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Tereza Houžvičková

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Vedoucí bakalářské práce: **doc. Šárka Bubíková, Ph.D.**
Katedra anglistiky a amerikanistiky

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doc. Mgr. Jiří Kubeš, Ph.D.
děkan

Mgr. Olga Roebuck, Ph.D.
vedoucí katedry

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ANNOTATION

The thesis deals with the depiction of monstrosity and evil in the *Red Dragon* and *Hannibal: Rising* by Thomas Harris. It is also focused on the evolution of crime fiction and provides a brief overview of subgenres of the genre. The analysis compares two main villains depicted by Harris and displays the elements of monstrosity in their cases.

KEYWORDS

Red Dragon, monstrosity, evil, crime fiction, Hannibal Lecter, transformation, murders, horror

NÁZEV

Monstróznost v díle Thomase Harrise

ANOTACE

Tato práce se zabývá zobrazením zla a monstróznosti ve vybraných dílech Thomase Harrise. Konkrétně jde o díla *Červený Drak* a *Hannibal: Zrození*. Součástí práce je shrnutí historie žánru detektivky a stručný přehled jeho podžánrů. Analýza porovnává hlavní záporné hrdiny, na jejichž příkladech jsou prvky monstróznosti zobrazeny.

KLÍČOVÁ SLOVA

Červený Drak, monstróznost, zlo, detektivka, Hannibal Lecter, transformace, vraždy, hrůza

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Introduction

With 24/7 media availability, are we in the 21st century more aware of horrors and “monstrous personalities”? Could that be the reason for a great popularity of the crime fiction genre in today’s society? Although the genre was not recognized among high literature, after its a little complicated beginning, its popularity increased greatly with the development of society. The reasons are easily recognized as people were looking for diverse ways of entertainment. In connection with the emergence of the genre, many new crime fiction writers appeared. Hand in hand with their debut, many new literary heroes were introduced. Among others two notable villains, Hannibal Lecter and Francis Dolarhyde, developed thanks to the tetralogy written by Thomas Harris. Despite the fact that both of them experienced an immensely complicated and difficult childhood which foreshadowed their future destiny, they are considered to be the greatest villains of contemporary crime fiction as they are feared and admired at the same time, which assures immortal popularity of their stories. Both of them were introduced in 1981 when *Red Dragon* was published and since then, both of them are an indispensable part of contemporary crime fiction as well.

Red Dragon is centered on the figure of Francis Dolarhyde and his emergence into the form of a monster; Lecter is only a secondary character in the novel. His time comes later. Although *Hannibal: Rising* does not show Lecter’s full potential as well, it leaves the reader with an accurate opinion of Lecter’s background and the reasons why he is the way he is. As *Red Dragon* provides similar information on Francis Dolarhyde, the differences in nature of both characters are observable.

The thesis provides an analysis regarding the differences between the characters and focuses on the depiction of evil and monstrosity while taking into account the history of crime fiction and monstrous characteristics compiled by experts in the fields. It offers a brief insight into the style of language used by the author as well and focuses on reasons of usage. The claims are supported by quotes from both Harris and experts focusing on the discussed topics. An overview of the plot from both books is added to enable the reader better orientation in the thesis.

The aim of the thesis is to characterize various sorts of monstrosity depicted within the novels, and to demonstrate the evolution of the monstrous villain in opposition to the main protagonists, and to reveal shared traits.

1. Historical development of the crime fiction genre

It is difficult to trace the origins of crime fiction writing and therefore to name the first author of the genre. Steven Powell, a leading scholar of American crime fiction and member of the Crime Writer's Association, claims: "There will always be another writer who preceded him or her as crime writer of sorts."¹ He adds that several stories included within the "Book of Daniel" can be considered as the first crime stories since it is nearly impossible to trace anything older than biblical literature.² This theory is further supported by Dorothy L. Sayers and John Scaggs in *Crime Fiction* who identify various stories contained within "The Old Testament" as the cornerstone of crime fiction.³ This theory is, on the other hand, heavily criticized by Julian Symons, the British mystery author and critic, who argues that "those who search for fragments of detection in *the Bible* [...] are looking only for puzzles."⁴ He adds that even though puzzles are an indispensable element of the genre, they are not the detective story itself.⁵

Michael Holquist, a professor of comparative literature, says: "Crime is very old, detective fiction very new,"⁶ meaning that even though many critics claim the roots of crime fiction can be traced back to times before the birth of Christ, the main development of the genre did not appear until many centuries later in the nineteenth century which can, according to Holquist, be easily explained since "you cannot have detective fiction before you have detectives,"⁷ thereby he stresses the formation of Metropolitan Police Service which did not take place until 1829.⁸ He further explains that he himself considers detective story to be rather the tale of pure puzzle and ratiocination,⁹ sharing the opinion of Jacques Barzun and W.H. Taylor who claim: "A detective story should be mainly

¹ "The Bible, the Book of Daniel and Crime Fiction Narratives." *Crime and Detective Fiction, The Venetian Vase*, Last Modified June 6, 2011. <https://venetianvase.co.uk/2011/06/06/the-bible-the-book-of-daniel-and-crime-fiction-narratives/>.

² The Venetian Vase, "The Bible, the Book of Daniel and Crime Fiction Narratives."

³ John Scaggs, *Crime Fiction* (London: Routledge, 2005), 8.

⁴ Scaggs, *Crime Fiction*, 8.

⁵ Scaggs, *Crime Fiction*, 8.

⁶ Michael Holquist, *Whodunit and Other Questions: Metaphysical Detective Stories in Post-War Fiction* (Maryland: The Johns Hopkins University Press, 1971), 138.

⁷ Holquist, *Whodunit and Other Questions*, 139.

⁸ "London Metropolitan Police." *Research Guides, The National Archives*, Accessed February 18, 2020, <https://www.nationalarchives.gov.uk/help-with-your-research/research-guides/london-metropolitan-police-british-transport-police-railway-police/>.

⁹ Holquist, *Whodunit and Other Questions*, 139.

occupied with detecting,”¹⁰ which, he writes, excludes romances, psychological studies of criminals, and hard-boiled thrillers as a part of the genre.¹¹

1.1 Evolution of the genre of Crime fiction

Even though Holquist claims against, Scaggs states the very first stories mentioning crime are incorporated in *the Bible*.¹² Dorothy L. Sayers further identifies two stories contained within “The Old Testament”, one story from Herodotus and one story drawn from Hercules myths as early ancestors of the genre.¹³

One of the mentioned stories is looked down upon in a slightly different way. It is the story “Sussanna and the Elders” contained within the “Book of Daniel”.¹⁴ It recounts the story of pious Sussanna who is married to wealthy Joakim. Their garden is visited by many, even elders gather there to judge people’s cases. Two of them lust for Sussanna and try to rape her, telling her that if she denies them, they will claim seeing her having sex with another man. After her refusal, she is charged with adultery and condemned to death. Sussanna cries out to God and as a result, young prophet Daniel intervenes into the trial and points out the differences in the testimonies by cross-examining the two elders separately. They are sentenced to death and she is saved.¹⁵ In reaction to the fact that while the elders are asked several times for their opinions, nobody asks Sussanna for her point of view. Stuart Lasine, a professor of religion, in his article “Solomon, Daniel, and the Detective Story: The Social Functions of a Literary Genre” explains: “The story exposes the folly of assessing the truth of witnesses’ testimony on the basis of their rank and reputation.”¹⁶ Scaggs further mentions that the story “Sussanna and the Elders” is set apart from Herodotus and the Hercules myths especially due to the fact it emphasizes punishment and the right conduct more than any true element of detection.¹⁷

Moving on to later times, according to Robert Carraher, a founder of *Crimeways* magazine, one of the examples carrying marks of early crime fiction is the tale “The Three

¹⁰ Jacques Barzun, Wendell Hertig Taylor, *A Catalogue of Crime* (New York: Harper & Row. 1971), 5.

¹¹ Holquist, *Whodunit and Other Questions*, 139.

¹² Scaggs, *Crime Fiction*, 8.

¹³ Scaggs, *Crime Fiction*, 8.

¹⁴ Scaggs, *Crime Fiction*, 8.

¹⁵ “Zuzana 1.” Česká Biblická Společnost, biblenet.cz, Accessed November 11, 2019.

<http://www.biblenet.cz/app/b/Sus/chapter/1>.

¹⁶ Stuart Lasine, “Solomon, Daniel, and the Detective Story: The Social Functions of a Literary Genre,” *Hebrew Annual Review* 11 (1987): 247-266. <https://kb.osu.edu/handle/1811/58746>.

¹⁷ Scaggs, *Crime Fiction*, 8–9.

Apples”.¹⁸ The story is contained in the collection *One Thousand and One Nights* (also known as *Arabian Nights*). It is about Scheherazade who narrates a story of a discovery of a heavy chest by a fisherman along the Tigris River. The chest is immediately sold to Caliph Harun al-Rashid but when opened, a dead body of a young woman is found inside. Caliph’s vizier is commanded to solve the crime by finding the criminal in three days, otherwise he will be executed. With the shortening time leading to his punishment, the vizier unexpectedly finds a key and solves the crime.¹⁹ Ulrich Marzolph, a professor of Islamic studies at Goettingen University, and his colleagues are convinced that “the story belongs to the core corpus of the *Arabian Nights*,”²⁰ he adds that based on a description provided by Pinault, the depiction of characters corresponds with historical sources as well as the whole story’s realism which is said to be enhanced by a number of historical and topographical references.²¹ According to Roger Allen, an English scholar of Arabic literature, who focused on an analysis of the “Tale of the Three Apples”, “the tale illustrates one of the principal features of any murder mystery,” which is, in this case, said to be the sequencing of events.²²

Consequently, Gamini Salgado, a twentieth-century literary historian and critic whose special interest is early-modern criminal activity, outlines the basic structure of a detective story using a scheme consisting of five parts. Scaggs named the parts exposition, anticipation, confrontation, partial execution, and completion of the act of vengeance, or, in the case of crime fiction, the detective’s final success in bringing the villain to justice.²³ He further implies that Salgado used Aristotle’s tragedy outline from *Poetics* which was further refined and therefore it describes a moment “when the hero passes from ignorance to knowledge,”²⁴ which is said to be crucial for both revenge tragedy and crime fiction.

Moving to the beginning of the seventeenth century, Shakespeare’s *Hamlet* is an example beyond Salgado’s theory since the murder had taken place before the narrative begun. Scaggs claims that despite the mentioned fact, the story bears marks of crime fiction. He

¹⁸ “A Short Story of American Crime Fiction.” *Crimeways’ Magazine*, *Crimeways*, Accessed November 16, 2019. <https://crimeways.wordpress.com/a-short-history-of-american-crime-fiction-2/>.

¹⁹ Ulrich Marzolph, Richard van Leeuwen; with the collaboration of Hassan Wassouf, *The Arabian Nights Encyclopedia* (California: ABC-CLIO, Inc., 2004), 414.

²⁰ Marzolph et al., *The Arabian Nights Encyclopedia*, 414.

²¹ Marzolph et al., *The Arabian Nights Encyclopedia*, 414.

²² Roger Allen, “An Analyses of the ‘Tale of the Three Apples’ from The Thousand and One Nights,” in *The Arabian Nights Reader*, ed. Ulrich Marzolph (Detroit: Wayne State University Press, 2006), 240–242.

²³ Scaggs, *Crime Fiction*, 11–12.

²⁴ Scaggs, *Crime Fiction*, 12.

supports his theory by stating “Hamlet accepts his filial obligation, but before killing Claudius, he takes the precaution of first proving his uncle’s guilt, and his investigations, which correspond with the ‘anticipation’ in Salgado’s model above, constitute more than half of the play.”²⁵ Therefore, since *Hamlet* contains all of the necessary characteristics of the crime fiction genre, there seems to be no doubt that Shakespeare’s masterpiece can be acknowledged as one of the first representatives of the crime fiction genre. Furthermore, it is interesting to stress that Hamlet plays both the role of an agent of revenge and an object of revenge as the story progresses. Scaggs claims that Shakespeare was not the only one to portray an ambiguous position of the revenger. The same thing is said about Thomas Kyd, John Webster or Thomas Middleton.²⁶

Throughout the 18th century, revenge tragedy flourished and cautionary tales appeared. Those were, in the words of Michel Foucault, french philosopher and literary critic, especially thought of as a warning.²⁷ The first large collection of the stories of this kind appeared in 1773 under the title *The Newgate Calendar*. As mentioned by Mandel, people demanded shocking bloody stories of violent crimes in which the perpetrator was captured, tried and punished. Besides, the execution of the villain was considered to be an integral part.²⁸

After Gothic fiction appeared, Fred Botting, a professor of English literature, came with a theory considering horror as a means of promoting the values of society. He literally claims: “The horror associated with criminal transgressions became a powerful means to assert the values of society, virtue and propriety and serves to reinforce or underline their value and necessity.”²⁹ Paul Skenazy expands the theory by explaining the term “gothic causality” as a part of most crime narrative structures in which a secret from the past represents a desire which is antiethical to the principles and position of the house or family. Characters are said to protect themselves by covering up the secrets from their past which is, according to Scaggs and Botting, another shared characteristic of both Gothic romance and crime fiction.³⁰ Nevertheless, this is not the only characteristic Gothic fiction and Crime fiction have in common; there is much more to be found. The similarities are noticeable in terms of the development of the Gothic landscape in the 18th

²⁵ Scaggs, *Crime Fiction*, 12.

