

THESES OF THE PHD DISSERTATION

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“Framing the Body, Staging the Gaze”

Representations of the Body in Forensic Crime Fiction and Film

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1. Aims and Background

My dissertation inscribes itself into the multi-faceted research that is being conducted within the interdisciplinary field of popular visual culture. After revisiting the underlying concepts of the body and corporeality in, among others, Nicholas Mirzoeff, Judith Butler, Barbara Maria Stafford, Jacques Derrida, Gilles Deleuze, and the most emblematic discussions of visual culture and the field of vision in W.J.T. Mithcell, David Freedberg, James Elkins and Mieke Bal, I build my primary thesis upon the claim that the proliferation of imaging technologies with which post-modern society surrounds, frames and eventually deconstructs the classical (cinematic) image of the human body radically redefines our understanding of corporeality and therefore qualifies for considerable critical attention.

I examine one particular aspect of corporeality as enveloped by and disseminated throughout the popular forensic crime genre, in *CSI: Crime Scene Investigation* and in Brett Ratner's *Red Dragon*. I argue that in forensic crime fiction and, especially, film, the idea of the "body-as-signifier" becomes paramount, and is exploited both from a semiotic (the-body-as-text) and a psychoanalytical (the-body-as-image) point of view. What is common in these contexts is that they all attempt to reconstitute a fiction of some kind of corporeal presence in response to the fragmentation of the physical body. The body reveals its own textuality either by playing upon the materiality of the written sign manifest in the process of the visual perception (the reading and/or seeing) of the same body. On the other hand, the body is "only" present as an image which, by appealing to a more subtle interpretation of the body, operates as a conceptual frame of reference.

Consequently, forensic crime film appears to be the epitome of the preoccupation and fascination with which post-modern (urban) culture surrounds the image of the (dead or fragmented) body. In forensic crime drama the image of the body emerges as the par excellence manifestation, the "embodiment" of the Derridean trace that marks a lost narrative.

The premises of my approach rely on the understanding that the traditional body-mind dichotomy is disrupted in favor of a paradigm where the materiality of the body is inherent in perception, experience and cognition, and is not merely the object or construct of these. Otherwise stated, corporeality does not only amount to definitions of the "reality" or "materiality" of the body with respect to its "performativity," that is, its

physiological, biosocial and socio-cultural coordinates. It also encompasses the “embodiment,” the somaticization or the *pathologization* of perception, experience and cognition and, eventually, the pathologization of the entire corporeal discourse.

Secondly, by way of the aforementioned pathologization, the term “corporeality” also refers to the understanding of the body as a symptom, as a cultural, historical, social, economical, artistic and scientific construct, as the materialization of all these discourses.

Hence the complexity of the problem. Corporeality becomes a paradox that bundles together at least two apparently opposing premises: on the one hand, the way we conceive of, experience and represent the body is always culturally coded, and on the other hand, these conceptions, experiences and representations are themselves produced, lived, and thought of in living, biological organisms we call bodies.

Indeed, the body (or, more appropriately the Body) has come to be used in a rather metaphorical sense in Western philosophy over the centuries. What is common in the diverse conceptions of the body is that they all look upon this bio-physiological organization as something that eventually points beyond itself. It is not only the semantic field of the word that has grown extremely dense. Also, the Body gradually emerged as one of the most burdened and “stigmatized” cultural symbols. Its implications range from the transcendental / kerygmatic philosophy of the “word-became-flesh” to the metaphor of the “body politic,” an analogy that signifies an entire discourse on the structure and representation of power.

It is now a truism to say that the body has become obsolete (or at least transparent) precisely because it is as an ensemble: it is a social and cultural construct and as such it is difficult to grasp or locate. The physical body proper sublimates in the discourses that try to frame and stage it. It always presents itself as “other,” it can only be experienced as other. Its experience is linked to formations of violence, fragmentation and prosthesis.

Therefore, the cliché of “the fragmented body” gains a new meaning and a further, an epistemological significance that also informs our understanding of culture and cultural production on a broader scale. The fragmentation of the body does not exclusively amount to the literal or metaphorical dismembering of the body through diverse technologies: physically, by cutting it into pieces on the dissecting table or in the operating theatre, in perverted or sacred rituals or by means of prostheses; and metaphorically, by the techniques of representation, by framing it into time and space through stills and moving images. The body is also

fragmented by the variety of the artistic, scientific and critical discourses about the body. And even if there is a considerable move towards interdisciplinarity, even if these conceptualizations and taxonomies of the body are interrelated, there can be no unifying conception, no master-theory of the Body. One may also want to say, at least from a critical point of view, that the Body is always present as an “other,” and also that it is always plural. To reiterate and modify my former claim, the Body is a cultural (and scientific) construct which is much easier to dismember than to assemble.

