



Poetry
Lecture 6

**Poetry Genres: Narrative
Poetry (epic, mock-epic,
ballad)**




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Topic Outline

today's discussions



Narrative
poem



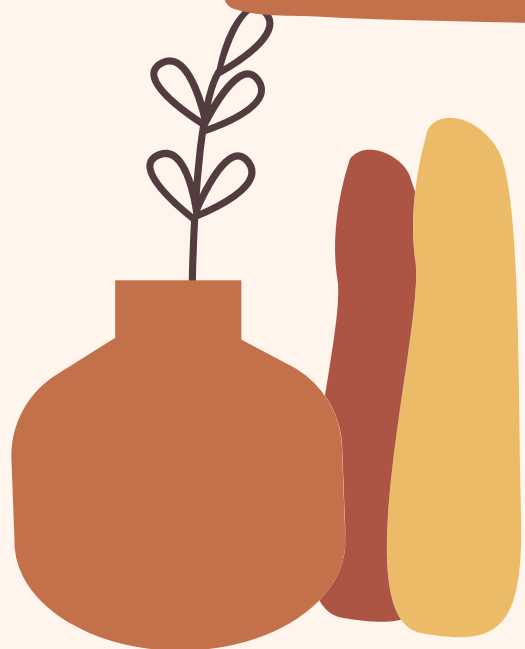
Epic



Mock
-Epic



Ballad

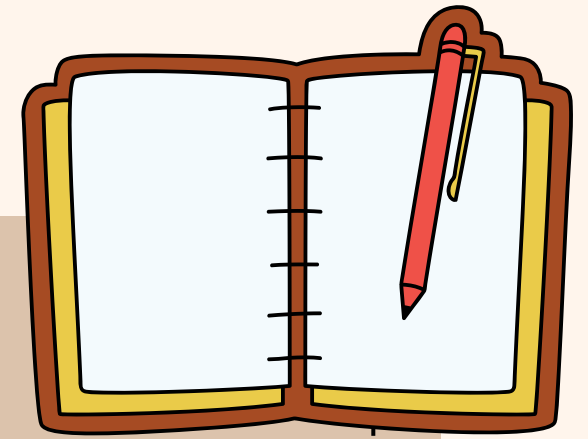




Learning Objectives

Learners are expected to be able to:

1. Understand Narrative Poetry with its characteristic, and the difference with Lyric Poetry
2. Understand the types of Narrative Poetry
3. Provide examples of narrative poetry
4. Identify the meaning and characteristics of some narrative poems



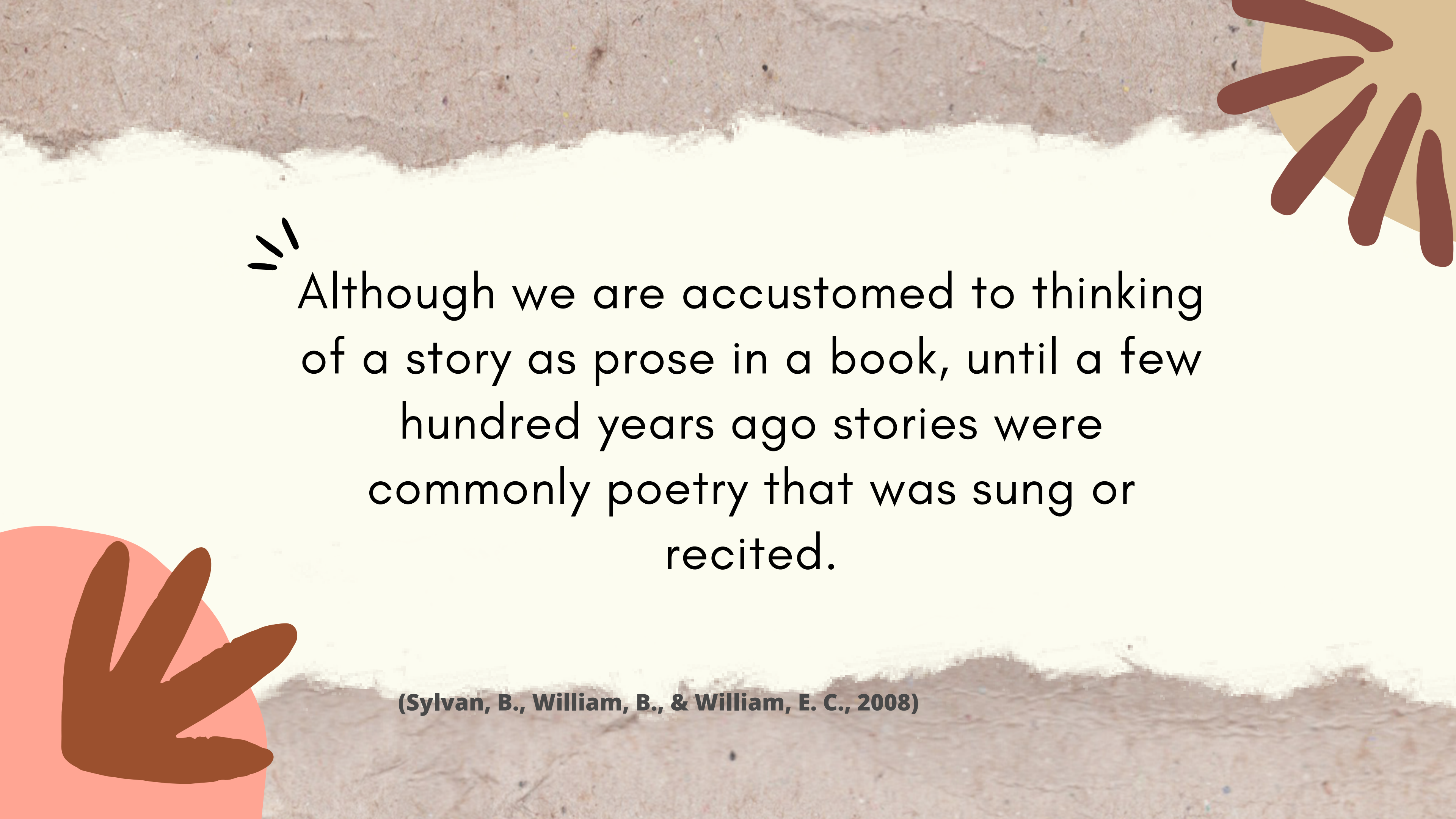
Most of us are so used to reading stories—whether factual in history books or fictional in novels—that we normally associate storytelling with prose, not with poetry

