, there is a difference mainly in the incidence of disorder between Western and non-Western societies (concerning certain tribes of nomads, and hunters when Schizophrenia was utterly unknown).[10]

As a result, Doctor Arthur Kleinman suggested that along with Schizophrenia he mentioned, mental disorders are shaped by cultural effects. Generally speaking, psychopathology exists and varies across different cultures and societies. For instance, the Western case of psychopathy: "a person who always goes his own regardless of others, who is uncooperative, full of malice and bullheaded."[11]

Furthermore, psychopaths as such are not entirely "out of touch with the reality," psychopathic individuals can be possibly seen as ordinary people with rational thinking and possessing knowledge or perception of a situation or fact. In a nutshell, they know what they are doing. The psychological acting of these individuals is the result of their option.

Differentiations between mental diseases may be misleading. A person suffering from the mental illness called "schizophrenia", who is supposed to hear dangerous incentives in

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[8] Cooke, D.J., Adelle E. Forth and Robert D. Hare, *Psychopathy: Theory, Research and Implications for Society* (Springer Science & Business Media, 2012), 13.

[9] Cooke, D.J., Adelle E. Forth and Robert D. Hare, *Psychopathy: Theory, Research and Implications for Society* (Springer Science & Business Media, 2012), 13.

[10] Ibid.

[11] Ibid, 15.

mind to cause killing or other serious incidents, in essence extremely dangerous for the whole society and paradoxically who is not perceived as a person with psychopathic gradients, is put into a prison, ironically for the same case. It all depends on the point of a view of a person, and what exactly media are telling to the general public. Of course, the brutal killers or the murderers are concerned as insane psychopaths with no sense of emotions, admitting the collective response of who would be able to do such horrible things, but not in a psychological view at all.

There is a need to distinguish between seriously mental ill murderers and psychopaths who are free from mental disorder. The killers may be diagnosed as well as psychopaths, but this is only the case of legal and psychiatric standards.[12]

1.3 CHARMING SOCIOPATHS AND PSYCHOPATHS

First of all, it is necessary to distinguish the individuals called "sociopaths" in a society. Individuals are mentally disordered persons, on the other hand, living in secrecy among people. No one ever knows about them, they are trying to merge with the crowd, and often tend to not get in touch with people.

Following a book series by Thomas Harris, the famous fictional character of Dr. Hannibal Lecter, a well-known cannibalistic sociopath played his charming role excellently.

He was actively educated, well-dressed, he had an advantage of that he had previously worked as a psychiatrist, so he correctly knew how to manipulate people's minds and how to make people hunt him to have fun and occasionally have dinner.

According to several studies, the case may be found in the "frontal lobe damage"[13] of these individuals that leads to behavior against the standard norm of behavior accepted by the society. Patients suffering from the "frontal lobe damage" have diminished social perception while they are as well disrespecting the standards of standard behavior in the society.

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[12] Blair, R. J. R., L. Cipolotti. "Impaired social response reversal: A case of `acquired sociopathy." *Brain* 123, no. 6 (June 2000): 1122–1141.

[13] Blair, R. J. R., L. Cipolotti. "Impaired social response reversal: A case of `acquired sociopathy." *Brain* 123, no. 6 (June 2000): 1122–1141.

The experimental investigations proved that "Orbitofrontal (ventral) and medial frontal damage"[14] are also participating in the behavioral changes in the sense of emotional and social perception.

Furthermore, there is a necessity to explain the "acquired sociopathy." In other words, it results "from an injury of the brain, and it is viewed as a neurological deficit syndrome."[15] The individuals suffering from these diagnostic criteria include being irrespective regarding others personal safety, lack of repentance and poor planning.

On the other hand, these sociopathic individuals secretly live together with society and not all of them necessarily have to be dangerous and aggressive to their environments. The *Confessions of a Sociopath can prove it,* a book written by M. E. Thomas, in fact, confirms an idea of sociopaths being an ordinary people trying to live normally, anonymously and without any signs of mental illness.[16] The book *Confessions of a Sociopath: A Life Spent Hiding in Plain Sight* by M. E. Thomas serves as a useful guide to how one could potentially imagine a typical sociopath. A memoir was written by a woman self-diagnosed as a sociopath while she is at the same time playing also with the reader to actually make him find out what kind of person she really is under the pseudonym of M. E. Thomas.[17]

Sociopaths, in general, are able to feel love, in essence, an individual with sociopathic traits acts like an ordinary person, except their thinking processes are rather independent and struggle conforming any social rules.

While focusing on the book "The Silence of the Lambs," a character of Dr. Hannibal Lecter could be perceived as both of them.
It certainly depends on the personal opinion to choose the right term for such individual and the source of the clinical disorder or syndrome. Depending on two sides of the clinical specialists - those who believe that this kind of the mental disorder comes from society influences and early personal experiences are standing for the form of "sociopath" whereas

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[14] Blair, R. J. R., L. Cipolotti. "Impaired social response reversal: A case of `acquired sociopathy." *Brain* 123, no. 6 (June 2000): 1122–1141.

[15] Pachalska, Maria, Michel Weber. *Neuropsychology and Philosophy of Mind in Process: Essays in Honor of Jason W. Brown.* Franktfurt: Ontos Verlag, 2009.

[16] National Public Radio, Inc. "Inside The Mind Of A Sociopath." Last modified June 19, 2013. Accessed February 25, 2018. https://www.npr.org/2013/06/19/193099258/inside-the-mind-of-a-sociopath

[17] Ibid

those who are feeling the influence of biological and psychological predispositions are choosing rather "psychopath.[18]

The differentiation is not always clear in some cases. Sociopaths stand for "antisocial personality disorder" as well as psychopaths in common. Both of them are sharing cruelty, as same as a lack of responsibility and a complete lack of feelings and emotions.
As it was already mentioned before, psychopaths differ from sociopaths in a charming image, highly manipulative gestures, and they tend to be strongly educated, wishful for a successful career. Those specific individuals have their behavior excellently under control and enjoy taking well-calculated risks with no clues left. Psychopathy can be characterized as an individual exceptionally aggressive and behave antisocially against other people without any sense of empathy or blame.[19]

People can potentially see psychopaths as strongly educated individuals with higher intelligence. The cause of that is a public perception of a careless, cold-hearted people which is in fact connected with the highest intelligence. However, this fact could be individual and in most cases untrue. It is undoubtedly true that people might think of their intelligence because of their psychical and physical aspects. A great example of these aspects could be naturally their charming elegance and prohibitive confidence, but in that way, they could easily manipulate with people by using these fake labels and hiding below a psychopathic evil veil. The true could be that those humans are not much more intelligent than ordinary people. Recent evidence suggests that "a review of studies which found that the correlation between psychopathy and intelligence is nearly zero, suggesting that most people with psychopathic traits are neither highly intelligent nor particularly dull."[20]

