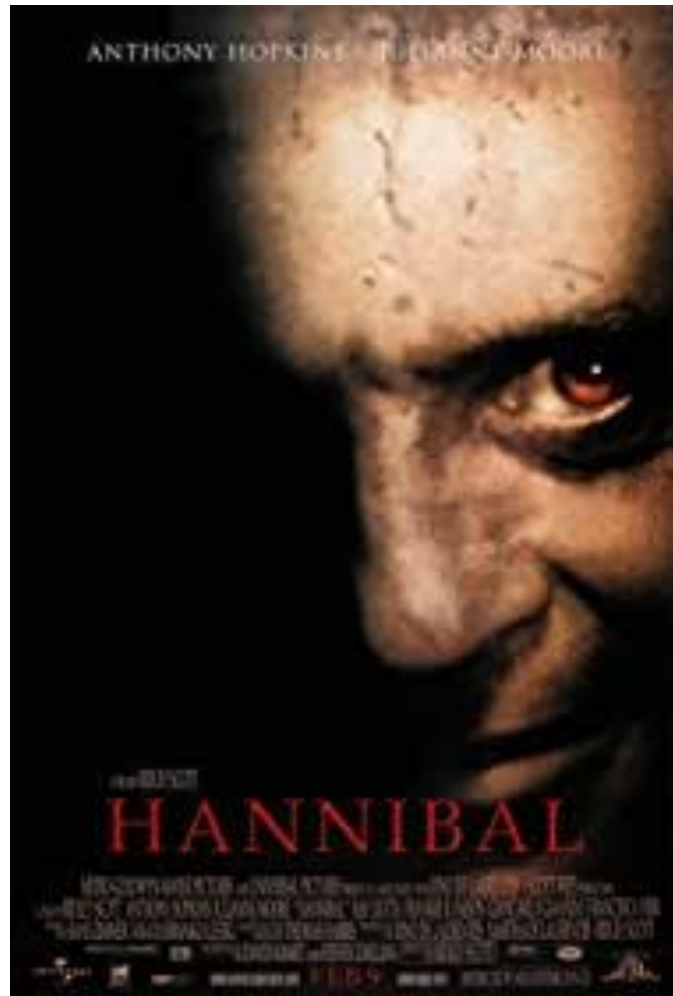


Enamoured or Enemies?

Analysing focalisation and space in Harris' novel and its adaptation



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Abstract

Narratology, which is also known as the study of the structure of narratives, aims to compare and contrast narratives to find out what is similar and what is different.¹ The aspects of narratology that this thesis focusses on are focalisation and space. These aspects will be applied to the novel *Hannibal* (1999) by Thomas Harris and its eponymous film (2001) directed by Ridley Scott. The ultimate goal of this thesis is to determine whether the presentation of focalisation and space have an impact on the relationship between Clarice and Hannibal. The chosen works are analysed through close readings and compared to the definitions of narrative theory. The works will then be compared to each other and the usages of focalisation and space will be analysed. This thesis found that focalisation in the novel consisted of a combination between internal and external focalisation whilst the film mostly consisted of external focalisation which impacted perception of the characters. Space allowed for more free interpretation for the viewer in the film as the description of the spaces was not explicitly given in contrast to the novel. The representation of the relationship in the novel is more elaborated than in the film but also more restricted as the novel allows little room for outside interpretation in regards to the films where the usage of focalisation and space allows for more free interpretation from the viewer.

Keywords: Narrative theory – narratology – focalisation – space – Hannibal Lecter – adaptation studies

¹ “Narratology: Literary Criticism,” Britannica, accessed June 13, 2022, <https://www.britannica.com/art/narratology>.

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Introduction

Dr Hannibal Lecter, or Hannibal the Cannibal as some may know him, made his first appearance in *The Red Dragon* (1981) written by Thomas Harris. The character of Hannibal gained widespread popularity after Harris' next novel *The Silence of the Lambs* (1988). Anthony Hopkins became synonymous with the character having portrayed him in the films. In 2003, the American Film Institute (AFI) compiled a list of the top 50 best villains that were portrayed on screen. The character of Hannibal Lecter finished first beating out characters such as Darth Vader from the *Star Wars* franchise and Norman Bates from the film *Psycho*. *Hannibal* has seen its fair share of academic discussion which mostly targets Lecter's intellect or it compares him to other serial killers. For example, Robbins has written about Hannibal's mentorship in *The Silence of the Lambs*.² His article highlights the dynamic between Hannibal and Clarice. In addition, Felts has written about the *Hannibal* tv series starring Mads Mikkelsen as Hannibal.³ Her article describes how Dr Lecter was adapted for television. Surprisingly little has been written about individual comparisons of the narratives and their film adaptations, with Schmid's article being one of the few that describes the manner in which Hannibal has been adapted and which highlights differences between the novel and film.⁴ This thesis hopes to add towards this subject in comparing novel and film and analysing the individual narratives and seeing what they have in common.

The focus of this thesis is to look at the narratives in *Hannibal* and to see if certain narratological topics have an influence on the stories. Narrative theory has been a widely researched topic and discussed extensively by academics. Gerard Genette was one of the first scholars to concern himself with narrative theory. Genette's biggest contribution to narrative theory was the introduction of focalisation which concerns itself with the perspective a narrative is presented through. Genette's interpretation of focalisation has left room for academic discussion. Scholars such as Mieke Bal have commented on focalisation, feeling that Genette's definition does not provide enough information. She analyses focalisation with special emphasis on perception and how characters interpret the story. This will be elaborated in the theoretical framework chapter. Space is another aspect which will be covered. In contrast to

² Bruce Robbins, "Murder and Mentorship: Advancement in *The Silence of the Lambs*", *Boundary 2* 23, no. 1 Spring, 1996): 71-90, <https://doi.org/10.2307/303577>.

³ Karen Felts, "Some Lazy Psychiatry, Dr Lecter: Teacups, Narrative, and *Hannibal's* Critique of Psychoanalysis" in *Becoming: Genre, Queerness, and Transformation in NBC's Hannibal*, ed. Kavita Mudan Finn and EJ Nielsen, (Syracuse: Syracuse University Press, 2019), 192-214.

⁴ David Schmid, "The Kindest Cut of All: Adapting Thomas Harris's '*Hannibal*'", *Literature/Film Quarterly* 3, no. 1 (2007), 393, <https://www.jstor.org/stable/43797333>.

focalisation which has received ample academic attention, space has been a severely underrepresented subject of narrative theory. Mieke Bal has written about space as a subject in her book *Narratology: Introduction to the Theory of Narrative* combining space with perception. More recent research has been done by De Jong. In her book *Narratology & Classics* she aims to highlight aspects of space with extensive examples that portray the usages of space such as discrediting the claim that space only serves as a tool for decoration. This thesis will focus on the novel *Hannibal* by Thomas Harris and the film *Hannibal* directed by Ridley Scott. As this thesis discusses films it shall also be concerned with adaptation studies. Critics such as Hutcheon and Leitch will be covered in regards to adaptation studies. Linda Hutcheon provides a definition for adaptation and discusses its implications. This will be the working definition in this thesis. Thomas Leitch analysis fidelity studies and explains why solely comparing two works on faithfulness is an unhelpful factor when discussing adaptations. Having discussed *Hannibal*, narrative theory, and adaptation studies, my thesis ultimately hopes to contribute in analysing aspects of narrative theory and comparing them in *Hannibal* and its adaptation with special attention going to the relationship between *Hannibal* and Clarice. Furthermore, it will analyse the impact of narrative theory on the dynamics of the relationship and will compare the portrayal of this concept in novel and film.

