

Abstracts

- 171 **Dwight Codr**, *Arresting Monstrosity: Polio, *Frankenstein*, and the Horror Film*
Early Hollywood horror, and Boris Karloff's portrayal of Frankenstein's monster in particular, must be understood as cultural products of the age of polio. Polio survivors have drawn attention to kinetic similarities between their experiences and Karloff's gait, but horror and polio culture also share interests in experiments on simians, shadowy medical research, and ambiguously paralytic states. As well as locating the origins of some of horror's formal conventions, this essay draws attention to a dangerous gambit played by medical authorities in 1947, when, to energize the public in the fight against polio, they exploited those conventions for an educational horror film. (DC)
- 188 **Reena Sastri**, *Louise Glück's Twenty-First-Century Lyric*
This essay examines a contemporary poetics that implicitly challenges prevailing critiques of lyric as asocial, monologic, and naively self-expressive. Louise Glück practices a lyric mode whose plainspoken surface and emotional immediacy belie its metalinguistic and metafictional complexity. Her poems' illocutionary structures and their attunement to everyday grammatical nuance convey an understanding of language as situational, context-dependent shared action, an understanding that chimes with the insights of ordinary-language philosophy. The perspectives offered by Glück's work can fruitfully complicate dominant models of lyric and binary narratives of American poetic history that set lyric voice against philosophical ambition and linguistic innovation. (RS)
- 204 **Pansy Duncan**, *Taking the Smooth with the Rough: Texture, Emotion, and the Other Postmodernism*
Postmodern aesthetics' vaunted hermeneutic flatness is routinely equated with emotional flatness. In large part, it is this equation that underpins postmodernism's fall from favor in the face of the critical humanities' recent turn to the analysis of affect and emotion. Through a close reading of David Cronenberg's paradigmatically postmodern film *Crash* (1996), however, this essay draws on a long-standing lamination of texture to emotion in order to undertake a radical reappraisal of postmodernism's emotional life—recoding postmodern aesthetics' notoriously flat, depthless surface as a richly textured plane that oscillates between the high polish of the glossy surface and the cragginess of the rough. In doing so, the essay argues not only that postmodern aesthetics is unexpectedly hospitable to emotions but also that an analysis of these emotions may help to reconfigure sedimented scholarly understandings of the relation between surface and depth, true emotion and false, critical "then" and critical "now." (PD)
- 223 **Loren Glass**, *Zuckerman/Roth: Literary Celebrity between Two Deaths*
Philip Roth invented Nathan Zuckerman to manage the temporal dissonance between the gradual and frequently posthumous canonization associated with Roth's modernist forebears and the instantaneous and contemporaneous

celebrity characterizing his own postmodern career. After the mass cultural renown precipitated by *Portnoy's Complaint* and the devastating attack on that text by Irving Howe, Roth decided to re-create his career on the model of his literary forebears—James, Flaubert, Proust, Malamud, Mann, and especially Kafka, who died young after having published little. The first Zuckerman trilogy and its epilogue absorb the charismatic powers of these ancestors, after which Roth kills his avatar in *The Counterlife*, catapulting him into a pseudo-posthumous Jamesian major phase. The entire Zuckerman cycle, then, is a unique but also historically symptomatic strategy for dealing with the problem of celebrity authorship under a postmodern dispensation. (LG)