(Sylvan, B., William, B., & William, E. C., 2008)

Some of the world's great stories have been told in poetry — for instance, the Greek epics the Iliad (about the Trojan War) and the Odyssey (about Odysseus' ten years of wandering). Non-Western (i.e., non-European) cultures, the Sanskrit epic The Mahabharata (about a war in ancient India) and African and Native-American tales of the creation of the world and of the sublime deeds of heroes.




(Sylvan, B., William, B., & William, E. C., 2008)




Although we are accustomed to thinking of a story as prose in a book, until a few hundred years ago stories were commonly poetry that was sung or recited.

(Sylvan, B., William, B., & William, E. C., 2008)

The background features a central horizontal scroll with a light greenish-brown body and brown borders. The scroll is held by two vertical wooden posts with circular knobs at the top and bottom. The background is decorated with soft, abstract shapes in shades of beige and light brown, creating a layered, artistic effect.

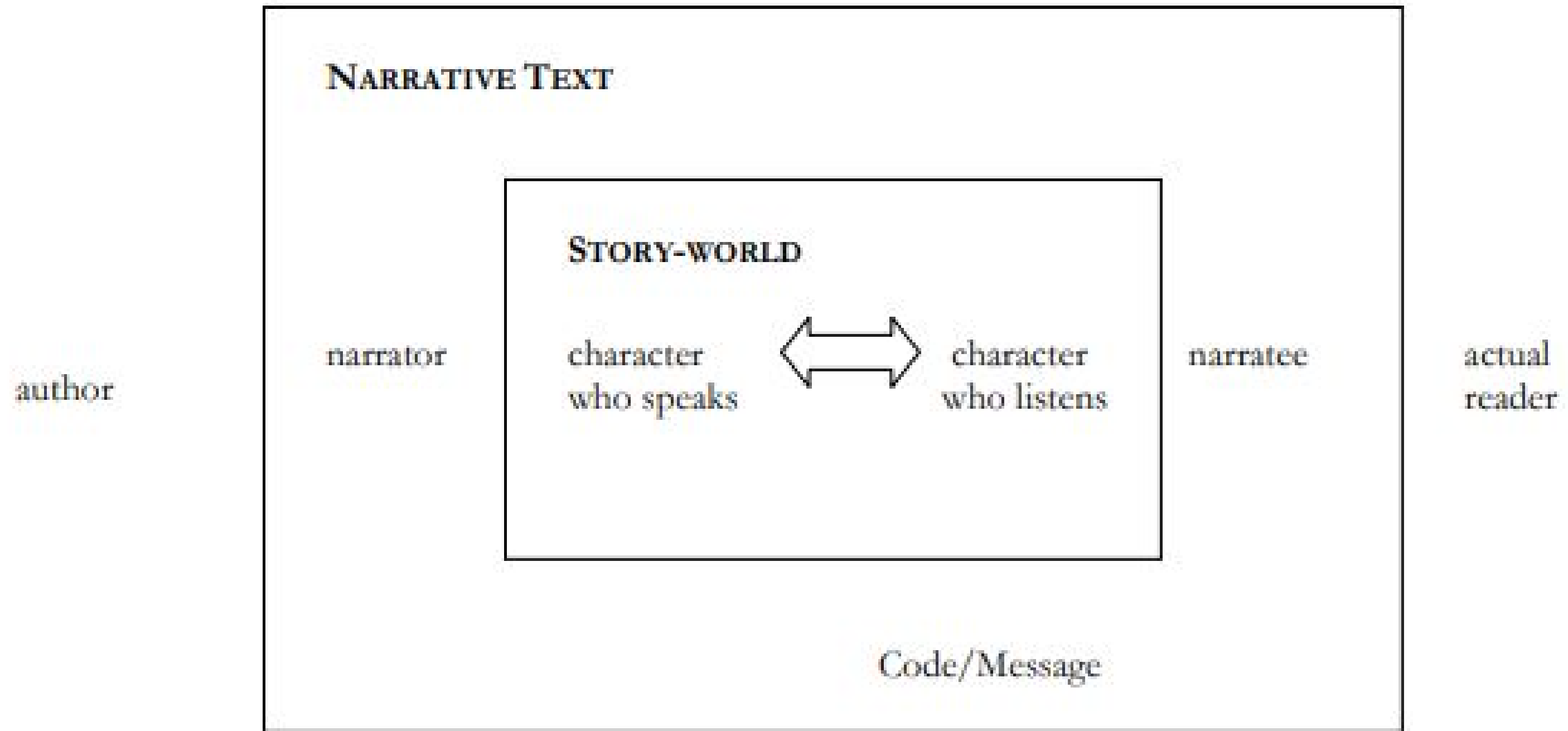
Narrative poems—poems that tell a story—

(Lethbridge, S., & Mildorf, J., 2003)



It is always told by a narrator. Narrative poems might tell of a love story (like Tennyson's Maud), the story of a father and son (like Wordsworth's Michael) or the deeds of a hero or heroine (like Walter Scott's Lay of the Last Minstrel).