²⁶ Scaggs, *Crime Fiction*, 13.

²⁷ Scaggs, *Crime Fiction*, 13.

²⁸ Scaggs, *Crime Fiction*, 14.

²⁹ Scaggs, *Crime Fiction*, 16.

³⁰ Scaggs, *Crime Fiction*, 16.

century, which changes from “wild and mountainous locations dominated by the bleak castle to the modern city in the 19th century,”³¹ as reported by Botting. However, one of the shared units is undoubtedly the portrayal of the city. In both genres, the city is a dark place full of threatening shadows and old buildings.³² Ralph Willett further specifies the description when speaking of it as of a “place devastated by drugs, violence, pollution, garbage and a decaying physical infrastructure.”³³ All of the facts mentioned above prove gothic fiction being the predecessor of the genre of crime fiction. Regardless of these facts, Dorothy L. Sayers, English crime writer, claims that the detective story had to wait for its full development until establishing an effective police organization.³⁴

Despite the difference of several years, Niels Christian Krogh Hansen in his lecture advocates the main development of the genre occurred mainly in the period of Industrial revolution.³⁵ Apparently, it went hand in hand with the technological development which improved transportation and production so fewer people were needed at farms, therefore, as a result, urbanization took place. As determined by The National Archives, the crime rate in the cities increased due to urbanization especially in the period from late 18th century to the mid-19th century even though the government was passing laws to deal with crime, e.g. preparing the Metropolitan Police Act.³⁶ The National Archives further claims that however high the crime rate was, the awareness of it greatly increased as well.³⁷ Scaggs associates the increased awareness especially with a devotion of lots of space to crime reports in the newspapers.³⁸ As a response to rising crime rate, police forces were created in both Britain and America.³⁹

Altogether with rising crime and higher education of the general public, the genre of crime fiction starts to appear. Hansen states: “as crime started to develop in real world, it starts to have an influence over the fiction.”⁴⁰ Generally, as the popularity of the genre grows,

³¹ Scaggs, *Crime Fiction*, 17.

³² Scaggs, *Crime Fiction*, 17.

³³ Ralph Willett, *Hard-Boiled Detective Fiction* (Keele: British Association for American Studies, 1992), 5.

³⁴ Scaggs, *Crime Fiction*, 17.

³⁵ Niels Christian Krogh Hansen. “Historical background and development of the crime fiction genre,” posted November 6, 2017, YouTube video, 10:01.

<https://www.youtube.com/watch?v=d6an35OChlk&t=333s>.

³⁶ „Causes of Crime“, Crime and Punishment, National Archives, Accessed March 03, 2020, <https://www.nationalarchives.gov.uk/education/candp/crime/g07/g07cs3.htm>

³⁷ „Crime Statistics“, Crime and Punishment, National Archives, Accessed March 03, 2020, <https://www.nationalarchives.gov.uk/education/candp/crime/g07/g07cs2.htm>

³⁸ Scaggs, *Crime Fiction*, 18.

³⁹ National Archives, “Causes of Crime.”

⁴⁰ Niels Christian Krogh Hansen. “Historical background and development.”

more authors focus on writing crime fiction, plots become more complicated and exciting.⁴¹

After the boom in the fields of science and technology occurred, both of these fields were implemented within the field of crime-solving and soon after, the first detective stories which paid attention to analytical and rational deductive ability of solving seemingly inexplicable crime were published.⁴² Both Scaggs and Forshaw and come to the conclusion that Edgar Allan Poe plays a crucial innovative role in the genre of the crime story.⁴³ Not only was he the first to shift the focus of crime stories to more of an intellectual reality,⁴⁴ but according to Scaggs, he was also the first one to create a detective story, in which the analytical and rational deductive ability of a single, isolated individual provides the solution to an apparently inexplicable crime.⁴⁵

„The Murders in the Rue Morgue“, published in 1841 for the first time, brings up a murder of a mother and her daughter. It takes place in a locked room on the fourth floor of a house, which does not allow the murderer to either get inside nor outside after the act. The murder is without an apparent motif. The detective, C. Auguste Dupin, decides to solve the crime not for the money nor because the police wants him to do so, he decides to investigate the murder solely for his delight. As Barry Forshaw, British writer and journalist, points out: “Poe even created a less brilliant follower for his detective in order that the hero’s mental pyrotechnics might be displayed more satisfyingly.”⁴⁶ In the opinion of John Scaggs, the setting Poe chose emphasizes Dorothy Sayers’ claim that the development of detective fiction was affected by the establishment of police forces.⁴⁷

Scaggs claims that the character of a narrator Poe’s crime fiction stories is just as important as the character of a detective. He declares them to be equal, which he explains as

the first-person narrators in the detective story normally perform three functions: they act as a contrast to the abilities of the detective, emphasizing in the

⁴¹ “Crime, Punishment, and Popular Culture, 1790-1920.” Gale Cengage Learning, Gale, Accessed March 03, 2020. https://www.gale.com/binaries/content/assets/gale-us-en/primary-sources/standalone-collections/gps_crimepunishmentandpopularculture_factsheet1.pdf.

⁴² Scaggs, *Crime Fiction*, 19.

⁴³ Scaggs, *Crime Fiction*, 19.; Barry Forshaw, *The Rough Guide to Crime Fiction* (London and New York: Rough Guides, 2007), 3.

⁴⁴ “History of Crime Fiction.” Subverting the Genre. Accessed January 03, 2020. <https://subvertingthegenre.weebly.com/history-of-crime-fiction.html>.

⁴⁵ Scaggs, *Crime Fiction*, 19.

⁴⁶ Forshaw, *The Rough Guide*, 2–3.

⁴⁷ Scaggs, *Crime Fiction*, 19.

detective's genius a difference in degree, rather than a difference in kind; they act as recorders, not only of the story, but also of the physical data upon which the detective's analytic ability depends; and they embody the social and ideological norms of the period.⁴⁸

Scaggs further argues that the same approach might be noticed within the *Sherlock Holmes Stories* by Doyle or many of Christie's narrators. Poe called these kinds of stories tales of ratiocination which may be explained as tales of logical reasoning. Scaggs explains it by saying that the significance of logical analysis is emphasized as both thematic and formal element of the stories.⁴⁹

Additionally, William L. DeAndrea, an American mystery writer, believes that Poe was the first to create a character whose interest lies primarily in his ability to find hidden truths,⁵⁰ but Poe himself compared his writing method from "The Murders in the Rue Morgue" to a game:

Let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some recherche movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not infrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation.⁵¹

Nevertheless, according to literary critics Aydelotte and Caillois, it is important to stress that the equality of the detective and the reader is not always absolute since the author can easily distract reader's attention away from important clues and information by including misleading facts and therefore confusing them and leading them to flawed findings.⁵²

Twenty years after Poe's publishing "The Murders in the Rue Morgue", the first full-length detective novel appeared. It was written by Émile Gaboriau, a french novelist, who is therefore considered to be an important link in the development of the genre of crime

⁴⁸ Scaggs, *Crime Fiction*, 21

⁴⁹ Scaggs, *Crime Fiction*, 20–21.

⁵⁰ William L. DeAndrea, *Encyclopedia Mysteriosa: A Comprehensive Guide to the Art of Detection in Print, Film, Radio, and Television* (Hoboken: John Wiley & Sons Inc, 1994).

⁵¹ Edgar Allan Poe, *Complete Stories and Poems of Edgar Allan Poe* (New York: Doubleday, 1966), 724–725.

⁵² Lasine, "Solomon," 247–266.

fiction, especially due to the fact he creates a link between Poe's and Doyle's crime fiction. After publishing *L'Affaire Lerouge* by Gaboriau, more crime fiction novels started to appear; until then, only short crime stories were published in the magazines.⁵³

Moving to times after The First World War, the main boom of crime fiction, also called "The Golden Age", took place. Crime fiction became popular among readers as well as among writers from whom the most popular was Agatha Christie, nicknamed by many the Queen of Crime. Her reign, which continued long after the Golden Age is considered to have already ended, is the major reason why she influenced the genre enormously and even managed to introduce the scheme of country-house murder which is synonymous with whodunnit.⁵⁴ Whodunnit typically contains an ingenious plot and it may make a puzzle-like impression on a reader. As Scaggs puts it: "The book challenges the reader to discover the 'whodunnit' before the book reveals it,"⁵⁵ which may be considered as a reminder of Poe's tales of ratiocination operating on the same principle.

Nevertheless, it is necessary to note that during the Golden Age of crime fiction, the genre was dominated by English authors. Howard Haycraft, known editor, publisher and critic, argues: "[No American author] was doing work to compare with the exciting developments that were taking place in England. The American detective story stood still, exactly where it had been before the War."⁵⁶ The quote complements Klinger's theory which denies that there would be any famous crime fiction writers in America since Anna Katharine Green until S. S. Van Dine. However, even Klinger admits one exception embodied in the person of Mary Roberts Rinehart who is until today nicknamed American Agatha Christie by many historians.⁵⁷

The boom of the genre resulted in the emergence of many subgenres some of which will be introduced within the next chapter of the thesis.

1.2 Specifics of American crime fiction, its subgenres, and the thriller

Although the very origin of the genre bears the same characteristics in both British and American literature, many differences appeared over the course of time, therefore the genre acquired slightly diverse characteristics in both countries. The differences are

⁵³ Scaggs, *Crime Fiction*, 22–23.

⁵⁴ Scaggs, *Crime Fiction*, 26.

⁵⁵ Scaggs, *Crime fiction*, 27.

⁵⁶ Leslie S. Klinger, *Classic American Crime Fiction of the 1920s* (New York: Pegasus Books Ltd., 2018), 9–21.

⁵⁷ Klinger, *Classic American Crime Fiction*, 9–21.

evident mainly due to a number of subgenres which appeared over time, such as hard-boiled detective fiction, the police procedural, American roman noir or historical crime fiction, all of these especially on American soil. The subgenres also enabled continuous evolution of the genre and ensured its unfailing popularity among readers.

Hard-boiled detective fiction and American roman noir are, based on Andrew Pepper's theory, considered to be one of the main subgenres of American Crime fiction;⁵⁸ that is also the reason why they were chosen for further analysis in this thesis. Another genre chosen for the analysis is the adjacent form of crime fiction located at the interface of detective fiction and horror, the genre of thriller which is, according to Priestman, closely connected to the focus of the works written by Thomas Harris.⁵⁹

To begin with, hard-boiled fiction first appeared as a distinct style of adventure narrative within the pulp magazines in the 1920s.⁶⁰ Its founder, Dashiell Hammett, former employee of Pinkerton National Detective Agency, initially utilized his own work experience from the time when he worked as a detective and started to publish detective stories within the *Black Mask* magazine.⁶¹ Unlike whodunnit, which is typically British matter, hard-boiled fiction does not focus on reason and logic; its main concerns are instead focused on the character of the detective and the plot which is typically closely related to violence and betrayal.⁶² McCann claims hard-boiled to be the style the majority of people think of when mentioning the American crime story. Both McCann and Scaggs coincide that the genre is typical especially by "tough-talking, streetwise men; beautiful, treacherous women; a mysterious city and a disenchanted hero, who strives, usually without resounding success, to bring a small measure of justice to his (or, more recently, her) world."⁶³ He adds that detectives are the most often private investigators.⁶⁴

Not only did hard-boiled fiction have a different focus than whodunnit, it even was the one which survived The Second World War. Scaggs argues the main reason for it was the

⁵⁸ Andrew Pepper, "The American roman noir," in *The Cambridge Companion to American Crime Fiction*, ed. Catherine Ross Nickerson (Cambridge: Cambridge University Press, 2010), 59.

