Contents

1.	Introduction
1.1.	"All Media are Mixed Media" (Mitchell)
1.2.	Aim and Method
1.3.	Outline
2.	Theory and Methodology
2.1.	Text and Image
2.1.1.	Cultural-Historical and Conceptual Developments of the Relationship between Text and Image
2.1.2.	Distinctive, Common and Dynamic Features between Different Types of Images and Socio-Formative Writing in Literature and Other Media
2.1.2.1.	Images
2.1.2.2.	The Act of Socio-Formative Writing
2.1.2.3.	Photography, Memory, Painting and Socio-Formative Writing
2.1.2.4.	Verbal Images, the Absence of the Explicit Visual Medium, and Socio-Formative Writing
2.1.3.	Practices of Looking: Visualisation and the Reader
2.1.3.1.	Visual Culture and Practices of Looking
2.1.3.2.	Approaching the Study of Images: A Semiotic Reading of Images
2.1.3.3.	The Visual Object and Its Power to Create and Circulate Meaning
2.1.3.4.	Addressing the Viewer
2.1.3.5.	The Viewer's Perception and the Effects on the Reading Process



2.2.	Postcolonial, Transcultural and Cosmopolitan Literatures and the Relevance of Visual Aesthetics
2.2.1.	A Shift in Postcolonial Literatures
2.2.2.	Visuality in Postcolonial Literatures
2.2.3.	The Relationship between Postcolonialism and Cosmopolitan- ism
2.2.4.	Re-Routed Postcolonialism and Transcultural Literatures
2.3.	Visual Categories for the Analysis of Socio-Formative Practices in Postcolonial and Transcultural Literatures
2.3.1.	Re-Vision
2.3.2.	The Visual as Resistance
2.3.3.	Haptic Visuality
2.3.4.	Relations between the Categories and Selection of the Corpus
3.	Re-Vision: Postcolonial Re-Figurations and Transcultural Perspectives of Self and Other
3.1.	Postcolonial Re-Figurations of Self and Other
3.1.1.	Being Inside-Out: Spotting Traces of Verbal and Visual Entanglements and Postcolonial Re-Figurations in Michael Ondaatje's Fictional Autobiography <i>Running in the Family</i> (1982)
3.1.2.	Re-Vision of the Daffodils in Sia Figiel's "The Daffodils from a Native's Perspective" (1998)
3.1.3.	"If Englishness doesn't define me, then redefine Englishness" (Levy): Re-Visions of Englishness and British History in Andrea Levy's Small Island (2004) and The Long Song (2010)

3.2.	Transcultural and Cosmopolitan Perspectives of Self and Other	152
3.2.1.	Re-Visions and Movements of Invisible Links between the Past and the Present in Teju Cole's <i>Everyday is for the Thief</i> (2014)	152
3.2.2.	Preserving and Transforming Traces of the Past through City Walks: Re-Visions of Postcolonialism and Cosmopolitanism for a Transcultural Dialectics in Teju Cole's <i>Open City</i> (2011)	166
4.	The Visual as Resistance	177
4.1.	(Post)Colonial Aftermaths. Countering War and Trauma	177
4.1.1.	Coming to Terms with the Sri Lankan Civil War: Ekphrastic and Italic Visualisations against Trauma and the Formation of Identity in Michael Ondaatje's <i>Anil's Ghost</i> (2000)	177
4.1.2.	Resistance by Witnessing Apartheid's Trauma in Sindiwe Magona's "Please, Take Photographs" (2009)	196
4.1.3.	Ekphrastic Criticism of the Northern Irish Conflict in Seamus Heaney's "Punishment" (1975)	210
4.2.	Negotiating Total Visibility Transculturally	229
4.2.1.	Visualising the Ordinary. Critiquing Photographic Truth and Resistance towards Total Representability and Visibility in Carol Shields' <i>The Stone Diaries</i> (1993)	229
4.2.2.	Re-Claiming the Female Body: Verbal-Visual Resistance in Selected Poems of Rupi Kaur's <i>milk and honey</i> (2015)	243
5.	Strategies of Haptic Visuality: New Perspectives on Visuality	267
5.1.	Reversing the Ideology of the Western Eye: Haptic Perceptions against a Postcolonial Background	267

5.1.1.	Exploration of the Invisible: Using Strategies of Haptic Visuality to Discover and Experience Space and the Self in Michael Ondaatje's <i>The English Patient</i> (1992)	267
5.1.2.	Perceiving Sri Lankan Culture in a Multisensory Fashion through Michael Ondaatje's "Sweet like a Crow" (1982) complemented by "Women Like You" (1982) and "The Cinnamon Peeler" (1982)	287
5.1.3.	Depicting West African Spiritual Beliefs through Haptic Visuality in Ben Okri's <i>The Famished Road</i> (1991)	301
5.1.4.	A Matter of Identity: Negotiations of Land, Myth and Muteness through Haptic Aesthetics in Keri Hulme's <i>The Bone People</i> (1984)	314
5.2.	Seeing Anew: Haptic Strategies in a Transcultural Frame Facilitating Cosmopolitan-Transcultural Perspectives through Haptic Aesthetics in Nadeem Aslam's <i>Maps for Lost Lovers</i> (2004) complemented by <i>The Blind Man's Garden</i> (2013)	332
6.	Conclusion	355
7.	Bibliography	367