

Triumvirate 3 - Overall assessment

The principal characters in *Triumvirate 3* have strongly differentiated voices, with the third film arguably the clearest dialogue separation of the trilogy.

The strongest voices belong to:

- Hamidi Abdullahi;
- Cathleen Henshaw;
- Meti Gebre;
- Hart Chepere;
- Daniel Redbird;
- Winston Burnie;
- Cerberus.

The screenplay's overall dialogue differentiation is approximately **8.8–9/10**.

The main strength is that the principal characters do not merely use different vocabulary; they approach the world from different assumptions. Hamidi speaks from spiritual certainty, Cathleen from practical experience, Meti from the unusual collision of childhood and accumulated lives, Hart from performance and manipulation, Daniel from grounded observation and spiritual instinct, Winston from earthy familiarity, and Cerberus from ancient entitlement.

Hamidi Abdullahi

Hamidi retains one of the trilogy's clearest voices, but *Triumvirate 3* gives that voice greater emotional range.

His dialogue is:

- calm and economical;
- spiritually assured;
- formal without sounding archaic;
- philosophical under pressure;
- dryly humorous when paired with Cathleen;
- more emotionally exposed around Liya and Meti.

He still tends to state meaning rather than speculate about it. When Daniel asks what is inside the mine, Hamidi does not theorise:

"A beast of evil who has escaped into this world."

His reply to Daniel's spiritual question is especially characteristic:

Daniel: "You serve Appü?"

Hamidi: "I serve everyone."

The line is brief, inclusive and entirely consistent with Hamidi's function across the trilogy: he is not aligned to one nation, institution or religion.

His conversations with Cathleen continue to humanise him. On the train, her demand that he finally explain himself is answered with characteristic economy:

Cathleen: "Two years, Hamidi. I've stood by you. It's time you levelled up."

Hamidi: "You're right."

He then explains the Re-inc mythology in plain language rather than mystical rhetoric, which is a useful progression. The supernatural truth has become personal enough that he no longer hides behind ambiguity.

His final confrontation with Cerberus returns him to elevated, declarative language:

"The Guardians demand your return."

"I am at peace, my Lord."

That movement—from dry partner, to father, to spiritual warrior—broadens the voice without changing its core.

Voice distinction: **9.3/10**

Cathleen Henshaw

Cathleen remains the screenplay's practical counterweight to Hamidi and the supernatural mythology.

Her dialogue is:

- direct;
- sardonic;
- procedural when danger appears;
- impatient with abstraction;
- emotionally protective without becoming sentimental;
- comfortable challenging Hamidi even after fully accepting what he is.

Her strongest lines are often short reactions that puncture Hamidi's calm. During the Rome pursuit:

"Hamidi!"

“Oh, you’ve got to be kidding.”

“Eyes front!”

“Next time we steal a car.”

That last line is especially useful because it releases tension while sounding unmistakably Cathleen.

Her moral challenge at Notre Dame is one of her strongest exchanges in the screenplay:

“You have the power.”

“Not even one?”

“And if that was me?”

Hamidi speaks in terms of the mission and the survival of the world; Cathleen forces the abstract moral problem back onto the individual human being.

She also remains operational in the climax. Her line to Pastor Caleb—“Don’t move.”—is pure Cathleen: no sermon, no metaphysics, just control of the immediate problem.

Voice distinction: **9/10**

Meti Gebre

Meti has the most deliberately unusual voice in *Triumvirate 3* because she must sound both twelve years old and far older than twelve.

Her dialogue combines:

- childlike enthusiasm;
- casual contemporary phrasing;
- ancient memory;
- emerging confidence;
- emotional maturity beyond her apparent age;
- occasional humour that reminds us she is still living a child’s present life.

The airport material makes the contrast clear. After manipulating security with apparent ease, she tells Liya:

“A piece of cake, as they say.”

Later, after the Allegiant Stadium confrontation:

“We kicked ass.”

Those lines prevent her from becoming a miniature Hamidi. She has inherited his world and abilities, not his syntax.

Against that, her private discussion with Hamidi after Liya’s death operates on a completely different register. She speaks as someone who understands repeated lives and accumulated grief, yet still needs reassurance from her father.

This duality is the character’s defining dialogue strength: Meti can discuss motherhood from a previous incarnation and then worry about Disney, food or the excitement of Las Vegas. The contradiction feels intentional rather than inconsistent.