⁵⁹ David Glover, "The Thriller," in *The Cambridge Companion to American Crime Fiction*, ed. Martin Priestman (New York: Cambridge University Press, 2003), 135.

⁶⁰ Sean McCann, "The hard-boiled novel," in *The Cambridge Companion to American Crime Fiction*, ed. Catherine Ross Nickerson (Cambridge: Cambridge University Press, 2010), 42.

⁶¹ "Dashiell Hammett." Britannica, Last Modified May 23, 2020. <https://www.britannica.com/biography/Dashiell-Hammett>.

⁶² Scaggs, *Crime fiction*, 27–28.

⁶³ McCann, "The hard-boiled novel," 42.

⁶⁴ McCann, "The hard-boiled novel," 42.

nature of the genre. The calm characteristics of whodunnit were simply not suitable for the era anymore. On the contrary, the hard-boiled fiction was far more appropriate in terms of gender, ethnic and cultural appropriation as well.⁶⁵ Also, it was fairly popular among the readers since it contained a realistic portrayal of crime and everyday urban life. Unlike classical detective stories, hard-boiled fiction seemed to consist of no illusions. Raymond Chandler, the most important representative of hard-boiled fiction, proclaimed that the hard-boiled fiction “gave murder back to the kind of people who commit it for reasons.”⁶⁶ Also, the authors of the hard-boiled fiction like to think of their fiction as representative of a realistic style of crime writing. Nevertheless, despite its vivid depictions of urban landscape, the core of the hard-boiled fiction carries the same portion of reality as previously written detective stories.⁶⁷

Moving forward in time, American roman noir, literally translated as the “black novel”, emerged. Altogether with it difficulties appeared so as to how to classify the genre since the term appeared in the 1980s in relation to a particular kind of American crime fiction.⁶⁸ Pepper describes the traits of the genre as “an unknowable, morally compromised protagonist who is implicated in the sordid world he inhabits, an overwhelming sense of fatalism and bleakness, and a socio-political critique that yields nothing and goes nowhere.”⁶⁹ Porfirio adds that American roman noir tends to pay attention mainly to negative aspects such as life’s meaninglessness, or man’s alienation or loneliness. At the beginning, there were attempts to differentiate film noir from the hard-boiled fiction. But later on, the influence of the hard-boiled school was recognized and shift of perspective from investigator to criminal occurred as well as the shift from “social” to “psychological”.⁷⁰ Taking into account the differences which were mentioned, there are many persisting similarities between hard-boiled fiction and American roman noir which are evident mainly in terms of the “hardness” of the genre. Hand in hand with the hardness goes the depiction of violence as well as sexual desire, contained in works of both genres.

Lastly, David Glover claims that the earliest examples of the term ‘thriller’ appeared already in 1889. However, taking into account how general the definitions from that time

⁶⁵ Scaggs, *Crime fiction*, 30.

⁶⁶ McCann, “The hard-boiled novel,” 43.

⁶⁷ McCann, “The hard-boiled novel,” 43.

⁶⁸ Pepper, “The American roman noir,” 58–59.

⁶⁹ Pepper, “The American roman noir,” 58.

⁷⁰ Pepper, “The American roman noir,” 59.

are, it might leave an impression that the genre of thriller is even older than that. Glover suggests that the true origins go back as far as to the 1860s when several novels bearing characteristics of the genre appeared. It is necessary to point out that regardless of its popularity among readers, the thriller was not considered to be a part of high literature, rather the opposite. As well as crime fiction, the thriller was at first defamed as well. Dorothy L. Sayers criticized thrillers saying it only piles:

Thrill...on thrill and mystification on mystification; the reader is led on from bewilderment to bewilderment, till everything is explained in a lump in the last chapter. This school is strong in dramatic incident and atmosphere; its weakness is a tendency to confusion and a dropping of links – its explanations do not always explain; it is never dull, but it is sometimes nonsense.⁷¹

Thriller, being a neighbouring form of crime fiction, it shared not only a similar fate of being initially looked down upon, but it bears similar characteristics as well. The nature of the thriller is claimed to be capacious enough to incorporate devices from detective story tradition such as the use of the locked-room mystery. Glover claims it to be the most distinct especially during the Edwardian period before the classic detective novel was perfected.⁷² Nonetheless, the main aim of the genre as well as “the writer’s object is to make the reader’s flesh creep,”⁷³ as explained by Freeman. And not only that. The authors’ main objective was also to evoke suspense, fear and tension as well as strong feelings of any other kind. Their main focus was to deliver an experience of the highest possible intensity. Unlike detective fiction, the thriller is supposed to evoke feelings rather than logical reasoning. As Schimera claims based on Rubin’s theory, the evoked feelings exist in pairs such as relief and tension, fear and enthusiasm or enjoyment and suffering which is said to be caused especially by the thriller being an “ambivalent” genre.⁷⁴ Rubin states that since the thriller stands on the border of other genres, it is not simple to determine the exact definition. Thus he describes it as a meta-genre which is being able to incorporate other genres within itself,⁷⁵ which might be a reason for an emergence of

⁷¹ Glover, “The Thriller,” 136.

⁷² Glover, “The Thriller,” 137.

⁷³ Richard Austin Freeman, “The Art of Detective Story,” in *The Art of the Mystery Story: A Collection of Critical Essays*, ed. Howard Haycraft (New York: Carroll & Graf, 1983), 9.

⁷⁴ “Je thriller žánr?” Téma: Thriller, *Fantom Film Magazine*, Last Modified November, 2004. <http://old.fantomfilm.cz/?type=article&id=146>.

⁷⁵ Martin Rubin, *Thriller* (Cambridge: Cambridge University Press, 1999), 25–26.

a wide range of subgenres, such as police thriller, psychological thriller, action thriller, spy thriller and many others.⁷⁶

After publication of Thomas Harris' *Red Dragon*, where he introduced the character of Dr. Hannibal Lecter to the public for the first time, *The New York Times Book Review* described the work as "an engine designed for one purpose – to make the pulse pound, the heart palpitate, the fear glands secrete,"⁷⁷ which perfectly matches the characteristics of the thriller genre published by Freeman. After publication of *The Silence of the Lambs*, it was easy to tell Lecter's precursors as well. The most notable similarities concern Lecter's observations which are often Holmes-like in many factors. As Lecter analyses Clarice, Holmes' influence is evident. He tells her: "You use Evyan skin cream, and sometimes you wear L'Air du Temps, but not today."⁷⁸ Just as in cases of Sherlock Holmes, acquired information are results of close observation and perfect deduction, which on the outside show rather as a creepy geniality which is not easy to explain.⁷⁹

Undoubtedly, certain development in the field of thriller was achieved over time. While earlier writers would be looking for readers' sympathies for their ferocious protagonists, modern authors, on the other hand, leave no doubt about how dangerous their characters are. Therefore, they do not find the slightest mercy, let alone an excuse in persons of their creators. Glover calls it an important feature of contemporary thriller, saying that "no matter what clinical label these killers wear, they remain essentially monsters, indifferent to diagnoses they inhabit."⁸⁰ Glover further quotes Willeford's hero, Troy Loudon, a criminal psychopath, who completes the whole picture by saying: "What it means is, I know the difference between right and wrong and all that, but I don't give a shit,"⁸¹ which may be applied to the character of Hannibal Lecter as well. Glover defines similar confessions as "unreadable and beyond interpretation," especially due to a scientific shift of replacing the notion of monstrosity by such categories as perversion and psychopathology.⁸² The issue of monstrosity will be discussed within the next chapter.

⁷⁶ Glover, "The Thriller," 139.

⁷⁷ Glover, "The Thriller," 135.

⁷⁸ Thomas Harris, *The Silence of the Lambs* (London: Arrow Books, 2013), 20.

⁷⁹ Philip L. Simpson, *Making Murder: The Fiction of Thomas Harris: The Fiction of Thomas Harris* (Santa Barbara: Praeger, 2009), 178.

⁸⁰ Glover, "The Thriller," 147.

⁸¹ Glover, "The Thriller," 147.

⁸² Glover, "The Thriller," 147.

2. Monsters and monstrosity

This chapter defines the concepts of monsters and monstrosity. It provides general definitions originating in various periods and focuses on features of monstrosity contained within *Red Dragon* and *Hannibal: Rising* by Thomas Harris which will be analysed within further chapters of the thesis.

2.1 Monsters

Merriam-Webster dictionary offers four various definitions of the word “monster”. Apart from explanation describing “something large of its kind,”⁸³ the dictionary refers firstly to “a strange or horrible and often frightening creature,”⁸⁴ secondly to “a person thing, or event that is far from normal”⁸⁵ as well as to “a mean, evil, or unprincipled person,”⁸⁶ as its final option.

Based on an article written by Natalie Lawrence, monsters have been present in people’s fantasies since the beginning of time, the only thing that varied over the years was the form. The fact of people describing deformed babies or two-headed calves as warnings of divine wrath for a long time is well known. Lawrence describes the original characterizations of monsters as “classical images of exotic peoples with no heads or grotesquely exaggerated features, and the kinds of impossible chimerical beasts inhabiting the pages of medieval bestiaries.” She adds that both the birth and gradual transformation of monsters speak far more of the moral and existential challenges societies had to encounter than the everyday reality they lived in.⁸⁷

Dana Bizuleanu’s essay completes the theory by stating: “The myth of the monster has been constantly reformulated over centuries, especially due to causes leading to the emergence and perception of what is monstrous.”⁸⁸ Overall, it concludes that people have been fascinated by the idea of monstrosity for ages; the only thing that was constantly

⁸³ “Monster.” Merriam-Webster, Accessed 12 April, 2020. <https://www.merriam-webster.com/thesaurus/monster>.

⁸⁴ Merriam-Webster, “Monster.”

⁸⁵ Merriam-Webster, “Monster.”

⁸⁶ Merriam-Webster, “Monster.”

⁸⁷ “What is a monster?” Research, University of Cambridge, Last Modified September 07, 2015. <https://www.cam.ac.uk/research/discussion/what-is-a-monster>.

⁸⁸ Dana Bizuleanu, “The Monster’s Myth: From Ideology to Herta Müller’s Imaginary,” *Caietele Echinox* 28, (2015): 208–217. <https://www.cceol.com/search/article-detail?id=283284>.

changing was the perception of it. The changes in perception were due to the constant development of society, its traditions and moral boundaries typical for different cultures and nations which also caused different perceptions of monsters. It should be noted that the perceptions initially differed in trifles, and the differences in perception deepened over time.⁸⁹ In his book *Monster Theory: Reading Culture*, Jeffrey Jerome Cohen states that

the refusal to participate in the classificatory ‘order of things’ is true of monsters generally: they are disturbing hybrids whose externally incoherent bodies resist attempts to include them in any systematic structuration. And so the monster is dangerous, a form suspended between forms that threatens to smash distinctions.⁹⁰

Cohen writes about monsters in general, explaining that it is not possible to classify monsters in a usual manner since they resist and defy common standards. This fact is what makes monsters scary, monstrous and dangerous at the same time.

Moving on to an introduction of monsters, there are basically two categories. It is important to stress that both kinds were created by humans; supernatural plays almost no role in the division. The first theory claims that monsters may be considered as made up by people’s imagination as a result of their brain trying to process various unusual happenings which they are not able to understand and explain rationally. Sue L. Hamilton in her book *Monsters* mentions the cases of mariners returning from the sea with tales of giant sea monsters.⁹¹ And there are many related stories since cases of the human inability to justify events rationally produced an infinite amount of stories, then widely regarded as a traditional part of many folklore stories, as indicated by Lawrence in her essay.⁹² While the existence of monsters from the first group has been explained and understood, the existence of monsters contained within the second group has not. As Hamilton claims: “The world of the 21st century still holds many mysteries. The more we’ve explored, the more we find we do not know.”⁹³ She further explains that with continuous research, many new monsters will be found which will neither be explained nor understood, at least at the beginning.

⁸⁹ University of Cambridge, “What is a monster?”

⁹⁰ Jeffrey Jerome Cohen, *Monster Theory: Reading Culture* (Minnesota: University of Minnesota Press, 1996), 6.

⁹¹ Sue L. Hamilton, *Monsters* (Minnesota: ABDO Publishing Company, 2007), 4.

⁹² “What is a monster?” Research, University of Cambridge, Last Modified September 07, 2015.

⁹³ Hamilton, *Monsters*, 4.

