

## Abstracts

575 **Toral Jatin Gajrawala, Some Time between Revisionist and Revolutionary: Unreading History in Dalit Literature**

This essay considers questions of Dalit historicity in terms of narrative time. Largely a product of the last two decades, Dalit (“untouchable-caste”) literature in Hindi is often read as an uncomplicated expression of Dalit consciousness, an ethnographically revelatory body of writing. I suggest that Dalit literature might be read differently, as coding a distinct meaning of the historical. The model of narrative time configured in Dalit writing poses a problem for critics of postcolonial and subaltern studies because it challenges underlying assumptions regarding the “historical”—assumptions largely inherited from studies of the nineteenth-century bildungsroman, in which subjects are defined by their place in history. Unlike the bildungsroman, Dalit texts posit a model for the narrative construction of the subject that does not rely on the category of historical knowledge and the historical event. By introducing the terms *eventfulness* and *unreading*, I argue that the Dalit text challenges the putative relation between history and the narrative recovery of self. Dalit writing therefore creates a realism whose origins lie not in the bourgeois historicism of the European novel but in the humanism of a protest literature. (TJG)

592 **Susan Koshy, Minority Cosmopolitanism**

The topography of literary production and consumption has been transformed as writers and texts travel, ethnic literature is taught and translated in multiple national venues, and writers’ locations, audiences, and subject matter resist ready alignment. The growing internationalization of ethnic literary production has produced a heterogeneous range of texts, which challenge the established boundaries of ethnic and world literature. Because they focus on minorities, these texts have been slow to win recognition as world literature even though they depict transnational movements and identifications that diverge from those in canonical ethnic narratives. I develop the analytic of minority cosmopolitanism to examine the ways in which these literary narratives of worlding contest contemporary economic and political processes of globalization and Eurocentric accounts of globality. This essay considers how the gendered figure of the diasporic citizen serves as a vehicle for minority cosmopolitanism in Jhumpa Lahiri’s *Interpreter of Maladies* (1999). (SK)

610 **Anindita Banerjee, Liberation Theosophy: Discovering India and Orienting Russia between Velimir Khlebnikov and Helena Blavatsky**

Between the Volga and the Ganges lies a vast yet little-examined zone of linguistic, religious, ethnoracial, and political contact shaped over many centuries by mobile communities of traders, saints, soldiers, and rebels. This is the space from which Velimir Khlebnikov, modernist poet and philosopher of history, articulates a vision of revolutionary internationalism. Khlebnikov’s

quasi-fictional journey from Russia's Islamic borderlands to the Indian subcontinent "in search of an idea that will free all oppressed people" transforms Madame Blavatsky's Theosophical interpretation of ancient Indian religious philosophy into a cornerstone of political resistance against global imperialism in the twentieth century. The intersectional history of violence through which Khlebnikov imagines a community of minorities, misfits, and mystics wandering between the peripheries of the Russian and British Empires challenges monolithic constructs of the Orient as well as dominant discourses of Russian and Indian national identity. (AB)

625 **Yulia Ryzhik, Books, Fans, and Mallarmé's Butterfly**

This article reexamines the role of the folding fan in Mallarmé's poetics by placing the fan in the context of its history as an art form, its evolving significance in European and East Asian culture, and its practical materiality as a writing medium. The fan is uniquely important in Mallarmé's lifelong quest to challenge the standard written and print media and to transfigure the physical form of the book into a work of art fully implicated in its literary content. The fan is a flexible, hybrid medium that resolves Mallarmé's numerous and contradictory criteria for the ideal book. It is also a metaphor and an instrument of thought. The essay attempts, therefore, to think like and with Mallarmé: taking its cue from the fan, it unfolds the fan's material aspects and tropological incarnations until it reaches the butterfly, Mallarmé's choice symbol of poetic flight and evanescence. (YR)