However, a significant problem with this kind of application is that psychopaths can be those individuals who can self-identify themselves with the reason, their head and therefore can be seen as more intelligent ones, while they possess logical thinking rather

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[18]" Ibid

[19] Psychology Today, *Are Psychopaths Really Smarter Than the Rest of Us?* Last Modified December 11, 2016, Accessed March 17, 2018, https://www.psychologytoday.com/blog/unique-everybody-else/201612/are-psychopaths-really-smarter-the-rest-us nebo http://psychologia.co/psychopath-vs-sociopath/

[20] Scott A. McGreal, "Are Psychopaths Really Smarter Than the Rest of Us?" Psychology Today, last modified December 11, 2016, accessed March 11, 2018, https://www.psychologytoday.com/blog/unique-everybody-else/201612/are-psychopaths-really-smarter-the-rest-us

than those individuals who can self-identify themselves with the emotions or by heart. Paradoxically, that is the result of psychopaths being generally unemotional.[21]

In comparison with psychopaths, sociopaths are on the other hand characterized as people entirely out of the society; they lack education, are not able to maintain the same job position, in other words, sociopaths tend to be emotionally unstable while being strongly restless and disorganized.[22]

1.4 SOCIOPATHS BECOMING SERIAL KILLERS, MURDERERS, AND CANNIBALS

The signs of the sociopathic behavior can result from the "brain dysfunction, especially damage to the amygdala and orbital frontal cortex" or possibly result from a social environment when sexual abuse could occur.[23] What then makes a murderer becoming precisely a serial killer?

Murder must consist of at least three victims, must be committed in different times and places and a motive for murder is "sexual or internal psychological gratification."
Other problems connected with a social environment of a concrete individual might as well be crucial. For instance, the social interaction conflicts, potential abuse during the individual's childhood, inconvenient social conditions in which the subject had previously grown up can undoubtedly play a role in becoming a serial killer.

Most of these individuals suffer from "Antisocial Personality Disorder," standing against the rules of society while ignoring the claims of other personalities.[24]
Besides, the so-called "serial killers" could be characterized as people with a lack of responsibility, lack of regret, having gradients to manipulate with people, not able to submit the rules or certain social norms, being impetuous and belligerent.[25]

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[21] Ibid.

[22] Ibid.

[23] Pachalska, Maria, Michel Weber, *Neuropsychology and Philosophy of Mind in Process: Essays in Honor of Jason W. Brown* (Franktfurt: Ontos Verlag, 2009), 157.

[24] Ibid, 153-154.

[25] Ibid, 153-154.

1 DARKNESS AND SOCIOPATHS OF THE 19TH CENTURY

In most cases, where sociopathic characters appear, there is as well a particular sign of darkness and a gothic-like environment. It can be proven by a lyrical work *The Picture of Dorian Gray* by Oscar Wilde, or a narrative poem *The Raven* by Edgar Allan Poe, back to the 19th century. In both, *The Picture of Dorian Gray* and *The Raven* are present supernatural forces, horror atmosphere and gothic. Characters are often isolated in their dark rooms, suffering from a desperate love or destroyed by a desire to accomplish their goal.

In Edmund Burke's essay is described that the Gothic fiction comes from the fear of one's being absolutely destructed. And that can be evidently seen in both of the literary genres mentioned above.[26] Also, a novel *The Picture of Dorian Gray* by Oscar Wilde represents the character's fears and dreads from their disappearing social existence while the Modern Age is being created. That is a premise for characters feel hopeless, devastated and suffering.

The representation of evilness in *The Raven* could be a bird, in this case, "the raven" which is believed to be the characterization of a devil brought a prophecy to the lyrical subject. The lyrical subject - a young man, is sitting in his room "weak and weary,"[27] when outside is a storm, while the raven comes to his room and still repeats the symbolic word "nevermore."[28]

The poem refers to the Gothic supernatural creature of the 19th century. The psychopathic signs represented in the poem could be potentially seen in the form of the young man, leading a conversation with the raven, who is himself looking for self-destruction. The young man suffers from hallucinations and fevers without notifying that is instantly talking to the raven, a bird who cannot speak. He imagines that the raven is the devil, the prophet while he desperately recalls his passed away mistress Lenore. There could be seen how the "devil" made the young man suffer. What is more, the man thinks that the raven had cursed him. He believes that the bird is a symbol of death and evilness and that the presence of

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[26] Jennifer Halloran, "The Gothic: A History," NovelList, accessed April 4, 2018, http://novselect.ebscohost.com/Display/TreeNodeContent?format=html&profile=s4872903.main.novsel3&password=dGJyMOPY8Ui2qLIA&ui=432131&schema=http:&source=009780&version=2.1&print=true

[27] Edgar Allan Poe, *The Raven*

[28] Edgar Allan Poe, *The Raven*,"

this bird made him losing his mind.[29] The Gothic-like atmosphere throughout the whole poem might be connected with the symbolism of evilness.

The Hannibal Lecter's book series are outlined similarly. The society feels threatened by a sociopathic monster which is through his masochistic actions considered as a public kiss of death. Similarly, as Wilde deals with these Gothic concepts, Harris is as well getting back to the 19th century converting those fears into the evil psychiatrist.

The same could be connected with series of a fictional character called *Hannibal Lecter* stories by Thomas Harris, in the sense of modern work with gothic elements.

According to Edmund Burke, who observed the term "sublime" and actually related it to the gothic horror, characterization of Hannibal Lecter and his dark sociopathic mind could seem to be classified as the same conception, "[no] passion so effectually robs the mind of all of its powers of acting and reasoning as terror; and whatever is terrible with regard to sight is sublime."[30] Basically, the character of Hannibal Lecter is related back to the conception of the evil of the late 19th century. The Lecter's character could be described as a "perfect gothic hero."[31] His charming attitude towards people made them like him because he might be seen as both "heroic" and also "antiheroic."[32] This character has something dark, something "villainous"[33] in his mind. That is why he could influence people that much, so they started to like this mysterious gothic-like side.

[29] K.N. Sharma, "The Raven by Edgar Allan Poe: Summary and Analysis," BachelorandMaster, last modified November 4, 2013, accessed February 25, 2018, bachelorandmaster.com/britishandamericanpoetry/the-raven.html.