Finally, within his work *Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors*, David Gilmore presents a theory explaining the reasons why monsters are dreadful but impressive creatures at the same time, saying that “they break the rules and do what humans can only imagine and dream of.”⁹⁴ He further continues by saying that “since they [monsters] observe no limits, respect boundaries, and attack and kill without compunction, monsters are also the spirit that says ‘yes’ – to all that is forbidden.”⁹⁵ To conclude the theory, monsters are perceived as creatures bearing negative attitudes and perpetrators of evil.

2.2 Monstrosity

As well as monsters, even monstrosity has been a significant element in both people’s lives and literature since the beginning of time. Similarly to definitions of the expression “monster” in the previous chapter, Merriam-Webster dictionary offers a rather wide range of definitions of the expression “monstrosity” as well. The first option is “a person, thing, or event that is far from normal,”⁹⁶ while the second one describes “a strange or horrible and often frightening creature,”⁹⁷ the third one simply states: “something unpleasant to look at,”⁹⁸ while the fourth and fifth go further than that by describing “the quality of inspiring intense dread or dismay,”⁹⁹ and “the state or quality of being utterly evil.”¹⁰⁰ However, while, both Hannibal Lecter and Francis Dollarhyde fit the description partly, the creature of Red Dragon fits all descriptions perfectly. A detailed analysis will be included within the next part of the thesis.

In his lectures at the Collège de France, Michel Foucault brings a definition of what was considered to be a monster from the Middle Ages to the eighteenth century, nonetheless, the theory could be used until today if it was not applied literally but only as a metaphor. Foucault explained that:

the monster is essentially a mixture. It is a mixture of two realms, the animal and the human: the man with the head of an ox, the man with a bird’s feet—monsters. It is the blending, the mixture of two species: the pig with a sheep’s head is a monster. It is the mixture of two individuals: the person who has two heads and

⁹⁴ David G. Gilmore, *Monsters, Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors* (Philadelphia: University of Pennsylvania Press, 2009), 12.

⁹⁵ Gilmore, *Monsters*, 12.

⁹⁶ “Monstrosity.” Merriam-Webster, Accessed April 20, 2020. <https://www.merriam-webster.com/thesaurus/monstrosity>.

⁹⁷ Merriam-Webster, “Monstrosity.”

⁹⁸ Merriam-Webster, “Monstrosity.”

⁹⁹ Merriam-Webster, “Monstrosity.”

¹⁰⁰ Merriam-Webster, “Monstrosity.”

one body or two bodies and one head is a monster. It is the mixture of two sexes: the person who is both male and female is a monster. It is a mixture of life and death: the fetus born with a morphology that means it will not be able to live but that nonetheless survives for some minutes or days is a monster. Finally, it is a mixture of forms: the person who has neither arms nor legs, like a snake, is a monster.¹⁰¹

Foucault emphasizes the deformity of the creatures as monstrous characteristics. However, taking into account the explanation provided by Mittman and Dendle within *The Ashgate Research Companion to Monsters and the Monstrous*, monstrosity which is noticeable within the character of Hannibal Lecter is scary especially due to him looking and acting in a perfectly normal and ordinary way on the outside, his monstrous characteristics are of a psychological origin, hidden away from the individuals who are parts of his everyday life.¹⁰²

In summary, the ideas and theories mentioned above will provide a background for the analyses of characters of Hannibal Lecter and Francis Dollarhyde created by Thomas Harris which will be the main part of the thesis.

¹⁰¹ Michel Foucault, *Abnormal: Lectures at the College de France 1974-1975* (London: Verso, 2003), 63.

¹⁰² Asa Simon Mittman, Peter Dendle, *The Ashgate Research Companion to Monsters and the Monstrous* (Burlington: Ashgate Publishing Company, 2012), 281.

3. The Monster Creator Thomas Harris

In this chapter, Thomas Harris will be introduced. The chapter contains information about his life in many ways essential to fully understand the legacy of his books.

Although Harris is one of the most famous authors of today, he guards his privacy, therefore, any information about him or his private life is rather rare since he tends to avoid both public attention and the red carpet. Basic information regarding his life and himself are, however, known.

Thomas Harris was born on April 11, 1940 in Tennessee but shortly after his birth, the family moved to Mississippi where Harris grew up. The family lived in a small town which affected Harris' personality deeply. He was isolated and never had many friends since he was rather introverted. He was claimed to be an avid reader. Based on his mother's opinion, Hemingway was both his favourite writer and the inspiration he was looking up to throughout his youth.¹⁰³

After he graduated high school, he decided to leave for Baylor University in Texas where he chose to study English. Meanwhile, he was working for a local newspaper the Waco Herald Tribune as a police reporter. Nevertheless, he found the job to be rather unsatisfactory and boring which may be one of the reasons for the creation and publication of his stories within the magazines such as True and Argosy. According to Streibling, his friends claimed that those stories showed many trademarks which are typical for Harris and his writing, especially his exceptional attention to detail which is notable within all of his works.¹⁰⁴

At the same time, Harris got married and after a relatively short time, divorced as well. After the divorce, he moved to New York where he worked as an editor for the Associated Press.¹⁰⁵

In 1957, he published his first book, *Black Sunday*. The initial idea originated as a shared project of him and his colleagues when all of them relied on using their work experience

¹⁰³ "Thomas Harris." Famous Authors, Accessed May 02, 2020. <https://www.famousauthors.org/thomas-harris>.

¹⁰⁴ "Thomas Harris." The Mississippi Writers Page, Last Modified May, 2001. http://mwp.olemiss.edu/dir/harris_thomas/.

¹⁰⁵ "Thomas Harris." Mississippi Writers & Musicians, Accessed May 02, 2020. <https://www.mswritersandmusicians.com/mississippi-writers/thomas-harris>.

gained as crime reporters, but in the end, Harris took over and finished it on his own. Despite the novel receiving many mixed reviews, it became a bestseller and consequently a popular movie as well which successfully started Harris' career.¹⁰⁶

Afterwards, Harris devoted his time to writing fiction. It is evident he is not one of those authors to release a book each year. He takes his time, spends an unimaginable amount of time conducting research for every single one of his books.

Red Dragon, his next novel, was not complete until 1981 and the emergence of his next novel, *The Silence of the Lambs*, took another seven years to finish. His later books *Hannibal* and *Hannibal: Rising*, published in 1999 and 2006, have met with a great success as well.¹⁰⁷ During Harris' life, his mental health and stability has been questioned many times. The gossips were caused also by his constant refusal of giving interviews.¹⁰⁸

¹⁰⁶ The Mississippi Writers Page, "Thomas Harris."

¹⁰⁷ Mississippi Writers & Musicians, "Thomas Harris."

¹⁰⁸ "Thomas Harris." Trivia, IMDb, Accessed May 20, 2020.

https://www.imdb.com/name/nm0365383/bio?ref_=nm_dyk_trv_sm#trivia.

4. The prose by Thomas Harris

The chapter is dedicated to the analysis of two novels written by Thomas Harris, namely to *Red Dragon* and *Hannibal: Rising*. The analysis will focus mainly on the aspects of depicting evil and monstrosity within the novels with an emphasis on the characters of Francis Dolarhyde, and Hannibal Lecter. Even though Harris wrote the series as four novels, only two of them were chosen for further analysis for a reason. The chosen stories offer a clear insight into the monstrous minds of two legendary villains, Francis Dolarhyde and Hannibal Lecter, whose motives for their actions are completely different, thus readers may closely observe the evolution of monsters as well as follow the monsters' thoughts during the process.

4.1 Red Dragon

The novel takes place in 1978 and depicts the story of Will Graham, a retired FBI profiler, who returned after being contacted by his former boss Jack Crawford. Will retired after arresting doctor Hannibal Lecter, a former psychiatrist, murderer, and cannibal who nearly killed him during the arrest.

Graham is contacted for a simple reason – he is excellent at what he does. He can empathize with the killer's mind extremely well while offering an important and valuable insight into his mind. The connection with the minds of the killers is truly intense; it is as if he were able to communicate with the killer through his own heart:

Graham bit the sheet, thinking.

Why did you move them again? Why didn't you leave them that way? Graham asked. There's something you don't want me to know about you. Why, there's something you're ashamed of. Or is it something you can't afford for me to know?

Did you open their eyes?

Mrs. Leeds was lovely, wasn't she? You turned on the lights after you cut his throat so Mrs. Leeds could watch him flop, didn't you? It was maddening to have to wear gloves when you touched her, wasn't it?

There was talcum on her leg.

There was no talcum in the bathroom.

[...]

You took off your gloves, didn't you? The powder came out of a rubber glove as you pulled it to touch her, DIDN'T IT, YOU SON OF A BITCH. You touched her with your bare hands and then you put the gloves back on and you wiped her down. But while the gloves were off DID YOU OPEN THEIR EYES?

Jack Crawford answered his telephone on the fifth ring.

[...]

“Is Price still in Latent Prints?”

“What do you want him to do? Where would he look?”

“Mrs- Leeds’s finger-nails and toe-nails. They’re painted, it’s a slick surface. And the corneas of their eyes. I think he took his gloves of, Jack.”¹⁰⁹

As indicated, since Graham sees the crime scene from the criminal’s perspective, he is a great help for the FBI team which needs him. This time he is a needed help for the cases of serial murders which only happen during every full moon and the FBI has hard time solving them.

Even though it is a fairly hard decision to make, Graham believes in every hope the FBI has. The time until the next murder is getting short; and they still have no clue. After not being able to come up with a reasonable conclusion to the murders, Graham decides to visit Lecter at the Baltimore Hospital for the Criminally Insane asking for help with catching “The Tooth Fairy” (or later the “Red Dragon”).

“The Tooth Fairy”, by his own name Francis Dolarhyde, is an ordinary man suffering from Dissociative Identity Disorder. He is convinced that by killing families and mutilating their bodies, he will become a great creature, the Red Dragon pictured in William Blake paintings. Dolarhyde is a fairly complicated character. The novel contains many flashbacks describing his childhood and therefore a partial explanation of his motives as well. The character of Francis Dolarhyde will be analysed within the following parts of the thesis.

Throughout the story, Lecter is kept up to date with the case providing his opinion on some of the things he considers as appropriate. But he does not do it because of kindness, more likely he is playing games with Graham, using his knowledge and abilities to rattle Graham’s mental stability by constant reminders of the case of Garrett Jacob Hobbs of which Lecter was an important part as well.

Simultaneously, Dolarhyde writes a letter to Lecter. He considers him as an amazing inspiration and a great idol. Lecter provides him with Graham’s home address and commands him to kill Graham.

To track Dolarhyde, Graham even decides to use help from Freddy Lounds, a tabloid journalist, whom he cannot stand since he took advantage of his condition for a tabloid

¹⁰⁹ Thomas Harris, *Red Dragon* (London: Arrow Books, 2009), 23–24.

article after Lecter tried to kill him. Graham and Lounds create an insulting article in order to lure Dolarhye into a trap. Unfortunately, their plan fails, Lounds is kidnapped, Dolarhye makes him record a message to Graham, bites off his lips and sets him on fire right in front of the publishing house Lounds works in. On the verge of death, Lounds accuses Graham of fabricating the whole situation and dies soon after that.

In the end, Dolarhye fakes his death and after the case is considered to be solved, he tries to murder Graham and his family using the address he got from Lecter earlier. Finally, Dolarhye is shot dead by Graham's wife Molly after he stabs Graham in the face.

After the case is solved for real, Lecter sends a letter to Graham, congratulating him on killing Lounds.

Returning to the character of Francis Dolarhye, it is necessary to outline the family background of the character. Dolarhye (later referred to as "The Tooth Fairy" or "Red Dragon") is a thirty-five years old man suffering from schizophrenia. However an unlovable character he is, it is important to stress his childhood, which was not easy. His mother's pregnancy was not planned, and her husband left her without telling her of his intentions. When Francis was born, one of the nurses said "he looked 'more like a leaf-nosed bat than a baby,' [...] he was born with bilateral fissures in his upper lip and in his hard and soft palates. The center section of his mouth was unanchored and protruded. His nose was flat."¹¹⁰ His mother was not allowed to see him immediately and since he could not eat on his own due to his medical condition, he would die if it was not for Prince Easter Mize, a cleaning woman, who saved the baby.

Since Springfield in 1938 was not a centre of plastic surgery, Dolarhye underwent certain surgeries but the cosmetic results were not good. Nevertheless, it enabled him to live a normal life. After the surgeries, he spent his early years in the orphanage.

Dolarhye's mother once told her former husband what his child was like. Afterwards, he told his mother-in-law. She was the one who took Francis away from the orphanage and raised him.

¹¹⁰ Harris, *Red Dragon*, 230–231.

