

Listening Closely to the Sound of Poetry:

An Analysis of Sound Performances in “The Night is Darkening Round Me” by Emily Brontë

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The purpose of this study is to discover how sound performances in a poem are linked to its meaning by closing in on the workings of its rhythm, rhyme and phonemes. This paper sets out to demonstrate Emily Brontë’s brilliant use of poetic sounds through analyzing the phonological components of her poem, “The night is darkening round me.” This study examines how the duration of vowels affects the speed of the poem, how its rhythm, rhyme scheme and the repetition of specific consonants work for controlling the tempo of the poem and the emotions of the speaker, and finally it attempts to show one possibility of interpretation by adopting supralexical phonemic reading. This attempt demonstrates how poetic sounds are able to convey hidden messages by filling lexical gaps existing between words. Through these analyses, this study shows that rich sound expressions are actually deeply connected with the semantic expressions in the poem and it uncovers the important role that a reader’s inner ear plays.

Table of contents

1. Introduction
2. Poem: “The night is darkening round me”
3. Surrounding Nature
4. Nature and the Speaker
5. Has “a Tyrant Spell” Really Bound Her?
6. “Incapacity, Frustration, Defiance:” Reaching Out and Bridging the Gap Between Words
7. Conclusion

1. Introduction

In the famous “Editor’s Preface to the new 1850 edition” of *Wuthering Heights*, Charlotte Brontë wrote of the moment she found her sister Emily’s poetry:

One day, in the autumn of 1845, I accidentally lighted on a MS. volume of verse in my sister Emily’s handwriting. Of course, I was not surprised, knowing that she could and did write verse; I looked it over, and something more than surprise seized me – a deep conviction that these were not common effusions, nor at all like the poetry women generally write. I thought them condensed and terse, vigorous and genuine. To my ear, they also had a peculiar music – wild, melancholy, and elevating ... (31)

This account by Charlotte tells us that Emily’s verse has

an idiosyncratic music to it. This music coming from her sister’s poetry must be closely linked to her poem’s sensations and its speaker’s emotions. If so, what gave Charlotte these exquisite senses and from where in Emily’s poetry did the music as “wild, melancholy, and elevating” emerge? Charlotte clearly perceived elevating sensations flaring up from Emily’s verse. The verse was scribbled on a piece of paper, which means that it was the very written texts by Emily that gave the poetry “a peculiar music.” Charlotte was reading the verse but at the same time listening to it. Thus, one of the major factors that contribute to this surging impact, in which Charlotte was immersed would clearly be Emily’s poetic sounds put in her poetry. Susan Howe (2008) asserts that voice and print are inseparable: “font-voices summon a reader into a visible earshot” (200). It would not be so unfathomable for anybody to assume that we listen while we read and the sounds we hear in poetry signify more than vocally produced sounds *per se*. Jan Mukařovský (1976) states: “sound components are not only a mere sensorily perceptible vehicle of meaning but also have a semantic nature themselves” (23). This idea is probably obvious enough to be understood; however, there are not many studies which analyze the relationship between aural impression and semantic expression. What could we do to prove it? Garrett Stewart (1990) claims after this passage: “[a]coustically textured to the point of distraction, it is a verbal medium full of a phonemic fury of sound signifying not nothing – but signifying more

energetically than any signified requires” (37), that the inner ear of a reader, a “paraphonic variant” in his term, needs to be closely examined by showing demonstrations. This paper will attempt to demonstrate an analysis focusing on sound performances. A poem by Emily Brontë was selected because of the intricate phonological nature that her poem holds.

2. Poem: “The night is darkening round me”

Emily Brontë’s “The night is darkening round me”¹⁾ or “Spellbound” was first published in 1902. This poem is in the Brontë Parsonage Musium Library (BPML) and dated November 1837, according to Janet Gezari (1992). To begin with, the poem in question:

The night is darkening round me
The wild wind coldly blow
But a tyrant spell has bound me
And I cannot cannot go

The giant trees are bending
Their bare boughs weighed with snow
And the storm is fast descending
And yet I cannot go

Clouds beyond clouds above me
Wastes beyond wastes below
But nothing drear can move me
I will not cannot go

