Intensional analysis of the poem *The sower* of José Watanabe

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ABSTRACT:
José Watanabe (1945-2007), Peruvian poet, is the author of *He dwelt among us* (2002) among other poetic works. This book is interesting because the texts that comprise it are hypertexts of the New Testament Gospels of the Bible, taken to the poetic plane to acquire a new record, away from religiosity and, in that sense, manifests a new intension and extension. This study concludes that: 1. The fictional statute and its corresponding theorization is consubstantial with lyric poetry. 2. The constructor reader is capable of oversizing the primary extension and intension. The transformed literary object - like the poem "The Sower" - manifests a new texture and this generates a new extension and intension. 3. The extension and narrative intensification acquires a more intense texture in the poetic texture. 4. The implicit and the fictional encyclopedia draw the reader to the essence of the fictional text to interpret it successfully.

Keyboards: Fiction, hypotext, hypertext, intension, extension, parable, poetry, credible

1. **INTRODUCTION**

It may seem arbitrary to incorporate and accommodate to this study the intensive theory, proposed by LubomirDolezel in *Heterocosmica. Fiction and possible worlds* (1999), for two reasons: 1. Because our object of study is the poetic text "The Sower"[1]; 2. Because the intensive statute is aimed at explaining literary fiction, understood as the heritage of the narrative, a fictitious aspect that traditional theories are not attributed to poetry.

The intensive theory was apprehended, motivated by the simple logical reasoning contained in two questions: Is not poetry, or lyric, a form of literary communication? Naturally, it is. Is it not your own work? It is considered that yes, by its nature of artistic object, aesthetic, and the attributes that are consubstantial. Later, as a complement to the initial argument, studies were found that validate fictitious phenomena as constituents of lyric poetry; then, in that sense, it is valid to use fictitious statutes to explain the characteristics of the lyrical archetype. The scope of the studies in question is briefly reviewed now.

2. **THE LYRIC AND THE FICTION**

In the literary theory it is a generality to associate fiction with narratology, likewise with dramaturgy; lyric poetry, however, has been omitted within the scope of this statute. This segregationist behavior, to the detriment of lyric poetry, has its origin in theoretical history. In the Republic of Plato and in the Poetics of Aristotle one can find, wrongly[2], the origins of this displacement, since, in them, it is considered that mimesis does not allude to the lyrical, as this is subjective, in which the I, element that does not create or produce, but reveals a state of feelings with attributes of truth. On the particular J. M. Pozuelo, paraphrasing the approach of G. Genette, says:

> Genette interprets throughout his book [...] that the concept of imitation is not extended to the lyrical without the surreptitious distortion of converting "imitation of human actions" into "imitation" without further ado. And this because mimesis or the mimetic is always understood by Genette as referring to two orders: a) a purely modal order, in the acceptance of Plato: as a mode of narration that acts by representing, that is, as an enunciative form; and, b) as linked to the fable in its sense of "imitation of actions" valid both for tragedy and for the epic, but, according to him, not valid for the lyric without distortion of the concept.[3]

However, this approach is not the only one regarding the negation of fictionality in the corpus of lyrical poetry, to which they do link their nature with truth. Batteux expresses:

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[1]   This is the tenth poem that corresponds to the book *He dwelt among us* (2002) by José Watanabe.

[2]   We say 'wrongly' because the studies we review, and with which we agree with their theoretical solidity, show that they have always explained Aristotle's theory in a biased way. Cascales and Batteux are responsible for explaining this theoretical slip, based on the same Poetics.

[3]   Genette, G. Lyric and fiction. In: Theories of literary fiction. Quoted by: Pozuelo J. M. p. 255.

It is symptomatic that philosopher poets were the most determined to deny poetry its fictional status. The philosophers of all ages -and very singularly the romantics- have struggled to bring lyrical poetry to the sphere of truth, to the place where the individual directly expresses his soul and rescues the original authenticity, the genuine and true character of language. The non-fictional origin of the genre was necessary to ground on it the answer to the platonic objection of the lying root of all poetic production. Defictionalizing the lyric was a necessary place within the cosmovision that the poet-philosophers of the Romanticism offered to the literature.[4]

However, in opposition to these approaches emerged others who, using the same Aristotelian source, explained and demonstrated that the fictional status is a feature of the nature of lyric poetry. Cascales in the voice of Pozuelo says:

Cascales situates himself at a point where extending mimesis to "the nature of things and various kinds of people" [...] was a need that could be predicated, in systems as orthodox as Cascales, only by the procedure, nothing arbitrary, to connect mimesis with poiesis. The very essence of Aristotle's thought has been to understand poietic activity as the reproduction of reality through its artistic modeling. To imitate is then not only to reproduce but "to do", "to create".[5]

In this same sense, the paraphrase of J. M. Pozuelo, with respect to the Batteux annotation, states that:

[...] we see clearly that Batteux is also aware of the problematic points and possible objections. The inclusion of the lyric in the mimetic order is not an arbitrary place but the consequence of a whole reasoning around the phenomenon of fictionality, because one of the great props of its system is the link of mimesis and fictional representation, axis or vertebrate marrow of all his aesthetic-literary theory. [...] Batteux explains the concept of "imitation," which he clearly defines as "fiction" and the creation of credible reality models. There is in Batteux a coherent system of ideas and each particular thesis, as the defense of lyric as a mimetic genre, is deduced from the rest of the whole. In him the following concepts are key, in systematic continuity: model of reality, verisimilitude, fiction and poetry, that are going to be almost synonymous.[6]

The contributions of Cascales and Batteux provide well-founded explanations about the nature of fiction in the lyrics. It is clear that the Aristotelian theory was understood restrictively, with respect to mimesis as the essence of narratology and tragedy, and not of lyric poetry. Likewise, when the plausible is placed on the artificial plane, it manifests that art is not a blind copy, but that it is a model, it is imagined, artificial and feigned. Being clear that the credible, the fiction, the mimesis, the poetry, are in the same plane and represent models of reality, which guarantee the artistic creation. It is through this theoretical mechanism that the approach is made that lyric poetry is a form of imitation and, in that sense, a form of fictional creation. (p. 258-259)

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[4]   Batteux, Ibíd., p. 250.
[5]   Cascales. Ibíd., p. 254.
[6]   Batteux. Op. Cit., p. 255.

If the opposite argument argues that the feelings are true and for that reason are not imitation, it should be said that The principle of being an artificial model or artistic construction turns the opposition of true feelings / untrue feelings into inoperative and reduced to the single level of imitated object [...] in both cases the capital phenomenon of the poetic likelihood operates as modeling (p. 259).

Regarding the sustenance that if it does not matter if what is represented in lyric poetry is true or feigned, Batteux will argue:

> That both are only objective material with which the poet works to submit it to the principle of credible imitation, by which they generalize and reach a poetic dimension, reduced only to their capacity to represent the human through an adequate quality of the poetic expression Therefore, the battlefield is not the possibility of truth / fiction (...) **but the principle of opposition between the particular real vs. the general artistic; even if the feelings are true, they are not for that reason more or less poetic.**[7]

On these arguments J. M. Pozuelo adds that fictionality is not a problem of reference but of the very constitution of literary text and therefore affects all the fields and planes of semiotic-literary communication. It is considered that this is a lucid deduction, a philological gap that allows the access of poetry in the fictional corpus. And he continues: Such defense, therefore, has its first support base in the very recognition of fictionality as a feature that affects the very constitution   of   literary   text   (...) (Pozuelo   J.   1997:   262). At this point one can make use of the theories of the fictional statute to read and explain the poem "The Sower" (hereafter "TS") from the poetry book *He Dwelt Among Us* (2002) by José Watanabe.

3. **THE LYRIC OBJECT DWELT AMONG US**

He Dwelt Among Us by José Watanabe (hereinafter HEN), poetizes the Gospel texts of the New Testament of the Bible. For this reason, this artistic object is a case of intertextuality[8]; that is, the book as a whole updates in verse the passages of the central character of the Gospels: Jesus. This referentiality forces us to explain some basic aspects of the Bible and the poetic text HEN (hypotext and hypertext[9]), in which the poem of the study is found.

3.1 The Biblical reference

> The Bible is the book that identifies Hebrew literature. It is constituted by two sections: Old Testament and New Testament. The books of the Old Testament have been deeply rooted in the spirit, the thought and the life of civilized man, so that it is perhaps to approach them with purely literary desires, since in their pages the literal meaning is

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[7]   Batteux, Op. Cit., p. 261.