My thesis will aim to answer the question: To what extent does the presentation of focalisation and space have an impact on the relationship between *Hannibal Lecter* and Clarice Starling and how is this represented in the novel *Hannibal* written by Thomas Harris and its eponymous film released in 2001? This thesis will analyse usages of focalisation and space through close-readings of the novel and film. These examples will be analysed through definitions that relate to narrative theory in regards to focalisation and space. These definitions and more general information are expounded in the theoretical framework chapter which will provide working definitions for the keywords as mentioned in the abstract of the paper. Each aspect will be analysed in its separate chapter and will discuss the implications of that certain aspect in novel and film. This thesis expects to find that the aspects of the narrative theory have a moderate impact on the relationship between *Hannibal* and Clarice. It expects the novel to showcase strong examples of focalisation which will highlight different dynamics between the two characters. Furthermore, the thesis expects the usage of space to be of lesser importance when compared to focalisation in the novel. In contrast to the film, space will have a more important role as it allows for a visual representation. The final results will be discussed in the

conclusion chapter of the thesis and these will be compared to the previously mentioned preliminary hypothesis.

Chapter 1: Theoretical framework

Hannibal Lecter is a sly, manipulating character that leaves some wondering how they should view him and his actions as he is difficult to perceive. This ties perfectly to narrative theory as it aims to examine how narrative structures our perception of the world around us, whether this is fictional or reality.⁵ Mieke Bal, who is a renowned narratologist, describes narratology as “the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that ‘tell a story’. Such a theory helps to understand, analyse and evaluate narratives”.⁶ Narrative theory provides the ability to compare and contrast works that have a narrative structure and see how certain elements of the theory are prevalent. This thesis will focus on the aspects of focalisation and space.

Focalisation is a term that was coined by the French narrative scholar Gerard Genette. He described focalisation as “a restriction imposed on the information by a narrator about his characters”.⁷ The definition has been the topic of debate as many scholars feel Genette’s term limits what focalisation actually entails. For example, Bal defines focalisation as “the relation between the vision and that which is ‘seen’, perceived”.⁸ Some scholars portray focalisation very simplistically as Phelan argues that “determining focalisation is just a matter of answering the question *who perceives?*”.⁹ This thesis will use the definition Bal provides as it aims to see how narrative is perceived by characters. Furthermore, Phelan’s definition lacks depth when defining focalisation which will be argued in chapter two. Additionally, Bal mentioned that focalisation can be separated into two variations, those being internal and external focalisation. Bal defines external focalisation as when “an anonymous agent, situated outside of the fabula, is functioning as the focaliser”.¹⁰ This definition is contrasted with internal focalisation which is defined by Berendsen as “internal focalisation has a subject that itself *can see* objects”.¹¹ The

⁵ “General Introduction to Narratology,” Dino Felluga, Purdue University, accessed June 14, 2022, <https://cla.purdue.edu/academic/english/theory/narratology/modules/introduction.html>.

⁶ Mieke Bal, *Narratology, Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1997), p. 3.

⁷ William F. Edminston, “Focalisation and the First Person Narrator: A Revision of the Theory”, *Poetics Today*, 10, no. 4 (Winter, 1989): 729, <https://doi.org/10.2307/1772808>.

⁸ Bal, *Narratology, Introduction to the Theory of Narrative*, 142.

⁹ James Phelan, “Why Narrators can be Focalisers”, in *New Perspectives on Narrative Perspective*, Willie van Peer & Seymour Chatman (New York: State university of New York Press), 58.

¹⁰ Bal, *Narratology, Introduction to the Theory of Narrative*, 148.

¹¹ Marjet Berendsen, “The Teller and the Observer: Narration and Focalisation in Narrative Texts”, *Style*, 18 no. 2, *Recent Literary Theory* (Spring 1984): 145, <https://www.jstor.org/stable/42945492>.

differences in perception separates the two focalisation forms from each other. When an outside source interprets the story it is external focalisation. In contrast to internal focalisation, where a character that is situated in the story can see and interpret situations, as Berendsen described. The perception element of focalisation (and space, which will be covered later) is an important aspect of the narratives as the difference between internal and external focalisation determines how a story is perceived. A character that perceives the story at any given moment is called the focaliser. The role of focaliser is not constant in contrast to the role of a narrator. A character is able to be a focaliser and narrator at the same time.

The other aspect of narrative theory covered in this thesis is that of space. Space has been an underrepresented aspect of narrative theory and not much academic attention has been paid to the subject. Bal highlights the little academic attention by mentioning that “the concept of space is sandwiched between that of focalisation, of which the representation constitutes in a way a specialised case, and that of place, a category of fabula elements”.¹² This excerpt underlines the fact that space is often combined with either focalisation or seen as just place where it merely has the task of describing surroundings. Luckily, de Jong in *Narratology & Classics* presents space with a definition which showcases its importance as she mentions that “space is here understood in the broad sense of the setting of the action of a story, other localities that are referred to (e.g. as part of dreams or reports), and the objects that fill the space as ‘props’”.¹³ De Jong & Bal both highlight different aspects of space in their books and how these are relevant to the story. One of these points is linked to perception. Bal describes this as “ (...) places are linked to certain points of perception. These places seen in relation to their perception are called space”.¹⁴ This thesis will look at space as Bal & de Jong describe it as having an important part in the understanding and perception of narrative and not solely a description of the environment for events that take place.

Comparing *Hannibal* as a novel and film concerns adaptation studies as an academic field of interest. According to Bruhn, Gjelsvik and Hanssen the original focus of adaptation studies was to see how novels were transferred to films, or as they describe it as “text to cinema or literature on screen”.¹⁵ This definition has been argued as some scholars feel adaptation is a

¹² Bal, *Narratology, An Introduction to the Theory of Narrative*, 133.

¹³ Irene J.F. de Jong, *Narratology & Classics, a Practical Guide* (Oxford: Oxford University Press, 2014), 105-106.

¹⁴ Bal, *Narratology, An Introduction to the Theory of Narrative*, 133.