Living at his grandmother's house, Dolarhyde had a difficult childhood. His grandmother was strict and her way of raising a child was almost military-like, built rather on threats than love and understanding, which is notable when Francis wets himself in bed:

She grabbed the back of his head and bent him over to see his little penis lying across the bottom blade of the open scissors. She closed the scissors until they began to pinch him.

“Do you want me to cut it off?

[...]

I pledge you my word, if you ever make your bed dirty again, I'll cut it off. [...]

You can find the toilet in the dark and you can sit on it like a good boy. You don't have to stand up.”¹¹¹

The fear of that experience stayed with him even when he was no longer a child. Many years later, after the first murders, Harris describes how affected Dolarhyde was by the experience he went through as a child:

The wind drove warm rain against the side of the house where Francis Dolarhyde, forty-two years old, lay sleeping.

He lay on his side sucking his thumb, [...].

Now he awakes. [...] His bladder is full. [...]

Now he walks to the bathroom. He does not turn on the light. He finds the toilet in the dark and sits down on it like a good boy.¹¹²

This and other experiences affected both Dolarhyde's perception of women and his relationships in the future as well. He no longer trusts women and their intentions. He is convinced that they do not take him seriously and only make fun of him constantly.

The first time Dolarhyde's murderous tendencies appear is after being through a conflict with his grandmother. Suddenly, he feels a burning desire to protect his grandmother with their servant's hatchet:

He carried the hatchet to Grandmother's room to be sure there were no burglars. Grandmother was asleep. It was very dark but he knew exactly where she was. If there was a burglar, he would hear him breathing just as he could hear Grandmother breathing.

He would know where his neck was just as surely as he knew where Grandmother's neck was. It was just below the breathing. If there was a burglar, he would come up on him quietly like this.

He would raise the hatchet over his head with both hands like this.

[...]

The love Francis felt almost burst him.

[...]

¹¹¹ Harris, *Red Dragon*, 241.

¹¹² Harris, *Red Dragon*, 242.

He went out the back door and stood in the brilliant night, face upturned, gasping as though he could breath the light. A tiny disk of moon, distorted on the whites of his rolled-back eyes, rounded as the eyes rolled down and was centered at last in his pupils.

He walked towards the chicken house, hurrying now, [...] he had never felt such sweet and easy peace.¹¹³

Killing the chicken for the first time was a real turning point for Dolarhyde. Since then, he could not help himself but to kill. At the age of nine, he hanged his step-sister's cat. After turning eleven, "the pressure of his Love grew too great, he relieved it. He preyed on pets, carefully, with a cool eye to consequence."¹¹⁴ Soon after, the pets were not enough anymore.

In the meantime, he was waiting. Working for a film processing company in St. Louis, many films went through his hands. When he finially touched the one, he knew immediately. A week later, he came across Blake's painting *The Great Red Dragon and the Woman Clothed with the Sun* which took his breath away and he became obsessed with it as well. As time passed, he realized "he could Become."¹¹⁵

Within his study *Dreadful Pleasures: An Anatomy of Modern Horror*, James Twitchell argues that the important content of the horror genre has always been centered around the process of transformation. He further claims it did not matter whether the shape-shifting was purely psychological, physical, or both.¹¹⁶ In other words, the importance is attached to the moment when a polite, socially acceptable individual develops into a no longer acceptable monster. The process of Twitchell's shape-shifting process might be noticed in the character of Francis Dolarhyde throughout the depiction of his evolution and his Becoming, when it is possible to notice the shift from a shy and unconfident man into the Red Dragon.

Dolarhyde's transformation is deeply connected to Blake's picture of *The Great Red Dragon and the Woman Clothed with the Sun*. William Blake was a British engraver, artist and poet. Although his works were neglected throughout his life and he himself was often looked down upon as many questioned his sanity and mental stability because of his visions of angels and spirits, since his death, he is considered as one of the earliest and

¹¹³ Harris, *Red Dragon*, 249–250.

¹¹⁴ Harris, *Red Dragon*, 261.

¹¹⁵ Harris, *Red Dragon*, 264.

¹¹⁶ James Twitchell, *Dreadful pleasures: An Anatomy of Modern Horror* (New York: Oxford University Press, 1985), 235-236.

greatest romantic poets.¹¹⁷ According to the National Gallery of Art, in his works, “he was drawn to epic themes that gave expression to his deeply-held beliefs about the fallen condition of humanity, the pervasiveness of evil, oppressive forces, and states of spiritual and moral crisis.”¹¹⁸ A great source of never-ending inspiration for Blake was *the Bible*. For *The Great Red Dragon and Woman Clothed in the Sun*, Blake gained inspiration within the book of the “New Testament”. The painting is said to illustrate the passage where Christians are warned against the consequences of spiritual defection. The painting serves as an illustration of the passage “For the devil is come down unto you having great wrath,”¹¹⁹ depicting “an enormous red dragon with seven heads and ten horns and seven crowns on his heads who descends upon a woman clothed with the sun, with the moon under her feet and a crown of twelve stars on her head.”¹²⁰ In *The Book of Revelation: Question by Question*, Susan Fournier Matthews explains that the woman and her child are protected from the Dragon, who is Satan himself, by God.¹²¹

The painting is a symbol for Dolarhyde’s transformation, the first time he saw the picture, it took his breath away: “The picture has stunned him the first time he saw it. Never before had he seen anything that approached his graphic thought. He felt that Blake must have peeked in his ear and seen the Red Dragon.”¹²² As Tony Magistrale puts it, the painting highlights the emergence of the man-God.¹²³ Dolarhyde identifies with the event depicted within the painting:

He carried the picture with him for days, photographed and enlarged it in the darkroom late at night. [...] He posted the painting beside his mirror in the weight room and stared at it while pumped.
[...]
With the fervor of conversion he saw that if he worked at it, if he followed the true urges he had kept down for so long – cultivated them as the inspirations they truly were – he could Become.¹²⁴

¹¹⁷ “William Blake.” Britannica, Accessed May 15, 2020.

<https://www.britannica.com/biography/William-Blake>.

¹¹⁸ “The Great Red Dragon and the Woman Clothed with the Sun.” National Gallery of Art, Accessed May 15, 2020. <https://www.nga.gov/collection/highlights/blake-great-red-dragon-woman-clothed-with-sun.html>.

¹¹⁹ Mary Acton, *Learning to Look at Modern Art* (London: Routledge, 2004), 88.

¹²⁰ National Gallery of Art, “The Great Red Dragon and the Woman Clothed with the Sun.”

¹²¹ Susan Fournier Matthews, *The Book of Revelation: Question by Question* (New Jersey: Paulist Press, 2009), 75–76.

¹²² Harris, *The Red Dragon*, 87.

¹²³ Tony Magistrale, “Transmogrified Gothic: The Novels of Thomas Harris,” in *A Dark Night’s Dreaming: Contemporary American Horror Fiction*, ed. Tony Magistrale, Michael A. Morrison (South Carolina: University of South Carolina, 1996), 28.

¹²⁴ Harris, *Red Dragon*, 264.

The painting, which he eventually eats, makes him believe it will transfer the Dragon's power unto him and therefore enable him the metamorphosis; in other words, it symbolizes what Dolarhyde wants to become. According to Magistrale, it connects with Dolarhyde's urge to assume the role of masculine avenger who wishes to accumulate the power at the expense of women. Apparently, he measures the progress of his Becoming by forcing the women into roles of adoring spectators and sacrificial victims.¹²⁵

In his childhood and youth, it was usually women who vilified and tormented him. Based on his previous experiences, he chooses women as a means to become a greater self. Female gender, according to Magistrale, is a constant reminder of Dolarhyde's own deformity, rejection and finally the symbol of abandonment by his mother.¹²⁶ Those are the reasons why he chooses women victims and in a way ignores their husbands as well as children. Magistrale states: "Female eyes that once averted their gaze and mouths that once uttered patronizing words are now filled with, and project, the emerging physical images of Dolarhyde's 'Becoming'."¹²⁷ Since the women are dead, they can no longer reject him. The theory reflects Lecter's and Graham's dialogue from *Red Dragon*: "You notice he smashed all the mirrors in the houses, not just enough to get the pieces he wanted. He doesn't just put the shards in place for the damage they cause. They're set in so he can see himself in their eyes..."¹²⁸ Stephen Kern, a professor who specializes in modern European cultural and intellectual history, claims that based on the experience when his mother threatened to cut off his penis when he was a child, Dolarhyde fears being impotent.¹²⁹ This is also described as the crucial reason for his breaking the mirrors in the victims' houses. Kern further argues: "[Dolarhyde] reinserts shards of them [the mirror pieces] in the eyes of his female victims only after he has rehabilitated his sexuality during and immediately after the murders."¹³⁰ The dead women are indispensable parts of the ritualized ceremony. In Magistrale's opinion, they are participants of a numinous experience, "blinded by the dragon-god's emergence and in transfixed awe."¹³¹

¹²⁵ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 29.

¹²⁶ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 29.

¹²⁷ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 29.

¹²⁸ Harris, *Red Dragon*, 79.

¹²⁹ Stephen Kern, *A Cultural History of Causality: Science, Murder Novels, and Systems of Thought* (Oxford: Princeton University Press, 2004), 173.

¹³⁰ Kern, *A Cultural History of Causality*, 174.

¹³¹ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 29.

Moreover, there are many details showing Dolarhyde's attitude towards his transformation. Filming the whole process and evaluating his performance repeatedly reveals the level of the murderer's obsession: "Watching the film was wonderful. But not as wonderful as the acts themselves. [...] He had many films to make and, with experience, he hoped he could maintain some aesthetic distance, even in the most intimate moments."¹³² On the one hand, he sees the murders as his mission while being convinced it is a form of art and therefore approaching it as an artist while considering it "his life's work, a magnificent thing. It [the memory of the murders] would live forever."¹³³ Thus he is comparing himself to Blake, whose art lives forever. On the other hand, Magistrale suggests Dolarhyde misapprehends, he "reduces Blake's evocative symbols of the visionary human imagination to mere acts of degrading butchery."¹³⁴ Taking into account the personalities of Red Dragon's victims who are mainly women and little children who are, on top of that, asleep, it creates doubts of Dolarhyde's understanding of Blake's art, whose attitude to women was fairly complicated as well. His poetry bears marks of ambivalence towards women. Susan Fox even calls it a significant feature of all Blake's poetry,¹³⁵ but at the same time, as Mary Lynn Johnson argues, Blake tends to criticize the male-dominated world as well as androcentric value system.¹³⁶ Also, Nicholas M. Williams argues as to whether Harris implicated Blake in his novel to confirm and magnify the display of Dolarhyde's psychosis.¹³⁷

While the novel introduces the character of Francis Dolarhyde, Hannibal Lecter also appears. Since there is almost no information on Lecter's historical background within the novel, more information about it will be provided within the next chapter of the thesis.

For the first time, Lecter appears as Graham's murder counselor. Throughout the novel, several attempts to understand Lecter's personality appear. Cohen claims that if standing face-to-face with a monster, scientific inquiry and its ordered rationality tends to crumble.¹³⁸ Thomas Harris explains that anyone who attempts to classify or simply understand it is doomed to failure:

¹³² Harris, *Red Dragon*, 90-91.

¹³³ Harris, *Red Dragon*, 91.

¹³⁴ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 30.

¹³⁵ Susan Fox, "The Female as Metaphor in William Blake's Poetry." *Critical Inquiry* 3, no. 3 (1977): 507-519. https://www.jstor.org/stable/1342937?seq=2#metadata_info_tab_contents.

¹³⁶ Magistrale, "Transmogrified Gothic: The Novels of Thomas Harris," 30.

¹³⁷ Nicholas M. Williams, "Eating Blake, or an Essay on Taste: The Case of Thomas Harris's 'Red Dragon.'" *Cultural Critique*, no. 42 (1999): 137-162. <https://www.jstor.org/stable/1354594?seq=1>.

¹³⁸ Cohen, *Monster Theory*, 6.

“You know, when Lecter was first captured we thought he might provide us with a singular opportunity to study a pure sociopath,” Chilton said. “It’s so rare to get one alive. Lecter is so lucid so perceptive; he is trained in psychiatry – and he’s a mass murderer. He seemed to co-operate and we thought that he could be a window on this kind of aberration...”

[...]

“You had some sessions with him?”