(Lethbridge, S., & Mildorf, J., 2003)



(Lethbridge, S., & Mildorf, J., 2003)

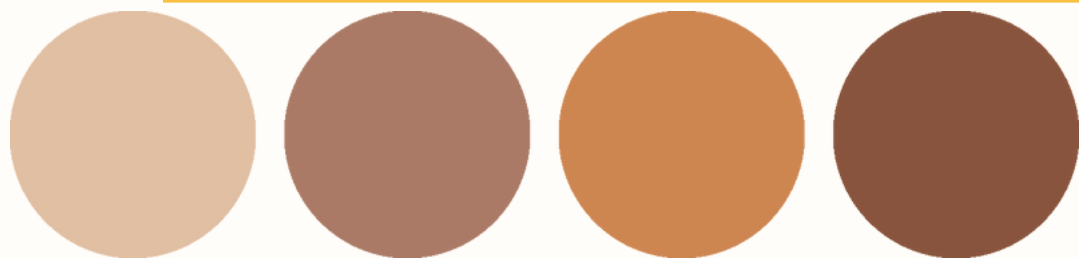
Determining a Work's Point of View

In the First-Person Point of View, the Narrator Tells About Events

He or She Has Personally Witnessed

If the voice of the work is an "I," the author is using the first-person point of view—the impersonation of a fictional narrator or speaker who may be named or unnamed.

(Roberts, E. V., & Zweig, R., 2012).



I am Nobody! Who Are You?

BY : Emily Dickinson

I'm nobody! Who are you?

Are you nobody, too?

Then there's a pair of us -- don't tell!

They'd advertise -- you know!

How dreary to be somebody!

How public like a frog

To tell one's name the livelong day

To an admiring bog!

https://www.poetrysoup.com/famous/poem/im_nobody!_who_are_you_41

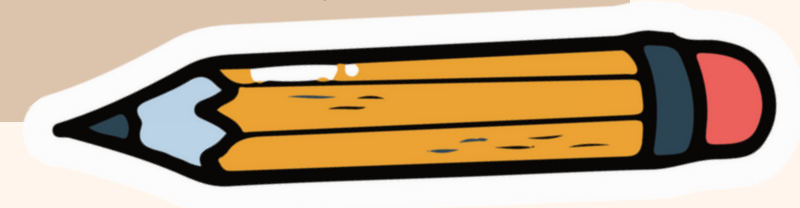


First-person speakers report events as though they have acquired their knowledge in a number of ways:



- What they themselves have done, said, heard, and thought (firsthand experience).
- What they have observed others doing and saying (firsthand witness).
- What others have said to them or otherwise communicated to them (secondhand testimony and hearsay).
- What they are able to figure out from the information they have discovered (inferential information).
- What conclusions they are able to draw, or what guesses they are able to make about how a character or characters might think and act, given their knowledge of a situation (conjectural, imaginative, or intuitive information).

(Roberts, E. V., & Zweig, R., 2012).



**SOME FIRST-PERSON SPEAKERS ARE
RELIABLE, AND OTHERS ARE
UNRELIABLE**

Most first-person speakers describing their own experiences are to be accepted as reliable and authoritative. But some speakers are unreliable because they may have interests or limitations that lead them to mislead, distort, or even lie

(Roberts, E. V., & Zweig, R., 2012).

Adultery

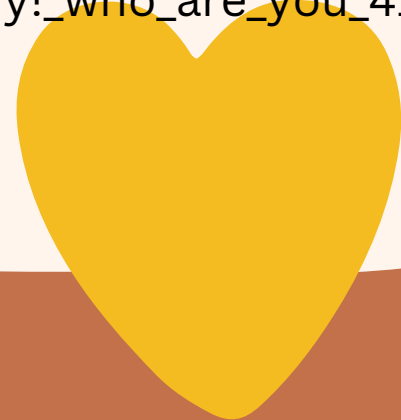
BY : Carol Ann Duffy

[...]

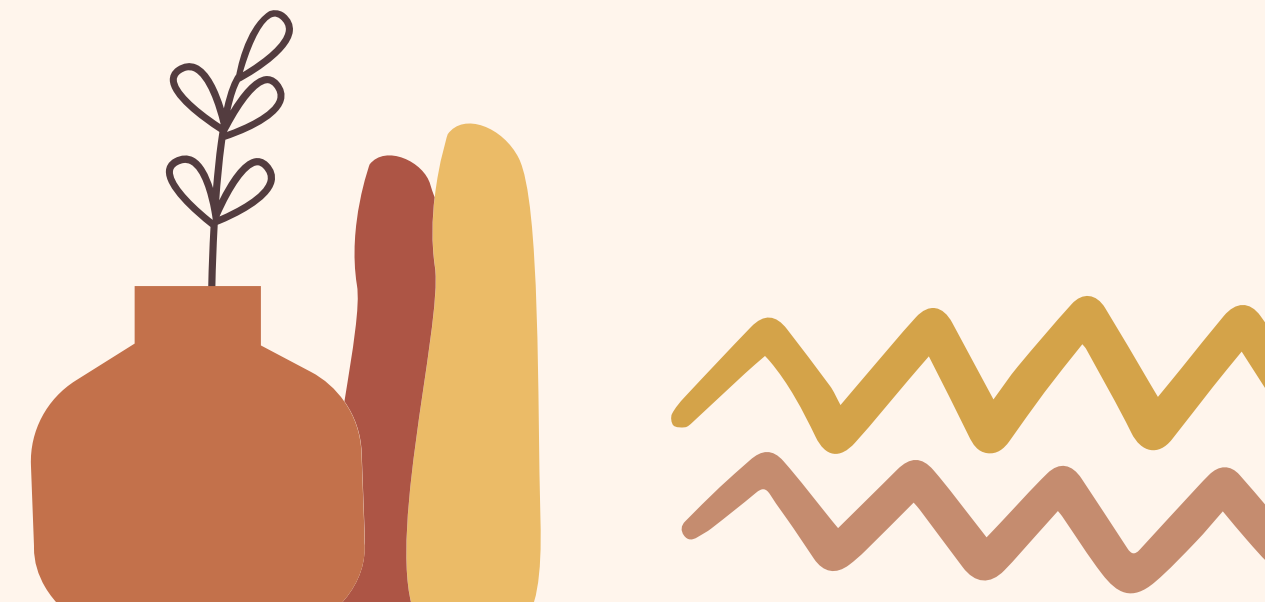
Paranoia for lunch; too much
to drink, as a hand on your thigh
tilts the restaurant. You know all about love,
don't you. Turn on your beautiful eyes
for a stranger who's dynamite in bed, again
and again;