[8]   Julia Kristeva is the one who uses this term to describe artistic texts that have some kind of relationship with one or other of previous existence. This denomination is born in consonance with the proposal of M. Bajtín, who in his book Dostoevski's Problems of Poetics (1936), talks about polyphony and dialogue, with which he explains that the whole culture maintains a network of relationships and replicas, which man is not a self, but many selves; that it is not a voice, but many voices and that these are linked to one another by virtue of an inevitable social connection. This theory is that J. Kristeva develops later and calls it intertextuality.

[9]   The hypotext and hypertext denomination was coined by Gerard Genette in his book Palimpsestos. Literature in the second degree (1989). Genette, in explaining the nature of architextuality, distinguishes that the text that serves to give rise to a new text is called hypotext; In that sense, call the new text hypertext.

imposed (in the semantic or metaphorical plane) or the real sense (be it typical, tropological or anagogic). The fact of being a revealed truth and coming from a divine inspiration, the feeling of civilized humanity makes the contents of the Old Testament familiar to them from an early age (Riquer de and Valverde 2010). The New Testament was written largely in the Greek language and, as such, is circumscribed to Greek literature. From the sections cited in the Bible, this second section is of interest. It should be clarified that the revised bible for this study is The Holy Bible, tenth edition, whose version corresponds to EloínoNácarFuster and Alberto Colunga, OP The election obeys that this would be the text that José Watanabe handled, then, the title of the poemarioHabitó among us, it is part of the Gospel fragment of John 1:14:

"And the Word became flesh

and he dwelt among us. "

The transcribed fragment is a marked quotation[10] from the Bible reviewed above. In opposition to this inference, the Jerusalem Bible (directed by José ÁngelUbieta) and The Holy Bible (Casidoro de Reina's version), record the enunciation cited above using other elements in its textual construction. This small detail sustains that the biblical source is the version of Nácar and Colunga. Likewise, it is made known that the Gospel with which this study is confronted is the one of San Mateo, because in it the greatest number of passages of Jesus are recorded -the ones that were poetized-, with respect to the other Gospels.

3.2. The poetic reference of He Dwelt Among Us

The poetry book *He Dwelt Among Us* (2002) by José Watanabe -in which there is the poem "TS" - contains twenty three poetic texts; all of them have an intertextual relationship with the passages of the birth, life, passion and death of Jesus,
written in the New Testament Gospels of the *Bible*.
HEN records poems written in free verse. For that reason, the texts present a heterogeneous strophic, syllabic and metric structure; without presence of rhyme. In the verse of HEN they are distinguished: the polymetry, the anisosylabism, the combinations of verses, the sentence verse; there are no linear verse samples. Needless to say, in this way the poem "TS" is configured.

3.3. Biblical texts and poetic texts

The general study identifies the intertextual relationship between the Gospel of Saint Matthew - in a general way - and the poetic texts of HEN. "The Parable of the Sower" (hereinafter "TPOTS") and the poem "TS" have that relation. Here are the evangelical texts that served as reference to the poetic texts:

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[10]   In intertextual studies, the marked appointment occurs when a new text accurately replicates an earlier text. See Literary Intertextuality (2001) by J. Martínez, p. 96.

N°	St. Matthew and others	He DweltAmongUs
1	The mystery of the conception of Jesus, revealed to Joseph	Thenativity
2	Preaching of John in the desert; Baptism of Jesus	Thebaptism
3	Thetemptation of Jesus	The temptation in the desert
4	Meeting with the Samaritan woman	The rest in the source
5	Healing the demoniacs; Healing of the devilish child	Theendemony
6	Healing of two blind men	Theblind of jericho
7	First multiplication of the loaves	Multiplication of the fish and breads
8	The adulterous woman (St. John)	Theadulterer
9	Reasonforthe parable	Reasonforthe parables
10	The parable of the sower	Thesower
11	Martha and Mary (St. Lucas)	Martha and Mary
12	The resurrection of Lazarus (St. John)	Resurrection of Lazarus
13	Peter'sconfession	The keys of the kingdom
14	The purification of the temple	Themerchant
15	The Last Supper of Jesus	Thelastsupper
16	Theprayer of Gethsemane	Prayer of Gethsemane
17	Theprayer of Gethsemane	Thedisciples of sleep
18	Thedenial of Pedro	Thedenial of Pedro
19	The betrayal of Judas. Disastrous end of Judas	Judas
20	Process of Jesus in front of Pilate	Jesusin front of Pilate
21	TheCrucifixion	Path to Golgotha
22	The Crucifixion Jesus' death The duel for Jesus Way to Calvary (S. Marcos	Thecrucifixion
23	The duel for Jesus. The death of Jesus (Mark S.)	The descendant