“Yes, twelve. He’s impenetrable. Too sophisticated about the tests for them to register anything. Edwards, Fabre, even Dr. Bloom himself had a crack at him. I have their notes. He was an enigma to them too...”¹³⁹

When being analysed, Dr.Lecter tends to examine people who analyse him, he plays games with their minds as if a cat is playing with a mouse before it catches and kills it. It is no wonder that police nor doctors cannot figure out how to reach him or to outsmart him. This is clear especially when describing Lecter’s behaviour when given drugs so he would provide more information about his murders: “‘What about sweating Lecter? In a mental hospital I would think drugs—‘

‘They tried sodium amytal on him three years ago trying to find out where he buried a Princeton student,’ Graham said. ‘He gave them a recipe for dip...’¹⁴⁰ The recipe explains Lecter’s feelings about the whole police team and ongoing investigations connected to the case of the Red Dragon. He does not take it seriously, instead, he makes fun of officers sending them in the wrong direction. Lecter plays games with Graham as well. When Graham arrives for the case consultation, Lecter keeps asking personal questions. He is trying to make Graham feel flustered and keeps playing with Graham’s emotions. By helping with the case, Lecter shows what a great psychologist he is. He ultimately sees the possibility to get closer to Graham and to use the case for his own favour. He even manages to uncover Graham’s biggest fear, which is that he might be like Lecter. Hearing Lecter saying: “The reason you caught me is that were just alike,...”¹⁴¹ when leaving one of the consultations makes Graham question his abilities and himself in general. He fears that he is like Lecter and that they share some of the monstrous characteristics.

It should be noted that Lecter’s potential is not fully exposed in *Red Dragon*; only his previous actions are mentioned as the book is focused on Francis Dolarhyde not Hannibal Lecter. Knowing everything about Dolarhyde’s everyday struggles in life allows the

¹³⁹ Harris, *Red Dragon*, 72.

¹⁴⁰ Harris, *Red Dragon*, 148.

¹⁴¹ Harris, *Red Dragon*, 80.

reader to feel close to the character, maybe even sympathize with him in some situations. Another factor that makes Dolanhyde much closer to the reader is his depiction of his relationship with Reba McClane and how he tries hard not to hurt her: “He did not want to give Reba McClane to the Dragon. He thought about what the Dragon would do to him if he didn’t serve her up.”¹⁴²

4.2 Hannibal: Rising

The novel *Hannibal: Rising* takes place even earlier than *Red Dragon*. The story begins on the second day of the Operation Barbarossa when Germany invaded Soviet Union despite their previous agreement.¹⁴³ The conflict forces Lecter’s family and their close servants to flee from their castle to the cottage nearby. When Soviets come to the cottage to get water, they tell the family and the servants to come out of the cottage. Everyone is eventually killed by the attack of a Stuka dive bomber; only Hannibal and his sister Mischa are spared as they were allowed to stay inside the cottage. Death of all of his loved ones shakes Hannibal, especially the death of his mother, and his teacher, Mr. Jakov:

[Hannibal] saw his mother lying in the yard, bloody and her dress on fire.
[...]
He ran to his mother, [...] heaped snow onto the fire in his mother’s clothes. [...] She was the only corpse not blackened and crisped. Hannibal tugged at her, but her body was frozen to the ground. He pressed his face against her. Her bosom was frozen hard, her heart silent. He put a napkin over her face and piled snow on her.¹⁴⁴

By that he did everything in his power to bury her. Hannibal did everything he could to take care of Mischa but when they were captured by war criminals, there was nothing he could do. Even though he did his best, his sister was, in the end, killed and eaten by the criminals and supposedly even by Hannibal himself.

Hannibal survived the war and after it ended, he spent some time in an orphanage situated in Lecter’s castle. He was bullied by many tutors and also some children, and even though he was part of many violent conflicts, he usually attempted to avenge various injustices. Once he was sitting at the lake near the castle, watching swans with their babies. He was

¹⁴² Harris, *Red Dragon*, 336.

¹⁴³ “Operation Barbarossa.” European History, Britannica. Last Modified June 15, 2020. <https://www.britannica.com/event/Operation-Barbarossa>.

¹⁴⁴ Thomas Harris, *Hannibal: Rising* (New York: Bantam Press, 2007), 40–41.

followed by Fedor, another boy from the orphanage, who believed the swans would hurt Hannibal. However, his father taught him how to deal with the birds safely:

Disappointed, Fedor took a slingshot of red inner-tube rubber out of his shirt and reached into his pocket for a stone. The stone hit the mud at the edge of the moat, splattering Hannibal's leg with mud. Hannibal looked up at Fedor expressionless and shook his head. The next stone Fedor shot splashed into the water beside the swimming cygnet, Hannibal raising his branches now, hissing, shoos the swans out of range.

[...]

Hannibal stepped out of the hedge swinging a yard of weeds with a dirt ball on the roots. The dirt ball caught Fedor hard in the face and Hannibal, a head shorter, charged and shoved him down the steep embankment to the water, scrambling after the stunned boy and had him in the black water, holding him under, driving the slingshot handle again into the back of his neck, Hannibal's face curiously blank, only his eyes alive, the edges of his vision red.¹⁴⁵

Multiple similar occasions occurred throughout his stay in the orphanage. After his uncle arrived to take him away, he got warned by the headmaster of the orphanage: "I would be ... careful with Hannibal until you know him better. [...] It's the bullies who always get injured. Hannibal does not observe the pecking order. They're always bigger and he hurts them very quickly and sometimes severely."¹⁴⁶ Nevertheless, Hannibal never hurt children younger than him, supposedly, they reminded him of his sister. On the contrary, he even let them make fun of him.

After moving in with his uncle, Hannibal meets Lady Murasaki for the first time and becomes part of the family. Since the end of the war, Hannibal keeps having nightmares, screaming and calling his sister Mischa. Lady Murasaki and Count Robert are the ones who take Hannibal to psychiatrist. Trying to solve this problem but instead of coming up with a solution to Hannibal's nightmares with understanding, Dr. Rufin admits that the boy is rather a mystery to him: "I tried to ask him further about his sister, but he closed down. [...] To be frank, he is perfectly opaque to me."¹⁴⁷

Although Dr. Rufin supposed that Hannibal would be attached to the family quite a lot, the way he protected Lady Murasaki from butcher Paul Momund's insults at the market was surprising. When Count Robert found out, although he was sick, he wanted to avenge his wife. Due to his health condition, he did not survive encountering an encounter with

¹⁴⁵ Harris, *Hannibal: Rising*, 58–59.

¹⁴⁶ Harris, *Hannibal: Rising*, 74.

¹⁴⁷ Harris, *Hannibal: Rising*, 98.

the butcher. Since then, Hannibal blamed Momund for what happened and decided to avenge his uncle's death as well as to make him apologize to Lady Murasaki:

“Apologize to the Japonnaise?” Paul laughed. “The first thing I’ll do is throw you in the river and rinse you off.” He put his hand on his knife.

[...]

Hannibal stopped. “You inquired about her pussy, I believe. You speculated that it ran which way?” “Is she your mother? Jap pussy runs crossways! You should fuck the little Jap and see.”

[...]

“Crossways like that?”

[...]

Paul put his hands on himself and they came away covered with thick blood. He looked down at the wound and tried to hold himself together, intestines spilling in his hands, getting away from him.

[...]

“Or more tangential to the spine?”¹⁴⁸

Hannibal kills the butcher using Lady Murasaki's inherited sword. After, he is investigated by police, especially inspector Popil. To protect Hannibal, Lady Murasaki puts the butcher's head on a mailbox in the city. Since there is no other evidence, Hannibal is safe.

After Count Robert's death, Lady Murasaki has to sell the castle. Together with Hannibal, they move to Paris. Hannibal makes a living by drawing sketches and selling it to art galleries when he accidentally stumbling upon a painting he remembers from the castle where he was born. Together with inspector Popil, they try to find the rest of the paintings.

As he was accepted for studying medicine at university in Paris, his life became easier, not only in the matter of finance. He established a close relationship with Lady Murasaki and even managed to get a rare japanese cricket *suzumushi* to make her happy:

She smiled at Hannibal. “I see you and the cricket sings in concert with my heart.”

“My heart hops at the sight of you, who taught my heart to sing.”

[...]

In time he would say the cricket was borrowed, that he must take it back at the waning of the moon. Best not to keep it too long into the fall.¹⁴⁹

¹⁴⁸ Harris, *Hannibal: Rising*, 121–122.

¹⁴⁹ Harris, *Hannibal: Rising*, 160.

The fall is when suzumushi dies. Hannibal did not want Lady Murasaki to find out as he cared for her very much. Comparing it with his attitude towards Momund and other felons, it is as if his personality is made out of two different people.

In that time, Hannibal still cannot remember anything about his sister's death. He only remembers the face of Vladis Grutas, one of the felons responsible for Mischa's death. As Hannibal works for one of his teachers, he comes to pick up a corpse for autopsy. He is present at the previous interrogation of the prisoner and notices a drug which is given to the prisoner in order to make him remember certain information:

Hannibal approached the doctor at once.

"Doctor, what is that drug?"

"A combination of thiopental and two other hypnotics. The Surete has it for interrogation. It releases repressed memory sometimes. In the condemned."

"We need to allow for it in our blood work in the lab. May I have the sample?"¹⁵⁰

Since Hannibal's reasoning was clear and with no hesitation, he was given the sample which he used not for the laboratory purposes, but to find out what happened to his little sister. This affair brings back the words of Dr. Rufin, who foresaw Hannibal's fate if he remembered something earlier than he was ready. Already in Hannibal's childhood, Dr. Rufin was able to recognize the state of things by claiming:

He will not say what happened to his sister. I think he knows, whether he realizes it or not, and here is the danger: The mind remembers what it can afford to remember and at its own speed. He will remember when he can stand it. [...] If he remembers too soon, he could freeze inside forever to get away from the pain.¹⁵¹

Newly acquired memories shake him and his gradual transformation begins. In connection with newly gained memories, Hannibal returns to his birth castle under the false pretext of cataloging the library. He visits the cottage where his sister was murdered, finds her remains and also manages to find dog tags of the criminals.

When Hannibal finds out that he is being followed by Dortlich, one of the criminals, he does not hesitate to kill him. Similar to the first murder of the butcher, he prepares a strong experience for those who find the corpse:

¹⁵⁰ Harris, *Hannibal: Rising*, 225.

¹⁵¹ Harris, *Hannibal: Rising*, 99.

Dortlich's head stood on a stump and in his head stood a raven. As the troopers approached, the raven flew, taking with it what it could carry.

[...]

Dortlich's cheeks were missing, excised cleanly, and his teeth were visible at the sides. His mouth was held open by his dog tag, wedged between his teeth.¹⁵²

In the fire place, the men discovered food leftovers – a brochette, cheeks and morels. It is partly reminiscent of the old Chammurapi Code – eye for eye, tooth for tooth. Since Dortlich with his chums ate Hannibal's sister, he will eat them as a revenge.

After Hannibal returns to Paris, Zigmas Milko, another of the war criminals, attempts to kill him while he is working in the lab. The attempt fails and Milko is killed himself when Hannibal drowns him in a tank full of formaline solution. During the murder, he manages to get more information about his sister's murder and Milko's accomplices.

Despite Hannibal's previous accomplishments in the field of murders, he fails when he tries to murder Vladis Grutas. He is defeated as the opponents are more numerous and he manages to escape at the last minute after he causes an explosion. As he was running, he picked up a bucket: "The gate guard was out of the blockhouse and halfway to the front door. 'Get water!' Hannibal yelled to him. He handed the man the bucket as he rushed past. 'I'll get the hose!'"¹⁵³ With trickery, Hannibal managed to escape.

Before long, Lady Murasaki is kidnapped by the criminals and she is being held hostage on a ship. In order to save her, Hannibal breaks into the house of one of the criminals, Petras Kolnas, to make him believe he killed his child. Although Hannibal was bluffing, it is Kolnas who ends up dead.

As he found out where Lady Murasaki is being held, he leaves to find the boat. After finding the boat, Hannibal shoots Gassman dead as well as Mueller. Although Hannibal is shot by Grutas, he manages to kill Grutas and save Lady Murasaki. Nevertheless, before killing Grutas, he tells him a lifechanging information: "Oh, you did [eat your sister]. Kindly Pot Watcher fed her to you in the broth. You have to kill everyone who knows it, don't you? Now that your woman knows it, you really should kill her too."¹⁵⁴ Not even Lady Murasaki can convince Hannibal not to kill Grutas. He kills him and disfigures his

¹⁵² Harris, *Hannibal: Rising*, 262.

¹⁵³ Harris, *Hannibal: Rising*, 316.

¹⁵⁴ Harris, *Hannibal: Rising*, 345–346.

body in affect. In the end, it is Lady Murasaki who has to kill the captain of the ship who comes to avenge his companions.