[...]

https://www.poetrysoup.com/famous/poem/im_nobody!_who_are_you_41



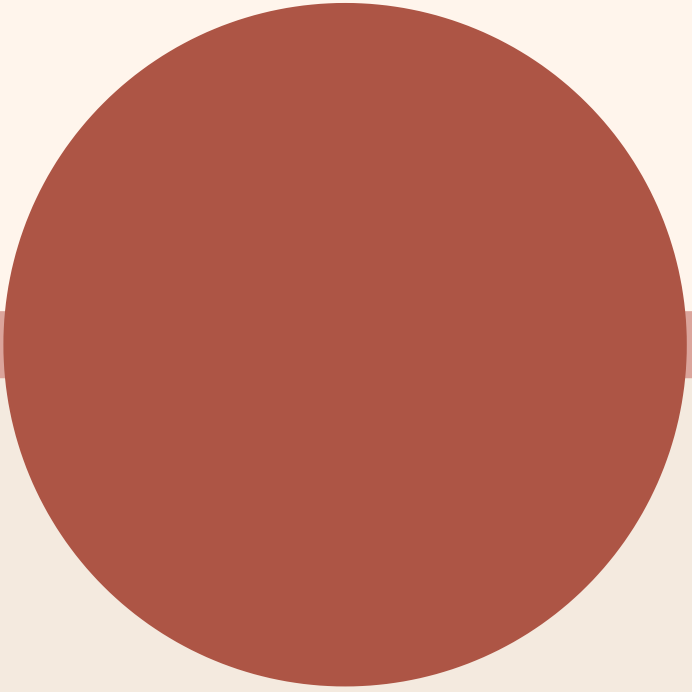
what point of view?



In the Second-Person Point of View, the Narrator Is Speaking to Someone Else Who Is Addressed as “You”

In the first, a narrator (almost necessarily a first-person speaker) tells a listener what he or she has done and said at a past time. The actions might be a simple retelling of events.

(Roberts, E. V., & Zweig, R., 2012).



situation of the second-person point of view might occur when an angry person accuses the listener of a betrayal or some other wrong. the point of view may possibly be considered first person rather than second, for the speaker is likely to be speaking subjectively about his or her own perception or analysis of the listener's actions. the second-person point of view in such instances may be totally wrong, and possibly also totally wrongheaded.

The second possibility is equally complex. Some narrators are obviously addressing a "you" but are instead referring mainly to themselves—and to listeners only secondarily—in preference to an "I." " In this point of view, the "you" refers not only to a specific listener, who may or may not be present, but also to anyone at all, or maybe, and above all, to the speaker himself/herself. In this way the writer avoids the more formal use of such words as one, a person, or people.



(Roberts, E. V., & Zweig, R., 2012).

**In the Third-Person Point of View,
the Speaker Emphasizes
the Actions and Speeches of Others**

If events in the work are described in the third person (he, she, it, they), the author is using the third-person point of view. Sometimes the speaker uses an "I," and this "I" may seemingly be identical with the author, but at other times the author creates a distinct authorial voice that may be included at times within the voice of the narrator

(Roberts, E. V., & Zweig, R., 2012).

Maude Clare

BY : Christina Rossetti

[...]

Out of the church she followed them

With a lofty step and mien:

His bride was like a village maid,

Maude Clare was like a queen.

[...]

<https://poemanalysis.com/literary-device/point-of-view/>





Narrative poem

“the representation of an event
or a series of events”

(H. Porter Abbott, 2002 in Görey, Ö., 2017).



No One Saved Us (Dedicated To Victims Of School Shootings)

BY : Christina Rossetti

As the morning bell was sounding
We settled in our seats,
And Ms. Williams wrote upon the board
The list of work we would complete.

It felt like any other day
With no apparent change.
The sounds around me so familiar,
Every moment seemed the same.

The whispers of my closest friends,
A class singing down the hall,
Ms. Williams' soft, assuring voice,
And the squeaking of her chalk.

Anticipation of our lunchtime break
And my choice, PB and J,
Then back to work until the final bell
And the end of our school day.

But then in one split second
Our whole world came crashing down,
When the safety we all had shared
Was shattered by a booming sound.

That booming sound continued.
It seemed to come from everywhere.
I could hear some children screaming
And a smoky, egg smell in the air.

Ms. Williams looked so frightened
That my heart began to pound.
I felt myself begin to panic
As we all dropped to the ground.

Beneath our desks we huddled
While we held our best friends tight.
I closed my eyes and held my breath
And cowered there in fright.