¹⁵ Jørgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen, “There and Back Again: New Challenges and New Direction in Adaptation Studies.” in *Adaptation Studies: New Challenges, New Directions*, ed. Jørgen Bruhn (London: Bloomsbury, 2013), 6.

much broader subject. Hutcheon argues that “adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books (...).”¹⁶ Her argumentation highlights a broad scale as to what can be considered an adaptation, instead of just focussing on novel to film. An adaptation can have multiple definitions but this thesis aims to use the definition provided by Linda Hutcheon. In her book *A Theory of Adaptation* she describes an adaptation as “a creative *and* an interpretive act of appropriation/salvaging and an extended intertextual engagement with the adopted work”.¹⁷ This definition manages to describe the way an adaptation is concerned with the original work and the fact that the adaptation is a different work than the original. This balance is what presents a fair definition and will therefore be the definition intended when talking about adaptations in this thesis.

Another question that often arises when talking about adaptation studies is the question of fidelity to the source work. Cutchins and Crane address this by mentioning that “scholars in adaptation studies continue focussing on the issue of ‘fidelity’ to a precursor text as a means to understand an adaptation’s scope and worth”.¹⁸ When an adaptation is based on the fidelity to its source work it is compared and checked how faithful it retells the original story. Thomas Leitch, who is a scholar on adaptation studies, comments on the fidelity aspect by saying that “fidelity to its source text – whether it is conceived as success in re-creating specific textual details or the effect of the whole – is a hopelessly fallacious measure of a given adaptation’s value because it is unattainable, undesirable, and theoretically possible only in a trivial sense”.¹⁹ This thesis is not concerned with the fidelity aspect of the adaptation but it presents an interesting take on the differences between the previously mentioned narratological aspects in novel and film as it connects the two aspects.

The way adaptation studies and narrative theory are connected is that the novel and the adaptation each present their own narratives. Jost has written about the connection between adaptation studies and narratology. In his essay he compares the representation of narratological aspects in cinema and novel instead of solely comparing the relation between two specific texts. He argues that “I will practice a kind of shuttle between cinema and novel in order to better

¹⁶ Linda Hutcheon, *A Theory of Adaptation* (London: Routledge, 2006), 2.

¹⁷ Hutcheon, *A Theory of Adaptation*, 8-9.

¹⁸ Christa Albrecht-Crane and Dennis Cutchins, *Adaptation Studies: New Approaches* (New Jersey: Fairleigh Dickinson University Press, 2010), 11-12.

¹⁹ Thomas Leitch, “Twelve Fallacies in Contemporary Adaptation Theory”, *Criticism* 45, No. 2, Special Film Issue Part Two: New and/or Neglected Approaches to Understanding Moving Images (Spring 2003), pp. 149-171, <https://www.jstor.org/stable/23126342>.

comprehend a narrative category which functions equally well for the analysis of written as well as filmic narrative”.²⁰ The narrative category he mentions is that of focalisation. This thesis is comparable to Jost as it also looks at focalisation but also chooses to analyse space. Furthermore, the representation of these aspects in connection to the relationship between Hannibal and Clarice is the main focus. By comparing novel and film this thesis hopes to gain a better understanding of the usages of focalisation and space to see if the differences in both works actually make a difference in representation of the relationship between the two characters.

²⁰ François Jost, “The Look: From Film to Novel: An Essay in Comparative Narratology,” in *A Companion to Literature and Film*, ed. Robert Stam and Alessandra Raengo (New Jersey: Blackwell Publishing, 2004), 71.

Chapter 2: Focalisation in *Hannibal*

Focalisation is a term which was thought up by Gerard Genette. His definition of focalisation aimed to limit the information a narrator has about their characters. Genette's definition left many unsure on the true definition of focalisation feeling that the term lacked some clarity. Mieke Bal's definition of focalisation manages to provide a different but clear perspective. Her definition manages to point out that focalisation is not merely a tool by which information is restricted from characters, but also how this information is perceived by characters. This is done with internal and external focalisation. The character who 'sees' a story take place is called the focaliser. The role of focaliser is not a constant one, as the role can shift at any time. Bal emphasises this by saying "character-bound focalisation can vary, can shift from one character to another, even if the narrator remains constant. In such cases, we may be given a good picture of the origins of a conflict. We are shown how differently the various characters view the same facts".²¹ The constantly shifting role of the focaliser provides various forms of focalisation and this leads to an intriguing dynamic between the relationship of Hannibal and Clarice because it highlights Bal's point for showing various sides of a conflict and this provides an opportunity for further analysis. The novel presents some actions of the characters through an external viewpoint. This provides an external point of view which is called external focalisation, which Bal describes as "we can then indicate by means of the term external focalisation that an anonymous agent, situated outside of the fabula, is functioning as the focaliser".²² Additionally, the novel presents some actions through the eyes of the characters, which provides an internal point of view. This allows the characters to perceive each other's actions in contrast to the external point of view. These two aspects show that focalisation as an aspect of narratology is a very broad subject because it allows for interpretation of different characters at the same time. It allows us to switch between an external and internal viewpoint which presents different angles of perception. This section will therefore argue that through the means of a shifting focaliser and the perception of the characters, the relationship between Hannibal and Clarice changes from a manipulative kind to an ultimately romantic relationship.

²¹ Bal, *Narratology, Introduction to the Theory of Narrative*, 148.

²² Bal, *Narratology, Introduction to the Theory of Narrative*, 148.

Focalisation in the novel

At the beginning of the novel the relationship between Hannibal and Clarice is portrayed as that of a manipulative kind. A clearer example of expressing the dynamic between the two characters is that of a puppeteer and its puppet. The novel portrays this idea by having Hannibal perform certain actions and having Clarice act in a way Hannibal would have wanted her to react. An example of these ‘actions’ is given early on in the novel where Clarice receives a letter from Hannibal describing recent changes in Clarice’s life and prior conversations of the pair. The letter draws a certain response from Clarice. An explanation for this type of response is given by Bal who mentions that “the way an object is presented gives information about the object itself and the focaliser”.²³ Clarice (who is the focaliser in this example) gets a sense of purpose from the letter, as shown in “Starling stared at it while her thoughts tumbled. Glad and sorry, sorry and glad. Glad of the help, glad she saw a way to heal”.²⁴ This doubles as an example of internal focalisation as we get to experience Clarice’s emotions and learn more about how she perceives the letter. In contrast to Clarice, Hannibal gets a sense of control from sending her a letter. He is encouraging and helping her, but simultaneously mocking her. He asserts dominance by sending the letter as Lecter knows that they will not be able to pull fingerprints from the letter, as this is confirmed later in the story. This excerpt from the novel serves as an example to Bal’s extract about object presentation. Clarice’s perception of the letter highlights the importance of it as this is the object which enables her to be the focaliser. As previously mentioned, the letter gives her a new purpose. Later in the novel Clarice gives a reason to her boss as to why Lecter might have send her the letter, which reads “I think I amuse him. Things either amuse him or they don’t”.²⁵ The reason Clarice figures she amuses Hannibal is because she manages to see why Hannibal would send her the letter. This happened as she was previously allowed the role of focaliser. This is another example of internal focalisation. Phelan argues that “determining focalisation is just a matter of answering the question *who perceives?*”.²⁶ Phelan’s definition has merit but still falls short to some degree. It is not as easy as simply answering the question “who perceives” but the importance of the question “how is it perceived” should also be noted. The previously mentioned scene describes an instance where the narrator is also the focaliser, for it is Clarice who narrates her situation and perceives Hannibal’s letter. It shows the way Clarice interprets the letter as she gets a new sense of purpose after her career hit a rough-patch. This ties in to the previously made claim that the

²³ Bal, *Narratology, Introduction to the Theory of Narrative*, 152.