Consequently, the primary objectives of the dissertation can be summarized as follows:

1. Since there can be no “Body” in the most innocent, indulgent or rudimentary sense, if there is no “pure” body, only *body-fictions* (or “bodyfications,” implying that the pure or natural body is stigmatized, contaminated and pathologized by discourse and representation), I am interested in *how and why these fictions are made*.

2. My usage of the word “fiction” deliberately and intentionally departs from the inherent binarism of dialectical thinking. I do not see fiction as that which is opposed to reality, but rather as a self-contained, self-assertive construct. It is close to a Peircean thirdness.¹ *Fiction happens at the interface between the world and the perception of the world*. I see fiction as the interface itself. As a result, neither fiction nor reality can be defined in relation to the other only. My usage of the term approximates the Iserian concept in so far as it mobilizes Iser’s idea of staging.² The “other” or the “outside” of fiction, therefore, could be called “metafiction” indicating an awareness of fiction, more or less in the sense Linda Hutcheon uses the term.³ I use the word “fiction” not only in the traditional sense to signify certain stylistic and rhetorical patterns of literary production. My usage reaches back to the etymological roots of the term: “fiction” comes from the Latin “fingo, fingere, finxi, fictum” – meaning “to put together,” or more appropriately “to fabricate.” Body-fiction, accordingly, refers to the

¹ For a detailed discussion of the concept of “Thirdness” cf. Charles Sanders Peirce. “The Collected Papers Vol. I: Principles of Philosophy.” Textlog.de: Historische Texte und Wörterbücher. <<http://www.textlog.de/4319.html>> Viewed on April 22, 2009.

² Cf. Wolfgang Iser. “Epilogue.” *The Fictive and the Imaginary. Charting Literary Anthropology*. (London: The Johns Hopkins UP, 1993) 281-305, especially the subchapter called “Staging as an Anthropological Category” 296-305.

³ Cf. Linda Hutcheon. *Narcissistic Narrative. The Metafictional Paradox*. (New York: Routledge, 1984) 36-48.

understanding that bodies are constructs, and to the rendition of these constructs.

3. I am interested in why we feel so compelled to represent the body (or bodies). In other words, I am interested in the reverse of what I have referred to as a transcendental / kerygmatic philosophy of the “word-became-flesh.” I am concerned with *how the flesh becomes word, or image* for that matter. More particularly, and to delineate the observer’s position as well, I am concerned with how the body is *read* and *looked at*.

4. Consequently, my dissertation inscribes itself into the multifaceted research that is being conducted within the interdisciplinary field of popular visual culture. I build my primary thesis upon the claim that the proliferation of imaging technologies with which post-modern society surrounds, frames and eventually deconstructs the classical (cinematic) image of the human body radically redefines our understanding of corporeality and therefore qualifies for considerable critical attention.

5. In order to be able to provide a paradigmatic analysis of the prevailing body-concepts, I examine one particular aspect of corporeality as enveloped by and disseminated through the popular forensic crime genre, particularly in the popular forensic crime drama called *CSI: Crime Scene Investigation* and the film adaptation of the forensic crime novel called *Red Dragon*. In this respect my approach admittedly departs from the traditional practice of close reading as applied in classical literary interpretations. I use the aforementioned text-forms as examples, to illustrate certain phenomena and theoretical claims, and not as primary targets of analysis.

2. Approach and Methodology

My choice to concentrate on examples of a genre that is normally associated with popular culture relies on two fundamental recognitions: firstly, that crime cinema is one of the most emblematic and, from the point of view of plausibility, the most easily and most widely accessible product of popular visual culture; and secondly, that the body has always been in the centre of attention, especially in visual culture. Forensic crime fiction and, especially, film, present an example of practice for what I have to say about the body. forensic crime fiction reaches beyond a simple gesturing at a misinterpreted necrophilia or the fetishization of the body. I would like to consider forensic

crime fiction as paradigmatic with respect to our post-cultural fascination with neurobiological and pathological knowledge, cognitive semiotics, the phenomenology of perception, theories of subjectivity and the aestheticization of violence. Forensic crime fiction is paradigmatic for the constitution and dissemination of meaning – on all levels of the organism, be it bio-physiological and cognitive or socio-cultural and retroactive.