In this paper three detailed literary analyses conducted separately by Barbara Hardy (1976), Juliet Barker (1984), and Gezari (2007) will be used, for this study’s primary focus is on analyzing sound performances and not on challenging the previous interpretations. To start with, Hardy (1976) regards the poem “The night is darkening round me” as a Gondal²⁾ fragment that has survived without having a complete narrative context, thus it has not been fully explained “what was happening, to whom, and why” (101). Gezari (2007) has taken Barker’s detailed account of this poem and also the proposed Gondal narrative context³⁾ into her study and provided her interpretation in *Last Things: Emily Brontë’s Poems*:

The psychological narrative being constructed in these twelve lines and in the twenty-three lines that follow them in the companion fragmentary poems is, I propose, closely related to the one in the fragmentary poem beginning ‘And first an hour of mournful musing’. ‘The night is darkening round me’ expresses the sadness, anguish, and numbness of the first stanza of that poem but uses different means to do so. The darkening night; the cold, wild winds; the preternaturally enlarged trees bending under the weight of the snow; the vast sky above and the wide wastes below – these are elements of a typically haunted Brontë landscape...(93)

This twelve-lined lyric is composed of rich vowels and consonants. Layers and layers of sound performances express the speaker’s voice and sentiment. Emily’s use of sound performances, whether she did it intentionally or not, plays an essential part in giving her voice to her poetry and in guiding readers towards an understanding of the meaning of her written work. Yet, there are few studies focused on the sound performances of this poem even though poetic sounds play an important role in it.

Aiming to show a key role that the phonemic expressions and aural impressions play in Emily’s poetry, this paper seeks to assess the pervasive presence of sounds in “The night is darkening round me.” To explore how poetic sounds work, this study will examine and describe how sound devices in the poem are connected to its context by closing in on the workings of its rhythm, rhyme and phonemes. Then I shall explore some hidden messages of this poem which only the readers who use their inner ears to listen to poetry might be able to discover. Finally, this paper will attempt to discuss the relationship between phonological performances and semantic elements and most importantly, the relationship between poetry and those who read it.

3. Surrounding Nature

The speaker’s description of “the night” delivers an eerie impending situation and haunted landscape by which she⁴⁾ is surrounded and also brings out her burdened sensations. It would surely be not only the syntactic ingenuity incorporated in the poem but also her elaborate poetic sounds that transmit what is happening around the speaker.

Firstly, the situation in which the speaker is plunged (physically or mentally) is described in lines 1, 2, 5, 6, 7, 9 and 10. I will call these seven lines the nature lines. The first stanza has two nature lines, the second three, and the third two. The readers would notice a variety of words, such as “wind,” “trees,” “boughs,” “snow,” “clouds” and “wastes,” that the speaker might be actually seeing, directing her eyes towards, or imagining. The second line of the first stanza, for instance, has three feet. The first foot is an iamb, and the third foot is a cretic. The second foot has a caesura, in other words it contains a pause. It is in this way that this line can have a heavy stress on “wind” and so it does not destroy the basic beat:

˘ ˘ | ˘ ˘ | ˘ ˘ ˘ |

The wild wind coldly blow

This pause makes the second measure a trochaic form, so it works as though a weak stress had been placed. However, when hearing absolutely no other sound, the reader’s ear would spot a noticeable mark looming up from the diction. Consequently, the adjacent word within the same measure, “wind,” stands out. This caesura continues to appear in the lines 5 (trees) and 6 (boughs). As for the lines 9 and 10, they both have the same sound pattern. It is difficult to determine whether the first foot of each line is a trochee or cretic; however, the third word is heavily stressed either way, so “clouds” and “wastes” stand out. These words are all related to nature and also to specific objects that the speaker could physically feel or see. As Pinker (1998) states, “[a] syllable is stressed or unstressed only in relation to the syllables around it” (12). So by placing the rhythmic deviation, the nature words have made to become much more salient in each line. When reading the lines out loud, we would read these words with a little bit more length and strength in comparison to words in a regular trochaic measure because of the manipulation of stressed-syllable placement; therefore, the nature words naturally stick out. Moreover, the repetition of the same rhythm could also be an extra enhancer to the effect. Thus, this rhythmic effect might be working as a leading signal to readers for fixating upon Brontë’s haunted landscape, which is typically expressed in her poems.

4. Nature and the Speaker

Taking a much closer look at the surroundings of the speaker, the readers would be able to find another interesting effect produced by the poem’s sound performance. The poem gives the readers an accelerating, marching-like sensation because the rhythm throbs like a heartbeat⁵⁾. While these powerful beats run smoothly and vigorously on the surface, another rhythm generated by phonemes is also manipulating the tempo of this poem simultaneously, which develops notable expressions. In this section I shall look at three sound elements and what they bring about when they are intertwined.