²⁴ Harris, *Hannibal*, 38.

²⁵ Harris, *Hannibal*, 55.

²⁶ Phelan in Van Peer & Chatman, *New Perspectives on Narrative Perspective*, 58.

start of the novel represents a puppeteer-puppet relationship between Clarice and Hannibal, as Lecter wrote his letter with a specific purpose, to get at Clarice and taunt her but simultaneously help her.

As the novel progresses the relationship between Hannibal and Clarice develops from a puppeteer and its puppet to a relationship of mutual dependence. With Lecter's quick getaway from Florence, Clarice is closing in on Hannibal's trail, not knowing that he is coming to visit her. This mutual dependence is based on the situation both characters find themselves in. Clarice wants to find Hannibal and bring him to justice, possibly saving her career, but more importantly to grant herself closure. Hannibal has a different reason, as his baby sister Mischa was murdered when he was six-years old. This deeply scarred him and he wishes to see her again as shown in the lines "he prayed so hard that he would see Mischa again, the prayer consumed his six-year-old mind, but it did not drown out the sound of the axe".²⁷ This is followed with Dr Lecter panicking and "letting out a short scream from his sweating face".²⁸ A reaction of this magnitude is unusual for a man as calm and collected as Dr Lecter. He proceeds to portray Clarice in a sketch. This excerpt reads "the sketch is now in a private holding at the University of Chicago and available to scholars. In it Starling looks like a child and her hair, like Mischa's, is stuck to her cheek with tears".²⁹ This sketch is an important example of the dynamic between Hannibal and Clarice. It shows Hannibal missing his sister Mischa and inadvertently wishing that Clarice can replace her. This shows that Hannibal needs Clarice as much as she needs Hannibal, making them depend on each other. It doubles as an opportunity by allowing Hannibal to be the focaliser as he perceives his own drawing by seeing the link between his baby sister and Clarice. This drawing scene in the novel presents an example of internal focalisation which Berendsen defines as "internal focalisation has a subject that itself *can see* objects".³⁰ In comparison to external focalisation which presents the story throughout an agent outside the story as mentioned in the previous section, internal focalisation has the character itself perceive the scenario. While both methods allow the story to be presented, internal focalisation presents a more personal approach to the interpretation of the story. With Hannibal being the focaliser and the subject in this instance, we learn more about him as a character and his views towards Clarice, as he is past the point of simply being amused by her. This ultimately results in a shift in the relationship making it more even. Hannibal still

²⁷ Harris, *Hannibal*, 300.

²⁸ Harris, *Hannibal*, 301.

²⁹ Harris, *Hannibal*, 301-302.

³⁰ Marjet Berendsen, "The Teller and the Observer: Narration and Focalisation in Narrative Texts", *Style*, 18 no. 2, *Recent Literary Theory* (Spring 1984): 145, <https://www.jstor.org/stable/42945492>.

remains the most influential figure, but his pedestal of superiority is starting to show cracks, which presents an opportunity to perceive Hannibal as a human being with actual human emotions instead of solely being a mindless sociopath with no conscious.

The ending of the novel concludes the journey of Hannibal and Clarice from an unstable yet nurturing relationship to a relationship where both parties are, in light of their troubled past together, content. The way they end up together is unorthodox, with Hannibal needing to hypnotise and sedate Clarice for the first few days when they were together, however “the drugs that held her in the first days have had no part in their lives for a long time”.³¹ During this time Hannibal helped Clarice with overcoming the grief of her father. In comparison, Clarice also helped Hannibal with his grief over Mischa by taking her place, as shown in “for many months now, he has not seen Mischa in his dreams”.³² This is essentially where the mutual dependence aspect of their relationship ends as both parties helped each other.

A final example of focalisation that the novel portrays is in the final scene where it reads “we’ll withdraw now, while they are dancing on the terrace-the wise Barney has already left town and we must follow his example. For either of them to discover us would be fatal. We can only learn so much and live”.³³ This excerpt shows another case of external focalisation where the “anonymous agent” as Bal previously mentioned has to draw their own conclusions. It takes a neutral viewpoint on the couple of Hannibal and Clarice but warns the person reading that they should leave as soon as possible. The advice this unknown viewer provides presents an interesting aspect as to who interprets the events happening at that point. Prince adds to this by mentioning “the adoption of certain modes of focalisation can have certain consequences for processing and interpretation. Thus, should the narrator remain covert and should something like an external point of view be used, it would be up to us (‘readers’) to assess the feelings of the characters (if any), the meaning of their actions (...) to find out which of the resulting accounts is closest to the truth”.³⁴ The usage of an external focaliser cloaks the relationship between Clarice and Hannibal in a veil of mystery as the lack of a clear narrator and focaliser creates a situation where it is difficult to determine what has ultimately become of the pair. This

³¹ Harris, *Hannibal*, 562.

³² Harris, *Hannibal*, 562.

³³ Harris, *Hannibal*, 562.

³⁴ Gerald Prince, “A Point of View on Point of View or Refocusing Focalisation,” in *New Perspectives on Narrative Perspective*, ed. Willie van Peer and Seymour Chatman (New York: State University of New York Press, 2001), 49.

is in agreement with Prince's comment as the reader is left with the task of deciding how to view the pairing and drawing their conclusions accordingly.

The various uses of focalisation in the provided examples manage to present a relationship between two characters that are influenced by each other. They perceive each other's actions which progresses the relationship as described in the introduction. The novel manages this with the usage of a shifting focaliser and internal focalisation. This is in contrast to the usage of external focalisation as it is unclear who perceives and thus portrays the relationship in a mysterious light. We are able to determine the romantic aspect of the relationship but it is almost unable to determine the ultimate fate of the pair.

Focalisation in the film

The story in the film *Hannibal* is different than in the novel. This is to be expected when a film gets adapted. As previously mentioned, Hutcheon's definition of an adaptation will be used when talking about the differences between novel and film. It shows that the adapted work engages with its source material while at the same time showing slight faithfulness to the original. This thesis is not concerned with the fidelity issue but does acknowledge it. Merely focussing on fidelity would exclude focalisation as a subject and how the film uses this. In contrast to the novel, the film almost has a permanent external viewpoint, making the camera the anonymous agent as Bal previously mentioned. An external viewpoint would hinder character perception by the characters themselves as the audience is unable to grasp a character's inner thoughts or reasoning, unless this is explicitly mentioned. This section will analyse usage of focalisation in combination with techniques used in film making. Furthermore, it looks at the influence this has on the relationship between Hannibal and Clarice and will briefly discuss differences between the novel and film.