In the end of the massacre, Hannibal confesses his love for Lady Murasaki:

“I love you, Lady Murasaki,” he said. He went to her.
She opened her eyes and held his bloody hands away.
“What is left in you to love?” she said and ran from the cabin, up the companionway and over the rail in a clean dive into the canal.¹⁵⁵

By this act, even Lady Muraskai, who had a strong attachment to Hannibal, proves his transformation into a monster which she can no longer love. In the end, Lady Murasaki returns to Japan and Hannibal, after killing the last war criminal Greutz, leaves for America.

It is easy to notice the emphasis on the motives of taste and eating throughout the whole novel. When Hannibal was small, the chef at his uncle’s castle taught him:

The best morsels of the fish are the cheeks. This is true of many creatures. When carving at the table, you give one cheek to Madame, and the other to the guest of honor. Of course, if you are plating in the kitchen you eat them both yourself.¹⁵⁶

Given this information, it is easy to follow why two of Hannibal’s victims lack the cheeks. The other reason for paying such attention to taste and food in general may be the fact that many characters of the book experienced the war and therefore they had to deal with constant hunger and lack of food.

In his publication, Jeffrey Jerome Cohen argues that the monsters are not one of us; they are behind the borderline of civility and society itself.¹⁵⁷ However, this theory applies to the character of Hannibal Lecter only partly. On the outside, he is just like any other person. He is a great student in various areas, thoughtful companion and soon to be a respected psychiatrist. The difference occurs on the inside. As Dr. Rufin points out at the beginning of the story:

I would guess the hemispheres of his [Hannibal’s] brain may be acting independently, as they do in some cases of head trauma, when communication between the hemispheres is compromised. He follows several trains of thought

¹⁵⁵ Harris, *Hannibal: Rising*, 346–347.

¹⁵⁶ Harris, *Hannibal: Rising*, 127–128.

¹⁵⁷ Cohen, *Monster Theory*, 7–12.

at once, without distraction from any, and one of the trains is always for his own amusement.¹⁵⁸

Even though he is a cannibal, torturing his victims whom he does not consider to be human beings, as he explained to Grutas, he seems to be one of us. As Ling points out, he is fairly a familiar, identifiable character as the evil resides principally within.¹⁵⁹

Already when Lecter was a small child, it was rather impossible to analyse and understand his personality as he did not let anyone inside his mind. It is detectable not only in the case of Dr. Rufin, but also in conversations he had with inspector Popil. Many times Popil tries to get inside Lecter's head but fails as Hannibal changes the focus of their conversation to Popil's personal motivation for his job or another, for Popil delicate, topic:

“You attend the execution?”

“Yes.”

“Why, Inspector?”

“I arrested him. If I brought him to that place, I attend.”

“A matter of conscience, Inspector?”

“The death is a consequence of what I do.”

[...]

“Ferrat is one of yours? You prefer him sober?”

“Yes.”

“You want him to feel the full consequence, Inspector? Will you ask Monsieur Paris to take the cover off the guillotine so he can see the blade, sober, with his vision unclouded?”¹⁶⁰

Despite his young age, it is clear Lecter is an exceptional psychologist who can get inside the mind of nearly anyone while using his fears nightmares as source of his own amusement.

Although Lecter is able to get inside the mind of everyone, it does not work both ways. Honored inspector Popil is constantly struggling to get any information from Hannibal and it does not matter how hard he tries. In every way, he is not the only one. Hannibal's self control is so precise that not even polygraph can tell when he is lying. The polygrapher commented on thirteen-year-old Hannibal saying that: “The boy responds

¹⁵⁸ Harris, *Hannibal: Rising*, 98–99.

¹⁵⁹ L. H. M. Ling, “The Monster Within: What Fu Manchu and Hannibal Lecter Can Tell Us About Terror and Desire in a Post-9/11 World,” *Duke University Press* 12, no. 2 (2004): 377–400.
<https://read.dukeupress.edu/positions/article-abstract/12/2/377/21326/The-Monster-Within-What-Fu-Manchu-and-Hannibal?redirectedFrom=fulltext>.

¹⁶⁰ Harris, *Hannibal: Rising*, 219–220.

to nothing. [...] He's a blunted war orphan or he has a monstrous amount of self-control."¹⁶¹ The statement proved to be true, Lecter truly abounds in self-control. After attacking a nurse in a subsequent novel *The Silence of the Lambs*, Dr. Chilton acknowledges that "his pulse never got above eighty-five."¹⁶²

In a foreword to one edition of *Red Dragon*, Harris himself describes: "By the time I undertook to record the events in Hannibal, the doctor, to my surprise, had taken a life of his own,"¹⁶³ which only confirms the immense inner strength of the doctor.

4.3 Comparison

Although both Francis Dolarhyde and Dr. Hannibal Lecter may be considered villains as they share multiple characteristics, it is important to acknowledge several major differences in nature of characters.

Firstly, it is important to stress that unlike Dolarhyde, Lecter only kills those he considers rude. Similarly, he only eats those he considers evil. "They were not men,"¹⁶⁴ he explained to Grutas when justifying the murders of his allies before killing him as well. Lecter does not crave human flesh nor believes in taking over the qualities of the murdered criminals. In *Hannibal: Rising*, he does so since he believes they do not deserve regular trial and is driven by rage as well. Another fact is, he finds pure joy and enjoyment in killing villains. Stephen Fuller claims that Lecter differs from Dolarhyde also due to his class-driven taste and personal qualities and therefore should be considered an anti-hero rather than a villain.¹⁶⁵ Although the differences between good and evil are sometimes difficult to distinguish clearly in case of Lecter, they can be easily noticed in cases of Dolarhyde. He is seeking the power of the Red Dragon which is the reason for killing his victims. Lecter, on the contrary, follows certain code and at first he is only seeking the revenge for his sister's death. However, as time progresses, he keeps killing those, who in his view, perform the acts of wrongdoing while Dolarhyde kills his victims in order to gather the necessary strength to become the Red Dragon. An interesting

¹⁶¹ Harris, *Hannibal: Rising*, 141.

¹⁶² Harris, *The Silence of the lambs*, 14.

¹⁶³ Thomas Harris, foreword to *Red Dragon*, by Thomas Harris. (London: Arrow Books, 2009), viii.

¹⁶⁴ Harris, *Hannibal: Rising*, 345.

¹⁶⁵ Stephen M. Fuller, "Deposing an American Cultural Totem: Clarice Starling and Postmodern Heorism in Thomas Harris's *Red Dragon*, *The Silence of the Lambs*, and *Hannibal*." *The Journal of Popular Culture* 38, (June, 2005): 819-833. https://onlinelibrary.wiley.com/doi/pdf/10.1111/j.0022-3840.2005.00143.x?casa_token=84r7hiTrajkAAAAA:IJdFqgIefq9Etwhjpd9LiaUfRba0G7qbJpIth33X-98Xo3YhE_MFhVBeCEQm1H0LZirKVj5WOa55BOQ.

observation concerns their attitude towards animals and pets. While Lecter has compassion for both, Dolarhyde does not. That is illustrated e.g. when Lecter releases the fish caught by Momund and when Dolarhyde kills Leadses' dog. However, the motives concerning murders in both cases are rather personal and self-centered than intended in the greater good.

Secondly, as the motive of taste was already mentioned, it is interesting to notice its recurrence within both novels. Although there is a major difference in what do the protagonists ritually eat, the act of eating is important for both stories. While Lecter eats those who hurt him and is driven by both rage and endless desire of revenge, Dolarhyde eats Blake's painting which he perceives as a symbol of his Becoming. Many theories discussing the reasons for Dolarhyde's eating the painting appeared. Among others a theory released by fans of the story who claim that Dolarhyde ate the painting because of his growing feelings for Reba McClane and conflicted feelings regarding his Becoming which arose as a consequence.¹⁶⁶ According to this theory, eating the painting was the only way of getting rid of the Dragon's influence. Another fan theory explains Dolarhyde's deed as a way of completing his transformation and becoming the Red Dragon.¹⁶⁷ The theory is based on an assumption that Dolarhyde suffers from Dissociative Identity Disorder but since the Dragon is pictured as a living creature in whose personal characteristics takeover Dolarhyde believes, eating the Dragon could be perceived as a form of cannibalism as well. As a result, cannibalism could be seen as another shared factor for both protagonists although their reasons for it are diverse.

Thirdly, the most important difference between the characters of Lecter and Dolarhyde is the difference in portrayal of both characters. While Dolarhyde is described as a psychotic beast whose actions are portrayed as manifestations of defiance and trauma from his childhood, Lecter is depicted nearly as an anti-hero who had been through hell after the death of his parents and beloved sister. Many readers agree that Lecter is rather a humane figure whose initial motives for the first murders are, if not excusable, than at least understandable. It partially contradicts Harris' opinion who, despite being Lecter's creator, still has respect and suspicion towards his figure. Regardless readers' opinions and favoritism towards Lecter, Sharon Packer MD and Jody Pennington assign some of

¹⁶⁶ "FAQ." Červený Drak, IMDb, Accessed May 10, 2020. <https://www.imdb.com/title/tt0289765/faq>.

¹⁶⁷ IMDb, "FAQ."

the same personality traits to both Lecter and Dolarhyde. They claim that “The Tooth Fairy shares some similarities with Dr. Lecter. Both show knowledge of art, affinity for continental culture, and uncontrolled oral urges.”¹⁶⁸ As the authors further explain, Lecter’s cannibalistic tendencies evolved in connection to the tragedy from his childhood. He is said to identify with the aggressor while reliving his own trauma. Packer and Pennington further explain the reasons for the extensive fan base in Lecter’s case. They state:

We strive to explain our own attraction to this man-beast, and that is part of the appeal. We realize that Hannibal’s knowledge and expertise are coveted by the most skilled government agents, in spite of the fact that he is not just sociopathic and unscrupulous but that he engages in the most heinous activities known to humans. What a brilliant man he must be, to be able to attract FBI agents at the same time that he repulses them so!¹⁶⁹

In other words, the main reason for Lecter’s adoration is readers’ fascination by him as well as curiosity. That is the main difference in depiction of the characters of Dolarhyde and Lecter, despite them both being connected to evil, having dual nature and scaring the audience, Lecter’s depiction evokes rather curiosity and fascination, while the depiction of Dolarhyde evokes disgust and fear.

Lastly, it is interesting to focus on differences and similarities concerning the language of both novels. It is not difficult to notice Harris’ inclination to dark humour and sarcasm which is typical for his writing. In *Red Dragon* it is evident already in killer’s nickname – “The Tooth Fairy”, similarly in *Hannibal: Rising*, when Hannibal talks to Dortlich before killing him: “Did you plan to eat *me* today, Herr Dortlich? You have your lunch right here.’ Hannibal examined the contents of the sandwich. ‘So much mayonnaise, Herr Dortlich!’”¹⁷⁰ It is more than ironic to mention the unhealthy portion of mayonnaise as he is planning to kill Dortlich in a few minutes.

¹⁶⁸ Sharon Packer MD, *A History of Evil in Popular Culture: What Hannibal Lecter, Stephen King, and Vampires Reveal about America* (Santa Barbara, California: Praeger, an imprint of ABC-CLIO, LLC, 2014), 68.

¹⁶⁹ Packer MD, *A History of Evil in Popular Culture: What Hannibal Lecter, Stephen King, and Vampires Reveal about America*, 69.

¹⁷⁰ Harris, *Hannibal: Rising*, 256.

Starting with the murders, it is clear that Harris is a master when describing violent scenes as the depictions draw readers right into the story. When Dolarhyde is about to kill Lounds:

“I told you one fib.” Dolarhyde tapped the thermos. “I don’t *really* have your lips on ice.” He whipped off the blanket and opened the thermos.

Lounds strained hard when he smelled the gasoline, separating the skin from under his forearms and making the stout chair groan. The gas was cold all over him, fumes filling his throat and they were rolling toward the centre of the street. “Do you like being Graham’s pet, Freeeeedeeeee?”

Lit with a whump and shoved, sent rolling down on the *Tattler*, eek, eek, eekkeek the wheels.

The guard looked up as a scream blew the burning gag away. He saw the fireball coming, bouncing on the potholes, trailing smoke and sparks and the flames blown back like wings, disjointed reflections leaping along the shop windows.¹⁷¹

Apparently, Harris’ descriptive powers are beyond standard and therefore, the reader feels as if he is a part of the scene experiencing the story together with the characters.

