# Table of Contents

Acknowledgements ix  
Illustrations and Permissions xi

Introduction  
Word & Image – Gaze & Spectacle  
**MICHAEL MEYER** xvii

## Colonial Representations

Liberating the Strange Fish  
Visual Representations of Caliban and Their Successive  
Emancipation from Shakespeare’s Original Text  
**DANIEL JACZMINSKI** 1

Hogarth and the Other  
**PETER WAGNER** 21

“The free treatment of topics usually taboo’d”  
Glimpses of the Harem in Eighteenth- and  
Nineteenth-Century Literature and the Fine Arts  
**PATRICIA PLUMMER** 47

Tourist Places, Other Gazes  
Robert Louis Stevenson’s *Edinburgh*  
**CORDULA LEMKE** 69

## Postcolonial Representations

“Picture is a Silent Talker” (Apagya)  
African Studio Photography in the English Classroom  
**GISELA FEURLE** 87
A Black and White Nation?
   The ‘New’ South Africa in Zapiro’s Cartoons
SONJA ALTNÖDER 107

Zakes Mda’s Representation of South African Reality
in Ways of Dying, The Madonna of Excelsior and The Whale Caller
MARITA WENZEL 125

Looking Out and Looking In
   The Dynamic Use of Words and Images
   in the Oeuvre of Breyten Breytenbach
HEILNA DU PLOOY 147

Whiteness as a Category of Literary Analysis
   Racializing Markers and Race-Evasiveness in J.M. Coetzee’s Disgrace
SUSAN ARNDT 167

“Just for show”
   Visuality in Timothy Mo’s The Monkey King
ANN SPANGENBERG 191

On Pickles, Pictures, and Words:
   Pick-torial Preservation and Verbal Self-Regeneration
   in Salman Rushdie’s Midnight’s Children
LAURENCE PETIT 205

“Neither united nor separated”
   Negotiating Difference in Ashutosh Gowariker’s
   Lagaan and Ketan Mehta’s Mangal Pandey
LUCIA KRÄMER 219

Transcultural Gender Interrogations in Bride and Prejudice
   Intertextual Encounters of the South Asian Diasporic Kind
CHRISTINE VogT–wiLLiAM 237

Missing in Act(i)on
   Asian-British Pop Music Between Resistance and Commercialization
RAINER EMIG 261

Vernacular Landscape
   Narrative Space in Peter Carcy’s True History of the Kelly Gang
RENATE BROSCII 279

Regaining the Past and Shaping the Present
   Indigenous Children’s Fiction from Aotearoa
   New Zealand, Canada, and the USA
MICHAELA MOURA–KOCOĞLU 305
Between Words and Images

| Negotiating the Meaning of Home in Ken Lum's *There Is No Place Like Home* |
| NICOLE SCHRÖDER |

| The Mass-Slaughter of Native Americans in Jim Jarmusch's *Dead Man* |
| A Complex Interplay of Word and Image |
| JENS MARTIN GURR |

Notes on Contributors