The verse novel and the question of genre

The most prominent feature of the verse novel is voice" (p. 282). Who speaks, to whom, and where? It accentuates the oral dimension" (p. 270), and it is an opportunity to dictate for the reader where the speaker's stresses and pauses reside. She goes on to argue, and I agree, that "The ask the reader to "hear" the speaker. It is enjambed prose written to emphasize a preferred pace and rhythm of speaking to the self.

But beyond being an unselfconscious convention, there is a focus on the rhythms of the character's spoken voice that does unselfconscious about as a form of expression and that elicits from the viewer an emotion and a way of thinking that is different from dialogue. Billy Jo from

It is free verse that dominates the verse novel form, however, and it is usually not a self-conscious exercise for the narrator but something that we are to take as natural expression, just as we understand that characters in musics are not "unnatural" for bursting into song on the street; we accept that what we are seeing is a convention that the characters are unselfconscious about as a form of expression and that elicits from the viewer an emotion and a way of thinking that is different from dialogue. Billy Jo from Out of the Dust (Hesse, 1997) betrays no awareness of employing form or of writing verse. But beyond being an unselfconscious convention, there is a focus on the rhythms of the character's spoken voice that does ask the reader to "hear" the speaker. It is enjambed prose written to emphasize a preferred pace and rhythm of speaking to the self. Joy Alexander (2005) makes the case that "free verse accentuates the oral dimension" (p. 270), and it is an opportunity to dictate for the reader where the speaker's stresses and pauses reside. She goes on to argue, and I agree, that "The most prominent feature of the verse novel is voice" (p. 282). Who speaks, to whom, and where?

Figure 1. Other verse novels of note


Voices

Ron Koertge's Shakespeare Bats Cleanup (2003) features a character that writes in conventional poetic forms, but self-consciously. The protagonist asks, "Why am I writing down the middle / of the page? / It kind of looks like poetry, but no way / is it poetry. It's just stuff" (p. 5). The protagonist, a teenaged baseball player sidelined by mononucleosis, has found a collection of poetry at home and is trying to write in different poetic forms. The narrative seems to be constructed in order to justify the use of poetic form and its variety in the novel, ultimately settling on what becomes a self-conscious use of free verse that distances the reader from the frame of mind that formal poetry inspires. At one point, our garroted first-baseman writes, "I gotta say, though, that the poems before / the free verse one were better in a way" (p. 79).

It is free verse that dominates the verse novel form, however, and it is usually not a self-conscious exercise for the narrator but something that we are to take as natural expression, just as we understand that characters in musics are not "unnatural" for bursting into song on the street; we accept that what we are seeing is a convention that the characters are unselfconscious about as a form of expression and that elicits from the viewer an emotion and a way of thinking that is different from dialogue. Billy Jo from Out of the Dust (Hesse, 1997) betrays no awareness of employing form or of writing verse. But beyond being an unselfconscious convention, there is a focus on the rhythms of the character's spoken voice that does ask the reader to "hear" the speaker. It is enjambed prose written to emphasize a preferred pace and rhythm of speaking to the self. Joy Alexander (2005) makes the case that "free verse accentuates the oral dimension" (p. 270), and it is an opportunity to dictate for the reader where the speaker's stresses and pauses reside. She goes on to argue, and I agree, that "The most prominent feature of the verse novel is voice" (p. 282). Who speaks, to whom, and where?
The voice of the novel is usually in the form of character narration rather than in the external narrative voice of the traditional long story poem or epic. The verse novel differs from Milton’s neo-epic or the voice of the Victorian long poem of Tennyson. Browning’s dramatic monologue is a close poetic parallel to the feel of the verse novel, for he provides us personal, natural voice and a sense of the scenic, but unlike Browning’s characters, the verse novel’s speakers do not tend to address directly within the poem a character “narratee”—or person addressed in the context of the poem. In Browning’s shorter dramatic monologues, such as “Fra Lippo Lippi,” “My Last Duchess,” and “Porphyria’s Lover,” as well as in The Ring and The Book, there is a strong sense of a narratee “in the room.” In a Browning poem, the reading audience can take on the narratee’s position, but Browning’s narrators are clearly speaking to someone in their presence. There is a pleading of a case, a rhetorical appeal, and the narratee is there being held by the elbow in the speaker’s time and place.