[30] Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (Ann Arbor, Michigan: University of Michigan Library, 2007), 184, accessed February 25, 2018, https://quod.lib.umich.edu/e/ecco/004807802.0001.000?rgn=main;view=fulltext

[31] J.C.Oleson, "King of Killers: The Criminological Theories of Hannibal Lecter, Part One," *Journal of Criminal Justice and Popular Culture* 12, no. 3 (November 2005): 5.

[32] Ibid.

[33] Ibid.

II.   ANALYSIS

2   REPRESENTATION OF EVILNESS IN LITERATURE

Considered as a general fact, that anyone knows fictional stories full of love, joy, beauty and mainly, happy endings, but speaking of evil, it is an integral part of the themes in literature.

Evil side is unpredictable, evil characters tend to vary, and readers can only guess when the dark part is going to occur. Most of the readers have enough experience to prove that the evil side does not have to be "horned" and what is more, that is often visiting the stories in a human form.[34]

"One type of recurring theme in British literature is the idea that evil characters are directly related to experiences of tragedy, pain, confusion, and sadness."[35]

The most worrying is the fact that the dark side comes to the reader's mind unexpectedly and in a "charismatic" way, with a massive smile on his face, with a bunch of flowers, trying to impress the reader and to confuse him with this false impression of goodness.[36]

However, the motivation of characters to do evil acts is the same as the motivation nowadays, in people's ordinary life, full of emotions, stress or sins. But the only difference, which there could be, is that the real evil represents "drugs, alcohol, sexual abuse instead of the fictional supernatural evil in books."[37]

Focusing on the Shakespeare's conception of evil characters, in connection with the "bad guys" (e.g., Hamlet or Macbeth), in his *Othello* he brilliantly depictured a bored character of Jago, in the beginning trying to pretend a good one, while through the story developing into the worst manipulator ever seen. As for the question of what motivated the character of Jago being such a huge devil in the story, there is a need to say that he "was

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[34] Koren Zailckas, "11 Most Evil Characters in Books," Publishers Weekly, last modified September 13, 2013, accessed March 15, 2018, https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/59073-11-most-evil-characters-in-books.html

[35] Natalie Martinez, "The Depiction of Evil Characters in British Literature," 1-3, accessed March 15, 2018, http://www.uh.edu/honors/Programs-Minors/honors-and-the-schools/houston-teachers-institute/curriculum-units/pdfs/1999/addressing-evil/martinez-99-evil.pdf

[36] Ibid.

[37] Ibid.

not driven by revenge or ambition.[38] According to Coleridge, it could be spoken about the power of "motiveless malignity"[39], or possibly, sympathizing with the evil side.

In addition, Jago could also be driven by his boring life, in other words, a way which he found amusing was to destroy one's happy life, in that case, a marriage between Othello and Desdemona.

2.1   THE CHARACTER OF VILLAIN

The characters of villains are believed to be the ones joining the "evil side," and usually "want to stop the hero archetype from achieving his or her goal."[40]

These kinds of characters usually have some reason of why they misbehave. Among the reasons which make of these characters, "an incarnate evil" could be a potential hatefulness, a necessity to "have control and power over everyone around them"[41] and other reasons such as envy, unhappy life, needing to be the best of all or the inner motivation of "fear.[42]

Nevertheless, "villains" can also harm subconsciously. These characters could think, that "they are helping the society," but reversely, they might harm other characters around them.[43] An example of that could be "the villain – an ordinary man," who, in the old days, save "damsel-in-distress – helpless woman" and by saving her, he would do harm to her, because of her expectations and need of the real hero. In modern literature, a man might be in trouble, instead of a woman, the only difference that can be here is "the gender difference, and the archetype characteristics remain the same."[44]

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[38]" Lee Jamieson, "Iago From "Othello" Character Analysis," ThoughtCo., last modified January 3, 2018, accessed March 17, 2018, https://www.thoughtco.com/iago-from-othello-2984767

[39] Amy E. Schwartz, "Motiveless Malignity," The Washington Post, last modified May 16, 1989, accessed March 20, 2018, https://www.washingtonpost.com/archive/opinions/1989/05/16/motiveless-malignity/0ebec6dc-d299-4b4d-89b6-e7f495cf0d4e/?utm_term=.11bd5f2d696a

[40] Heather Wilson Smith, "5 Common Character Archetypes in Literature," SCRIBENDI, accessed March 20, 2018, https://www.scribendi.com/advice/character_archetypes_in_literature.en.html

[41] Ibid.

[42]" Ibid.

[43] "Villain," LITERARY TERMS, accessed March 20, 2018, https://literaryterms.net/villain/

[44] Ibid.

Moreover, "Villains are often the moral foil of the hero," which means that these characters are "protagonists," in other words, they are set to be in contrast with the main archetypes of "heroes" or antagonists, in this case.

In addition, the evil characters or "villains" are believed to be an integral part of literature. In each of the literary work, there is certainly need to characterize "the good and the bad side." Interpreted another way, in literary works set in the literature is a need to have a "bad guy" who is a "foil" of the hero to highlight the qualities and goodness of the hero, by another name, the main character of the story. Among the main reasons which are showing that "villains" are the essential part of the literature might be included an understanding "the dangers and conflicts the community is facing."[45] There should be a plot in each story, which is, of course, caused by "the bad ones."

2.2 DEVELOPMENT OF BAD CHARACTERS IN LITERATURE

Concerning the literature, it is believed that a literary "plot" might be composed of specific themes which should be certainly made up by acts, "choices," believes or other essential parts, necessary in creating a proper literary work.

Apart from that, the story could also contain a "character-driven" basis, what means explicitly, that the primary target of the plot focuses on characters and their development throughout the story.

Consequently, the story contains two main crucial characters: "protagonist and antagonist." In other words, one should represent a good side, and the other one should be the bad one.[46]

One of the inner motivations for fictional characters to turn bad could be indeed "a desire to have an enormous power against the other."[47] This desire for power comes from the fact of earlier literary plays captured by the Shakespeare's Othello. In connection with internal motivation, Shakespeare perfectly portrays the character of the wicked counselor "Iago," who can do virtually anything to gain power. The reason that makes this character,

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[45] Ibid.

[46] Jason Lulos, "What is the importance of characters in a story?(Their choices, actions and consequences), and the dynamics of their relationships." https://www.enotes.com/homework-help/what-importance-characters-story-350484

[47] Ibid.

so lousy monster is a betrayal. However, Iago's behavior evolves throughout a story his monster face should be appearing in a full beauty at the very end of the story.