The first contact between Clarice and Hannibal is through a letter. In the letter Hannibal refers to their conversations "in the dungeon", referring to their talks in the mental asylum in *The Silence of the Lambs*. Hannibal mocks Clarice by mentioning that "In our discussions down in the dungeon it was apparent to me that your father, the dead night watchman, figures largely in your value system".³⁵ In addition, Hannibal mentions that "I think that in ending Jame Gumb's career as a couturier pleased you most because you could imagine your father being pleased".³⁶ He mocks Clarice with her dead father because Hannibal knows that he can control Clarice with these words. He further asserts this control by asking Clarice why he has been put

³⁵ Scott 2001, 0:34:10.

³⁶ Scott 2001, 0:34:22.

on the FBI most wanted list by stating “is this coincidence, or are you back on the case? If so, goody goody, ‘cause I need to come out of retirement and back into public life”.³⁷ He knows that these lines will elicit a response from Clarice. This exchange reflects the puppeteer-puppet dynamic as mentioned in the previous paragraph about focalisation in the novel as the film takes this and portrays it quite similarly. In contrast to being able to read about Clarice’s emotions and feelings, the film uses the camera to portray her feelings. This dynamic is portrayed by means of shifting camera movement from Clarice reading the letter to Hannibal writing the letter. The usage of the camera is comparable to that of a shifting focaliser as the camera fade hands the story from Clarice to Hannibal. The scene ends with a zoom on a newspaper with a picture of Clarice’s face. Sikov describes a zoom as “a kind of artificial movement. There is no *real* movement with a zoom, just an enlargement or magnification of the image as the lens shifts from wide-angle to telephoto or the opposite, a demagnification, as it shifts from telephoto to wide-angle”.³⁸ The emphasis the zoom places on Clarice’s photograph showcases Hannibal’s intrigue for her. This is not only shown with focalisation but emphasised with camera movement as the magnification on Clarice’s picture portrays a quite obvious obsession from Hannibal. The usage of the camera is described by Branigan as “the camera is not a profilmic object which is shifted from place to place, but a construct of the spectator”.³⁹ The viewer is helped to interpret the story by means of the camera, this is emphasised by Deleyto who adds that “the camera would define the position of that invisible observer that could be identified with the narrator, a more identifiable agent which would indeed seem to be origin of narration in a film”.⁴⁰ The camera allows for external focalisation as an, to paraphrase Deleyto, ‘invisible observer’ is the focaliser and they are able to perceive Hannibal’s actions as manipulative and intriguing. The film cleverly utilises the ability to visually show the story and to portray this dynamic in the relationship between Hannibal and Clarice.

When the story progresses in the film we are introduced to inspector Pazzi of the ‘Questura’, the Italian equivalent of the FBI. He meets Dr Lecter but presumes him to be the new curator Dr Fell. Pazzi finds out later that Dr Fell is indeed Dr Lecter and wishes to sell him to an ex-patient of Hannibal, Mason Verger. Pazzi requires a fingerprint to positively ID Hannibal so he takes his wife to an opera which Dr Lecter is also attending. Dr Lecter hands

³⁷ Scott 2001, 0:35:10.

³⁸ Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press, 2010), 27.

³⁹ Edward Branigan, *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film* (Berlin: Mouton, 1984), 54.

⁴⁰ Celestino Deleyto, ‘Focalisation in Film Narrative’, *Atlantis* 13, no. 1 / 2 (November 1991): 163, <https://www.jstor.org/stable/41054660>.

Pazzi's wife Dante's sonnet from 'La Vita Nuova' which is followed by an interesting part of dialogue which portrays Hannibal's feelings towards Clarice. Pazzi's wife asks Hannibal "Dr Fell, do you believe a man could become so obsessed with a woman from a single encounter?"⁴¹ to which Hannibal replies with "could he daily feel the stab of hunger for her and find nourishment in the very sight of her? I think so. But would she see through the bars of his plight and ache for him?"⁴² These lines portray Hannibal's feelings towards Clarice. In comparison to the dialogue in the novel these film lines radiate more romantic emotions from Hannibal. The usage of external focalisation causes this line to slightly lose its impact as it would easily be missed in passive viewing of the film. This single line is a key aspect as it is arguably one of the most important lines in the film when regarding focalisation as it presents Hannibal's true feelings but these are possibly missed due to the nature of story presentation in film. This is a juxtaposition of the scenario in the novel, where at first Hannibal tries to overcome his grief for his sister Mischa by having Clarice take her place. Mischa is absent in the film which alters the dynamic between Hannibal and Clarice from the co-dependent relationship in the novel to a more one-sided romantic relationship in the film, as the exchange between Hannibal and Pazzi's wife emphasises this claim. This shift in terms of relationship from the novel might displease some viewers. Leitch, however, says in *A Companion to Literature, Film and Adaptation* that "an adaptation signals a relationship with an informing source text or original. ... On the other hand, appropriation frequently effects a more decisive journey away from the informing text into a wholly new cultural product and domain".⁴³ In comparison to Hutcheon's excerpt as mentioned in the introduction of this section, Leitch does not contradict Hutcheon but does point out that appropriation of the source creates a whole new product. While the film *Hannibal* is a different work than the novel, this thesis argues that the differences between novel and film present the told story differently but does not make for a fully new product. Reiterating that this thesis does not look to judge the fidelity of adaptations in general, the film *Hannibal* provides an interesting take on the relationship between Clarice and Hannibal as the mutual dependence aspect of the relationship is left out and replaced for more romantic feelings from Hannibal which show a different side of the character.

The ending of *Hannibal* rounds off the journey between Clarice and Hannibal. Clarice saved Hannibal after he was kidnapped by Mason Verger's men. During their escape Clarice

⁴¹ Scott 2001, 1:06:00.

⁴² Scott 2001, 1:06:19.

⁴³ Thomas Leitch, Adaptation and Intertextuality, or, What isn't an Adaptation, and What Does it Matter?, in Deborah Cartmell, *A Companion to Literature, Film and Adaptation*, (Hoboken: Blackwell Publishing, 2012), chapter 5, E-book available via RuQuest.

was injured and Hannibal took her to Paul Krendler's house (a colleague of Clarice who has been working with Verger to capture Hannibal). Hannibal captured Krendler and drugged him to have a 'dinner' with Clarice. During this dinner Hannibal shows his admiration of her by saying "(...) get a medal and hang it on your wall to look at and remind you of your courage and incorruptibility? All you would need for that, Clarice, is a mirror".⁴⁴ This is a rare example of internal focalisation as Clarice is provided with the role of focaliser because she gets to perceive Hannibal's intentions, for she can see how smitten he is with her. As mentioned in the introduction, this excerpt explicitly mentions the feelings of Hannibal, which allows Clarice to perceive this. Clarice, in contrast to the novel, does not reciprocate these feelings. Hannibal asks her "tell me, Clarice, would you ever say to me stop? If you love me, you'd stop?" to which Clarice responds "not in a thousand years".⁴⁵ The roles are reversed in this instance, Hannibal is given the role of focaliser and is free to perceive Clarice's words as they are intended, for she will never love him. The scene ends with Clarice managing to handcuff Hannibal to her wrist, him grabbing a cleaver and slamming down. It is later revealed that Clarice's hands are untouched and Hannibal cut his own hand off, as even though Clarice rejected him, he would never hurt her.