Joy Alexander (2005) claims that verse novels “are a modern means of rendering soliloquy or dramatic monologue” (p. 277), but she equates the two, and I believe they are different. The voice of the verse novel is still dramatic, but it usually employs the soliloquy in free verse form—even often when there are multiple voices at play in the story. As soliloquy tends to pull the speaker to the edge of the stage, perhaps as the background darkens, the verse novel tends to produce a similar feeling. The soliloquy is more of a self-address without regard for a listener: it muses. Consider this example from Karen Hesse’s Witness (2001):

> i don’t know how miss Harvey talked me into dancing in the fountain of youth. I don’t know how she knew I danced at all.
> once, a long time ago, my mama told her so.
> but as I walk my little daughter in the garden.
> I leaped and swayed my way through the fountain of youth.
> separated on the stage from all those limb-tight white girls. (p. 3)

The implied reader is no one and everyone. We can see Learsa Sutter during the first stanza-standing, arms folded, looking down, brow furrowed; in the second, she has arms akimbo, looking up, eyes bright, swaying at the memory. The prose form of diary or journal fiction is the most approximate reading experience. Overt uses of this form include Hesse’s Out of the Dust (1997), Koertge’s Shakespeare Bats Cleanup (2003), Jen Bryant’s Pieces of Georgia (2006), and Norma Fox Mazer’s What I Believe (2005). In the case of Out of the Dust, entries are headed by the month, day, and year. Mazer’s book is divided by titles like “Memo to myself” (p. 1). Journal or diary fiction often feels like a series of soliloquies. The verse novel doesn’t seem as interested in justifying the context of speaking as other novel forms do, however; in diary fiction, we have a “where” of the moment of speaking/writing—the diary itself.

When there is a single speaker, we are provided with a voice of characterization, but that character usually remains less than full and certainly less objectively rendered than we might get in a text with external narration, so the single-speaker verse novel usually builds a view seen through the eyes and heard from the voice of one, often-conflicted source. In this way, it is very much like other young adult character-narrated novels, despite its tendency toward soliloquy. After all, we have to decide about the character and even the reliability of young adult narrators—such as Holden Caulfield from Catcher in the Rye (Salinger, 1951), Ponyboy Curtis from The Outsiders (Hinton, 1967), T. J. Jones from Whale Talk (Crutcher, 2001), Titus from Feed (Anderson, 2002), and others—based on what they say or report others have said.

A more significant difference is when there is a cast of speakers who are presented from no particular other perspective than their own, and so reliability is much less of an issue, as in drama. The verse novel genre is now often features texts that are multiply narrated; these are quite different than a YA novel told through either character or external narration. Verse novels with ensemble casts are not often stories that contain dialogue but rather alternating soliloquy. Neither do we typically get stories that offer conflicting and competing viewpoints. In verse novels, the multi-voiced ensemble cast is often designed to produce a full account often lacking with a single character narrator: dead relatives clear up family history in Allan Wolf’s Zane’s Trace; townsfolk give a full account of Klan activities in Karen Hesse’s Witness; the story of a thwarted school shooting is given a full account in Ron Koertge’s The Brimstone Journals (2001).

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> Consider Oolum’s opening dramatic monologue—a true dramatic monologue, as he is speaking to a narratee other than himself about the events of the journey; (1993):

The aesthetic of the polyphonic soliloquy novel is that it provides narrative wholeness through the fragmented and often unconnected soliloquies of different characters. For instance, Allan Wolf’s New Found Land (2004) alternates 14 distinct speakers over 400 pages, and in Teri Field’s After the Death of Anna Gonzales (2002), there are 47 characters offering individually fragmented accounts that result in a collectively clear sense of story following a suicide.