Among the other motivators that endearments this character to act evil might also be "jealousy and envy.[48]

"Iago persuaded Othello that his wife Desdemona was being unfaithful, to the point of murderous jealousy (he smothers her to death and then proceeds to kill himself out of guilt)."[49] In this case, Iago represents pure evil and hardheartedness. He seems to be jealous because of the happy marriage between Othello and Desdemona and wants to destroy Othello's life.

Another reason to act on these cunning acts may be boredom. Iago, bored with life, full of hatred for the happiness of these people, may be trying to trample this happiness to his advantage and thus could be fulfilling his life's purpose, in other words, he could be enjoying the pleasure of looking at the destruction he has caused.

Iago's moody behavior also manifests to women. The evidence of this may be the relationship with his wife Emilia and how he treats her and the relationship with Desdemona, in which he has destroyed her life's happiness just "to get revenge on Othello."[50]

Another motif that makes Iago acts evil include Iago's pursuit of a title Lieutenant. Moreover, this fact could be seen as Iago treated with his friend Cassius, Iago seemed to be full of hatred that he was the second option alongside Othello. Iago might felt pushed away, despite trying to be the best in what he was doing to get the position of lieutenant. Accordingly, it seems that this motif can only be the justification of his actions, and this might be the potential motif of humiliation.[51]

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[48]" Lee Jamieson, "Iago From "Othello" Character Analysis," ThoughtCo., last modified January 3, 2018, accessed March 17, 2018, https://www.thoughtco.com/iago-from-othello-2984767

[49] Ryan Thomas, "Top 10 Pure Evil Fictional Characters," TOPTENZ, last modified September 28, 2012, accessed March 20, 2018, http://www.toptenz.net/top-10-pure-evil-characters-in-literature-movies.php

[50] Lee Jamieson, "Iago From "Othello" Character Analysis," ThoughtCo., last modified January 3, 2018, accessed March 17, 2018, https://www.thoughtco.com/iago-from-othello-2984767

[51] Samantha Hilldale, "Evil Characters in Literature Compared/Related with Iago," Prezi, last modified March 19, 2014, accessed March 20, 2018, https://prezi.com/hwc-trartyau/evil-characters-in-literature-corelated-to-iago/

4 INTRODUCTION TO THE PSYCHOANALYTICAL CRITICISM OF HANNIBAL LECTER

This chapter focuses on characterizing Hannibal Lecter from the point of view of his early traumatic childhood and social circumstances that potentially shaped his mind. Consequently, there will be discussed when his mind turns into another mind of the psychopathic serial killer.

The character concerned in this chapter analyzes, with the aid of the Freudian psychoanalysis and the psychological approach, the character development. Instead of these approaches and theories, there is also used a novel by Thomas Harris *Hannibal Rising*, which will serve as data for further literary analysis. It is believed that *Hannibal Rising* is an explanation for next character's behavior, due to its fact of describing a retrospective story childhood, approximately from his eight to his eighteen years old. This book serves as an overview of instances which made Hannibal think like a sociopathic individual. The facts will be used to compare the character depiction in a story with the psychological approach and the Freudian theory to come to a point and to prove a potential dirty mind of the character of Dr. Hannibal Lecter.

The first sub-chapter is analyzing the early years of young Hannibal Lecter and the traumatizing circumstances.

The main character of a novel *Hannibal Rising* written by Thomas Harris is called Hannibal Lecter. It is essential to identify the cause of the character's later psychopathic behavior; therefore there is need to analyze the character's childhood and early ages to determine the character's mental development. *Hannibal Rising* is appropriate evidence for that analysis because it is the very first part of a book series by Thomas Harris about the character of Hannibal. Novels such as the *Red Dragon*, *The Silence of the Lambs* and the *Hannibal* are the following trilogy to the previously mentioned *Hannibal Rising*. Consequently, it is essential to use as a source the novel *Hannibal Rising* which explains the character's roots and early life.

Nevertheless, in a point of view of the character's age, it is quite difficult to specify a particular number, because *Hannibal Rising* forms a cross-section throughout Hannibal's childhood and adolescence.

4.1 PSYCHOLOGICAL APPROACH: FREUDIAN MODEL OF PSYCHE: ID, EGO, SUPEREGO

Psychoanalytic theory, founded by Sigmund Freud was rediscovered in the twentieth century. Freud enlarged the modern source of psychology for the "Unconscious aspects of the human psyche"[52] which are essentially keystones for an understanding of this psychological approach.

According to the established scientific theories, he claims that most of the human actions are motivated by psychological forces over which we have insufficient control. Using the "iceberg," he is describing it's concept like rational thought is the iceberg's bottom invisible part.

Furthermore, Sigmund Freud formulated three major premises. The first premise is composed of the fact that human spirit is not aware. The second premise deals with "sexuality," and it's influence on the "human behavior."[53] Freud is describing the principal psychical force as "libido," or that "sexual power" drives human psychic motivation.[54] The third Freudian premise is based on the suppression of human ambition, memories and the individual existence of "social taboos attached to sexual impulses." Consequently, these of three Freudian premises are believed to be the major keystones of the "Freudian theory."[55]

In particular, the most crucial part of the Freudian theory is a mission of "the mental processes to three psychic zones," especially "the id, the ego, and the superego."[56]
More or less, according to the Freudian theory, most of "the mental apparatus consists of the unconscious," and it additionally helps to distinguish the relationship between "the conscious and unconscious parts of human mind" by another name, "the id as unconscious and the ego and the superego partly conscious."[57]

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[52] Guerin L., Wilfred, Earle Labor, Lee Morgan, Jeanne C. Reesman, John R. Willingham, *A handbook of critical approaches in literature*, (New York: Oxford University Press: 2005), 153-156.

[53] Guerin L., Wilfred, Earle Labor, Lee Morgan, Jeanne C. Reesman, John R. Willingham, *A handbook of critical approaches in literature*, (New York: Oxford University Press: 2005), 153-156.

[54] Ibid.

[55] Ibid.

[56] Ibid.

[57] Ibid.

4.2 CHARACTERIZATION OF HANNIBAL: FROM A CHILD TO ADULT

As for the character's role, which the main character of the story Hannibal Rising is occupying is a protagonist. Hannibal Lecter functions as a magnet attracting the reader's attention. The plot of the story Hannibal Rising is definitely about the main character's life, from the beginning (from the character's eight years old) to the character's early adolescence.