I base my approach on the recurring questions about how meaning is produced and disseminated through the various interconnected fields of culture – a problem to which crime fiction provides an example of practice. I look at forensic crime fiction as that which dramatizes forms, structures and paradigms of semiosis. The forensic scientist pushes their way through the plethora of signs and marks, traces and references, muted voices and missing faces, and their primary concern is to (re-)construct meaning – by piecing together the fragments of a lost narrative.

The problematization (i.e. pathologization, or, semiotization) of the body is a popular theme of present day television entertainment. As a consequence, the only real protagonist of *CSI* is the body, the corpse that, through the application of the technological and scientific apparatuses that surround it, becomes the materialization of crime. And inversely, the corpse can be read as the mark, the trace that crime leaves behind, as the inscription of crime into the body of society.

The sort of aesthetics that is at work in forensic crime cinema and TV always presupposes an (auto-poetic) apparatus that can be – and eventually is – manipulated. The prosthetic functions of the apparatus, however, cannot only be described in terms of technics, but also in terms of corporeality: the image created, manipulated, projected and eventually framed by the apparatus is inexorably inscribed onto the body. The inscription of the image, at the same time, is only attainable as *différance* that protects from the amalgamation of the apparatus and the body and retains the integrity of the body proper. The technics of the visual therefore would also be intertwined with considerations of the production and dissemination of signs and meanings, with an underlying bio-social semiotics where the recognition of the sign (or trace) becomes more and more dependent on the techniques of perception.

Forensic crime fiction (and *CSI* in particular) mobilizes a system of signification, a fiction of a semiosis where the body becomes an inscription. The body, together with the marks and signs, the various kinds of trace-evidence covering or penetrating its surface, begins to function as a form of writing under the gaze of the forensic experts. The body is in fact in-

scribed, made into writing – a transformation that marks the intrusion of the linguistic into the pictorial. Therefore I argue that in *CSI* bodies are ultimately ekphrastic; they are placed in an “outside,” residing in the exteriority of writing.

Interestingly, the representational patterns of *CSI* seem to reflect the apparent representational conventions of the architecture of anatomical theatres as well as in paintings that problematize the dissemination of anatomical knowledge. The architectural patterns of space within which autopsies are performed display similar characteristics, almost regardless of the historical period. The anatomical theatre was not only seen as the place of death, as a space where the ephemerality of life is underscored by the sight of decaying flesh. Also, from the inception of enlightenment, autopsies and operations were social events, forms of education as well as entertainment, and built around the possibility of seeing the inside of the outside. These events were celebrations of scientific grandeur the critical reception of which was as paradoxical as is *CSI*'s representation of science. The public has always been fascinated with the anatomy of the body, but not exclusively out of scientific curiosity. The general public's attitude towards the sight of the body, the mixed emotion of simultaneous admiration and repulsion, is little echoed in *The Anatomy Lesson of Dr. Nicolaes Tulp*. Rembrandt's epitomizes the problem of the gaze. But in *CSI* the autopsy room becomes an apparatus: the staging of the body takes place with the use of a set of technological devices the purpose of which is to enhance, manipulate, bring about, frame, and finally stage seeing. The apparatus functions as a “theatre of the gaze.”

I conclude the chapter on *CSI* by claiming that since the corpse is deprived of its own body-ness – mutilated, dismembered, void of any vegetative and cognitive functions – the power of the outside gaze (the ekphrastically informed, superimposed gaze of the forensic scientist) derives from the ability to restore and retain the integrity of the body even when it is fragmented.

The purpose of the chapter on *Red Dragon* is to map out the symptomatology of (corporeal) trauma. To that end, I attempt to reconstruct the framework of an aesthetic of violence in *Red Dragon* – and also in William Blake. The concept of trauma, the images of violence and the monstrous are not unfamiliar to Blake's philosophy of art, more particularly his phenomenology of perception. In this approach the most essential constitutive tenet is the concept of the gaze.