Like traditional novels that are polyphonic, the first voice is usually preserved for the perceived central character—Despereaux’s voice comes before the rat’s or girl’s (DeCamillo, 2003), Morning Girl’s comes before her brother’s (Orvis, 1999), Stanley Yelnats’s comes first (Sachar, 1998). Allan Wolf’s verse novel New Found Land gives voice to no minor character before Sacajawea. Oolum’s (Lewis’s) Newfoundlander alter ego; Lewis, Clark, and Jefferson: The Brimstone Journals begins with the voice of the kid who thwarted the shooting: Witness begins with Learsa, the African American girl at the center of the Klan story. Voice order is its own narrative logic in a novel with alternating voices, and that is certainly true for the verse novel.

Virginia E. Wolff has denied that her work is poetry (Alexander, 2005, p. 274), despite its layout on the page that suggests a free verse arrangement that is mindful of the implications of voice through enjambment, as we see here in Make Lamnade (1993):

> This word COLLEGE is in my house,
> and you have to walk around it in the rooms like furniture.
> Here’s the actual conversation
> way back when I’m in 5th grade
> and my mom didn’t even have her gray hairs yet. (p. 9)

Voice is the most important signature feature of the verse novel, but there are other qualities and conventions that point to the genre of drama.

> Alexander (2005) reports that “Wolf consciously writes for the ear” (p. 274) and sees her work as manipulated prose; this might meant that it is best to consider her verse novels in terms of drama. Consider how drama is necessarily prose that is written for the ear (or tongue), making it a bridge between the orality of poetry and silence of novelistic prose. Consider that the verse novel Anne and Salamandra (2003) by Kevin Kostick has been converted into a chamber opera with words and music by Stephen Hatfield. The verse novel lends itself, and has for centuries, to a physical, oral rendering, which adds the visual to the voice and provides what the genre of drama gives us.

Author backgrounds and creative contexts point to a strong relationship between drama and the verse novel. Consider that the 2008 Newbery-winner, Good Master! Sweet Ladies! Voices from a Medieval Village (2007) by Laura Amy Schlitz, was written as a set of soliloquies that was used as a play in her Baltimore school. Allan Wolf spent years working with Poetry Alive!, a group that dramatizes poetry for live audiences; his first two novels are verse novels.

Verse, Novel, Drama

Verse is the most important signature feature of the verse novel, but there are other qualities and conventions that point to the genre of drama. Amy O’Neal (2004) says of the verse novel to “forget introductory paragraphs, transitional phrases, and summations. Just the facts; you draw your own conclusions” (p. 39). I think what we have in actuality are few facts rather than just the facts. What is missing is the exposition, the description, any external narration. What verse novels do is invite imaginative speculation about the things that are left unsaid by either characters or absent narrators—the descriptions of characters, settings, movements, and background information provided in the traditional prose novel that here are gaps, white or negative spaces, silences.

Wolf’s New Found Land is the exception that proves the rule: it allows characters to dwell on rich description of the journey (for instance, Sacajawea’s opening is a narration of her abduction, rich with description rather than just her feelings about it), but the novel requires 478 pages as a result, and it provides a character narrator in Oolum (the true name of Lewis’s dog) who behaves like an external narrator.

Consider Oolum’s opening dramatic monologue—a true dramatic monologue, as he is speaking to a narratee other than himself about the events of the journey: “I mean to tell you this story in the only way I know how. That is to say, I’ll tell it like a river. It may meander here and there, but in the end it will always find its way to the sea […] and I am a seer. Though I cannot see into the future, I understand the human language, I understand the making of stories. I understand the meaning of the things I have seen. There is a universal language that is shared by all living things. It is called Roluje. Ro-LO-jee. You feel it in your heart. You see it when the eyes and carried on the air but never heard. It is the language of longing. It is the language of anticipation, hopes and dreams. This is how I speak. This is how I am speaking to you now.” (Wolf, 2004, p. 8). Oolum’s sections are always in past tense (as opposed to most of the present tense of the book); interestingly, Sacajawea’s parts are always in present tense, most important, Oolum’s section is never in verse form; it stretches across the page between traditional margins. It is rich and fat.

