## Verbal-Visual Configurations in Postcolonial Literature

Intermedial Aesthetics

Birgit/Neumann and Gabriele Rippl



## **Contents**

	Acknowledgements	xi xiii
1	Introduction: The Art and Power of Seeing in	
	Postcolonial Contexts	1
2	Intermedial Aesthetics in Postcolonial and Transcultural	
	Contexts: Contests, Contact Zones and Translations	13
	2.1 State of the Art: Theoretical Approaches to	
	Word-Image Configurations in Narrative Literature 13	
	2.2 Intermediality Research 14	
	2.3 Ekphrasis 16	
	2.4 Visuality, Ekphrasis and Postcolonial Theory 19	
	2.5 Battles against and Encounters with Otherness 21	
	2.6 Verbal-Visual Configurations: Practices	
	of Translation 25	
	2.7 The Politics of Visuality and the Gaze 29	
3	Visuality and the Ethics of Seeing: Michael Ondaatje's	
	The English Patient	34
	3.1 Visuality and Ethics - Some Philosophical	
	Perspectives 34	
	3.2 Re-Visioning History in Michael Ondaatje's	
	The English Patient (1992) 37	
	3.3 Mapping Processes and the Colonial Gaze 40	
	3.4 Ekphrases - Transcultural Solidarities 44	
	3.5 Partial Points of View and the 'Multiplication	
	of the Eyes' 49	
	3.6 Visibilities, Invisibilities and "Reserves	
	of Alterities" 58	

4	Ken	egotiating frames and Visibility in David Dabydeen's	
	AH	larlot's Progress	60
	4.1	Hogarth's and Dabydeen's Blacks 60	
	4.2	"Can the Subaltern Speak?" And Can the	
		Subaltern See? - Configurations of Voice and	
		Vision in Dabydeen's Fiction 61	
	4.3	A Harlot's Progress (1985): Navigating the	
		Imagery of 18th-century Britain 64	
	4.4	Challenging Visual Transparency in	
		A Harlot's Progress 67	
	4.5	Looking beyond the Frame 71	
		Arts, Commerce and Appropriation 78	
		The Predicament of Representing	
		Black Subjectivities 81	
5	Salı	nan Rushdie's Entangled Histories and Alternative	
	Visi	ons of the Secular Modern Nation-State in	
	Mic	lnight's Children, The Moor's Last Sigh and	
	The	Enchantress of Florence	85
	5.1	Salman Rushdie's Intermedial Aesthetic and Indian	
		Visual Cultures 85	
	5.2	Negotiating Postcolonial Identities: Ekphrasis as	
		Counter-Reading in Midnight's Children (1981) 89	
	5.3	Rushdie's Ekphrastic Hope: The Moor's	
		Last Sigh (1995) 99	
	5.4	The Power of Painting and Ekphrasis: The	
		Enchantress of Florence (2008) 102	
	5.5	Ekphrasis and Ethics 105	
6	Der	ek Walcott's "Twin Heads": Postcolonial Ekphrasis	
		Double Visions in Tiepolo's Hound	108
		Derek Walcott: Navigating the Interstices between	
		Visual and Verbal Art 108	
	6.2	'The Art of Seeing' 111	
		Contesting Origins and Originals: 'Lime trees	
		trying to be olives' 113	
	6.4	Re-Visioning Impressionism, Provincialising	
	٠	Europe 117	
	6.5	Possibilities and Limits of a Caribbean	
		Aesthetics 120	
	6.6	Walcott's Painterly Re-Visions 123	
	JU	THE THE TEST OF TH	

	Ethics of Seeing 126	
	6.8 Double Visions, Caribbean Re-Vision and	
	'Seeing Shadows' 129	
7	Serial Intermediality: Jamaica Kincaid's Lucy and	
	See Now Then	132
	7.1 Postcolonial Subject Positions: Repetition with a Difference 132	
	7.2 Photography and Seriality in Lucy (1990) 136	
	7.3 Repetition and Ekphrasis in See Now Then (2013) 142	
8	Monstrous Alterity: The Intermedial Aesthetics of Anne	
	Carson's Autobiography of Red	149
	8.1 Word-Image Configurations in Anne	
	Carson's Oeuvre 149	
	8.2 Autobiography of Red: A Novel in Verse (1998) 150	
	8.3 Geryon's Autobiographical Project:	
	Sculpture – Writing – Photography 154	
	8.4 Radicalising Ekphrasis 165	
9	'African' and 'American' Ekphrases: NoViolet Bulawayo's	
	We Need New Names	169
	9.1 The Intensity of Impression in Bulawayo's We Need	
	New Names (2013) 169	
	9.2 Darling's Art of Description 170	
	9.3 Africa in the Western Mass Media 172	
	9.4 'African' Ekphrases 174	
	9.5 'American' Ekphrases 178	
	9.6 Visual Contact Zones 183	
10	Travelling Images and Transcultural Ekphrasis in	
	Chimamanda Ngozi Adichie's Half of a Yellow Sun	185
	10.1 Rebalancing Stories in a Globalised World 185	
	10.2 Half of a Yellow Sun (2006) - Re-membering	
	the Nigerian Civil War 186	
	10.3 Transcultural Ekphrases: Igbo-Ukwu Art and	
	Photography 189	
	10.4 War Photography and the Voyeuristic Gaze in	
	Western Media 193	
	10.5 Intermedial Encounters – The Roped Pot as a	
	Narrative Principle 200	

6.7 Toward a New World Aesthetics and

## x Contents

11	Words and Images in Media Cultures: Teju Cole's Every	
	Day Is for the Thief and Open City	202
	11.1 Convergence Culture and Social Linking 202	
	11.2 Verbal-Visual Configurations in Teju Cole's	
	Every Day Is for the Thief (2007/2014) - Plays of	
	In-Between-Ness 203	
	11.3 Re-Visioning Travel Writing: Peripatetic Viewing	
	and Lagos' "Non-Linear Nature" 205	
	11.4 'The Empty Frame' - Moments of Absence 207	
	11.5 The Ethics and Affects of Visual Practices 210	
	11.6 Restructuring Nigerian Visual Cultures:	
	Photography in Every Day Is for the Thief 212	
	11.7 Ekphrasis in the Digital Age: Open City (2011) 216	
	11.8 New York: Painting and Architecture 218	
	11.9 Brussels: Monuments and Global Communication 225	
	11.10 Back in New York City: Photography 228	
	11.11 Blind Spots 234	
12	Conclusion	241
14	Conclusion	271
	Bibliography	247
	Index	273
		2/3