The premise that underlies this chapter is practically taken from W.J.T. Mitchell's book *What Do Pictures Want?* and has to do with the desire of images – with a double genitive: on the one hand, I talk about the desire attributed to images as if they were live organisms, capable of manipulating their viewers, and on the other hand, I discuss the implications of the desire manifest in the gaze of the viewer, their arousal, their strive to become what they behold (very much like many of Blake's characters, including Milton or Albion, who become what they behold⁴). Pictures, first and foremost, want to be looked at. The forms of spectatorship, “the look, the glance, the gaze, practices of observation, surveillance and visual pleasure” as Mitchell calls them,⁵ play a decisive role in *Red Dragon*. Blake's painting *The Great Red Dragon and the Woman Clothed with Sun* becomes an agent of violence. The film exploits the transformative power of the gaze: it is the gaze that makes the image of the dragon literally come alive; it is through the gaze that the mental and bodily transformation of the villain is seen as a becoming, as an attempt to assume the role of the living dragon.

Red Dragon also epitomizes the preoccupation with the relationship between art and murder, the monstrous and the aesthetic, the fascinating and the repulsive. What I am interested in is the pathologization of the image, and, more particularly, the pathologization of art, when it is seen as a violent and destructive force, threatening to consume its viewer as well as its creator. In this sense, pathologization comprises the interdependence of the psychology of the gaze, the question of violence and the phenomenology of perception.

3. Results and Outcomes

The most significant achievement of the dissertation is that it manages to re-contextualize the conception of corporeality with respect to the underlying role images of the body play in popular culture. The way we understand our body determines how we understand the world that surrounds us. And the way the body is represented and, eventually, constructed, in and by popular culture determines the way we understand corporeality. Popular fictions

⁴ Cf. Laurence S. Lockridge. *The Ethics of Romanticism*. (Cambridge: Cambridge University Press, 1989) 197. and Rober N. Essick. "Jerusalem and Blake's Final Works" *The Cambridge Companion to William Blake* Ed. Morris Eaves. (Cambridge: Cambridge University Press, 2003) 264.

⁵ W.J.T. Mitchell, *Picture Theory*, (Chicago: University of Chicago Press, 1994) 16.

about the technologization of the body call attention to the fact that our bodies are not just images, but also texts, traces that mark lost narratives.

I introduce and contextualize *CSI: Crime Scene Investigation* with respect to the history and development of the forensic crime genre. I lay special emphasis on the ways the show exploits the various forms of visualization by overwriting traditional patterns of visual narrative, camera work and mise-en-scène. By experimenting with the practices and technicalities surrounding the production of the cinematic image, *CSI* adopts a visual style that also redefines the conceptions of seeing, and challenges the boundaries of the visual as such. Therefore I see *CSI* as the epitome of the representation of corporeality in contemporary visual culture, and, consequently, as a unique televisual phenomenon that qualifies for critical attention.

The emphatic presence of the body in popular culture as well as high culture makes it impossible to radically demarcate these registers from one another. There seem to be two key factors that might explain the success and popularity of *CSI*. First of all, the show allows its viewers to appropriate the corpse as abject, it discloses and frames the corpse as abject; not as grotesque and unclean, but as that which “calls into question borders”⁶ and as that which is itself on the borderline: as Kristeva explains, the sight of a cadaver is horrifying, appalling and fascinating at the same time, and the subject recognizes it as that which was once living, the “presence of signified death.”⁷ She argues that “as in true theatre, without makeup or masks [...] the corpse shows me what I permanently thrust aside in order to live.”⁸ Simply put, the show promises to satisfy the desire to gain and maintain control over the chaos of corporeality. And secondly, the illusion of control is created through vision, through the theatre of spectacle; the visual effects, the over-representation of technology offer the fiction of an infallible, objective and omnipotent science.

As a result, gazing at the dismembered bodies of victims enables the viewers to externalize their fears and anticipate the fragmentation of the body proper in the form of an idealized corporeal knowledge. *CSI* does not want to be more than it actually is: a theatre of spectacle, a theatre where illusion appears as real as possible. If something substantiates the possible post-modern readings of the show, the blurring of the boundaries between

⁶ Cf. Kelly Oliver’s comments on *Powers of Horror: The Portable Kristeva*. Ed. Kelly Oliver. (New York: Columbia University Press, 1997) 225.