Determining a type of the protagonist, all the facts in the book suggests that the main character, the protagonist, is at the same time dynamic character, confirmed by the character's traits which are changing through the whole story. Compelling attitude seems to be responsible for all the events and experiences he went through, and what is more, the character's personality evolves.[58] The character's progress, both physical and mental, can be definitely seen in between the story, from the beginning to the very end of the story. In the beginning, the main protagonist Hannibal is believed to be innocent, the young orphan whose parents died during the accident in the WWII in contrast to the very end when an innocent boy grows up and becomes a cold-blooded monster.

On the first chapters in Hannibal Rising novel, is Hannibal in his early age (from eight years old to eighteen years old), living in a Lithuanian Lecter's Castle. His personality is there considered as noble, and miraculous child. The assumptions for those facts are believed to be his royal status (as he comes from the Aristocratic family of Lecter's) and his extremely cultivated status. As he lived in a royal family, he had younger sister Mischa, with whom he had extraordinarily warm relationship. What is more, Hannibal in his early ages seemed to be responsible for taking care of her. Later in a novel, when the Lecter's family had to escape from their castle and hide in a hunting lodge, he showed his protective spirit.

Considering the character of Hannibal as a genius child, he was taught by Lecter's personal teacher – Mr. Jakov English, French, history but it seemed that Hannibal proved his potential more in sciences like mathematics or physics. This potential could be seen in the sense of logical thinking, further, in the chapters, Hannibal felt fascinated by Christiaan Huygens *Treatise on Light*.

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[58] Grace Fleming, "How to Write a Character Analysis," ThoughtCo., last modified January 29, 2018, accessed March 22, 2018, https://www.thoughtco.com/how-to-write-a-character-analysis-1857638

"*Among Mr. Jakov's books was a copy bound in leather of Christiaan Huyghens ' Treatise on Light, and Hannibal was fascinated with it, with following the movement of Huyghens ' mind, feeling him moving toward discovery.*"[59]

The eight years old Hannibal Lecter was a highly curious child since the little boy learned how to read, he studied English and German dictionary what made him extraordinary for his age.

In addition to his mental maturity, responsibility was also his strong point. After the Germans bombed their forest hut and both of his parents including their servants died, Hannibal took care of his younger sister Mischa in his hands, but at that time he was only eight years old boy. "*At the same time, he found he loved her in a way he could not help, and when she was old enough to wonder, he wanted to show her things, he wanted her to have the feeling of discovery.*"[60]

Hannibal seemed to love his sister, and his aim was also probably to teach her, to give her knowledge he himself desired to have. Lately, Mischa was the only member of his family at this time, who survived. All the other members of his family were lying dead in front of a forest hut. Hannibal showed a great "responsibility and independency"[61] to assume all his parent's duties in the sense of taking care of little sister Mischa and protecting her from the evil German side. Seeing his parents dead had to be traumatizing for such a young boy, there is no doubt that

It is possible to mention that the traumatic events, Hannibal was dealing with at his early age, influenced his mental health. In other words, his "personality changed"[62] kind of significantly.

'The little boy Hannibal died in 1994 out in that snow. His heart died with Mischa. What he is now, there is no word for it, except- Monster '[63]

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[59] Thomas Harris, *Hannibal Rising*, (London: Bantam Press: 2007), 7.

[60] Harris, *Hannibal Rising*, 8.

[61] Panji Perdana Putra, "PSYCHOANALYTICAL ANALYSIS ON HANNIBAL LECTER AND BUFFALO BILL CHARACTERS AS SEEN IN THE SILENCE OF THE LAMBS AND HANNIBAL RISING BY THOMAS HARRIS," *VIVID Journal of Language and Literature 2,* no. 2 (2013): 12, accessed March 15, 2018, http://jurnalvivid.fib.unand.ac.id/index.php/vivid/article/view/17/26

[62] Ibid.

After the incident, when Nazi German thieves took his sister Mischa as an unfortunate victim of cannibalistic dinner, he felt that a pledge of protecting Mischa was not fulfilled. The reason for what his mental illness started to develop was undoubtedly "the feeling of guilty."

The sense of guilt and helplessness were probably his worst enemies.

"Grutas' face was smeared with blood and feathers. He turned his bloody face up to the children, and he said, "We have to eat or die." That was the last conscious memory Hannibal Lecter had of the lodge"[64]

This passage may be the key reason why Hannibal's action and overall behavior has changed into psychopathic.

After the horrific events full of brutality, Hannibal was living in an orphanage but back in his Lithuanian birth Castle, after the war had ended and Germans were evicted. He seemed to be influenced by the horrors he had come through so much, that he cannot speak and did not want to talk at all. On the other hand, the character's behavior (at the time he was approximately thirteen years old) could be described as the innocent young orphan with a sense for justice and hate for hurting people who cannot defend themselves. As it is likely to be seen in one of many chapters in *Hannibal Rising,* especially it could be seen in a passage in chapter 10, when Hannibal was living in an orphanage, trying to protect defenceless cygnet when one of the kids in orphanage, called Fedor, a rascal who found a pleasure in shooting from the sling to the poor swans*: "The next stone Fedor shot splashed into the water beside the swimming cygnet, Hannibal raising his branches now, hissing, shooing the swans out of range."*[65]

During his stay in the orphanage, the Aristocratic-based Hannibal had shown hatred for injustice and any other form of harm to the weaker, and therefore he was charging his way of aggression to the actors of evil, for which he was walloped by a tutor.

In any case, his innocent childhood site, which was so much harmed, showed blatant respect and humility to all people who treated him respectfully and who knew that their

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[63] "'Well hello, Clarice.' – A Psychological Analysis of Hannibal Lecter," PsychKnow, last modified July 22, 2013, accessed March 19, 2018, https://psychknow.wordpress.com/2013/07/22/hannibal-lecter-not-a-psychopath/

[64] Harris, *Hannibal Rising*, 21.

[65] Harris, *Hannibal Rising*, 17.

personality was not soiled by any evil. This assertion can be confirmed by the fact that his hideous educator, who was in charge of the children in the orphanage, played a significant role, and who was angry at Hannibal through his aristocratic roots not too appealing, since Hannibal did not take his orders into account, and he seemed to have refused to speak anyway. That changed after the arrival of his uncle Robert Lecter, who made the young boy into custody, along with his wife, Mrs. Murasaki, from Japan. The boy began to behave entirely differently, grateful for being able to stay with them.