Conclusion

The aim of this chapter was to analyse the usages of focalisation in the novel and film and see how these affected the relationship between Clarice and Hannibal. The novel portrays the progression of the relationship from, as previously mentioned, a puppeteer-puppet dynamic to an ultimately romantic relationship. The usage of a shifting focaliser allows the characters to perceive the actions they are presented with and act upon them. Hannibal goes from taunting Clarice, to needing her to replace Mischa, to ultimately getting together with Clarice. This is emphasised through the usage of internal focalisation because the characters thoughts and feelings are made specific. In contrast to the novel, the film uses the camera to provide an external focalisation perspective and allows an 'anonymous agent' to perceive the actions of the characters. The film uses its ability to visually show us Hannibal's obsession with Clarice. The relationship in the film develops similarly to the novel at the start, but the middle and end deviate and it shows Hannibal's obsession with Clarice and her rejecting him.

⁴⁴ Scott 2001, 2:00:55.

⁴⁵ Scott 2001, 2:03:00.

Chapter 3: Space in *Hannibal*

The academic attention focalisation has enjoyed through the years has not been comparable to space. Space has been the lame duck of the narrative theory family. This little academic attention showcases that the importance of space is underrepresented. Bal emphasises this claim by stating that space is often combined with focalisation so that it fills a very specific role, or a glorified substitution for place, which is just a category of the story that is told. Space allows the audience to perceive the story differently as it adds another layer to the manner in which a story is told. Similarly to focalisation, space also allows for perception of characters, though it may not be as evident as it would be with focalisation. This thesis does not look to make the claim that space in combination with another aspect of the narrative theory is a bad thing, but it does look to focus more specifically on the aspect of space itself and give it the academic attention it deserves. This chapter will therefore focus on space as an integral part in the storytelling in *Hannibal* and it will analyse examples of the portrayals of space, the relevance of these portrayals and the impact these have on Hannibal and Clarice.

Space in the novel

The novel presents the audience with various descriptions of the surroundings of the characters in great detail which allows the reader to fully immerse themselves in the story. In addition to describing the surroundings, the usage of space in *Hannibal* allows for a detailed view of the inner-workings of the mind and person of Hannibal and Clarice. Throughout the novel Hannibal is described as a fierce intellectual with refined tastes and with an extensive knowledge of various subjects. This knowledge is portrayed with the help of the memory palace. A memory palace is, as Harman describes, “the idea of creating a ‘mental house’ in which to store symbolic images that can later serve as cues for information retrieval”.⁴⁶ It would not come as a surprise that a character with an extensive mind such as Dr Lecter would utilise various strategies to conserve his knowledge. In the novel the audience learns the importance of open space for Hannibal as shown in: “the spaces, the height of the palace rooms, are important to Dr Lecter after his years of cramped confinement. More important, he feels a resonance with the palace; it is the only private building he has ever seen that approaches in dimension and detail the memory palace he has maintained since youth”.⁴⁷ Hannibal’s memory palace is described as his escape from reality and the world around him. The description of this palace lacks detail at first, for it merely describes the sheer volume of the memory palace. De

⁴⁶ Joshua Harman, “Creating a Memory Palace using a Computer”, *Extended Abstracts on Human Factors in Computing Systems*, no. 1 (March 2001): 407-408.

⁴⁷ Harris, *Hannibal*, 157.

Jong in *Narratology & Classics* comments on this initial lack of detail by saying “narratologists agree space can never be presented in its totality in a narrative text. The narrative evocation of space requires active cooperation on the part of the narratees”.⁴⁸ This excerpt by de Jong mirrors the excerpt from Bal in the introduction by stating that space needs active help from other external factors to be presented and analysed further. A space without any help or description is just a space, but with a little help can provide with many insights in a character. This is achieved by a more substantial and detailed description of Hannibal’s mind palace which is given later in the novel. It is described as a vast palace that “would rival the Topkapi Palace in Istanbul for size and complexity”.⁴⁹ The description given presents a grand building filled with information and statues, which mirrors Hannibal’s intellect. At the same time, however, it describes Hannibal’s flaws as the novel mentions “all the chambers are not lovely, light and high. There are holes in the floor of the mind, named for forgetting”.⁵⁰ This excerpt shows that even Hannibal is not perfect, while his superior mind might not deteriorate as fast as others, it still shows cracks as any normal human would have. As De Jong previously mentioned, space needs help to be represented effectively as the representation of the state of Hannibal’s palace permits for further understanding of the character. In contrast to focalisation whereby a characters thoughts would have been expressed by words, space manages to show the state of a character by using the environment as a storytelling factor. In *Hannibal* this is portrayed through the symbolism of Hannibal’s decaying palace, all be it slowly. This allows the audience to learn more about Hannibal’s inner workings as a character. It also slightly opposes the view that many people have about Hannibal which is that he merely is a psychopath with an obsession for Clarice, but just like a regular person, the description of a seemingly perfect character in a decaying, imperfect space provides an insight that may often be overlooked: Hannibal Lecter is just a human-being.

While most of Clarice’s story is told in Harris’ other novel *The Silence of the Lambs*, *Hannibal* further explores her past and examines certain events in more detail. At the end of the novel Hannibal drugs Clarice so she can see her father. The space that is described is reminiscent of the old house Clarice used to live in and which was described in *The Silence of the Lambs* where Hannibal learned information about Clarice in an exchange for Lecter’s information on the suspect she was pursuing. The mention of this familiar space allows the audience to learn more about Clarice. Bal explains this by mentioning that “a person’s housing

⁴⁸ De Jong, *Narratology & Classics: A Practical Guide*, 105-106.

⁴⁹ Harris, *Hannibal*, 296.

⁵⁰ Harris, *Hannibal*, 297.

is especially connected to their character, their way of life, and their possibilities”.⁵¹ In chapter 94 at the end of the novel Clarice is very happy to see her father again, so much so that she displays child-like tendencies that may be associated with children at the age of 6 such as overly joyous hand clapping and usages of short, gleeful exclamations as shown in “My daddy’s here! Hey! All right!”⁵² This depiction, combined with the familiar surroundings for Clarice, portray her true feelings towards her father who she loves dearly and misses accordingly. The house that she is familiar with helps in Clarice’s ability to perceive the situation. Meeting her father again would have been emotional no matter what, but having it take place in her childhood home where she saw her father all the time when he was alive adds to this happiness. Even though these familiar surroundings are not explicitly defined, as this was done in *The Silence of the Lambs*, it is important to note that the ‘story space’ also exists. Ryan describes this as “the space relevant to the plot, as mapped by the actions and thoughts of characters. It consists of all the spatial frames mentioned by the text that are not the scene of actually occurring events”.⁵³ This excerpt shows that space is a much broader concept than it may appear as prior referrals to certain events are just as important as the description of the current event taking place. In Clarice’s case this refers to the events in *The Silence of The Lambs* where her backstory was partially revealed.

