

Feminine Endings A line of iambic pentameter (our stock in trade) has a feminine ending when there are one or more unaccented syllables after the fifth stress. There are many feminine endings in Hamlet's speech.

For how do I hold thee but by thy granting? And for that riches where is my deserving? The cause of this fair gift in me is wanting, And so my patent back again is swerving. Thus have I had thee, as a dream doth flatter, In sleep a king, but waking no such matter. It links closely to Sonn. The long series of loving exchanges has finally come to an end, but the poet does not attach any blame to the beloved. Instead he finds justification for the rejection in his own inadequacies and deficiencies. Nevertheless it is difficult not to bring an opposite meaning to the poem, a meaning which subverts its ostensible message. This subversion is achieved by the use of legal and financial language which throws upon the youth the suspicion that he is a calculating snob who sees in his current liaison a serious misjudgement which will damage his social standing. The overwhelming sense of loss which the poem conveys also contributes to a feeling that the youth is cruel and responsible for an enormous and cynical betrayal. Sidney could also be linked through his description of feminine endings, which are used to the full in this sonnet and Sonnet See the commentary on Sonn. My bonds in thee are all determinate. Also too costly, too expensive; too damaging. An echo perhaps of: The expression however conveys a sense of doubt. Perhaps the reasons are not those shortly to be stated, and could be even worse e. The word charter recalls the Great Charter, or Magna Carta, which listed the rights and privileges of the barons under King John. Shakespeare also uses the word in connection with the marriage bond and bonds of kinship. Thus Cordelia to Lear: I love your Majesty According to my bond, no more nor less. Onions gives four meanings of the word: It is often found in connection with some sort of loving relationship. In the plural 24 uses, including 3 in the sonnets the word often refers to a physical constraint. Other than that it describes a moral obligation, or duty of love. The other two uses in the sonnets are as follows: The use of the present tense here is noticeable, suggesting that the severance has not yet taken place. One would expect For how have I held thee. If one takes these lines in their literal and physical sense, as I believe one has to on occasion, the effect of contemplating the proposed separation is extraordinarily desolate. The emptiness is almost tangible as the poet reflects on the moments of love spent together which are to be no more. The continuation also of the legal and political terminology points the contrast between a simple and direct experience of loving and embracing and that of calculating the cost and benefit, since hold suggests holding a title and granting implies issuing a charter as a permit to love. Lines also are unique in their continuous use of the feminine -ing ending, a repetition which seems to hammer home the finality of separation and the desolation which it brings. Here it refers to the wealth of loving, holding, possessing, 7. And so my patent back again is swerving. She professed to be surprised that such grants should act to the detriment of her people. Thy self thou gavest, thy own worth then not knowing, Thy self thou gavest - SB notes that this phrase and possessing in line 1 are coloured by ideas of sexual possession and sexual submission. As also had in l. Most editors retain the comma after it and place an additional comma after me. So thy great gift, upon misprision growing, misprision - OED gives various meanings for this, some of them involving treason and felony. What hast thou done? Of thy misprision must perforce ensue Some true love turned and not a false turned true. Comes home again, on better judgement making. Thus have I had thee, as a dream doth flatter, Thus have I had thee - In the past then it seems I have loved and possessed you only as etc. In sleep a king, but waking no such matter.

Chapter 2 : shakespeare s feminine endings | Download eBook pdf, epub, tuebl, mobi