Third thing applying to both novels is frequent usage of swear words in order to emphasize feelings of characters. As it was possible to record from previously used quotations, despite the fact that the novels are rather formal, Harris uses swear words frequently if it fits characters’ nature. Furthermore, there are evident differences in the way the characters speak. In *Red Dragon*, both Lecter and Dolarhyde use slightly more sophisticated expressions when speaking or writing. The same thing applies to Lecter in *Hannibal: Rising* as he gets older. The style of speaking varies even in other cases, it is clearly distinguishable what was pronounced by Lady Murasaki and what by her kidnappers. Lady Murasaki tends to use figurative language and Japanese poems even in her everyday speech:

The troubled waters
Are frozen fast.
Under clear heaven
Moonlight and shadow
Ebb and flow.¹⁷²

Reciting this poem, she was looking for the “old” Hannibal after he committed the murders and discovered, he truly became a monster.

¹⁷¹ Harris, *Red Dragon*, 207.

¹⁷² Harris, *Hannibal: Rising*, 352.

Style of speech completes the idea of characters' personalities. It indicates their lifestyle, education, and even personality traits. Lady Murasaki clearly is a real lady, but certain doubts about Paul Momund's gentlemanship might appear as he inquired about Lady Murasaki's private parts at the market. For all characters, Harris clearly depicts even the slightest nuances evident in various cases. While Red Dragon's speech is always capitalized in order to stress his enormous influence on Dolarhyde's mind, Dolarhyde's speech issues are depicted in a form of broken sentences and avoidance of certain words and expressions: "'They were all laughing and then they... didn't laugh.' Dolarhyde never said 'stopped' because of the fricative 's'."¹⁷³ Besides the cases which were already mentioned, in *Red Dragon* capitalization occurs at personal pronouns associated with the character of the Red Dragon, and in *Hannibal: Rising* as a way of depicting anger and rage, mainly in Hannibal's case.

¹⁷³ Harris, *Red Dragon*, 85.

Conclusion

Evil plays an important role in everyday lives of people as well as in written fiction. Without evil and villains, the genre of crime fiction would be either truly boring or would not exist at all as it genuinely requires the presence of a villain as well as the presence of evil and monstrous aspects either in their nature or at least within the narrative. The aim of the thesis is to outline the history of the genre of crime fiction as Harris' fiction is a crucial part of the genre, and to analyse monstrous and evil aspects depicted within his works. Two of his novels, *Red Dragon* and *Hannibal: Rising*, were chosen for the analysis as they depict the emergence of monsters.

In the first chapter, the history of crime fiction is introduced within the Biblical stories and *Arabian nights*, across Shakespeare's *Hamlet*, and the era of Industrial Revolution. Further development of the genre was achieved especially thanks to E. A. Poe. The chapter covers the war era as well. The other half of the chapter focuses on the subgenres which are typical for American crime fiction and which contributed to enduring popularity of the genre among its readers. The chapter focuses mainly on hard-boiled detective fiction, American roman noir, and the genre of thriller. The first two were chosen as they are considered to be the main subgenres of American crime fiction, the third was chosen as it covers the area of Harris' writing and which, although initially ridiculed and underestimated, has gained an immense popularity, which retains today.

The second chapter is dedicated to the topic of monsters and monstrosity, and focuses especially on defining these areas. The chapter includes definitions contained within the Merriam-Webster Dictionary, and applies these definitions to theories contained within academic literature focused on the same topic. The theories explained within the chapter were taken into account while analysing the characters. Besides, the information provided within the chapter allow an understanding of characters conducted in later chapters of the thesis.

The third chapter provides basic information concerning the personality of Thomas Harris.

The last chapter focuses on an analysis of novels written by Harris, specifically *Red Dragon* and *Hannibal: Rising*. The books were chosen as they are both focused on the

birth of a monster. The thesis is focused mainly on the topic of monstrosity and its depiction within the stories. Monstrous aspects present in the stories are typically either associated with violence and murders or are notable in the nature of characters as they are affected either by mental disorder or psychological problems stemming from their childhood. The analysis was based mainly on theories by Twitchell, Cohen, and Magistrale, experts who deconstruct monstrosity and villains in literature. Their theories were then illustrated by quotations and examples from the books by Harris. The last part of the chapter focuses on bringing together the similarities and differences in terms of language and style of writing itself.

To conclude, both Dolarhyde and Lecter bear signs of monstrosity designed by referenced authors. The differences in personalities of Dolarhyde and Lecter are observable. Lecter seems to be closer to readers as he detests discourtesy and worships certain ethical standards which sometimes exist only in his mind. In addition, Lecter's victims are those who have sinned against the ethical code he professes. Consequently, since revenge is seen as a part of people's lives, they tend to sympathize with Lecter and would even consider him as an anti-hero. This is the main difference when comparing him with Dolarhyde. Although his childhood was deplorable as well, his personality arouses disgust not compassion. This aspect may be caused by the choice of his victims and motivation for his actions. Unlike Lecter, he kills families and abuses women in order to fulfill his inner cravings.

Although both protagonists are seen as monsters, Lecter is much closer to the average person in both lifestyle and perception of everyday affairs. As his abilities are admired even by the FBI and the police, his personality provokes admiration and awe even in people outside of the law enforcement profession. Nonetheless, however charming he may seem, it is important to stress what a cold-blooded killer he truly is.

Resumé

Díla Thomase Harrise jsou dnes již typickými zástupci žánru detektivky, který ač nebyl nikdy řazen mezi vysoké literární žánry a jeho cesta na vrchol popularity tak byla zprvu trnitá, si své příznivce postupem času našel. V současné době se jedná o jeden z nejčtenějších a nejoblíbenějších žánrů, které vůbec na trhu jsou. Totéž se dá říci o Harrisově tetralogii Hannibal Lecter, která se již od svého uvedení na trh těší ohromné popularitě.

Hlavním cílem této práce je zaměřit se na téma monstróznosti a popsat její zobrazení ve dvou z děl Thomase Harrise. Práce dále poukazuje na vývoj záporných postav v pozici hlavních hrdinů obou příběhů a zaměřuje se na rozdíly, podobnosti a sdílené osobnostní charakteristiky, které je mezi postavami možné spatřit.

Jak již bylo řečeno, série, jež představuje coby svého hlavního hrdinu Hannibala Lectera, je v žánru detektivní prózy jednou z nejzáměšších svého druhu. Ač je možné prvopočátky žánru sledovat až do doby vzniku Biblických příběhů, akademici se shodují, že ačkoliv je zločin ve společnosti přítomen odjakživa, detektivní žánr jako takový se vyvinul až mnohem později, a to se založením policejních útvarů. Pro detektivku je typickým znakem zločin či vražda a následná snaha o jeho vyřešení. To platí již pro Poeovu povídku Vraždy v ulici Morgue, považovanou za první moderní detektivní příběh vůbec, a dále samozřejmě i pro Harrisovu sérii, která je vraždami doslova nabitá.

Žánr detektivky ale zahrnuje i velké množství podžánrů a sobě blízkých forem. V rámci americké detektivky se nejvíce proslavil podžánr tzv. americké drsné školy. Ta se pyšní zejména tím, jak už sám název napovídá, že je syrovější alternativou k učesané podobě anglických detektivních románů. Američtí autoři tak reagovali na změnu poměrů ve společnosti, kam se slušní angličtí gentlemani dále již zkrátka nehodili. Přestože jde o nejznámější podžánr, není ani zdaleka podžánrem jediným.

Dalším žánrem, který má k detektivce velice blízko, je žánr thrilleru, do kterého se dnes řadí i Harrisova díla. Podobně jako detektivka, ani thriller to v začátcích neměl jednoduché. Mnozí akademici jej kritizovali a svou fanouškovskou základnu si rovněž vydobyl až časem. Hlavním cílem žánru je probudit ve čtenáři napětí a přimět jej k nějaké silné emoční reakci. I tento faktor Harrisova série bez debat splňuje, zejména pak díky živému vyobrazení postav a přesvědčivě popsaným scénám, kdy se čtenář cítí téměř jako by byl pod drobnohledem samotného Lectera. Harris se řadí mezi moderní autory žánru,

kteří sice nenechávají své čtenáře na pochybách ohledně monstrózní povahy svých hlavních hrdinů, ale zároveň dokáží ve čtenářích vzbudit určitý druh sympatie i pro takto vykreslené postavy.

Kromě žánru detektivky a jejích podžánrů se práce dále soustředí rovněž na monstra a monstróznost. Vzhledem ke způsobu života ve 21. století, kdy je pro společnost typický především velký a nepřetržitý vliv médií, pohled na to, co je možné považovat za monstrózní či nestvůrné, se v průběhu let zdatelně posunul. Jen málokdo dnes věří v existenci krakena, nadpřirozených bytostí, či jej vyděsí dvouhlavé tele coby symbol nekonečného Božího hněvu. V minulosti se lidé báli toho, čemu nerozuměli a neuměli si vysvětlit za použití logiky. Dnešní populace z podobných věcí strach většinou nemá. Pokud ale je něco, co ve společnosti stále vyvolává strach nebo nepříjemné pocity, jde o nejrůznější psychické odlišnosti a stavy vymykající se normálu.

Hlavní protagonisté analyzovaných děl, Hannibal Lecter a Francis Dolarhyde, sice zmíněné definice splňují pouze částečně, ale právě kvůli tomu je monstróznost na jejich postavách tak patrná. Oba, zejména pak Hannibal Lecter, se navenek projevují jako lidé, které je možné běžně potkat na ulici, rozhodně ne jako sérioví vrazi, a na první pohled by nikoho nenapadlo, že je s nimi něco špatně. Právě v tom tkví síla a kouzlo obou postav.

Je rovněž třeba vzít v potaz obrovskou přesnost a pozornost, kterou, patrně i díky svému předchozímu zaměstnání coby policejního reportéra, Harris věnuje sebemenším detailům jak v promluvách postav, tak v popisu scén. Postavy tak nabývají téměř až lidských kvalit a čtenáři se zdá, jako by byl spolu s nimi součástí příběhu.

V knihách Červený Drak a Hannibal: Zrození se Harris detailně věnuje právě pověstným monstrům Hannibal Lecterovi a Francisu Dolarhydovi, kteří jsou hlavními protagonisty zmíněných děl. Harris v románech popisuje jejich dětství, které ani v jednom z případů nebylo záviděníhodné a ukazuje, že se již v útlém věku oba muži potýkali s mnoha psychickými problémy, které byly zapříčiněné především tím, čím si v průběhu svých krátkých životů museli projít.

Lecter, na rozdíl od Dolarhyda, vyniká nadprůměrnou inteligencí a díky blízkému vztahu, který měl se svou rodinou, o kterou v průběhu války přišel, působí na čtenáře poněkud lidštějším dojmem. Dalším důvodem je to, koho si vybírá za své oběti. Nezabíjí nevinné, pro vraždy má vždy důvod, i když jej občas zná jen on sám a pokud vezmeme v potaz etický kodex, kterým se ve své hlavě řídí, jsou jeho důvody leckdy poněkud pofidérní.

Nicméně, právě díky svému výběru obětí a soucitu vůči ženám, dětem a zvířatům, který Dolarhyde postrádá, je Lecter pro běžnou veřejnost přijatelnější postavou, mnohými může dokonce být vnímán i jako vzor a hrdina. Je paradoxem, že jakkoliv okouzující bytostí se Lecter navenek zdá být, uvnitř je chladnokrevný zabiják, který je sám se svými činy vnitřně naopak spokojený.

Dolarhyde se, oproti tomu, zaměřuje především sám na sebe a svou přeměnu. Coby své oběti si vybírá pouze ženy, které vraždí i s jejich rodinami. Paradoxně si vybírá rodiny, které jsou šťastné a žijí spokojeně. Podobně jako v případě Lectera, který si coby své oběti zprvu vybírá válečné zločince, kteří zabili jeho sestru, i Dolarhydovým motivem je pomsta. Na rozdíl od Lectera se však chce pomstít celému ženskému pokolení za nedostatek respektu a neúcty vůči své osobě, se kterou se potýká celý život. Ke změně se odhodlá až po objevení Blakeova obrazu, který ho fascinuje a se kterým se ztotožní až do takové míry, kdy je sám přesvědčen o tom, že mu Drak dává rozkazy a organizuje život.

Znaky monstróznosti jsou v dílech patrné zejména při popisu scén obsahující násilí, či při popisu niterních pocitů a tužeb postav. Analýzu usnadňují i jazykové prostředky, které Harris hojně využívá v obou dílech, a které jsou detailněji rozebrané v poslední části čtvrté kapitoly.

Závěrem je shrnuta klíčová role, kterou monstróznost a zlo hrají nejen v žánru detektivní prózy, ale i v lidském životě.

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