Taking the events from both novels into consideration the importance of space becomes apparent because the events that occurred in that ‘story space’ are more defined and fleshed out. This inherent feeling of loss which Clarice experiences is emphasised by the meeting taking place in a surrounding similar to Clarice’s home which Hannibal cleverly utilises to help her. Without fully describing the space in which the current event is taking place (Clarice meeting her father), this scene still manages to give the full picture of events. Additionally, this scene also shows that her father was a leading figure in Clarice’s line of work as an FBI agent by trying to do what was right. This directly relates to Bal’s statement about the importance of a character’s housing as it highlights Clarice’s past living situation and events that occurred which serve as a justification for her way of life. Space fills the role of providing additional backstory for Clarice as a character and it doubles as an opportunity to provide perception which emphasises the emotions characters feel. Since her story is elaborated on and spans both novels

⁵¹ Bal, *Narratology, An Introduction to the Theory of Narrative*, 138.

⁵² Harris, *Hannibal*, 521.

⁵³ Marie-Laure Ryan, ‘Space’, in ‘*Handbook of Narratology*’, 2nd Edition, Peter Hühn, Jan Christoph Meister, John Pier and Wolf Schmid, 798.

it allows the reader to understand her traumatising journey and with the help of space manages to highlight the importance of a person's surroundings when growing up.

As previously mentioned, space has seen little academic discussion. There has been some debate about the actual function of space. In *Narratology & Classics* de Jong mentions that a handful of critics question the importance of space and just describe it as a function for “scene-setting, ornamental or authenticating function”.⁵⁴ She proceeds to mention that a secondary function would be in order when a place coincidentally mirrors the surrounding narrative.⁵⁵ An example of this is given in chapter 91 for it reads “Dr Lecter stood at a distance from her, very still, as he had stood in his cell when she first saw him. We are accustomed to seeing him unfettered now. It is not shocking to see him in open space with another mortal creature”.⁵⁶ This passage highlights the second excerpt from De Jong as it is a perfect example of space representing the surrounding narrative. The last lines about being accustomed to Hannibal's unfettered behaviour shows the journey he has been on. He has gone from being locked up to being free. The emphasis that is placed on the ‘no shock aspect’ of seeing him in an open space with ‘another mortal creature’ directly links this chapter to the first time Hannibal and Clarice met in *The Silence of The Lambs* when they were separated by a thick, glass wall. This also relates to Ryan's previously mentioned point about ‘story space’ because the examples of space provided manage to connect all the events of Clarice and Hannibal together. The provided examples and analysis aim to show that space is not merely an aspect used for describing surroundings. It is a vital part in storytelling and for analysing interactions between characters.

The novel's utilisation of space has shown that it is worthy of more credit and academic attention when discussing narrative theory. The usage of space allows for a more in depth analysis of a character's background, examples of these are Hannibal's mind palace and Clarice's upbringing. Space allows the reader to sympathise with Clarice and gain a better understanding of her motives. The perception aspect is also shown as both characters experience enhanced emotions in certain spaces, examples are Clarice in her family home and Hannibal in his decaying mind palace. Furthermore, it allows Hannibal to be portrayed as something many would not have associated with him because similar to Clarice, Hannibal is just a human being.

⁵⁴ De Jong, *Narratology and Classics: A Practical Guide*, 123.

⁵⁵ De Jong, *Narratology and Classics: A Practical Guide*, 123.

⁵⁶ Harris, *Hannibal*, 513.

Space in the film

Films have the advantage to visually show spaces and places in contrast to novels where it is merely a description of the place. The usage of the camera is important to portray the space in a way that is not solely a visual representation of the surroundings but also allowing the audience to perceive the characters present in the space. Important spaces are introduced through tracking shots (also referred to as dolly shots) which capture specific details. One such example of a tracking shot is the scene in which Hannibal writes Clarice a letter, the importance of which is discussed in the previous chapter. The dolly shot ‘rolls’ the audience into the room where Hannibal is writing. The *mise-en-scène*, which “is a term taken from French and it means *that which has been put into the scene*”⁵⁷, places Hannibal in the middle of the room at a grand piano, surrounded by statues and bookshelves full of books.⁵⁸ A newspaper with Clarice’s face rests on the piano in front of Hannibal which is emphasised with a zoom-in on the article. The use of space and placement of the newspaper and characters in the middle of the room could serve as a metaphor for Clarice being the centre of Hannibal’s world, but the audience is left to freely interpret this. Allowing the audience to interpret this portrayal of space is seen by some as a double-edged sword. On one hand, allowing the audience to interpret scenes as they see fit includes a level of artistic freedom for the viewer as they are not bound by a set viewpoint. On the other hand, too much of this freedom can lead to confusion over a scene. Branigan comments on this ‘problem’ by saying that “the most general problem that a viewer must confront about film narration is how to justify successive spaces and new scenes. The problem is not that we simply acquire new information but that we acquire it in a variety of ways and these ways must be justified”.⁵⁹ The excerpt aims to show that the portrayal of space needs to be able to be justified by the viewer. This inexplicably forces the usage of space to walk a fine line between enough room for interpretation but clear enough as to not cause confusion. The mentioned scene is an example of the usage of space which allows the audience to perceive the characters without causing confusion as the aim of the scene is clear.

In addition to showing the dynamic between Clarice and Hannibal, this scene provides another aspect of the usage of space in comparison to the novel. The novel utilises the aspect of a memory palace, which allows Hannibal to store information and traverse his palace. The film, however, does not provide a scene which directly covers this, but it still manages to somewhat portray Hannibal’s memory palace. The relation this has to space is that of a

⁵⁷ Sikov, *Film Studies: An Introduction*, 5.

⁵⁸ Scott, *Hannibal*, 0:34:12.

⁵⁹ Branigan, *Point of View in the Cinema*, 61.

characterising function or as De Jong explains it “when space reveals something about a person or his or her milieu, character or situation”.⁶⁰ The film lacks the direct implication of the memory palace but is similar in style to the description in the novel. The room which he sits in is filled with bookcases, statues and lit candles. Hannibal is at ease in this place, similarly to his memory palace in the novel where he can retreat from the outside world. Schmid argues that by not actually portraying the memory palace the film “is scrupulous about insisting on surface visibility whenever we encounter Lecter, rather than penetrating his psychological depths”.⁶¹ Schmid argues that the film, unfortunately, lacks the depth that the novel has. While I partially agree with the fact that a proper description of the memory palace in the film (for which Schmid gives some admirable examples) could have provided a more detailed insight into Hannibal, I would also like to argue that by omitting the memory palace from the film the usage of space is given extra attention. By depicting Hannibal in the middle of the room, surrounded by luxuries that make him comfortable, and writing a letter to Clarice who he is obsessed with, it allows for the portrayal of space in this scene to depict a miniature version of Hannibal’s memory palace without explicitly mentioning it. This miniature portrayal foregoes a direct copy of a scene in the novel and allows autonomy for the audience to freely perceive a scenario in the film. While this scene may seem insignificant it serves as another example of the previously mentioned characterising function by De Jong. It portrays Hannibal as a character who wants to surround himself with luxurious furnishings so that he can be comfortable. This is very much in line with the description of the memory palace as given in the novel.