After Hannibal began to live with his uncle, a highly respected French painter and Japanese Mrs. Murasaki, his character began to evolve in a specific direction. His aunt, Mrs. Murasaki, brought her love and subtlety to his heart, Hannibal, thanks to her understanding and delicate feminine behaviour, held great gratitude and devotion to her person, and as he loved his sister Misha and tried to protect her, he began to prove his positive side as well in the case of Mrs. Murasaki. In terms of behavior, his personality took utterly different turns than when he was treated like an animal (during the war and then in an orphanage). He began to discover Japanese culture, which he was thoroughly fascinated and proved to be very talented in art.

In Paris, Hannibal entered the village school, anyway there was a problem with recognizing authority. Hannibal, as mentioned, hated injustice and hurt the weaker, so any hierarchy did not trouble him, and he did not see the problem of letting the boy go higher than he was. The courage and defense of the younger were what made him a good man.
As for the intelligence, the boy was extremely educated in support of her aunt Mrs. Murasaki went to study medicine in Paris where he absolutely impressed the local cantors. What was unusual was the way the human body fascinated him.

His personality is believed to be cunning and inventive as it could be seen in terms of the interests he had, in this case, a career in medicine which he had aligned with his long-term goals of planned murdering: "Seemingly a product of his environment Hannibal retaliates by targeting, tracking and murdering those that had hurt him most during the war in his adolescence and early adulthood, subsequently while taking an interest in medicine."[66]

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[66] Heather Turner, "Hannibal Lecter (Portrayed by Sir Anthony Hopkins)," personality-fall2011, last modified November 25, 2011, accessed March 18, 2018, https://personality-fall2011.wikispaces.com/Hannibal+Lecter+M.D.

It is important to mention that the main character had developed immensely throughout the whole story in *Hannibal Rising*.

4.3 PSYCHOANALYTICAL STUDY OF THE CHARACTER'S MENTAL DEVELOPMENT

It worth mentioning that at the beginning of the story in *Hannibal: Rising*, when the young Hannibal lost his family, and his loving sister died, which could potentially trigger "the post-traumatic stress disorder."[67] In a point of view of the character mental development, the earlier mentioned "post-traumatic stress disorder" might be connected with Hannibal's traumatic memory of his sister being murdered in a chasing hut. The eight years old Hannibal, of course, a child, who was witnessing could not be classified as a psychopath, therefore; as a result, he started to be distrustful to people, and "step back from the humanity," in other words, Hannibal lost his faith in it. It could be eventually a sign of developed "Narcissistic personality disorder."[68] "A disorder in which the individual is said to be overly concerned with; power, prestige, vanity, personal adequacy, humiliation, and entitlement. It makes a person believe they are fundamentally different to others."[69] The acts that conducted Hannibal for developing "the narcissistic disorder" could be a refusal of love that his aunt - "Ms. Murasaki" was trying to give him and a familiar style of life[70] (later in the story *Hannibal Rising*, when Hannibal lived in Paris with his aunt and uncle).

According to the "Freudian defense mechanism," the character of Hannibal seemed as not being capable of accepting the fact of failure and the reality, in which his sister passed away by a masochistic way, therefore, he started to behave as nothing happened in his mind using a Freudian self-defense mechanism.[71]

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[67] "'Well hello, Clarice.' – A Psychological Analysis of Hannibal Lecter," PsychKnow, last modified July 22, 2013, accessed March 19, 2018, https://psychknow.wordpress.com/2013/07/22/hannibal-lecter-not-a-psychopath/

[68] Ibid.

[69] Ibid.

[70] Ibid.

[71] Saul McLeod, "Defense Mechanisms," Simply Psychology, last modified 2009, accessed March 19, 2018, https://www.simplypsychology.org/defense-mechanisms.html

"Denial" proposed by Anna Freud might be an example of that. The "Freudian Denial" which means that "the external events are blocked from awareness"[72] Hannibal reacted to the traumatic situations he went through via denying the fact he had previously experienced it.

In addition, concerning the Freudian defense mechanism, it is also appropriate to mention "Identification with the aggressor" which in the case of Hannibal Lecter's following behavior is believed to be like another response to the previously mentioned traumatic events during his childhood. It is, more precisely, the psychological phenomenon which the victim (according to the Freudian theory) identifies with the aggressor both in behavior and physically. Consequently, Hannibal unconsciously took over the negative manners of a murderer Hiwis who killed his sister Mischa in a chasing hut right before him.[73] In his later age, Hannibal began to resemble Hiwis, especially when he murdered the butcher Paul, who verbally offended his guardian, Mrs. Murasaki. It is remarkable that Hannibal, acting like a psychopathic series, found pleasure in killing the butcher Paul. In order to protect Mrs. Murasaki, Hannibal shattered Paul's body with a Samurai sword and cut off his head.

The reason why he killed the butcher was to become Murasaki's protector, but he did not want to disappoint her as he had failed in protecting his sister Mischa whom he could not save. It is possible for this motive to have a particular reproach in the conscience that, by failing to fulfill the promise of protection which he gave to his sister, he also wanted to provide a guarantee of protecting Mrs. Murasaki and did not fail. However, it can also be seen that this incident was also something like Hannibal's artistic work. Before Paul's murder, Hannibal *"seated on the stump playing the Japanese lute"[74]* in order to catch the attention of the butcher while he was drawing a detailed sophisticated drawing of Paul the Butcher's head on a platter with a name tag attached to the hair with a tag "Paul Mommund, Fine Meats" which was shown to Paul during the act.

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[72] Ibid.

[73] Panji Perdana Putra, "PSYCHOANALYTICAL ANALYSIS ON HANNIBAL LECTER AND BUFFALO BILL CHARACTERS AS SEEN IN THE SILENCE OF THE LAMBS AND HANNIBAL RISING BY THOMAS HARRIS," *VIVID Journal of Language and Literature 2,* no. 2 (2013): 12, accessed March 20, 2018, http://jurnalvivid.fib.unand.ac.id/index.php/vivid/article/view/17/26

[74] Harris, *Hannibal Rising*, 34.

"*Paul's face is clean and pale, his lips are intact, but his cheeks are missing, and a little blood has leaked from his mouth into the flower vessel, where blood stands like the water beneath a flower arrangement*"[75]

Another Freudian defense mechanism's phenomenon "Repression" could also be used in a case of Hannibal Lecter's behavior. This "repression" deals with traumatic memories that were so shocking that the subject is being pushed into the subconscious. In other words, "Repression in short can be defined as repression is simply the blotting of threatening material out of the conscious mind, and if that could succeed, then there would be no need for defence mechanisms"[76]

The fact that the main character was living in repression could be approved by daily nightmares with memories of traumatic events from a chasing hut which had came to his mind. Moreover, that could be the sign of unconscious case of his mind. The main character suppressed his memories into the unconscious, so he consciously recalled just the part where Grutas took Mischa from his arms, and he could not do anything at all. As the last part of this memory, the significant portion Hannibal remembers, was his sister Mischa crying and screaming his name. Depending on the pain and helplessness he felt when his beloved sister had been murdered and subsequently consumed by the Nazi thieves, Hannibal denied this fact and completely dispelled it.

