The study of the narrative types in the poems written by W.B. Yeats.

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The aim of the present paper is to give a general classification of the poems written by W.B. Yeats according to their narrative types (description, contemplation, volition).

According to Oxford Advanced Learner's dictionary:

1. Contemplation is the act of regarding steadily;

2. Volition is the cognitive process by which an individual decides on and commits to a particular course of action;

3. Description is the act of writing or saying in words what somebody or something is like.

The study of the narrative types is closely connected with the linguopoetic analysis.

It seems essential here to adduce the definition of linguopoetics. Linguopoetics – is a branch of philological studies aimed at assessing the role and function of stylistically marked linguistic units in rendering a certain type of content and in creating the aesthetic effect the literary text produces. The extended global work of verbal art in the unity of written and oral forms is the primary object of the linguopoetic study. Linguopoetics does not confine itself to discussing the thematic peculiarities of the text, and it tries to determine the global aesthetic effect produced by those works in connection with the kind of linguistic elements used in them, and with the way those linguistic elements function.

It seems difficult to classify any of Yeats' poems, as it may turn out that a particular poem might belong to different narrative types. Nevertheless, there is apparent reason to suppose that the poems which belong to:

• The contemplative narrative type are *No Second Troy;*

• Volition: *The Sorrow of Love;*

• Description: *The Stolen Child, The Sad Shepherd.*

As one of the examples of how a lingoupoetic analysis can be carried out, I would like to adduce the poem *The Sad Shepherd.*

The elegiac iambic pentameter of the poem and the rhythmical arrangement according to the ABBA pattern support the unhappy mood the shepherd. The use of the run-on-lines (From their pale thrones and comfort him, but they / Among themselves laugh on and sing always) allow meaning to flow as the lines progress. Thus, the reader's eye is forced to go on to the next sentence. Those run-on lines introduce the inner thoughts of the shepherd; they create a sensation of urgency or disorder.

If we now proceed to the lexical analysis of the text we would notice that the author uses rather traditional vocabulary that is quite naturally associated with the romantic poetic tradition. Such poetical and inherently connotative words as comrade, piteous, glory help to portray the shepherd. They also help to create that specific atmosphere of loneliness and misunderstanding.

Let us now try to single out the stylistic devices that Yeats used in the poem:

1. Inherently connotative word combinations: humming sands, piteous story, pearly heart, inarticulate moan.

2. Instances of personification: stars laugh on and sing always, the sea swept on and cried her old cry still.

3. Periphrases: a man whom Sorrow named his friend (shepherd), the sad dweller by the sea-ways (shell).

4. Realia associated with the narration of the folklore kind: pearly heart, pearly rim, faery vats.

Let us now specify the predominate stylistic devices characterizing each of the type mentioned:

1. <u>Contemplation</u> is characterized by the predominantly metaphorical and highly connotative (inherently) style. The heavy syntax is characterized by rhetorical questions, inversions and run on lines. Among other stylistic devices we should mention simile, periphrases and allusion.

2. The devices that are typical of <u>volition</u> are: complicated, sustained metaphors, the predominance of the adherently connotative word combinations, personification, periphrases, the use of Present tenses that gives the sense of urgency. Inherently connotative words are less numerous, and are used to create the rhetorical effect.

3. The most noticeable and typical features of <u>description</u> are: traditional and predictable images, metaphors, the gnomic function of adherently connotative word combinations (create the abstract descriptive plain), personification, periphrases, the balance between the use of inherently connotative words and adherently connotative word combinations.

Thus, we can see that the immediate emotional impact of the poems is achieved by various stylistic devices, which differ according to the narrative types.

The run-on lines, for example, create the impression of motion, dynamism. In the descriptive narrative type it creates the effect of the glide, a continuous smooth movement of the gaze. In the case of contemplation they denote the peculiar way of thanking stream of consciousness.

The adherently connotative word combinations create the abstract descriptive plain in case of description (we observe the case of foregrounding), and at the same time help to create powerful and vivid images that are typical of volition. It should also be noticed here, that the structure of such poems (those which belong to volition) is mainly based on static images which are actually connotative attributive word combinations such as: «adjective + noun» (full round moon, the star-laden sky, red mournful lips, weary cry,) or «noun + of + adjective + noun»(the quarrel of the sparrows, the trouble of her myriad years, the loud chanting of the unquiet leaves); whereas the descriptive type is based on the succession of images, on the evocation of various moods.

We may conclude, that it is the difference in using stylistically marked units (in the quality of using them), that attracts our attention. As we have noticed previously, the role of one and the same stylistic device, of inherently or adherently connotative word combinations can alter according to different narrative types.

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