

## Abstracts

- 996 **Brian Glavey**, *Having a Coke with You Is Even More Fun Than Ideology Critique*  
 This essay addresses the recent reception of Frank O'Hara's poem "Having a Coke with You" to examine the much-maligned concept of relatability as a potentially useful aesthetic category. If the reactions to it on *Twitter* and *YouTube* are any indication, O'Hara's Coke poem has become his most famous piece, immensely popular both online and, in a strikingly different way, in the work of contemporary queer theorists. Whatever the context—queer utopian criticism, an anarchist journal, a wedding ceremony, or even an official Coca-Cola public-relations campaign—readers tend to respond to the poem's general mood rather than to its specific content. This reception speaks to the fact that O'Hara pursues what I would label a poetics of relatability: "Having a Coke with You," like many other O'Hara poems, models ways of valuing art by relating it to other things and people. O'Hara explores this relational aesthetic by constantly negotiating between modes of reception that are self-reflective and modes that are social and intersubjective. (BG)
- 1012 **Lucas Hollister**, *The Green and the Black: Ecological Awareness and the Darkness of Noir*  
 Ecocritical thought presents serious challenges for political readings of crime fiction and noir, notably in French and American cultural contexts, and these challenges merit a broad examination. How does the Anthropocene change our relation to the frames of intelligibility and the definitions of violence found in crime fictions? The scalar problems introduced by the cosmological perspectives of ecological awareness suggest the need to redraw the frontiers of noir, to imagine new green-black readings that transform our understanding of what counts in and as a noir novel. (LH)
- 1028 **Daniel Wright**, *Thomas Hardy's Groundwork*  
 Thomas Hardy strategically exposes what he calls the "groundwork" of his fictional worlds in scenes depicting blizzards or total darkness that scrub away all points of orientation. When Hardy reveals the empty field—"forms without features"—within which the details of the novel take shape, he aims to investigate the ontological, rather than epistemological or aesthetic, questions raised by novelistic realism. By tracing Hardy's groundwork through several novels, primarily *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), and *Tess of the d'Urbervilles* (1891), the essay shows that Hardy's vexed relation to the realist tradition arises out of the metaphysical paradoxes endemic to novelistic mimesis. (DW)
- 1042 **John Brooks**, *Antiessentialist Form: The Bebop Effect of Percival Everett's Erasure*  
 Reading Percival Everett's novel *Erasure* through the musical techniques of

1940s bebop jazz shows how experimental and improvisational musical performances structure and animate this literary work. By mixing genres, and by creating a sensibility of what I call disharmonious harmony—a dissonance that deconstructs notions of paradigmatic identities—*Erasure* destabilizes the idea of literary category and prompts critical inquiry into the legitimacy of racial representation, provoking the reader to confront the racial discourse that supplements processes of reading and interpretation. Everett's bebop sensibility is a device of radical blackness because it incites the reader to question the viability of categorization in all its forms, but particularly in the groupings through which the racial episteme of the modern period makes legible the idea of African American identity and experience. (JB)

1056 **Benjamin Kohlmann**, *Proletarian Modernism: Film, Literature, Theory*

This article identifies a body of work—films, literary texts, and theories of the aesthetic—that can help us reopen the question of what it means for an artwork to project a vision of classlessness. The article begins by focusing on early-twentieth-century proletarian modernism, in particular in the cinematic work of Sergey Eisenstein and in British literary works that repurposed Woolfian and Joycean styles during the later interwar years. Proletarian modernism, I argue, highlights an alternative route taken by modernist literature and art: unlike the late modernists feted in much recent scholarship, proletarian modernists aimed to retool modernism, opening up new and global political futures for it rather than anticipating its end. The article concludes by showing that the cultural genealogy of proletarian modernism mapped out here doubles as a prehistory of contemporary aesthetic theory: it enables us to recognize the significant political and theoretical erasures that structure recent accounts of art's democratic potential. (BK)

1076 **Aubrey Plourde**, *The Innocent Old Way: Reserved Interpretation and Christina Rossetti's "Goblin Market"*

Christina Rossetti's "Goblin Market" has long been recognized as an interpretive enigma. Simultaneously conducting its own surface reading and inviting us to interrogate its buried meanings, the poem adapts the Tractarian doctrine of reserve to set up a hermeneutic paradox rooted in Victorian exegetical thought. Various a standard for reticent poetic style, an apologia for divine mystery, and a prescription for limiting complex theological knowledge, reserve also served Victorian thinkers as a hermeneutic strategy. Rossetti plays reserve against itself by dramatizing its dueling imperatives—inciting and containing curiosity. Laura's epilogue forecloses interpretation for "illiterate" spiritual children—those who might misconstrue mysterious meanings; simultaneously, the epilogue mobilizes a competing dimension of reserve, juxtaposing its interpretive gatekeeping against its hermeneutic potential. Anticipating recent reading debates, Rossetti's reserve generates a temporally recursive hermeneutic, within which competing interpretations and interpretive modes can be imagined to coexist. (AP)