From the point of Freudian "sublimation", the character of Hannibal is believed to reach this sublimation successfully. In order to reach the Freudian "sublimation", it is essential that the individual finds his place in society. At a glance, the term "sublimation" means that the individual transforms his negative feelings into something less harmful or something valuable for society.[77]

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[75] Harris, *Hannibal Rising*, 48.

[76] Panji Perdana Putra, "PSYCHOANALYTICAL ANALYSIS ON HANNIBAL LECTER AND BUFFALO BILL CHARACTERS AS SEEN IN THE SILENCE OF THE LAMBS AND HANNIBAL RISING BY THOMAS HARRIS," *VIVID Journal of Language and Literature 2,* no. 2 (2013): 12, accessed March 20, 2018, http://jurnalvivid.fib.unand.ac.id/index.php/vivid/article/view/17/26

[77] Panji Perdana Putra, "PSYCHOANALYTICAL ANALYSIS ON HANNIBAL LECTER AND BUFFALO BILL CHARACTERS AS SEEN IN THE SILENCE OF THE LAMBS AND HANNIBAL RISING BY THOMAS HARRIS," *VIVID Journal of Language and Literature 2,* no. 2 (2013): 12, accessed March 20, 2018, http://jurnalvivid.fib.unand.ac.id/index.php/vivid/article/view/17/26

Concerning Hannibal's hidden artistic talent, this could be potentially a part of successful sublimation. As the leading character had discovered while he was living in Paris with his uncle Robert and aunt Mrs. Murasaki, that he had an extraordinary artistic gift.

"*I have made a space here for you, your own studio," the count said.*

"*You can find relief here, Hannibal. When you feel that you may explode, draw instead! Paint! Big arm motions, lots of colors. Don't try to aim it or finesse it when you draw.*"[78]

The one who brought art to his life was his uncle Robert Lecter, who actively devoted himself to paintings, and thanks to Robert's atelier with canvases and paintings, Hannibal got inspired so that he could get rid of all the emotions which made him weighed.

"*Hannibal began to draw with big arm motions, as the count had counseling, trying to let it go, making great diagonal strokes across newsprint, slashes of color. It did not work. Toward dawn he stopped forcing; he quit pushing, and simply watched what his hand revealed to him.*"[79]

As for the leading cause of the young boy's aggression, the desire for vengeance has become the most powerful goal for which Hannibal has gone through his whole story. All the applied "Freudian defense mechanisms" were just the character's reaction to the trauma suffered through its childhood. His personality could seem as doubled. In one side he enormously loved and cared for his sister and later his aunt Mrs. Murasaki with whom he also tried to make a certain romantic relationship as she had seemed to her extremely attractive. The other side of his personality desired the most basic goal which of course was to revenge the mischievous miseries and deaths of sister Mischa, who had been considered by the main character not as a sister, but rather as a daughter.

This kind of personality, Hannibal was, could be significant by it's so-called "Liminal position in society." In a case of Hannibal Lecter, the term could be described as an individual who usually is functioning in a society, without any struggles in social communication while at the same time is trying to have gather sexual insights to the relationship with his widowed aunt Ms. Murasaki, on the other hand entirely contrasting to the Hannibal's goals.

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[78] Harris, *Hannibal Rising*, 29.

[79] Harris, *Hannibal Rising*, 33.

These goals could be characterized as retribution to all who were partaken in a murder of his sister Mischa. In other words, he felt some closer connection with his aunt, but he was driven by a desire of the Nazi criminals suffering. The main force to act that way was his traumatic childhood experience which apparently shaped his mind.[80]

In any case, the trauma he had experienced had to have some response. Through the nightmares who visited him every night and shouting his sister's name, he brutally murdered a butcher who insulted Mrs. Murasaki, his beloved aunt at the market. And it could be considered the start of his mass murder career. Although it is possible to admit the fact that the butcher was indeed the embodiment of evil, this punishment was disproportionate to him. The feeling of bliss that Hannibal experienced when he murdered him and then exposed his head on the mailbox in the middle of the street could not be justified.

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[80] Benjamin Szumskyj, "Dissecting Hannibal Lecter: Essays on the Novels of Thomas Harris," (Jefferson: McFarland, 2008), 25.

5   HANNIBAL LECTER AS A SOCIOPATH

It is considerable if characterization of Hannibal Lecter would appropriate. As the previously mentioned motif, so a desire for revenge would confirm the fact of why a character Hannibal acted the cruel way.

The character's personality developed from the beginning to the end of a story while in the beginning he was considered totally innocent, loving, and intelligent young boy while in the end (when he turned 18) is his personage entirely different. Notwithstanding, it is tough to consider if this kind of an individual could be labeled as pure evil or a person with a good heart but who had experienced wrong occasions.

It is understandable that he tried to find the criminals who murdered his sister and to honor the sister's memory he wanted to avenge. But what cannot be taken into account is the murderous way he revenged to all of them. His career as a mass murderer has undoubtedly begun with the murder of the butcher Paul, who offended the lady, Mrs. Murasaki, the love of Hannibal's life. He cut off his head and cut his cheeks, as well as brutally murdering his other victims, murderers and criminals Dortlich, Petras Kolnas and Vladis Grutas. For all of these victims, Hannibal cut their cheeks and then consumed them. Hannibal turned into a cannibalistic monster. The last of his victims, Vladis Grutas, has also been confirmed by the fact that Hannibal literally uses cannibalism. Hannibal began to tear his face with his teeth. What is more, he found great pleasure in hurting and killing people. His manner was calm until the murder happened, his aggression began to evolve. He turned up into a "strong murderous adult."[81]

Another premise that shows sociopathy in a character's personality could be the character's sense of irresponsibility, and a zero sense of guilt or remorse. The only thing Hannibal found out in killing is the pleasure and a feeling of power. What is more, his personality gives the strange circumstances in the form of a long-term planned murders. Hannibal is also one step ahead of others, which indicates that his nature is bright and

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[81] Heather Turner, "Hannibal Lecter (Portrayed by Sir Anthony Hopkins)," personality-fall2011, last modified November 25, 2011, accessed March 18, 2018, https://personality-fall2011.wikispaces.com/Hannibal+Lecter+M.D.

cunning. Indeed, it cannot be said that his behavior is characterized as poorly controlled or without long-term goals. Lecter's personality can brilliantly control itself.[82]

The main character indeed shows evidence of a "superficial charm"[83] by his elegance and good manners.

