Abstract
This study examines contemporary innovative dramatic monologues and dramatic lyrics; it is based on close reading and analysis of Bill Manhire's and Lynn Jenner's work. Typical dramatic monologues allow for what some critics call a "split" voice, where the poet's views can be sensed behind the character's and poem's words. Dramatic lyrics are poems in which the emotional distance between the poet and the speaker is not as significant, where the speaker could conceivably be the poet, but the title or circumstantial details reveal that someone other than the author is supposed to be the speaking "I" of the poem. This study examines and demonstrates ways in which traditional genres—dramatic monologue and dramatic lyric—can be used in contemporary, questioning and critical ways, resulting in a postmodern lyric poem: exhibiting aural and structural properties of a lyric poem, combined with a purely linguistic, textual postmodern voice.

Date
2014

Author
Lane, Aleksandra

Rights
The Author

Publisher
Massey University

URI
http://hdl.handle.net/10179/6247

Collections
Theses and Dissertations

Metadata
Show full item record

Related items
Showing items related by title, author, creator and subject.

Title: Off the page: do multimedia, performance and installation methods in the 21st century represent a development of poetic form or a departure from poetry proper? : a thesis presented in partial fulfilment of the requirements for the degree of Master of Arts in English at Massey University, Manawatu, New Zealand
Author: Green, Joy Belinda
Date: 2012

Title: The graffiti artist: doing the work of the lyric through juxtaposition of disparate social discourse : a thesis presented in partial fulfilment of the requirements for Master of Creative Writing, Massey University, Manawatu, New Zealand
Author: Ingram, Gail
Date: 2016

Title: Zeichensprache und Privatmythologie im Werk Peter Huchels : a thesis presented in partial fulfillment of the requirements for the degree of Doctor of Philosophy in German at Massey University
A particular category of contemporary dramatic monologues are the revisionist dramatic monologues, which use characters from literature, history or myth in order to prove the fixation and formalization of cultural beliefs and tradition. It is a form particularly popular among women, like Rita Ann Higgins’s "Donna Laura" (1996), in which Petrarch is exposed as a swaggerer. Although Robert Browning did not invent this form, which was present in poetry preceding him, he is believed to have vastly contributed to its development. This is what Browning meant when he called many of his poems "dramatic": the story is not told by the poet, but by some actor in it ("The Athenaeum", January 1890). As Glenn Everett points out, the listener must remain silent until the work is known as a whole. Dramatic Monologue is a combination of two words i.e., dramatic and monologue. The word dramatic is an adjective derived from the Greek word dramatikos meaning something which pertains to drama or which is replete with action and is suitable for drama. The word monologue has been derived from a Greek word monologos, which means speaking alone. According to A.F Scott, dramatic monologue is a poem in the form a monologue, which reveals dramatic situation and other characters besides the speaker. According to a traditional view, which remains widespread even today, the generic specificity of lyric poetry as distinct from the epic and dramatic genres is grounded in its particular form of representation or mediation: its supposedly unmediated quality—direct, unfiltered communication of experience by an author identified with a speaker as the subject of this experience. Subsequent and more comprehensive proposals add further specifications to such approaches to modeling mediation in lyric poetry by drawing more extensively on the particularly elaborate inventory of terms offered by narrative theory. Unreliable speaker-narrators are specifically characteristic of the “dramatic monologue” as invented and practised by Victorian poets.