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Fire, power and hour are other examples of words which can be pronounced with either one or two syllables. People tend to speak quickly during confrontations. The schwas, the most common sound in English, tend to disappear. Elisions help to maintain a tension between the regularity of the iambic rhythm and the more colloquial and spontaneous. Contraction Just as is the case in modern English, phrases such as you are, we are, I will, etc. The most common form of expansion is pronunciation of the suffix -ed. Some modern editions differentiate these: Other editions differentiate these: Finally, some editions do not distinguish them at all. With signs of War a-bout his ag-ed neck. This should generally be done quite lightly and with care to avoid sounding unnatural and often directors chose to ignore these. Consider the fact that two small words might be crowded into one of the syllables of an iambic foot. The most common variation in meter that Shakespeare used was to begin a line with a trochee DUM-dee which is, of course, simply an inverted iamb. Asways use the iambic as a default. If this interferes with sense because of the importance of the unstressed word, consider using an inverted iamb. Tell me more-o-ver, hast thou sound-ed him King Richard II, I,1,8 This tends to create something of a galloping feeling that gives strength and drive to a line: Par-don me,if you please; if not, I, pleased Not to be par-doned, am content withal. Seek you to seize and gripe into your hands Inverted iambs can also be encountered in the foot immediately following a caesura see below. A short line usually indicate the need for a pause. The length of the pause is essentially the number of missing beats. An actor might consider where in the line the pause s might work best. A short line often implies an actual or psychological action which fills the pause. An irregular line, line a change in rhythm, is designed to catch the attention. Believe me, noble lord, I am a stranger here in Gloucestershire. King Richard II, II, 3, A nine syllable "headless" line begins with a pause instead of an unstressed syllable these are extremely rare: When this is done the lines are to be said together quickly and without pauses. The second actor must come in exactly on cue. And Norfolk, throw down his. King Richard II, I, 1, Together, these three lines add up to one perfectly scanned line of iambic pentameter. They must work together in tempo, pace, rhythm and energy to form a single seamless line. The spacing of the lines on the page is always a clue. The actor must learn to give and receive half lines so that the full line is preserved. The pause might simply be a pause, or an action might be implied. He shall not live. In the early plays the blank verse is very regular and there are many end-stopped lines. In reality, it is best to avoid full-blown pauses at the end of any line. It is best to think of it as a slight hesitation, an opportunity to take a breath, and an invitation to go on to the next line. Back to Topic List Enjambment This is a line which runs on to the middle of the next line where the thought ends with a semi-colon or period. These appear with greater frequency in the later plays. Common practice has been to ignore the enjambments in order to complete a thought. This was believed to be more naturalistic. Some actors play with the idea of not ignoring enjambments. This might be even more naturalistic because this is how we speak. Our thoughts shift in mid-sentence. A caesura follows an enjambment. The caesura indicates a sense-break or the end of a thought and may carry maximum meaning. A caesura suggests that a thought or an emotion is fragmented. Often the two parts that make up the line on either side of the stop are generally emotionally quite rich. A thought which starts in the middle of a line interrupts the flow of energy. It suggests a change of pace or tone for some reason. Although a caesura indicates a pause, the length of the pause must be controlled so that the sense and drive of the line is not lost. Although it is sometimes an actual pause, or breathing space, it is generally more like an inspiration - a new thought. It is a break made audible, but not necessarily an audible pause. This might imply a sharp intake of breath. A caesura almost always occurs after the sixth beat, sometimes after the fourth, and rarely after the second. Many lines, though not everyone, have caesurae. Sometimes the pause can best work if the tempo of the first part of the line preceding the caesura is relatively slow. In later plays more than earlier ones, this is more common and is, indeed, a pause, usually in an eleven syllable line. Something big is happening - certainly a new thought. Effective scanning through

experience is the ultimate determiner. Back to Topic List Pauses Pauses are generally indicated by punctuation. A full-stop period or semi-colon suggests the end of a thought and it potentially marks a pause. Locate all pauses in a speech. When a pause clearly exists, determine why it is there. Does it end a thought? Avoid pausing in the middle of a line. A caesura indicates a sense-break, not a full-blown pause. Half-lines or short lines suggest a pause. The length should approximate the missing feet. The placement of the pause must be thought out. Should it come before or after the partial line? Generally, monosyllabic lines indicate a certain weight and should be spoken at a slower pace. Seek out all of the monosyllabic lines in a speech and determine why it might want to be slower and more measured. Is it still comprehensible? Occasionally a monosyllabic line might suggest giving each syllable equal stress. Honor the line and do not add additional pauses internally. Rhymes can produce a sense of expectation and anticipation in the audience. Work to find out why the character needs to use rhyme at this moment. All sonnets end with a couplet. Couplets are often found at the end of a scene indeed, Shakespeare used this technique to signal to his audience that a scene had ended and another was to begin. A rhymed couplet might serve to provoke a laugh or, conversely, it might be quite chilling. Sometimes the couplet leads the audience into the next scene. In order to unlock the sense of a rhymed line, try stressing the penultimate word in the line. Grace my mournings here In weeping after this untimely bier. A standard line of iambic pentameter is ten syllables long and ends with a stressed, or masculine syllable. A feminine line has eleven syllables and the final one is weakened. A line that is shorter than ten syllables suggests that there is a pause – it may be at the end of the line, before it, or in the middle of it somewhere. Initially, rely on common sense to identify the strong stresses in a line – what are the important words? Words with long vowel sounds and diphthongs are generally stressed. Beyond scansion, identify the key words in each line -- they will certainly be stressed, and they may ultimately be the only stresses in the line while there are generally five stressed syllables per line, there may only be one or two key stresses. Ascending iambic line – it is as if you are stepping up a flight of stairs to arrive at the top. Pitch or emphasis gets a bit higher with consecutive each iamb, ending with the final stress which is often the most important word of the line. They are the primary words in a line or in a sense unit. This does not necessarily mean that they are said louder than other words. It simply means that they are a bit more important and are subtly emphasized in one way or another volume, pitch, tone, rhythm, pause, etc. Rarely would such words as the or of be stressed and, in general, Shakespeare does not stress personal pronouns this is hard for folks in our "me" generation to understand. The hierarchy of parts of speech goes as follows: The one exception would be the verb TO BE am, is, are, was, were, will be, going to be, etc. One should also avoid stressing do, have, would, could or should when they modify a primary verb as in:

Chapter 3 : Shakespeare Resource Center - Speech Analysis: Introduction

Shakespeare's Feminine Endings is the third of five projected volumes in Routledge's Feminist Readings of Shakespeare series, so it ought also to be assessed in light of the aims of that series. Editor Ann Thompson's preface, written in , makes it clear that the series negotiates a mixed audience, with presumably varied facility and comfort.

In lieu of an abstract, here is a brief excerpt of the content: *Disfiguring Death in the Tragedies*. London and New York: Concentrating in particular on the obscene puns that cluster around the death of key female characters, Berry argues that these feminizing tropes "perform an allusive reweaving both of tragic teleology and of orthodox conceptions of death" 3. For Berry it is primarily the ritual, pre-modern, and folk underside of Shakespearean rhetoric that helps us to read generic orthodoxies "awry. As she teases out the meanings of key puns over the course of several chapters, Berry recycles them through their diverse cultural contexts: Considering her central themes, contemporary death-bed practices would have enriched this historical unpacking. Seeking a common ethos that animates such allusive rhetoric, Berry finds it in vitalism, a late-Renaissance movement in natural history. The principal features of vitalism--its materialism, its concept of an undifferentiated, originary flux of time, matter, and spirit--inform the dynamic materialism of Shakespearean rhetoric. Arguments about the major tragedies thread through the six chapters of the book, with brief excursions into *Titus Andronicus*, *Antony and Cleopatra*, and the *Sonnets*. But not the romances--*Hermione* would have been a welcome inclusion in a study of feminine rhetoric and tragic telos. A chapter on "double dying" explores images of death not as end but as process and features *Romeo and Juliet*. Aural echoes in *Othello* and *Hamlet* reframe death as consolatory repetition. Shakespearean chiaroscuro, in *Othello* and the *Sonnets*, reveals supplementary, unfixable qualities of female sexuality that defy visual closure. Pre-modern conceptions of time, figured in the cycles of *Fortuna*, forestall eschatological closure in *Macbeth*. *Lear* questions all sovereign ends. This music of rhythm and tone breaks through the symbolic elements of language, introducing alterity and destabilizing the unified subject. Similar structures organize the dramatic rhetoric that interests Berry, where polysemy, homophony, obscenity, and cyclical sound effects work against the apparent consolidation of the tragic subject. In the *Willow* songs, for example, "interwoven voices of the living, the dead, and the non-human make the vocal reverberations which were especially characteristic of complaint in *You are not currently authenticated*. View freely available titles:

Chapter 4 : Project MUSE - Shakespeare's Feminine Endings: Disfiguring Death in the Tragedies (review)

Shakespeare will always feature prominently in any discussion of iambic pentameter because he used the form with great dexterity, especially in his sonnets, but he did not invent it. Rather, it is a standard literary convention that has been used by many writers before and after Shakespeare.