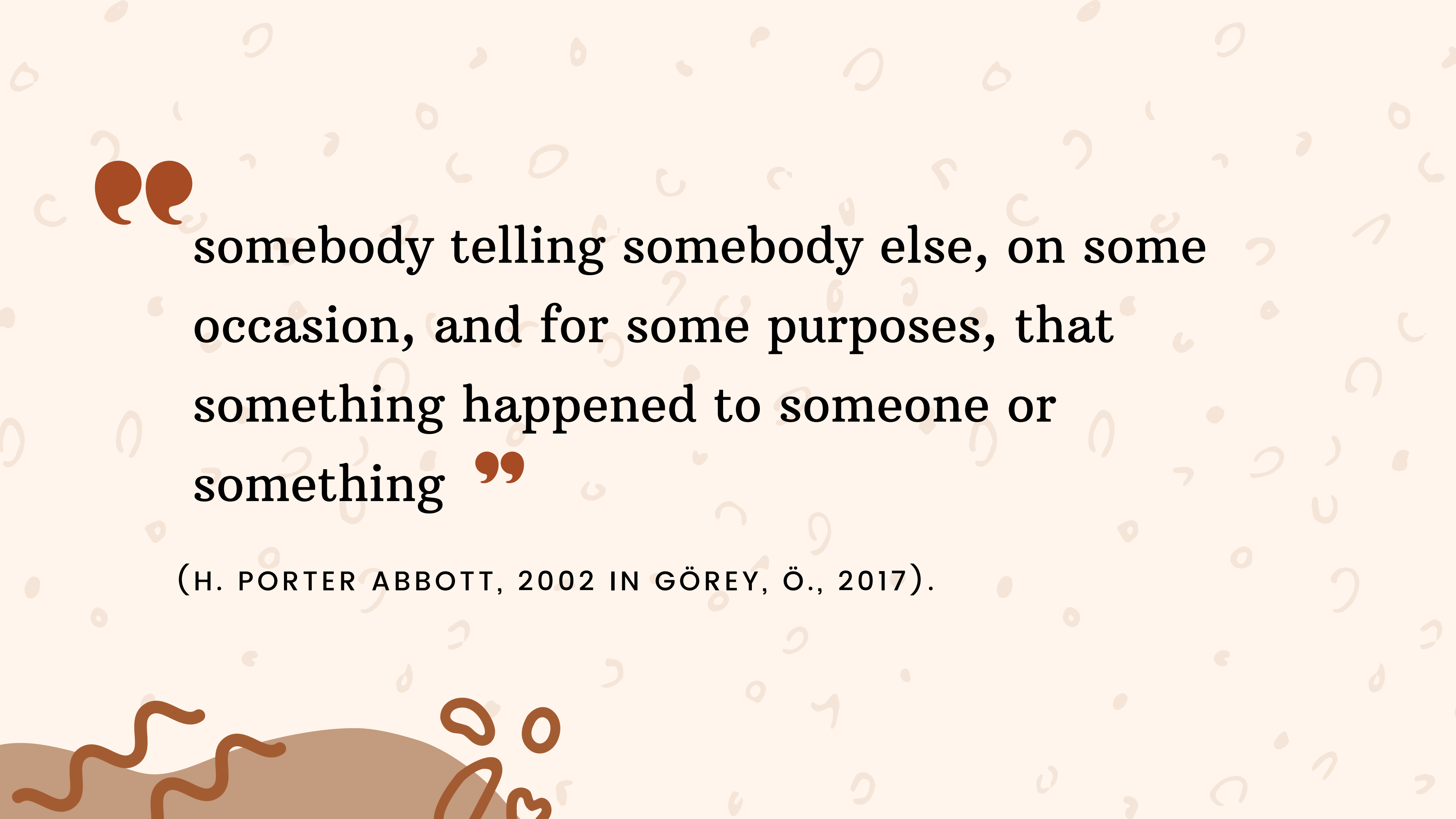
I thought about my Mom and Dad
And knew that soon they'd come.
But then he breached our classroom door
And started shooting everyone.

Sally drooped inside my arms!
We were falling one by one!
Blood was splattered everywhere
As he wielded his big gun!

The world was growing darker now
And I shivered from the cold.
I reached for Sally's bloody hand
So I had something I could hold.

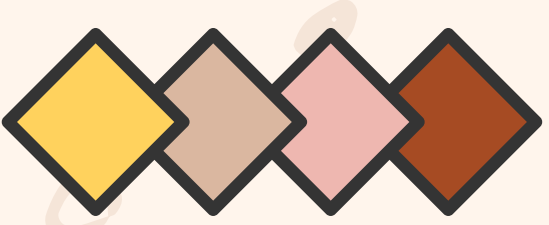
We prayed someone would save us
And take this monster far away.
But each moment we grew wearier
Until we knew it was too late.

And then the last bell of the day
Echoed loudly through the halls.
But instead of children's laughter
There was not a single sound at all!



somebody telling somebody else, on some occasion, and for some purposes, that something happened to someone or something

(H. PORTER ABBOTT, 2002 IN GÖREY, Ö., 2017).



Narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it propels characters through a plot



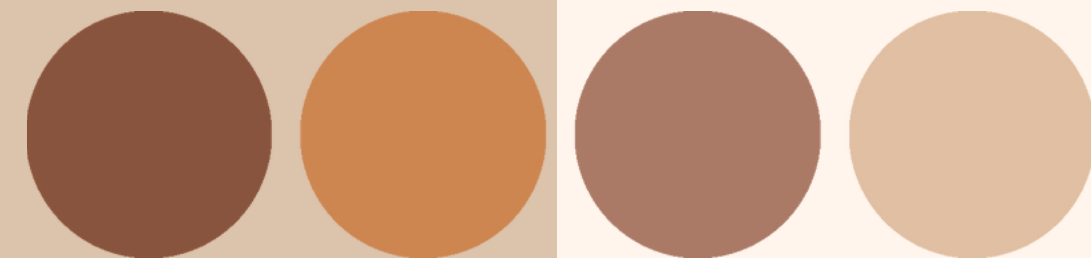
EMBRACING CHARACTER, ACTION
OR EVENT, REPRESENTATION,
AND NARRATOR INCLUDING
DESCRIPTIONS OF PLACES,
OBJECTS, AND BACKGROUNDS—
THE SETTING.