4. INTENSIONAL EXEGESIS

For the study we present the poetic text "TS"; first, in order to proceed with a thorough reading; and, then, to know the aesthetic dimension, the created universe, and thus explain the intensional functions. It is the following:

THE SOWER

The seeds shone in my saddlebag, each grain	1
He seemed alive. The same light	2
it made the crows flying over me more ominous.	3
I get rid of them by throwing handfuls of my precious grain.	4
- Useless gift - told me the man who was watching me	5
leaning on the fence of my field- the God	6
of those birds is just eating and defecating.	7
I started planting. The limit of my lands is a pile of rocks	8
and there fell my clumsy and first sowing.	9
-In the wet cracks will appear small plants	10
Day's rejoicings,	11
whose feet will not be able to with the stone, "said the man.	12
Then I threw seeds among the thistles	13
that my laziness had not started. It was	14
a gesture against myself.	15
-The wheat does not coexist with the thistle -the man warned me-	16
the plants will not be able to flee	17
when the flesh is kneed to death.	18
And I arrived at the fallow land.	19
I did the volley as it offers zalemas to a god.	20
-You will have the barn full, the man assured me, and	21
before leaving, smiling softly	22
He told me: you are a parable.	23

4.1 The extension and intension

To begin the analytical approach, it is necessary to reiterate four aspects that we advance above: 1. The poem "TS" is part of the poetic text HEN. 2. The HEN poems recreate and update the birth, life, passion, death and resurrection of Jesus. 3. "TPOTS" (Mt. 13: 1-9) is found in the New Testament gospels of the Bible. 4. The poem "TS" and the "TPOTS" are the *hypotext and hypertext*[11], respectively. In that sense, the poem "TS" - like the remaining twenty-two poetic texts of the book - is a poetized version of the "TPOTS" (Mt. 13: 1-9).

Empirical reality is an inevitable and necessary source for the construction of literary objects. The reality we allude to is in life itself; everything that relates to and culturally, materially and spiritually accommodates man constitutes that reality. In this way, the manifestations and products of man represent, in a particular way, the effects of the incorporation of that reality. Speech acts constitute, in that sense, a product and a vehicle -among others- of the apprehension of said reality. Speech acts, those of an artistic nature, have in some way, or to some degree, the seal of the entity received. We now quote the received text, as a sample of cultural, spiritual reality:

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[11] In the hypertext theory proposed by G. Genette, the hypotext and hypertext denominations appear to point out the referential text and the referred text. That is, it is called hypotext to a previous text A (to the base text or matrix), and hypertext to the text derived from a previous one, text B. See Palimpsestos. Literature in the second degree (1989), p. 14 - 17.

Parable of the Sower

That day Jesus left home and sat by the sea. Numerous crowds approached him. He, getting into a boat, sat down, the crowds being on the beach, and He told them many things in parables: A sower came out to sow, and from the seed, some fell by the road, and, coming the birds, they ate. Another fell into a stony place, where there was no land, and then it sprang up, because the land was shallow; but, rising the sun, it exhausted it, and, as it did not have root, it dried up. Another fell among thistles, and the thistles grew and drowned it. Another fell on good soil and bore fruit, one hundred, another sixty, another thirty. He who has ears, let him hear. (Mt 13: 1-9)

After the rigorous reading, as well as the confrontation with the poetic text, it is assumed that the intensional functions can help to distinguish the intertextual modeling of this parable until its poetic personification.

DolezelLudomir (1999) argues that an extension transports a meaning to the world through a metalanguage, a system of normalized representation. It is in this way that the parable is presented, through the code of the language, personified in a prosaic communicative form: the parable is a text written in prose (p.198).

On the other hand, the poetic text "TS" is configured extensionally through the literary metalanguage, and even when the poem has prosaic features, this is a poetic prose, in this lyrical way it is directed towards the world. Rewriting the parable is an extensional and, also, intensional act, because both phenomena are complementary.

An intertextual product accounts for a reader with a creative capacity: a reader who, of course, is not a reader. The creative reader captures the extension and intension of a text, delves into the fact and its meaning: its texture, its intensional value. In this task he puts himself in an intellective and affective contact with the text, processes and abstracts it, assimilates it, and finally transforms it, imprinting a new extension and intension. We can say that an intertextual literary object raises the extension and intension of the base text to a second level. In the case of the study, the poet narrator destroys the prosaic construction of "TPOTS" to make it poetic and, with this transformation, to oversize the extension and intension.