⁷ Julia Kristeva. “The Improper/Unclean.” *The Portable Kristeva*. Ed. Kelly Oliver. (New York: Columbia University Press, 1997) 231.

⁸ *Ibid.*

fiction and the real definitely does. What is provided for the viewers is the possibility of immediate participation and controlled distance. The TV screen, consequently, does not only function as a (Lacanian) mirror, but also as a shield, reviving the ancient tradition of ekphrasis: as a multimedia form of representation, as *différance*, ekphrasis protects from the disintegration of the body proper by inscribing and staging it, and by allowing for a controlled visual experience thereof.

Cinema and especially crime films adhere to an apparent psychological imperative by creating psychological fictions. *Red Dragon* is no exception: its portrayal of special agent Will Graham trying to decipher the workings of a criminal mind is really a fictionalized re-investment of forensic profiling, and, indirectly, of Freudian – and Lacanian – psychoanalysis. The significance of the psychological thriller is that it gives material shape to a series of questions posed by psychoanalysis: the trauma experienced over the breaking down of the world into the orders of the symbolic, the imaginary and the real; the trauma of the disjunction of subject and object, the trauma of otherness and repression, of fear and desire. Accordingly, the thriller is not a simple gesturing at the cognitive and behavioral distortions of the psyche. It does more than that. The thriller makes us see “the reality flushed out into the open;”⁹ it encompasses the “act of watching our collective and personal fears reworked into a narrative.”¹⁰

A final important consequence of my investigations is that in crime fiction art is not normative. Yet, it does not mean it does not have to do with social and ethical norms. One key feature of crime fiction is that it almost never challenges the social, ethical and judicial status quo; deviant behavior is depicted as deviant, and in the end social justice has to be reestablished one way or another. The aestheticization of violence is not meant to decriminalize crime. But it treats violence as a “stylistically excessive”¹¹ way of self-expression. As Joel Black explains, “[if] any human act evokes

⁹ Tony Magistrale – Michael A. Morrison. *A Dark Night's Dreaming. Contemporary American Horror Fiction*. (Columbia, South Carolina: University of South Carolina Press, 1996) 2.

¹⁰ Tony Magistrale – Michael A. Morrison. *A Dark Night's Dreaming. Contemporary American Horror Fiction*. 3.

¹¹ Cf.: Margaret Bruder. (1998). *Aestheticizing Violence, or How To Do Things with Style*. Film Studies, Indiana University, Bloomington IN. Archived from the original on 2004-09-08. Viewed on October 08 2008.
<http://web.archive.org/web/20040908094032/http://www.gradnet.de/papers/pomo2.archives/pomo98.papers/mtbruder98.htm>

the aesthetic experience of the sublime, certainly it is the act of murder” and “if murder can be experienced aesthetically, the murderer can in turn be regarded as a kind of artist — a performance artist or anti-artist whose specialty is not creation but destruction.”¹² *CSI* and *Red Dragon* undo the idea of art as a beauty-parallel of civilization. What it promotes is not simply an aesthetic but also an *aesthetic*, the attribution of “art” to *any* object.

As a consequence, when crime fiction juxtaposes aesthetics and violence, it really turns violence into an object of fascination; it promotes a minimalist philosophy of art where the conceptualization of aesthetics is interwoven with the problematization of the sublime, the beautiful and the repulsive, where these categories are no longer intelligible in terms of binary oppositions but rather as rhizomatic. *CSI* and *Red Dragon* mark the space where the practices and the conceptualization of art are *pathologized* in order to incorporate the conceptualization, interpretation, representation and finally, aestheticization of violence.

Therefore violence cannot be located “outside” culture; it is not the opposite of culture - it defines culture from within; it is disclosed as a force inherent in the constitution of culture. The feat of crime fiction is that it manages to find a way to counterbalance and control violence by adhering to the social and ethical status quo. It investigates our perceptive and subjective processes in their relations to the different forms of violence and the reasons why we feel compelled to give violence an aesthetic shape by representing/fictionalizing it.

The aesthetics of fictionalized crime is not meant to eliminate or reduce the legal and ethical consequences of violence. Fiction, in this respect, by way of retaining the possibility of catharsis, has an auto-therapeutic function: it aims at an auto-therapeutic reworking of the human psyche and eventually deconstructs violence by immunizing the audience through the simultaneity of active participation and controlled distance.