Voice distinction: **9.2/10**

Hart Chepere

Hart has the screenplay’s most performative voice. He changes register according to the audience in front of him, but the underlying personality remains recognisable.

His dialogue is:

- charismatic;
- theatrical;
- biblically literate;
- falsely reassuring;
- commercially savvy;
- mocking in private;
- increasingly tribal and inflammatory as his influence grows.

Early on, he performs humility and healing:

“My Lord, show the world the miracle of your ways.”

On television and in public, he speaks like a polished spiritual celebrity, making faith sound inclusive and marketable. As the conflict grows, the rhetoric hardens:

“May the Lord strike down those who demand we forsake our faith, for their Babylon will never curse our land.”

At Allegiant Stadium, scripture becomes spectacle. His language sounds elevated while the production around him—flames, merchandise, cameras and applause—reveals how deliberately he has converted belief into entertainment.

Privately, the grand prophet disappears. With Caleb he is breezy and amused:

Caleb: "There'll be nothing left to have if they have their way."

Hart: "You're so glass half empty, Caleb."

"Then let's get this show rocking."

That contrast keeps Hart from sounding like a single-note demagogue. He knows he is performing and enjoys the performance.

Voice distinction: **9.5/10**

Daniel Redbird

Daniel is quieter and less stylised than Hart, Hamidi or Cathleen, but his voice is recognisable because it comes from observation rather than certainty.

He is:

- plain-speaking;
- dry;
- spiritually receptive without grandiosity;
- patient until dismissed;
- suspicious of easy explanations;
- rooted in place.

His reaction to Hart's televised healing—

"Yeah, right."

—immediately establishes scepticism without requiring a speech.

When he later meets Hamidi, his language remains simple:

"Sometimes the answers aren't the kind you like."

"It was watching me. I saw its eyes. Then its breath."

The dialogue works because Daniel does not suddenly become prophetic once supernatural events prove him correct. Even his spiritual question—"You serve Appü?"—is direct and personal.

Voice distinction: **8.5/10**

Winston Burnie

Winston remains one of the easiest characters to identify purely from dialogue.

His voice is:

- earthy;
- folksy;
- warm;
- irreverent;
- protective;
- full of contractions and colloquial phrasing.

Examples include:

"Keep kickin' ass, girl."

"What about that mad pop of yours?"

"Vive la revolution, eh?"

The humour never prevents Winston from carrying emotional weight. His farewell to Meti—"You look after them."—is much quieter than his normal register, which gives it force.

He remains very different from Hamidi despite sharing loyalty to the same mission: Hamidi speaks through spiritual purpose; Winston speaks through friendship, habit and practical care.

Voice distinction: **9/10**

Noan Barak

Noan's dialogue is deliberately less distinctive at first because his dramatic function depends on appearing to be an ordinary intelligence ally.

His surface voice is:

- casual;
- professional;
- dryly confident;
- economical;
- familiar with Sam;
- slightly dismissive of procedural limits.

His exchange with Sam works because it sounds routine:

Sam: "What was your excuse?"

Noan: "We don't need one."

Likewise, describing Winston's group as a "borderline terrorist group" sounds like the judgement of an intelligence operative rather than a supernatural conspirator.

The later betrayal gains force because Noan has not been verbally telegraphing evil. His apparent normality is therefore part of the character design rather than a weakness in differentiation.

Voice distinction: **7.8/10**

Cerberus

Cerberus speaks less than Hart but is clearly differentiated from him.

His dialogue is:

- ancient;
- imperious;
- formal;
- threatening without verbosity;
- possessive;
- dismissive of human or institutional authority.

Representative lines include:

"You seek my presence?"

"Then your warriors shall be made ready."

"Tread carefully Angel."

"I answer to no one."

"I am Cerberus."

Where Hart seduces an audience, Cerberus issues judgement. Hart needs followers; Cerberus assumes obedience. This prevents the master and emissary from sharing the same villain voice.

Voice distinction: **8.8/10**

Liya Gebre

Liya's voice is intentionally less stylised because she functions as the emotional centre of the family rather than another ideological speaker.

She is:

- warm;
- maternal;
- grounded;
- wary of Meti's developing abilities;
- comfortable with Hamidi's supernatural world without speaking like him.