In most other cases, however, we see how the white or negative space is the space in which description of setting and character is missing, and all of that blankness is pointed to as one element of the attractiveness of the verse novel to prospective readers. At one point, Kevin, the protagonist of Shakespeare Bats Cleanup (2003), provides some perspective on this issue...
of white space on the page as he reflects on his life had he never “found” poetry: “I wouldn’t know you like I do now. I would have missed the way you pour down the middle of the page like a river compared to your pal, Prose, who takes up all the room like a fat kid on the school bus” (p. 115).

The verse novel typically looks like any play or screenplay: it leaves a good deal of space on a page. In the printed form of drama, information of the scene’s appearance, character’s clothing, and other visual elements are often separate from the space of dialogue or monologue, if given at all. The verse novel leaves all of this description to the reader’s imagination, as when we read a play rather than see one. It is the work of the person staging the drama to make those visual decisions, and that same task belongs to the reader of a verse novel. The person reading is put in the role of a play’s director.

What the verse novel provides are the character’s words. When we have actual dialogue rather than soliloquy, the look of the play on paper is even more striking. Consider this from Allan Wolf’s Zane’s Trace (2007):

**She:** That’s too bad.
**Me:** What?
**She:** These door locks. They’re all electric.
**Me:** I like ‘em.
**She:** Once you start dating, you’ll know what I mean. (p. 43).

We might well be reading a play, and Wolf is arguably left little choice but to label the speakers in this way as a result of the lack of narration and description to provide the necessary information about who is speaking.

The verse novel leaves all of this description to the reader’s imagination, as when we read a play rather than see one. The verse novel often resorts to listing in the peritext—the apparatus outside of the narrative itself—those things that can’t be easily provided in a text brief of description or external narration, just as playwrights provide their own peritextual apparatus in print form, whether in the written play or in the notes provided the audience at a performance. Allan Wolf’s Zane’s Trace begins with a list of “Dramatis Personae” containing each character’s name and description: “Zane Harold Guesswind: A seventeen-year-old boy driving a stolen 1969 Plymouth Barracuda.” We are given the settings for the entire story: “A tangle of highways and back roads from Baltimore, Maryland, to Zaneville, Ohio. A diner. Two McDonald’s drivethrough windows. Two graveyards. A motel. And a funeral home.” The names and descriptions of the Corps of Discovery come before the journey begins in Wolf’s New Found Land. Ron Koertge’s Brimstone Journals begins with a page listing all of the names of the characters in a unique cursive form. Karen Hesse’s Witness leads with a character page on which the names, ages, and pictures of the eleven speakers are presented. The polyphonic verse novel is strongly presented as drama. Ironically, the book with “Shakespeare” in the title has the least dramatic quality of the books I discuss here.

Two polyphonic verse novels—Karen Hesse’s Witness and Ron Koertge’s The Brimstone Journals—are written in five parts, and it’s easy to see that they follow a five-act play’s structure: set up, rising action, crisis and confrontation, climax, and conclusion. Nothing marks this structure but the use of numbers separating sections. In their discussion of The 2005 Lion and the Unicorns Award for Excellence in North American Poetry, Richard Flynn, Kelly Hager, and Joseph T. Thomas (2005) note that “the poet who chooses this form fashions an over-arching narrative, making explicit the links between the individual poems and foregrounding the teleological structure of the whole” (p. 429), which implies a five-act structure that helps the reader consider the relationship between those individual poems in any “act.”

Campbell (2004) argues that “the structure of a verse novel […] can be quite different from the novel, which is built with rising conflict toward a climax, followed by a denouement. The verse novel is often more like a wheel, with the hub a compelling emotional event, and the narration referring to this event like the spokes” (p. 615). We can see this analogy in a book like Hesse’s Witness, in which a murder is the central event to which all character soliloquies refer, or Koertge’s The Brimstone Journals, in which it is the thwarting of a shooting that is the event to which all voices refer. This describes the way that the individual soliloquies or dialogue provide an unmediated narrative that collectively flashes out the story.