Twenty⁶⁾ diphthongs appear in this poem. Out of them, fifteen are used in the nature lines. Diphthongs are “sounds which consist of a movement or glide from one vowel to another” (Roach, 2009, 17). Roach explains that a diphthong’s length is similar to a long vowel, and the first part of a diphthong and the second part have a different length. The first part is much longer in duration and is produced with more energy than the latter. Thus, the diphthongal words could change the speed of reading. In this poem, diphthongal words are: “night,” “round,” “wild,” “coldly,” “blow,” “tyrant,” “bound,” “go” (in first stanza), “giant,” “boughs,” “weighed,” “snow,” “go” (in second stanza), “clouds” (twice in third stanza), “wastes” (twice in third stanza), “below,” “drear,” and “go” (in third stanza). These words affect the heartbeat rhythm of this poem greatly because their sounds are longer in duration and have a pulling down, twanging effect. These diphthongal words draw out and pull down the consistent tempo of the rhythm. Moreover, it is interesting to note that the words “bending” and “beyond” could be considered containing a gliding effect. Since a diphthong occurs with a transition of vowels within a short period of time, the transitions between /ɛ/ to /n/ and /ɑ(:) or ɔ/ to /n/ could have the similar movements, that is, changing the space of the oral cavity. As for nasal sounds, they are made by the tongue touching the upper teeth, so it is natural for the oral cavity to close as it produces a regular vowel first and then glides to the position /n/. Thus, this transition phonetically creates a gliding effect, which is similar to the diphthongal effect. In addition, “Their” /ðɛə/ (BBC) or /ðɛə/ (GenAm) and “bare” /bɛə/ or /bɛə/ have a diphthong-like length to them as well. Whether they are pronounced in BBC pronunciation or

in General American, these words tend to last longer than those with shorter vowels. Technically, it could be said that these long vowels and diphthongs slow down the speed of the poem. Subsequently, this effect helps the poem express the situation where the speaker is being stuck and burdened in the middle of the terrifying place. This is inconsistent with the quick speed that the three strong beats generate because the beats want to accelerate the tempo and make it go faster. In the light of these contradicting phonetic facts, the repetition of these long and gliding vowels in this poem would be presenting the speaker's dilemma, being caught between a sense of numbness and a fast-moving surrounding nature. It is in this way that this poem reinforces the profundity of the conflict. In other words, the readers would be less likely to notice this contradicting and uncontrollable sensation unless they pay close attention to the sound performances while reading.

In addition to the three strong beats and diphthongal dragging, the poem uses a considerable amount of alliteration. In this poem, the effect of alliteration functions as a reinforcement to expressing the intimidating nature around her along with the work of diphthongs. Geoffrey Leech (1969) claims "[o]ur attention [...] is focused upon a phonological equivalence which would normally be unobserved" (62) when alliteration is used. The effect of alliteration is one of the foregrounding effects. In Leech (1969)'s study, Dylan Thomas's short poem "This Bread I Break" was analyzed and, with regards to sound repetition combined with syllables, he concluded that the poet's "exceptional density of monosyllables goes with an exceptional density of consonants" (62), as a result, "the poem has a rather slow-moving, consonant-congested movement" (62). "The night is darkening round me" shares a certain degree of similarity in this respect. It contains 52 monosyllables while 12 are polysyllabic (one is trisyllabic and the rest of the items are disyllabic). Although Emily's monosyllables are not as consonant-congested as the Thomas's, it is obvious that her poem contains the repetition of same consonants. For instance, the consonant /w/ in "The wild wind coldly blow," /b/ and /w/ in "Their bare boughs weighed with snow," and /c/ and /w/ in the first and second lines of the third stanza appear respectively. Since /w/ is a voiced labial-velar approximant, /b/ is a voiced bilabial plosive and /c/ is a voiceless palatal plosive, the motions of the tongue and lips increase substantially,