(Görey, Ö., 2017; Roberts, E. V., & Zweig, R., 2012).

Epic

Epics are narrative poems that recount the accomplishments of heroic figures, typically including expansive settings, superhuman feats, and gods and supernatural beings. The language of epic poems tends to be formal, even elevated, and often quite elaborate. In ancient times, epics were handed down orally; more recently, poets have written literary epics, such as John Milton's *Paradise Lost* (1667) and Nobel Prize-winning poet Derek Walcott's *Omeros* (1990), that follow many of the same conventions.

(Kirszner, L. G., & Mandell, S. R., 2007).



Epic

long narrative poems about heroic figures whose actions determine the fate of a nation or of an entire race. Homer's Iliad and Odyssey, the ancient Babylonian Epic of Gilgamesh, the Hindu Bhagavad Gita, and the Anglo-Saxon Beowulf are examples. Many of the tales of the Old Testament also came out of this tradition. Early poetry can also be found in various religious texts, including ancient Hindu holy books like the Upanishads; sections of the Bible, including the Song of Solomon; and the Koran.

(Kirszner, L. G., & Mandell, S. R., 2007).

Epic

Early epic poems reflected the belief that war was a noble and gallant endeavor, with soldiers and citizens alike fighting for a variety of causes, including religion and territory.

(Kirszner, L. G., & Mandell, S. R., 2007).



Epic

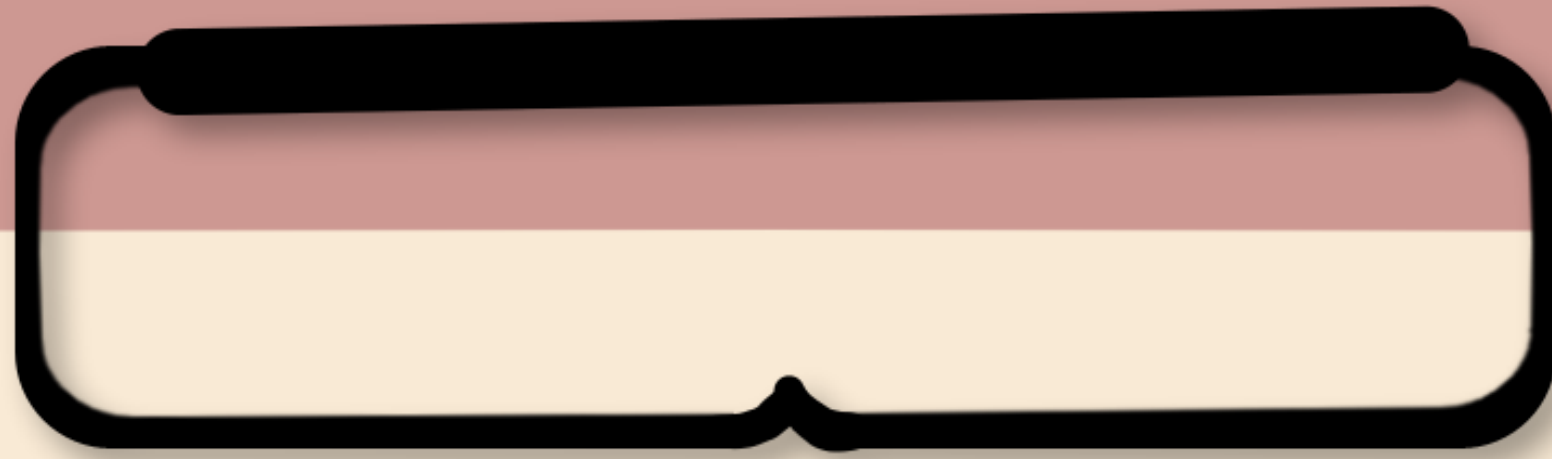
Over time, as war became increasingly modern and complex, poems about war began to express deep moral and philosophical ambiguities. One of the best-known of these poems was “Dulce et Decorum Est” (p. 638), written toward the end of World War I by Wilfred Owen, a soldier who was killed on the Western Front in 1918. The poem, which includes graphic images of war, ends with a bitterly ironic quotation that summarizes the mentality that fuels war: “It is sweet and fitting to die for one’s country.”

(Kirszner, L. G., & Mandell, S. R., 2007).

Dante Alighieri wrote the Italian epic poem *The Divine Comedy*, which depicts an imaginary journey through hell, purgatory, and heaven.



(Kirszner, L. G., & Mandell, S. R., 2007).




John Milton continued the tradition of Christian poetry with his epic *Paradise Lost*, which told the tale of Adam and Eve's exile from the Garden of Eden.

(Kirszner, L. G., & Mandell, S. R., 2007).



Key modernist writers included W. H. Auden, William Butler Yeats, Ezra Pound, and T. S. Eliot, whose epic poem 'The Waste Land' expressed the fragmentation of consciousness in the modern world.

(KIRSZNER, L. G., & MANDELL, S. R., 2007).



The setting of an epic is vast—sometimes worldwide or cosmic, including heaven and hell—and the action commonly involves a battle or a perilous journey. Quite often, **divine beings** participate in the action and influence the outcome of events, as they do in the Trojan War in the Iliad and in the founding of Rome in Virgil's Aeneid.

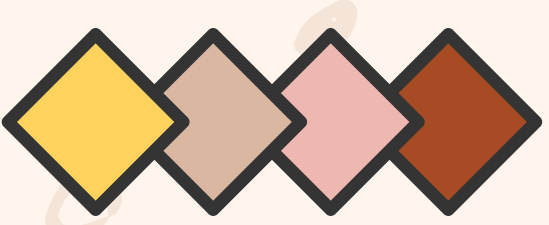


(KIRSZNER, L. G., & MANDELL, S. R., 2007).

