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Low; 6. Too Much Rushdie, Not Enough Romance?: The UK Publishing Industry and BME (Black Minority Ethnic) Readership: Claire Squires; Part III: Reading in Representation; 7. Rushdie's Hero as Audience: Interpreting India through Indian Popular Cinema: Florian Stadler  
8. The "New" India and the Politics of Reading in Pankaj Mishra's *Butter Chicken* in Ludhiana: Lucienne Loh  
9. Local and Global Reading Communities in Robert Antoni's *My Grandmother's Erotic Folktales*: Lucy Evans; Part IV: Reading and Nationalism; 10. Reading Gender and Social Reform in the Indian Social Reformer: Srila Nayak; 11. Reading after Terror: The Reluctant Fundamentalist and First-World Allegory: Neelam Srivastava; 12. "Macaulay's Children": Thomas Babington Macaulay and the Imperialism of Reading in India: Katie Halsey; Part V: Reading and Postcolonial Ethics  
13. Theorising Postcolonial Reception: Writing, Reading and Moral Agency in the Satanic Verses Affair: Daniel Allington  
14. Reading before the Law: Melville's 'Bartleby' and Asylum Seeker Narratives: David Farrier; 15. Sympathetic Shame in J. M. Coetzee's *Disgrace* and *Diary of a Bad Year*: Katherine Hallemeier; 16. Responsible Reading and Cultural Distance: Derek Attridge; Contributors; Index

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Sommario/riassunto

Without readers and audiences, viewers and consumers, the postcolonial would be literally unthinkable. And yet, postcolonial critics have historically neglected the modes of reception and consumption that make up the politics, and pleasures of meaning-making during and after empire. Thus, while recent criticism and theory has made large claims for reading; as an ethical act; as a means of establishing collective, quasi-political consciousness; as identification with difference; as a mode of resistance; and as an impulsion to the public imagination, the reader in postcolonial literary studie

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