hence the readers would have to twist their tongues and shackle their lips in order to produce these consonants; therefore, the combination of the repetition and motions would pull the poem's tempo down and make the rhythm of this poem slow-moving. The second stanza, for another example, starts with "The giant trees are bending" with three strong beats guiding the readers' attention towards a much more detailed sight, where "Their bare boughs weighed with snow." The consonant-congested alliteration and these diphthong-congested long vowels in the verse get vehemently intermingled with each other; consequently, this fusion ends up making the readers hear both the acceleration of the worsening situation, and simultaneously the tongue-tied, slow-moving sensation. The readers would feel the gravity of "snow," as if they could hear a creepy creaking sonic sound in the total silence. They would continually sense the spine-chilling moment, where they could hear or even see the boughs stay very still and quiet, feeling the situation getting even creepier as though the branches were waiting for a sudden brutal snap. In spite of the fact that the poem is written with the very fixed three strong beats, where they would normally accelerate the speed of reading, the other elements such as vowel length and the repetition of certain sounds do not behave the same way. Thus, this contradiction would agree with Gezari's words "anguish" and "frustration." It is in this way that these sound performances enable this part to guide the readers directly towards what the speaker is feeling.

Finally, I shall take a closer "listen" to the third line of the second stanza, for it is slightly different from the other lines that I have analyzed. Sense of speed in this line, "And the storm is fast descending," might be felt somewhat peculiar because it has a unique sound pattern to it and is dissimilar to what the sound patterns of the other nature lines express. This line does not contain any diphthongs, but instead, it has four sibilants (including the sound /z/ placed right before /t/). Sibilants could be interpreted in a variety of ways depending on the context (Tsur, 1994). Nevertheless, in this case, the sibilants may serve as an accelerator towards the speed of this specific verse. Therefore, the combination of sibilant alliteration and diphthong-less verse would be able to create a sensation of a boost, which could lead the readers to feel the fast approaching storm.

5. Has “a Tyrant Spell” Really Bound Her?

According to Barker (1985), although it is not clear what exactly the “tyrant spell” represents, the speaker is caught by it and it is taking away her freedom of choice and keeping her from running away. Since the speaker says “a tyrant spell has bound me,” this should be trusted. But has “a tyrant spell” really bound her? Leaving aside the words she uses, could we tell what is going on inside her? Could we share her emotion by reading the poem? I intend to answer these questions by seeing beneath the surface of her words in this section. I will examine sound patterns focusing mainly on rhythm, rhyme scheme and phonemic presentations. To avoid being too impressionistic, this analysis will be conducted with reference to Gezari (2007)’s interpretation:

the speaker feels stupefied; she suspects that she is bewitched; she has the sensation of being burdened by a heavy weight; and she feels her own corporeal insignificance or diminishment in a vast space that stretches limitlessly above and below her (94).

First, I shall discuss the last foot of each line by exploring its rhythm. The last foot of the first line is an amphibrach (˘ ˘ ˘), of the second line is a cretic (˘ ˘ ˘), of the third line is again an amphibrach (˘ ˘ ˘), and finally of the last line is a bacchius (˘ ˘ ˘). The last feet of every stanza are organized as those of the first stanza. Each stanza has the same organization. This metrical shift could be interpreted as signaling the “spellbound” because it makes the speaker burdened and immobilized by the same foot pattern. This set of rhythm, coupled with the three strong beats, might be expressing a sense of “corporeal insignificance” (Gezari, 2007, 94).

Secondly, the sensation of being burdened could be observed in the poem’s rhyme scheme. This poem uses alternate rhyming. These interlocking rhymes are alternating between a light ending stress and a heavy ending stress. The poem’s heavy stressed final words are: “blow,” “go,” “snow,” “go,” “(be)low,” and “go.” Hobson (1996) describes that “[w]hen the final word is heavily stressed, [...] this can leave it resonating, rather like a gong without an interceptor to make the resonance cease” (72). Every single selected word ends with a diphthong; therefore, the sound would

resonate more than the words which have shorter vowel endings. Furthermore, the plosive /b/s and hard /g/s of “blow,” “go,” “below,” and the sibilant /s/ of “snow” would add some stronger resonance to this gong-blowing effect. On the other hand, as for the light stressed final words, four words out of six are the same word: “me.” When this word is read aloud, “me” tends to make a quiet and muffled sound since /m/ is a voiced bilabial nasal sound. It is produced by making the upper lip touch the lower lip to close the mouth shut and then in order to make the sound /i/ afterwards, the lips go slightly open. Hence, the sound becomes more subdued and suppressed. Ironically, “me,” the speaker herself gets soft and weak, which would support Gezari’s words, “diminishment in a vast space.” In short, this poem oscillates between the gonging strong sound produced by a heavy ending stress and the suppressed weak sound by a light ending stress. This oscillation plays an important role because it expresses the fact that the speaker’s mental and physical states are controlled by some other entity outside her. What is more, this see-saw-like scheme could actually spellbind the readers as well. The strictly set metrical feet and the oscillating effect created by alternating ending stresses could be the significant projections of a variety of contradictions that the speaker faces. It is by these sound effects that we as readers can actually feel her loss of control and her incapacity of seeking refuge. By sharing the flow of sounds and phonological components, this poem would lead us up to the point where it could help us feel the speaker and make us sense that the “tyrant spell” has really been (spell)binding her.