Her presence allows both Hamidi and Meti to sound different. Hamidi becomes more openly affectionate around her, while Meti can behave as a daughter rather than as an emerging supernatural warrior.

Because Liya dies around the midpoint, she has less dialogue territory than the principal trio. Her distinction comes primarily through relational tone rather than verbal flourishes.

Voice distinction: **7.5/10**

Pastor Caleb Drake

Caleb speaks with the familiar rhythms of an evangelical showman, but crucially he believes what he is saying. His language is enthusiastic, communal and scripture-led rather than knowingly manipulative.

"Praise the Lord!"

"Hart. Shall I leave Angie in your hands?"

That separates him from Hart: Caleb uses faith because he believes; Hart uses faith because it is useful.

Voice distinction: **8/10**

Sam Clifford

Sam's voice is functional by design: direct, impatient and investigative. He speaks like an intelligence officer trying to resolve an operational problem rather than a philosopher.

The Rome pursuit suits him particularly well because his dialogue compresses into commands—"Catch them!", "Keep going!", "There!"—which contrasts with Cathleen's more sarcastic reactions to the same chase.

His friendship with Noan gives him a little informality, but his main distinction comes from momentum and purpose.

Voice distinction: **7.4/10**

Hamidi, Cathleen and Meti

The central trio works because each character processes danger differently:

	Hamidi	Cathleen	Meti
Worldview	Spiritual	Practical	Spiritual + youthful
Rhythm	Measured	Fast / blunt	Variable
Danger	Accepts	Challenges	Tests herself against it
Humour	Dry	Sarcastic	Playful
Emotion	Contained	Instructional	Open
Power	Responsibility	Action	Discovery

The trio therefore avoids the common ensemble problem of three heroes merely exchanging plot information in the same register. Hamidi defines meaning, Cathleen interrogates the practical or moral consequence, and Meti often changes the emotional temperature.

Hart Chepere and Cerberus

Their pairing is equally useful because it separates public manipulation from ancient authority.

- Hart persuades; Cerberus commands.
- Hart performs humility; Cerberus assumes supremacy.
- Hart quotes scripture; Cerberus speaks from his own mythology.
- Hart enjoys human celebrity; Cerberus regards humanity as material to be used.

This is an important improvement over giving both supernatural antagonists the same ominous register.

Supporting and Functional Characters

The secondary cast creates less of a dialogue-differentiation problem than in the first Triumvirate because there are fewer presidents, ministers and military officials competing for similar geopolitical exposition.

The more functional voices include:

- airport and security staff;
- news anchors and reporters;
- Italian police and tactical personnel;
- hotel and hospitality staff;
- event staff and minor worshippers.

Most of these characters need clarity more than individuality. Their dialogue is brief and situational, so strong idiosyncratic voices would risk drawing attention away from the main cast.

Where recurring secondary characters matter—Winston, Caleb, Noan, Sam and Daniel—the screenplay gives them enough verbal identity to avoid sounding interchangeable.

Voice scorecard

Character	Voice distinction
Hart Chepere	9.5/10
Hamidi Abdullahi	9.3/10
Meti Gebre	9.2/10
Cathleen Henshaw	9/10
Winston Burnie	9/10
Cerberus	8.8/10
Daniel Redbird	8.5/10
Pastor Caleb Drake	8/10
Noan Barak	7.8/10
Liya Gebre	7.5/10
Sam Clifford	7.4/10
Recurring functional characters	6.5–7/10

Verdict

Triumvirate 3 has clearly identifiable principal voices. The strongest contrasts are:

- Hamidi's spiritual certainty versus Cathleen's blunt practical realism;
- Meti's accumulated ancient experience versus her contemporary childlike phrasing;
- Hart's charismatic performance versus Cerberus's imperious authority;
- Daniel's grounded spiritual instinct versus Hamidi's supernatural certainty;
- Winston's earthy familiarity versus the more formal Re-inc world;
- Pastor Caleb's sincere belief versus Hart's calculated weaponisation of belief.

The script rarely sounds as though the same character is speaking under different names. In fact, the third film benefits from having fewer major political speakers and more characters whose worldview directly shapes their syntax and rhythm.

The principal dialogue is therefore stronger and more differentiated than the first film's 7.5–8/10 assessment. The remaining overlap is mostly confined to functional police, security, media and service characters, where individuality is less dramatically necessary.

Overall dialogue differentiation: **8.8–9/10**.