In *Hannibal Rising*, Hannibal's mind secretly fell in love with his aunt Lady Murasaki as he was trying to impress her. Possibly, this could be the sign of capability to have feelings, and not being just a cold-hearted sociopathic murderer. In addition, the emotions were from both sides the same. As well as Hannibal with Lady Murasaki, also Lady Murasaki herself felt in love with Hannibal.

In *The Silence of the Lambs*, Hannibal seemed also impressed and emotionally connected with the character of young FBI trainee Clarice Starling. His attitude identified himself in her. In fact, he treated her like a daughter,

Paradoxically, Lecter was helping Clarice to find a serious killer nicknamed as "Buffalo Bill" when he had been previously sentenced to spend his whole life in a mental asylum with high security. So, he showed up his sensitive and protective side. The relationship between him and Clarice was deep because they were similar. They were sharing something like a "language of human psychology."[84]

During their conversations, he had tested Clarice for many times. She seemed really interesting to him to the point of teaching her the ways of conversation: *"Your interrogative case often has that proper subjunctive in it. With your accent, it stinks of the lamp."[85]*

Moreover, the fact that Hannibal had seen some kind of a romantic relationship between him and Clarice Starling could be confirmed also by the book *Hannibal*. In the end, when he had saved and cured Clarice, he took her to his own house where he prepared a dinner for her.[86]

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[82] PsychKnow, "'Well hello, Clarice.' – A Psychological Analysis of Hannibal Lecter," last modified July 22, 2013, accessed March 20, 2018, https://psychknow.wordpress.com/2013/07/22/hannibal-lecter-not-a-psychopath/

[83] Ibid.

[84] Benjamin Szumskyj, *Dissecting Hannibal Lecter: Essays on the Novels of Thomas Harris* (Jefferson: McFarland, 2008), 40.

[85] Harris, *The Silence of The Lambs*, 61.

[86] Thomas Harris, *Hannibal* (London: Arrow Books, 2000.)

In a particular point of view, this cannibalistic gesture of eating Krendler's brain for dinner, together with Clarice could be another protective service to a woman in the form of Hannibal Lecter. Klender was specified as "aggressive male sexuality, responsible for the reducing of Clarice's agency."[87] Therefore another "bad" character who wanted to hurt Hannibal's protected woman, here could be identified a certain resemblance with *Hannibal Rising* and protection of Lady Murasaki.

On the other hand, another fact depictured here could be his inability to suppress the cannibalistic tastes because he had served a human brain to eat. This case again incontrovertibly confirms that the character is a sociopath.

His mystical and charming face fascinated Clarice as well as his aunt, Lady Murasaki. It is quite remarkable that such a person like Hannibal, a blooded cannibalistic murderer could easily manipulate the people's (especially women) point of view on him.

In comparison with the character Hannibal described in a book *The Silence of the Lambs*, Hannibal showed his manipulative way through a role of young FBI trainee Clarice Starling. In the book *The Silence of the Lambs* is Hannibal seen as slightly more frightening, as he might represent there a pure "evil."[88]
The evidence that Hannibal is a manipulative sociopath is also significantly characterized in a book *Hannibal*.

In *the Silence of The Lambs* is the character Hannibal more shifted into a "human" nature instead of a psychotic murderous monster like in *Hannibal Rising*. The personality of Dr. Lecter could seem to be calm, intelligent but unfortunately with the traits of a silent serial killer.[89] Since he is in prison, he basically could not do anything "bad." Reversely, despite the fact his personality was so mysterious and dark, he was helping Clarice Starling, through the conversations in prison, to find Buffalo Bill.
As a result

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[87] Benjamin Szumskyj, *Dissecting Hannibal Lecter: Essays on the Novels of Thomas Harris* (Jefferson: McFarland, 2008), 41-42.

[88] Thomas Harris, "The Silence of the Lambs,"

[89] Benjamin Szumskyj, *Dissecting Hannibal Lecter: Essays on the Novels of Thomas Harris* (Jefferson: McFarland, 2008), 41-42.

CONCLUSION

The general aim of the bachelor thesis was the literary survey of "evil" characters characterized by sociopathic traits in literature if these characters stay static or develop in time. Also, the precise aim is shown on the example of that kind of a sociopathic personality analyzed in a practical part, applied on the mental development of a well-known masochistic sociopath Dr. Hannibal Lecter, a fictional character from modern literature.

As for the methodology used, the bachelor thesis uses the psychoanalytical literary criticism relying on the findings from a novel Hannibal Rising and concluded facts are proven through the Freudian psychological defense mechanisms.

The theoretical part, the first chapter deals with the general description of sociopathic/psychopathic individuals. Moreover, the medical conception of sociopaths and psychopaths has described in the subchapter *Psychopathic and sociopathic behavior* as well as the traits of sociopathy and psychopathy. Following subchapter *Charming sociopaths and psychopaths* characterize the specific behavior of these individuals in a society. Another subchapter *Sociopaths becoming serial killers, murderers and cannibals* offer an insight into the sociopathic dangerous mind, explaining the reason, why are some of them criminals. Chapter two *Darkness and Sociopaths of the 19th century* focuses on the literary disquisition of the sociopathy and psychopathy especially in the 19th century literature connected with darkness of gothic era.

The chapter three in the analytical part focuses firstly on the *Evilness in literature*, *Characters of villains* and the *Bad character's development in literature*. The rest of the chapters, concretely chapters four and five, deal with the psychoanalytical criticism of the mental development and sociopathy of Dr. Hannibal Lecter, while using the Freudian defense mechanisms method.

The bachelor thesis proves that Dr. Hannibal Lecter is a sociopathic character which develops actively over time. The character's mental development evolves from the beginning to the end of the story. The psychical progress of Hannibal came through a massive transition from the character's childhood to his adulthood. Dr. Hannibal Lecter differs from other sociopathic/psychopathic characters in behavior and social manners. He seems to be strongly emotionally stable and calm, therefore he behaves like a gentleman in any kind of situation and what is more, he proves a positive relationship with women.

According to the literary criticism by Benjamin Szumskyj *Essays on the Novels of Thomas Harris*, there should be also appropriate to analyze gather insights into the character's mind concerning the cannibalism.

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