¹² Joel Black. *The Aesthetics of Murder: A Study in Romantic Literature and Contemporary Culture* (The Johns Hopkins University Press, 1991) 14.

4. Selected Publications and Conference Papers Related to the Dissertation

Edited Books

Forthcoming:

1. *Proceedings of the 8th Global Conference on Violence and the Contexts of Hostility (4-7 May 2009 Budapest, Hungary)*. Ed. David Levente Palatinus. eBook, to be published by Inter-Disciplinary Press, 2009.

Book Chapters

2. "Nyelv után a vízözön – egy történet demitologizálása (Mészöly Miklós: *Családáradás*)." *Közös tükrünk I: Kortárs magyar regények elemzése*. ed. Attila Thimár. Budapest: Ráció, 2006. 148-170.

Also available online on the website of the International Association for Hungarian

Studies : <http://www.iahs.eu/doktel.html>

Review: http://www.helikon.ro/index.php?m_r=475

Forthcoming:

3. "The Aesthetics of Violence: Crime as Urban Spectacle in CSI: Crime Scene Investigation" to be published in the *Proceedings of the 8th Global Conference on Violence and the Contexts of Hostility (4-7 May 2009 Budapest, Hungary)*. Ed. David Levente Palatinus. eBook, to be published by Inter-Disciplinary Press, 2009.
4. "'Before mine eyes all real...' Language, Desire and the Phenomenology of Sensation" to be published in *Milton through the Centuries: Conference Proceedings*. Ed. Miklós Péti. 2009.
5. "Post-modern or Post-mortem? Murder as a Self-Consuming Artifact in *Red Dragon*" to be published in *Crime at the Millenium*. Ed. Malcah Effron. 2009.

6. "Rettentő (a)szimmetria: a vizuális írhatóságának feltételei William Blake A Tigris c. versében." to be published in *Retorika, Literatúra, Poétika*. ed. Anikó Radvánszky. 2009.

Journal Articles

7. "Keretezés és színrevitel" *Kalligram* 2007/12 (December). 47-55.

Conference Papers

1. May 2009: *The Aesthetics of Violence: Crime as Urban Spectacle in CSI: Crime Scene Investigation*, presented at the 8th Global Conference on Violence and the Contexts of Hostility, Inter-Disciplinary.Net, Budapest, Hungary.
2. January 2009: "*The difference is spreading...*" *Metadiscourse and the Aesthetic of Visual Abstraction in Gertrude Stein's "Tender Buttons*;" presented at the "9th Conference of the Hungarian Society for the Study of English," University of Pécs, Hungary.
2. October 2008: *Staging Différance – Ekphrasis and Popular Culture*, presented at the "ILOS Annual Conference for Doctoral Students," Institutt for Litteratur, Områdestudier og Europeiske Språk, University of Oslo, Norway.
3. September 2008: "*Before mine eyes all real...*" *Spectatorship, Desire and the Representations of Power*, presented at "Milton through the Centuries International Conference," Karoli University of the Hungarian Reformed Church, Budapest.
4. July 2008: *Ekphrasis as the Staging of Différance (A "Derridean Perspective" in CSI: Crime Scene Investigation)*, presented at "Derrida Today International Conference" Macquarie University, Sydney, Australia.
5. April 2008: "*Post-modern or Post-mortem?*" *Murder as a Self-Consuming Artifact*, presented at "The Literary Art of Murder Interdisciplinary Conference on Detective Fiction," University of Newcastle, UK.

6. June 2007: “*Bodyscape*“ or the Representations of the Body in *CSI: Crime Scene Investigation*, presented at “The Scene of the Crime: Setting in Modern Crime Fiction” University of Limerick, Ireland.
8. December 2006: *Confessions of A (Relatively) Dangerous Mind or The Return of Directness in Poetic Representation? (Sylvia Plath and the “Voice” turning into “Face”)*, presented at the “Varieties of Voice: 3rd International BAAHE Conference of the Belgian Association of Anglicists in Higher Education” Catholic University of Leuven, Leuven, Belgium.
9. November 2006: *Rettentő (a)szimmetria: a vizuális írhatóságának feltételei William Blake ‘A Tigris’ c. versében* presented at “A megértés útjain: Irodalom- és világmagyarázatok a XXI. század elején” Dániel Berzsenyi College, Szombathely, Hungary.