Scansion, Part Two June 11, In Part One , I defined scansion and iambic pentameter, and gave examples of lines from Hamlet that fit the normal pattern of stresses – five feet, each consisting of an unstressed syllable followed by a stressed syllable. I should probably have also made the point that we all use stress or emphasis all the time in normal conversation. Emphasizing some words over other words is how we make sense out of sentences; we use this when we speak and we listen for it when other people speak. Shakespeare is doing the same thing on a systematic level. It also bears repeating that the stressed syllable of one foot does not need to get the same amount of stress as the stressed syllable of a different foot. The actor is always free to make choices about which words are most important. Being attuned to the scansion informs the actor about those choices. A couple more points about basic iambic pentameter. Sometimes, Shakespeare asks the actor to compress or expand words to make them fit the ten-syllable, stress-on-every-other-syllable pattern. Also, it has eleven syllables. So we can tell it must be this: Similarly, -ed endings can either be pronounced adding an extra syllable or not, depending on what fits better. Some editors give you an apostrophe on all unpronounced -ed endings. Indeed, my lord, it followed hard upon. They have proclaimed their malefactions; The first pass at scanning it probably looks like this: Shakespeare often gives a short line of less than ten syllables as a way to tell the actor to take a pause the remaining syllables are silent. But those lines are usually much shorter, so something else is going on here. One way to add a syllable is to pronounce the -ed ending, like this: So this is probably what Shakespeare is asking the actor to say: Sometimes it can be pronounced this way quite naturally. It would have much amazed you. Even just this much, however, does give you access to some direction from Shakespeare. Look at this line: And this is just the beginning. Things get really interesting when you look at the ways in which Shakespeare deliberately breaks the pattern. There are several variations that writers at the time considered to be allowable – adjustments that a writer could make to the pattern of stresses. One of the most common is called a trochee pronounced TRO-ki , which just means a stressed syllable followed by an unstressed syllable – a backwards iamb. Sometimes Shakespeare uses a trochee instead of an iamb in a line of iambic pentameter. Welcome, dear Rosencrantz and Guildenstern! Trochees are generally found either on the first foot, or on the third or fourth foot following some kind of pause like the end of a sentence. By using variations like trochees, Shakespeare is giving his actors direction. Something is happening, something unusual, and the word that falls on the trochee gets an extra bit of emphasis just by being set off from the typical rhythm. Shakespeare could have written: Goodbye, and Hamlet, do remember me. The trochee breaks the rhythm and makes a particular word and therefore a particular idea that the word expresses stand out. Sometimes trochees are less obvious – they can happen on words of just one syllable. These are always subject to interpretation, but a strong case could be made that Shakespeare intended these as trochees: Words without thoughts never to heaven go. Also in this line, "never" has to be a trochee, which tells the actor to take a short pause after "thoughts" despite the lack of punctuation giving even more stress to both "thoughts" and "never". Two trochees in the same line. No more but so? Think it no more. When you notice a trochee, you explore the changed and deepened meaning that comes with shifting the pattern of emphasis. A feminine ending is an extra unstressed syllable tacked on to the end of a line, making for a line of eleven syllables. Either way, feminine endings are extremely common throughout Shakespeare. Just as the trochee can happen on the third or fourth foot following a pause, so the feminine ending can happen on the second or third foot preceding a pause most mid-line pauses in Shakespeare happen after the second or third foot. To our most valiant brother. So much for him. As of a father: In the last example above, it could help to signify that the King shifts from speaking privately to Hamlet to speaking publicly to the assembled court. Two somewhat less-common variations are often found together: A pyrrhic is two unstressed syllables, and a spondee is two stressed syllables. You usually find a pyrrhic on a foot immediately preceding a spondee. The fourth foot

could be a trochee, a pyrrhic, or just an iamb in which neither syllable gets very much stress compared to the other feet in the line. A villain kills my father, and for that I, his sole son, do this same villain send To heaven. Why, this is hire and salary, not revenge! Hamlet has happened upon the King at prayer, and is thinking about what will happen if he takes this opportunity to kill him. During that long pause, Hamlet makes a decision. This is a huge variation in the rhythm, and always means something important is happening. An actor who can identify all these variations eventually becomes sensitive to them. Following the pattern of stresses that Shakespeare has laid out becomes instinctive. And in the long run, it helps the audience understand the language. Actors who are sensitive to the scansion can play Shakespeare more naturalistically, more directly, than actors who try to ignore it. Related This entry was posted on June 11, at

Chapter 5 : Shakespeare's Feminine Endings: Disfiguring Death in the Tragedies by Philippa Berry

Get this from a library! Shakespeare's feminine endings: disfiguring death in the tragedies. [Philippa Berry] -- In this elegant and provocative book, Philippa Berry draws on feminist theory, postmodern thought and queer theory, to challenge existing critical notions of what is 'fundamental' to Shakespearean.