During the Middle Ages, these early epics were supplanted by the romance. Written initially in verse and later in prose, the romance replaced the gods, goddesses, and central heroic characters of the epic with knights, kings, and damsels in distress. Events were controlled by enchantments rather than by the will of divine beings. The anonymously written *Sir Gaivain and the Green Knight* and Thomas Malory's *Le Morte d'Arthur* are examples of romances based upon the legend of King Arthur and the Knights of the Round Table



(Kirszner, L. G., & Mandell, S. R., 2007).



Some poems are long and discursive, like many poems by the American poet Walt Whitman. Epic poems, such as those by Homer and Milton, contain thousands of lines.

(Kirszner, L. G., & Mandell, S. R., 2007).

Commonly, there is a parallel or an **antithesis (contrast)** within a line or between the two lines. Heroic couplet is called heroic because in England, especially in the eighteenth century, it was much used for heroic (epic)

poems

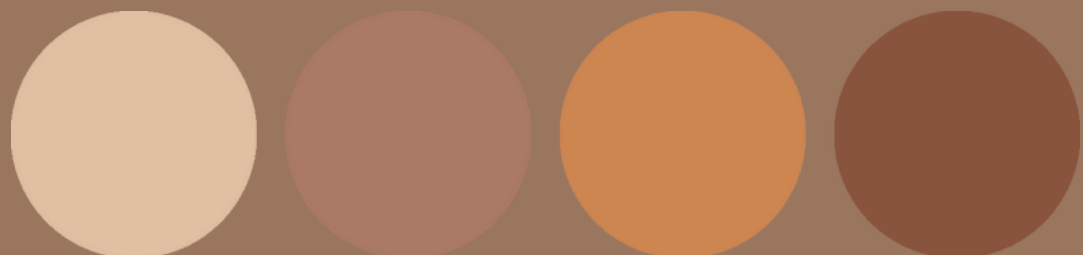
Some foreign writers, some our own despise;
The ancients only, or the moderns, prize.
—Alexander Pope

(Sylvan, B., William, B., & William, E. C., 2008)

Mock-Epic

The mock-epic makes use of epic conventions, like the **elevated style** and the assumption that the topic is of great importance, to deal with completely insignificant occurrences. A famous example is Pope's *The Rape of the Lock*, which tells the story of a young beauty whose suitor secretly cuts off a lock of her hair.

(Lethbridge, S., & Mildorf, J., 2003)



The Rape of The Lock

By : Alexander Pope

(...)

And now, unveil'd, the toilet stands display'd,
Each silver vase in mystic order laid.
First, rob'd in white, the nymph intent adores
With head uncover'd, the cosmetic pow'rs.
A heav'nly image in the glass appears,
To that she bends, to that her eyes she rears;
Th' inferior priestess, at her altar's side,
Trembling, begins the sacred rites of pride.
Unnumber'd treasures ope at once, and here
The various off'rings of the world appear;
From each she nicely culls with curious toil,
And decks the goddess with the glitt'ring spoil.
This casket India's glowing gems unlocks,

And all Arabia breathes from yonder box.
The tortoise here and elephant unite,
Transform'd to combs, the speckled and the white.
Here files of pins extend their shining rows,
Puffs, powders, patches, bibles, billet-doux.
Now awful beauty puts on all its arms;
The fair each moment rises in her charms,
Repairs her smiles, awakens ev'ry grace,
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise,
And keener lightnings quicken in her eyes.
The busy Sylphs surround their darling care;
These set the head, and those divide the hair,
Some fold the sleeve, whilst others plait the gown;
And Betty's prais'd for labours not her own

Ballad


A ballad is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter and trimeter

(Lethbridge, S., & Mildorf, J., 2003)

Ballad

The ballad is another type of narrative poetry with roots in an oral tradition. Originally intended to be sung, a ballad uses repeated words and phrases, including a refrain, to advance its story. Some—but not all—ballads use the ballad stanza. For examples of traditional ballads in this book, see “Bonny Barbara Allan” (p. 647) and “Western Wind” (p. 650).

Dudley Randall’s “Ballad of Birmingham” (p. 486) is an example of a contemporary ballad.



UNTIL THE TWENTIETH CENTURY, MOST POETRY WAS WRITTEN IN CLOSED FORM (SOMETIMES CALLED FIXED FORM), CHARACTERIZED BY REGULAR PATTERNS OF METER, RHYME, LINE LENGTH, AND STANZAIC DIVISIONS. EARLY POEMS THAT WERE PASSED DOWN ORALLY — EPICS AND BALLADS, FOR EXAMPLE — RELIED ON REGULAR FORM TO FACILITATE MEMORIZATION

(Kirszner, L. G., & Mandell, S. R., 2007).

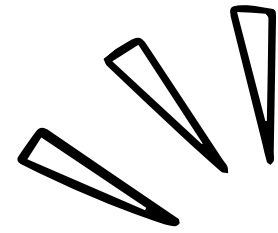
Most ballad singers probably were composers only by accident; they intended to transmit what they had heard, but their memories were sometimes faulty and their imaginations active. The modifications effected by oral transmission generally give a ballad three noticeable qualities:

(Sylvan, B., William, B., & William, E. C., 2008)



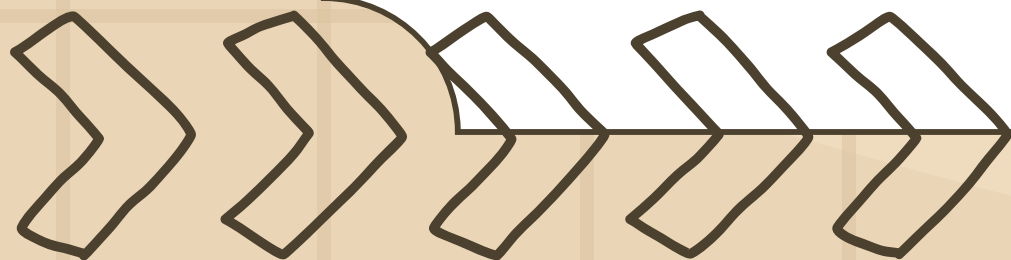
**First, it is impersonal; even if
there is an “I” who sings the tale,
he or she is usually characterless**

(Sylvan, B., William, B., & William, E. C., 2008)



Second, the ballad—like other oral literature such as the nursery rhyme and the counting-out rhyme (“one potato, two potato”)—is filled with repetition, sometimes of lines, sometimes of words.