6. “Incapacity, Frustration, Defiance:” Reaching Out and Bridging the Gap Between Words

So far this paper has focused on vowels, consonants, rhythms and rhymes that individual words provide. However, sounds also exist where there is no word, that is, in the space between words. The following section will discuss a possible interpretation regarding phonemes, which are presumably contributing to connecting and filling the gaps between written words. It should be noted that this section is put to show one attempt in order to demonstrate how sound performances bridge blank spaces between separate words. Although there would be multiple ways to do so, in this study I will adopt Garret Stewart (1990)’s

phonemic reading. I shall again use Gezari's interpretation for the purpose of analyzing the last lines of each stanza. First, here is her interpretation:

Her physical location is not clearly established, not even whether she is outside or inside. Nor is the refrain clear in its meaning. 'And I cannot cannot go'; 'And yet I cannot go'; 'I will not cannot go.' The small variations seem to mark subtle shifts of feeling: incapacity, frustration, defiance (Gezari, 2007, 94).

Next, the concept (Stewart, 1990) that I shall use is as follows:

supralelexical confluations – two separate words fusing as the syllabic components of a third, a finessing of the zero juncture that creates both a new aural impression and a new semantic expression (56). – the outright fusion of adjacent but lexically discrete morphemes in a new third term (58).

In this poem, two hidden words come into view when the gaps between words are brought into focus. Previously, I have mentioned that the number of diphthongs used in this poem was twenty. But it increases to twenty-two when the supralelexical reading is incorporated. The first hidden diphthong appears in the last line of the first stanza:

And I cannot cannot go
/ənd/ /'aɪ/ → /ən/ /d'aɪ/

A new sound expression, /d'aɪ/ emerges, and this sound brings a new semantic expression, "die."

The other hidden diphthong is found in the last line of the second stanza:

And yet I cannot go
/j'et/ /'aɪ/ → /j'ɛ/ /t'aɪ/

The sound fusion of "yet" and "I" makes a new expression /t'aɪ/ and surfaces a whole new semantic expression, "tie." When individual words are read (or analyzed) just one by one, the printed letters would not show any diphthongs, let alone these semantic expressions, namely "die" and "tie."

Moreover, this fusion is interesting because these emerged words seem particularly relevant to the Gezari's description of the speaker's emotional shift. "Die" could represent "incapacity." "Tie" could express "frustration." What is more, there is no such fusion in the last line of the last stanza even though its diction is quite similar to the other two. Not having any liaison, this line might be expressing a numb or blank state of the speaker's mind. However, containing no fusion could mean the rise of her strength to finally face her invisible enemy and to stand up and fight a battle. The speaker had been invaded by death ("die") and burden ("tie") without realizing in the first and second stanzas but interestingly nothing (no supralelexical confluations) seems to be hiding in the last line, "I will not cannot go." This distinct feature is particularly significant because it could be interpreted as the moment of her awakening. She has finally found herself in the battle field inside her. Now that she has her "will," she might start to gain the strength to be liberated from the spell and be determined to fight against her enemy. The birth of her will would correspond with Gezari's word "defiance." Taken together, these supralelexical confluations give rise to a hidden communication and let the messages come to the surface. And even more, these fusions seem to be supporting the interpretation of the poem. This might be a pure coincidence, but it could be an essential example of a way to prove the idea: we listen while we read. Because if we do not listen while we read, we would never be able to reach out and bridge the sounds existing between words.

