

## Abstracts

- 20 **Emily Hyde**, Flat Style: *Things Fall Apart* and Its Illustrations  
 In the early 1960s two editions of Chinua Achebe's *Things Fall Apart* were published with competing sets of illustrations. The first, by Dennis Carabine, illustrates a realist novel, the second, by Uche Okeke, a modernist one. Reading Achebe's iconic novel through its early publication history and for its visual images shows how the famous ending of *Things Fall Apart* turns, stylistically, to the impenetrable flatness of the modernist surface. At mid-century, modernist style could be made to serve realist imperatives, and Achebe's flat style challenges colonial modes of literary representation and the myth of modernist primitivism in the visual arts. This essay stresses the importance of the visual image to mid-century anglophone literature and the importance of modernist style to the poetics of decolonization. (EH)
- 38 **Marit J. MacArthur**, Monotony, the Churches of Poetry Reading, and Sound Studies  
 Engaging with and amending the terms of debates about poetry performance, I locate the origins of the default, neutral style of contemporary academic poetry readings in secular performance and religious ritual, exploring the influence of the beat poets, the black arts movement, and the African American church. Line graphs of intonation patterns demonstrate what I call monotonous incantation, a version of the neutral style that is characterized by three qualities: (1) the repetition of a falling cadence within a narrow range of pitch; (2) a flattened affect that suppresses idiosyncratic expression of subject matter in favor of a restrained, earnest tone; and (3) the subordination of conventional intonation patterns dictated by syntax, and of the poetic effects of line length and line breaks, to the prevailing cadence and slow, steady pace. This style is popularly known as "poet voice." Recordings of four contemporary poets—Natasha Trethewey, Louise Glück, Michael Ryan, and Juliana Spahr—demonstrate this style, which contrasts with more expressive, idiosyncratic readings by poets as distinct as Frank Bidart and Kenneth Goldsmith. (MJMacA)
- 64 **Nicole Gray**, Aurality in Print: Revisiting Roger Williams's *A Key into the Language of America*  
 This essay combines a history of publication with a discussion of the sonic dimensions of Roger Williams's seventeenth-century Narragansett-English vocabulary, *A Key into the Language of America*, modeling one way literary scholars might think beyond print-centric analyses. Drawing on historical reprintings as well as Native American linguistic reappropriations of *A Key*, I argue that cross-cultural encounter emerges most powerfully in relation to Williams's text not as a vestige of the past, accessible through the dialogues or the language, but as a function of the text's reproduction, the audiences' imagination of its reproducibility, and the points at which it fails to be a mimetic record. (NG)

84 **Justine Pizzo**, Atmospheric Exceptionalism in *Jane Eyre*: Charlotte Brontë's Weather Wisdom

As her family name suggests, Jane Eyre is exceptionally responsive to changes in the weather. In her eponymous "autobiography," Jane's ability to predict future events and assume an embodied—yet occasionally omniscient—insight alerts us to the ways in which Charlotte Brontë's fiction leverages the rise of climate science as a basis for successful female authorship. In opposition to the prevailing belief of the Victorian medical establishment that storms prompted hysteria and exacerbated symptoms of women's biological "periodicity," Brontë's first published novel draws the sensitive body and insightful mind of its female protagonist into close alliance. Far from reflecting a nervous pathology, Jane's empowered responses to the air demonstrate the ways in which meteorological concepts such as weather wisdom and lunarism prove vital to nineteenth-century fiction. (JP)

101 **Deanna K. Kreisel**, The Madwoman on the Third Story: Jane Eyre in Space

A long-standing misreading of *Jane Eyre* is that Rochester's wife, Bertha Mason, is locked in the attic of Thornfield Hall. In fact, she resides on the third floor. This mistake has implications for readings of the novel and for recent critical methodologies such as "surface," "denotative," and "dialectical" reading strategies. *Jane Eyre* associates the spaces of Thornfield with psychological registers that are in turn associated with types of meaning making. This essay delineates these registers by mapping them onto the Lacanian schema of imaginary, symbolic, and real orders, thus drawing out the novel's engagement with a nascent nineteenth-century depth psychology while noting how the novel itself militates against so-called surface reading. (DKK)