I would contend that even the loosest verse novel has a conflict that is resolved over the course of the book, just as diary and epistolary fiction manage what life often doesn’t provide—a plot. Even in those verse novels unmarked by act, one sees that the immediate juxtapositions that seem random have, from a distance and a handful of monologues at a time, forged the causal chain that creates story rather than simple narration. It’s rather like one of those picture mosaics that create from individual and unrelated pictures a larger image. I might go so far as to call some of these “mosaic novels.”

One last parallel to the experience of drama is also a reception issue. Though many of these verse novels are well over 200 pages—and many are much longer—there are few that can’t be read in one sitting. This “single effect” is the same experience that drama and short fiction provide, the lack of which Poe believed was a serious detriment to long prose fiction. The verse novel, like drama, privileges the aesthetic of experiencing story in one sitting.

**Implications**

![Figure 2. Verse novels demonstrate the interplay of genres.](image)

That the verse novel form has such strong associations to three distinct genres strikes me as an opportunity for students to learn more about the novel, poetry, and drama in relation to each other instead of as separate and unrelated forms. Instead of worrying about which of two genres the verse novel is most like, possibly creating a version of genre tug of war, we should use the form as a gateway to three genres in the nexus that it forms between them all (see Fig. 2). In fact, the verse novel could be the touchstone text for transitions among units on the novel, poetry, and drama. While the gap between the novel form and poetry might seem great, and the forms discrete and autonomous, the use of various short forms of narrative poetry, followed by the epic, and then the free-verse novel provide points of transition along a continuum from lyric poetry to the novel. In that transition, students will see the subtle changes in form rather than two completely unrelated literary genres. The consideration of each of the three genres of novel, drama, and poetry in terms of one of the others is facilitated by the verse novel as transitional text.

In its place between poetry and drama, the verse novel employs the lyricism and rhythm of poetry with the voice of the spoken word emphasized in drama. In its place between drama and the novel, the verse novel combines the sustained development of the long prose form with the description-free, character-rich nature of the written play. Perry Hodgman (1991) notes that picturebooks for children are theatrical forms of prose that provide the images in picture form rather than written description; so, too, the verse novel forces the reader to plug in the information about who is speaking.

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**Works Cited**


Definition of a Novel. For the most part, novels are dedicated to narrating individual experiences of characters, creating a closer, more complex portrait of these characters and the world they live in. Inner feelings and thoughts, as well as complex, even conflicting ideas or values are typically explored in novels, more so than in preceding forms of literature. Where epic poetry and similar forms of storytelling were designed to be publicly read or consumed as an audience, novels are geared more towards an individual reader. The following traits must be present for a work to be considered a novel: Written in prose, as opposed to verse. Narrators may have different degrees of knowledge or different points of view (first person versus third person and so on). View Verse Novel Research Papers on Academia.edu for free. Moreover, the experiences of the war, and the soldiers’ homecoming, and the families waiting at home, are now more than 100 years old. Hence much of the slanguage, and many of the contextual references in the verse-novel, may elude a modern reader. This article describes, with two sample chapters, how the impediments to modern enjoyment of one of Dennis’s masterpieces may be overcome by careful annotation, explaining both the meaning of slang words and idioms, and the historical references within the book. Save to Library. Download. Cross-genre novels can sometimes be more difficult to market than other types of fiction, but some mixed genres can be very popular. For example, paranormal romance and urban fantasy novels, which may mix elements of romance, fantasy and horror, often hit the bestseller lists. One thing to keep in mind is that Young Adult is not a genre of fiction; it is a category. This includes novels such as Donna Tartt’s The Secret History and the classic Ruth Rendell crime novel A Judgement in Stone. This novel begins with the murder of a family by their housekeeper and then goes on to explore how this event came about. Writers who are interested in careful plotting with lots of twists may enjoy writing in this genre, but crime and mystery fiction may also be very character-driven.