(Sylvan, B., William, B., & William, E. C., 2008)

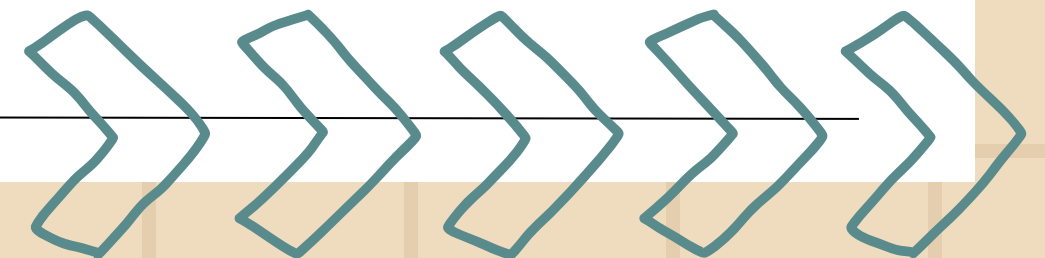




Third, because the ballads are transmitted orally, residing in the memory rather than on the printed page, weak stanzas have often been dropped, leaving a series of sharp scenes, frequently with dialogue:

The king sits in Dumferling toune,
Drinking the blude-reid wine:
“O whar will I get guid sailor,
To sail this schip of mine?”

(Sylvan, B., William, B., & William, E. C., 2008)



**ONE SPECIAL KIND OF QUATRAIN,
CALLED THE BALLAD STANZA,
ALTERNATES LINES OF EIGHT AND SIX
SYLLABLES; TYPICALLY, ONLY THE
SECOND AND FOURTH LINES RHYME.
THE FOLLOWING LINES FROM THE
TRADITIONAL SCOTTISH BALLAD “SIR
PATRICK SPENCE” ILLUSTRATE THE
BALLAD STANZA**

(Kirszner, L. G., & Mandell, S. R., 2007).

BALLAD

By : Sir Patrick Spens

The king sits in Dumferline° town.

Drinking the blood-red wine:

"O where will I get a good sailor

To sail this ship of mine?"

Up and spoke an eldern° knight

Sat° at the king's right knee: oW-senior

"Sir Patrick Spens is the best sailor wh°sal

That sails upon the sea."

The king has written a braid° letter

And signed it wi° his hand.

And sent it to Sir Patrick Spens,

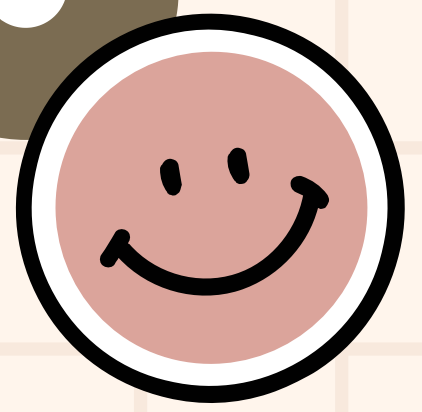
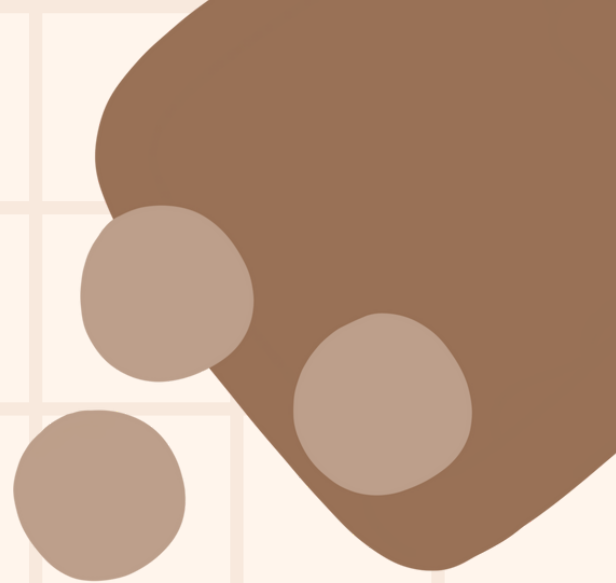
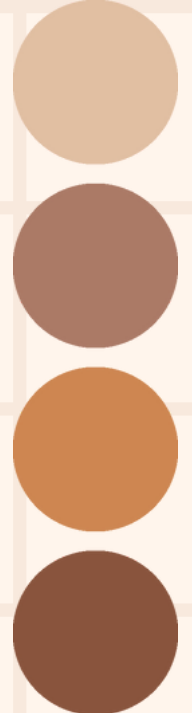
Was° walking on the sand



BOTH LYRIC AND NARRATIVE
POETRY CAN CONTAIN LENGTHY
AND DETAILED DESCRIPTIONS
(DESCRIPTIVE POETRY) OR
SCENES IN DIRECT SPEECH
(DRAMATIC POETRY).

(Lethbridge, S., & Mildorf, J., 2003)

THANK YOU
SO MUCH!



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