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Nota di contenuto	Acknowledgments; Introduction: The Unspeakable Body of the Tale; 1: Children of an Other Language: Kipling's Stories as Interracial Progeny; 2: The Doubleness of Writing (in) Kim, or, The Art of Empire; 3: Forster's Crisis: The Intractable Body and Two Passages to India, 1910-22; 4: At the Mouth of the Caves: A Passage to India and the Language of Re-vision; 5: From a Full Stop to a Language: Rushdie's Bodily Idiom; 6: When Truth Is What It Is Told to Be: Rushdie's Storytelling, Dreams, and Endings; Epilogue: The Body as the Basis for Literary Agency: South Asia, Africa, and the Caribbean Notes Bibliography; Untitled
Sommario/riassunto	Why should Salman Rushdie describe his truth telling as an act of swallowing impure "haram" flesh from which the blood has not been drained? Why should Rudyard Kipling cast Kim, the imperial child-agent, as a body/text written upon and damaged by empire? Why should E. M. Forster evoke through the Indian landscape the otherwise unspeakable racial or homosexual body in his writing? In Making Words Matter: The Agency of Colonial and Postcolonial Literature, Ambreen Hai argues that these writers focus self-reflectively on the unstable capacity of words to have material effects and to be censored,