The utilisation of space in the film is shown to allow for free interpretation of scenarios by the audience. The visual nature of a film almost presents it with a heavy emphasis on space, meaning that it should merely showcase the environment characters find themselves in. This is ultimately what a novel lacks: the ability to visually show the surroundings to the reader. In contrast to the novel, a film often lacks the ability to present a character’s thoughts that a novel is able to do by portraying them in words. This lack of ability to portray thoughts of characters is a role that space inexplicably ends up filling. In *Hannibal* this is done by exchanging shots of the surroundings characters find themselves in with close-ups on the characters. An example of this is the opera scene where Pazzi is keen on acquiring fingerprints from Hannibal to confirm his identity to Mason Verger. Pazzi’s mind is set on the three million dollar bounty this will earn him. The shots of a grand theatre in combination with the close-ups on the faces of the

⁶⁰ De Jong, *Narratology & Classics: A Practical Guide*, 127.

⁶¹ Schmid, “The Kindest Cut of All: Adapting Thomas Harris’s *Hannibal*”, 393.

characters tells the story for itself. Pazzi is focussing on Hannibal while paying little attention to the opera, it is only when Hannibal notices Pazzi that he starts to 'pay attention'. The open space the characters find themselves in presents little opportunity to confront Lecter, but with the zoom on Hannibal looking at Pazzi highlights the thoughts of the detective as he is nervous. These thoughts are never made explicit by means of dialogue but the manner in which Pazzi's discomfort is shown in a room full of people tells the story. While Hannibal's intimidating nature might partially be the reason for Pazzi's discomfort, the space where this takes place should also be taken into consideration. The grand space allows this scene to ultimately 'show not tell' which is almost comparable to the style of Hitchcock. The effect of the space is that it manages to show an important dynamic between two characters but not explicitly mention it.

Conclusion

The aim of this chapter was to show the utilisation of space in the novel and film. While space as a subject as part of the narratology theory is underrepresented as an academic subject it still holds important value in the story. The novel provides the reader with more background information of its characters as the thoughts of characters are combined with the space they are portrayed in. Additionally, character's feelings are emphasised because the characters are able to perceive these emotions and feelings in familiar surroundings. The film does this slightly differently as it uses the camera to visually represent the descriptions in the novel that manage to convey a similar message. Furthermore, the usage of space in film allows for more free interpretation from the audience. By providing little spatial clues the film is much less linear and restricted which results in the ability to more freely perceive characters in their space. A previously mentioned example that emphasises this claim was Pazzi's discomfort during the opera. A novel usually has more difficulties with allowing a free interpretation as the thoughts and feelings of characters are described and much less shown.

Conclusion

The aim of this thesis was to research the influence of aspects of narrative theory on the relationship between Hannibal and Clarice. In the introduction chapter the preliminary hypothesis expected to find that the novel would showcase strong examples of focalisation that would highlight the dynamics between the two characters. In addition, it expected that space would be of lesser importance when compared to focalisation in the novel. Finally, it expected that space will be the more important aspect in the film as it will allow for a visual representation of events in the novel in contrast to a written description.

The usage of focalisation in the novel shows a relationship that shifts from a puppeteer-puppet dynamic to an ultimately romantic relationship. The usage of a shifting focaliser allows the characters to perceive the actions of the other and act upon them or be manipulated by them. The novel exchanges internal and external focalisation at different moments which results in the ability for the shifting focaliser. When internal focalisation is used the novel presents character perception by the characters themselves. When external focalisation is used the novel takes an outside stance and allows an anonymous agent to perceive the characters. The novel does ultimately choose for more internal focalisation than external focalisation and thus the characters are more easily influenced by each other. The film uses the camera to provide an external point of view of the relationship and uses its visual ability to show Hannibal's obsession with Clarice. The film allows the role of focaliser for the characters but does not elaborate on the feelings of the characters resulting in the relationship ultimately playing out differently as we are provided with little opportunity to genuinely analyse the thoughts of the characters.

The usage of space allows the novel to present more backstory about its characters and it has shown that it is worthy of more academic attention. It allows the reader to sympathise with Clarice as her past is explained and allows for Hannibal's human tendencies to show. This is emphasised by the fact that characters experience their feelings/emotions in familiar surroundings, enhancing the ability to perceive the characters. The usage of space in film allowed for visual representation of the environment. Furthermore, it allowed for free interpretation of certain scenes from the audience as the surroundings are shown but no restrictions of understanding are placed on the viewer. This can sometimes prove difficult in the novel as presentations of space are usually accompanied with a set viewpoint. The free interpretation comes at a cost, however, as the way space was utilised shows that it sometimes

needs a clear explanation to provide additional information about the story instead of it just being used as the setting of the story.

In conclusion, the usage of focalisation and space in the novel enhances the ability to perceive the actions from characters. A shifting focaliser highlights different sides of a conflict which ensures that the actions of both characters are interpreted and understood. The shift from external to internal focalisation (and vice versa) adds to this level of perception. This is important for the focalisation aspect and occurs more in the novel than in the film. The aspect of space provided more information about the background of the characters. In addition to this, it helped with perception as you learned more about the characters because they experienced events in familiar surroundings for them. The novel portrays Hannibal and Clarice as individuals who needed each other to reach a certain goal and this ultimately culminated in a romantic relationship.

The portrayal of the relationship is different in the film. The camera allows for an external viewpoint which results in more room for interpretation of the viewer. It was ultimately more difficult to understand a character's thoughts and feelings because these were visually shown and rarely mentioned explicitly. The usage of space in the film was less linear which results in, yet again, more perception ability for the viewer. The film portrays a more one-sided relationship as Hannibal is visually obsessed with Clarice. She ultimately does not share his feelings.

This thesis ultimately concludes that the aspects of narrative theory present a different story in both works. The novel allows for a more restricted but detailed view on Hannibal and Clarice as a couple because there is little room for interpretation. This is in contrast to the film which allows for more free interpretation but does not manage the same level of detail on Clarice and Hannibal as the novel does.

Further research could constitute of a similar framework portrayed on other works of Thomas Harris. *The Silence of The Lambs* includes Hannibal and Clarice as characters so it could possibly present a prequel to this novel. *Hannibal Rising* could provide a more detailed insight of Hannibal's background. The aspect of space would be especially prevalent as this is a very descriptive novel. Another option would be to choose other aspects of the narrative theory and analyse them on the basis of the chosen works. A recommended aspect would be narrative as it is different from focalisation and might present some interesting comparisons.

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