7. Conclusion

This study set out to demonstrate Emily Brontë's ingenuity of poetic sound through analyzing the phonological components of her poem "The night is darkening round me." This paper has primarily focused on three sound performances. First, it has examined how the duration of vowels affects the speed of the poem. Second, it has analyzed how rhythm and rhyme scheme work for controlling the tempo and sensation of the poem. Finally, for the third sound performance, I attempted to demonstrate an analysis incorporating "supralelexical confluations." Through these analyses, this study has shown that thick piles of sound components are deeply linked to the meaning of the poem. Especially, it is the selections and placement of the rhythm, rhyme and phonemes that help materialize the voice of her

written text. It is indeed extremely difficult to assess how exactly readers would feel when they are reading a poem, since everything could be impressionistic when it comes to feelings and senses. This study, however, was able to reveal the carefully orchestrated, yet vigorously expressed, nature of Emily Brontë's poetry. And this brilliant nature was uncovered, though partially, because of the focus on her phonological and phonemic ingenuity. Furthermore, the example of supralephical phonemic reading was able to demonstrate the significance of detailed analysis on the aural impression and semantic expression hidden between individual words. This demonstration has shown that words are filled with sounds and sound expressions are likely to be deeply connected to the meaning of poetry. In addition, the current analyses have found another important point: readers' inner sound. We could never prove what exactly Charlotte Brontë perceived when she first read the poetry of Emily; however, it would not be too much to say that the "wild, melancholy and elevating" music of her verse undoubtedly existed in the poetry of Emily and probably in Charlotte's inner ear as well. Poems need readers. And also, we are the ones who need to approach and access poetry to understand it. Close listening would be able to make it happen. Closely listening to the sounds in poetry would be one of the fundamental and crucial ways to understand poems because it would let us have the access to the meaning of the written work.

The present sound study is surely limited, for it is small-scaled and dealing with a small part of sound performances and analyzing just one poem, yet it would be an important contribution to ongoing discussions regarding the relationship between sound and meaning. And also, although it is difficult to determine how exactly readers perceive sound performances, as this study showed, using the readers' inner sound would help them understand the written text more and give them a new way of interpreting the music of poetry. We need to listen while we read, for it is in this way that we could understand poetry much better and appreciate it much deeper.

Notes

- 1) In Gezari's *Emily Brontë The Complete Poems*, this poem is named/numbered 'No.31.' (Gezari, 1992, 56). In her book (Gezari, 2007), the poem is described as "[a]lthough the first twelve lines of 'The night is darkening round me' have often been printed independently

and may be familiar to readers as part of a triptych of poems that represent an exchange involving a spellbound speaker (lines 1-12), an answering voice (lines 13-28), and an altered speaker (lines 29-35). The last six lines, the weakest in the poem, both recorded and represent the poet's loss of inspiration and then access to her own feelings; line 35 is unfinished, breaking off in its middle: 'And then I felt...' (91)

Also see: At the time of its first publication in 1902, and in all subsequent editions of Brontë's poems, 'The night is darkening round me' was printed as an independent poetical fragment, and the two poetical fragments that I associate with it were treated as separate from it. In the holograph, lines 1-12 ('The night is darkening round me') are centered on the page, with lines 13-28 ('I'll come when thou art saddest') and lines 29-35 ('I would have touched the heavenly key')...(91)

- 2) Gondal is an imaginary world created by Emily Brontë and her younger sister Anne Brontë. According to Edward Chitham (1987), it was the summer of 1836 that the first known Gondal poem was written.
- 3) It was stated in Baker (1985)'s note: Barker's note to "the night is darkening round me" in *The Brontës: Selected Poems*:
 "[i]n a few words she manages to sketch a graphic picture of a snowscape and a fast descending snow storm. Despite the approaching storm and impending nightfall, the poet is held by a 'tyrant spell' which denied her all freedom of choice and prevents her seeking refuge: she 'will not, cannot go'. It is difficult to discover exactly what the 'tyrant spell' is: if Fannie Ratchford ... is right in placing the poem in a Gondal context, then it seems likely that it relates to an incident when one of the heroines exposes her child to die on the mountains in the depths of winter. Although she cannot bear to watch the child die, as a mother she is unable to tear herself away from the place and the 'tyrant spell' is therefore her maternal emotions" (121-122).
- 4) It is not entirely sure whether the speaker addresses a specific gender, but taking the interpretation of Gezari, Barker and Rachford, this paper uses a she as the pronoun of the speaker.
- 5) Gezari (2007) points out in her study that the meter of the lines relies on three strong beats.
- 6) This number was gained from individual words used in the poem, thus not included diphthongs appearing between words. Two more diphthongs will be included later in this paper.
- 7) "Their" could be pronounced shorter like /ðə/ when it is not strongly stressed in BBC pronunciation.

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