In French verse, a feminine rhyme is one in which the final syllable is a "silent" e, even if the word is masculine. In classical French poetry, two feminine rhymes cannot occur in succession. A masculine rhyme is one in which the final syllable is not a "silent" e, even if the word is feminine. In classical French poetry, two masculine rhymes cannot occur in succession. In couplets and stanzas [edit] Poems often arrange their lines in patterns of masculine and feminine endings, for instance in "A Psalm of Life" every couplet consists of a feminine ending followed by a masculine one. This is the pattern followed by the hymns that are classified as "Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken Formed thee for his own abode; On the Rock of Ages founded, What can shake thy sure repose? For instance, the Longfellow and Newton examples above are written in trochaic tetrameter; the feminine endings occur in the full octosyllabic lines, with perfect final trochaic foot; and the masculine endings occur in the truncated seven-syllable lines, with an exceptional final monosyllabic foot. In contrast, the following poem by Oliver Goldsmith is written in iambic tetrameter; the masculine endings occur in ordinary octosyllabic lines, whereas the feminine endings occur with a ninth, extrametrical syllable: When lovely woman stoops to folly, And finds too late that men betray, What charm can soothe her melancholy, What art can wash her guilt away? The only art her guilt to cover, To hide her shame from every eye, To give repentance to her lover And wring his bosom, is to die. Lines ending in two stressless syllables [edit] Particularly in unrhymed verse, there occur lines that end in two stressless syllables, yet have the syllable count of lines with uncontroversial masculine endings. And even for that do I love you the more. I am your spaniel; and, Demetrius, The more you beat me, I will fawn on you. Use me but as your spaniel, spurn me, strike me, The first of these, with ten syllables, [7] has an uncontroversial masculine ending, the stressed syllable more. The last line, with eleven syllables, has an uncontroversial feminine ending, the stressless syllable me. The second and third lines end in two stressless syllables tri-us, on you. Having ten syllables, they are structurally parallel to masculine lines, even though they do not end in stressed syllables. Thus for Tarlinskaja, "syllable 10 in masculine endings can be stressed or unstressed". There remains a further logical possibility, an eleven-syllable line ending in two stressless syllables. In actual verse, such lines are rare at best, as Tarlinskaya notes "syllable 10 in feminine endings is always stressed. Rather, they originate from a grammatical pattern of French, in which words of feminine grammatical gender typically end in a stressless syllable and words of masculine gender end in a stressed syllable. Accessed May 18, A Dictionary of Literary Devices: Essential Guide to Rhyming: For discussion see Coye A Guide from A to Zounds. Cited passage is viewable on Google Books at [2]. Downloaded 12 October

Chapter 6 : Shakespeare's Feminine Endings: Disfiguring Death in the Tragedies - Philippa Berry - Google

Reading against the grain of such orthodoxies, Shakespeare's Feminine Endings will provide a "feminist version of anamorphosis," reversing perspective to show how "a polymorphous and heterodox version of material vitality is concealed beneath the cultural facades of death" (8).

Certified Educator According to Literary Terms and Definitions , masculine and feminine endings are defined as: If a line ends in a standard iamb, with a final stressed syllable, it is said to have a masculine ending. If a line ends in a lightly stressed syllable, it is said to be feminine. According to Literary Terms and Definitions , masculine and feminine endings are defined as: A feminine line ending unstressed is found in the following hypercatalectic hypercatalectic: The line contains five stressed feet as shown by the five stressed words. The -es of "cases" is the extra hypercatalectic syllable of the line and it is unstressed, making this a feminine line. Another feminine unstressed line ending is found in the following quote: The words "if" and "the" are elided to form one beat. The best way to calculate meter is to scan the beat: Some students clap the beat out, some count beats on their fingers. If I get stumped--and these two lines are tough because the words used contain multiple syllables--I use a pencil and put a stress mark over syllables that must, according to dictionary entries, carry stress and work from there. A masculine ending is: This is a difficult one because it has both a headless headless: Another feminine ending is: There is also an elision between "-ber" and "and" that makes one beat. Stress is found as follows: That leaves -gers as an extra unstressed syllable in a hypercatalectic feminine line. It would appear that in this scene, there are more regular iambic masculine endings than hypercatalectic feminine endings. Feminine endings will always have an unstressed final beat as in these hypercatalectic iambs or as in regular trochees and regular dactyls, and masculine endings will always have a stressed final beat as in regular iambs and anapests or as in catalectic trochees and catalectic dactyls catalexis:

Chapter 7 : Shakespeare's Sonnets

Shakespeare's Feminine Endings has 5 ratings and 0 reviews. In this text, the author Philippa Berry rewrites critical perceptions of death in Shakespeare.

Chapter 8 : Masculine and feminine endings - Wikipedia

Philippa Berry draws on feminist theory, postmodern thought and queer theory, to challenge existing critical notions of what is fundamental to Shakespearean tragedy.

Chapter 9 : King Richard II - Scansion

Masculine ending and feminine ending are terms used in prosody, the study of verse form. "Masculine ending" refers to a line ending in a stressed syllable. "Feminine ending" is its opposite, describing a line ending in a stressless syllable.