

ity politics of postmodern U.S. literature and poetry as evidenced in the writing of Dunn. In tracing this tradition, earlier critiques within disability studies of the inherently "flawed" narrative of "cure or kill" formulas can be complicated. We also delve into contemporary approaches to disability developed in previous readings of postmodernism.

Foundational to modernism is the idea that any narration is impinged upon by the subjective and partial nature of the individual perspective that controls the story. The distinction of a partial perspective in modernist literary innovations, thus, will also end up producing characters individuated by reference to "wounds" or wounded identities and their corresponding frailties. Jake Barnes in Ernest Hemingway's *The Sun Also Rises* presents a case in point. The novel deviates from the prototypical modernist equation of disability with social collapse. In this way, Hemingway accomplishes a full-fledged disability critique of contemporary society when his protagonist openly refuses to "work up" his disability into a metaphor for the lost generation at the suggestion of his fishing buddy. This critique on Hemingway's part comes on the heels of his own experience as a wounded war veteran and his lifelong struggles with depression; they would also prefigure his further disablement after two plane crashes in the 1950s and his suicide, a response to an unbearable personal debility.<sup>3</sup>

Building on the modernist dependency upon apocalyptic symbology of disability, outlined in our discussion of Anderson's *Winesburg, Ohio*, post-modern narrative does not seek to fully repair or resolve a character's impairment, but rather delves into the social, personal, political, and psychological implications of impairment as bequeathing a social awareness. This yields a literature teeming with disability as a matter of identity, perspective, and subjectivity. As a result, we will contend that disability studies bears responsibility for recognizing and assessing the productive possibility in our era's approaches to figuration and narrative of disability.

## Literary Curiosity Closets

More than a matter of purely literary and artistic concerns, an engaged struggle with the implications of disability policies and attitudes infuses American literature of the last century. In fact, when cataloged, the most influential works of the contemporary period become a curiosity closet of physical and cognitive "deviance" in our time: Sylvia Plath narrates the violence of her own institutional experiences in *The Bell Jar*; Jean Stafford tells of eating disorders and the utility of performing feminine inability in her cel-