Transforming the prosaic nature of the parable -deploying it from its first normalization-, investing it with a poetized version, is giving the base text - "TPOTS" - a new extension and intension: the poetic. This extension and intensification secularizes it and makes it aesthetic, closer to the world, farther from Christian religiosity; This new standardization is its new texture, in which the intension stands out.

Dolezel L. (1999) assures that only an effective meaning is achieved through the intensional dimension, since the literary language acquires a semantic plane superior to the common one: this is distinguished in the figures, in the value of the rhymes, in the sonority, in poetic resources and other hidden meanings, such as metaphor, gestures, discursive modes: all these elements amplify the intensional constitution; and this is distinguished in texture (p.201).

The following is illustrated in the following fragment of the poetic text:

THE SOWER

The seeds shone in my saddlebag, each grain	1
He seemed alive. The same light	2
it made the crows flying over me more ominous.	3
I get rid of them by throwing handfuls of my precious grain.	4
- Useless gift - told me the man who was watching me	5
leaning on the fence of my field- the god	6
of those birds is just eating and defecating.	7

[...]

The first thing that jumps at the sight and the senses is the structure of the text, which is segmented into stanzas and verses. There is no rhyme or metric defined; the verses are irregular; dialogue marks and the voice of a witness are incorporated, with the ability to make judgments about the work of a supposed sower (in verse 5 of the poem there are textual marks of dialogues and a voice as a soliloquy). The indication appears: "... the man told me ..." (in verse 5). The first two verses, for example, express, using prosopography, the quality of the seeds: "they shone", "they seemed alive". Likewise, the descriptive designation requires "man", in replacement of the proper name Jesus, which the encyclopedia of the common reader identifies without any effort; This is an act of regulation of the texture[12], which accentuates the intensity.

The configuration of these first three stanzas, as shown, does not contain anything literal about the "TPOTS". This poetic segment is an extensional and intensional, natural incrustation, product of the implicit or referentiality that the parable gives. The poetic fits the harmonious in the poem. With this renewed texture, the new extension and intension of the poem is noted once again.

4.2 The Authentication

In literature, fiction is what creates worlds, and the existence of such is sustained in the intensional function of authentication. The construction of worlds is born as a product of performance, in which fictional existence does not submit to the "truth," and in virtue of which no submission is authenticated, since that which is declared has the appropriate conditions for success. Dolezel said:

> The force of authentication of fictional text—its capacity to create fictional worlds—is a special type of performative force. If it is declared successfully, the literary performance transforms a possible entity into a fictional act. In other words, the fictional act is a possible entity that a fortunate act of speech authenticates.

> Even when the the Parable of the Sower describes a part of Christ's life, written in the gospels of the Bible, which is the historical source that records the religious and Christian conception of the Hebrew world and the modern Christian civilization, and, in this sense, manifests a truth, this truth is embedded in the reality constructed by the creative reader to generate the poetic fiction "TS." It is unquestionable that the poetic text transforms the parable; it does not copy or explain it, but romanticizes it and fictionalizes it, and in virtue of this action it incorporates rhetorical elements into it, endowing it with a new texture.

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[12]   LudomirDolezel. Heterochromic. Fiction and possible worlds. p. 203-204.

The creative reader is, in this case, the producer of the text, the author; however, the texture, and the illocutionary and semantic acts correspond to the narrator of the poem. So far, it is assumed that the narrator, as well as fictional characters—Jesus and the sower—are those who authenticate the poem "TS."

Dolezel reveals that the semantics of the possible worlds allow us to formulate with greater precision the condition of truth: it is not the agreement with the assertions and the narrator but rather the correspondence of fictional acts.

In the poem "TS," the declared elements and the presented universe correspond with coherence, and endow with autonomy the corpus of fictional poetry. Nevertheless, there are more resources to authenticate a literary object. The modes He and I construct fictional discourses and unnatural monologues in the poem "TS." In the poem, the subjective form He has the following texture: He, who is not identified by name, but through a precise description, alludes to Jesus. In the whole poem, the form of He is implicit. Consider the following examples:

1. implicit He:

- Useless gift - told me **the man** who was watching me

2.

-In the wet cracks will appear small plants
Day's rejoicings,
whose feet will not be able to with the stone, "said **the man**.

3.

-The wheat does not coexist with the thistle -**the man** warned me-

4.

-You will have the barn full, **the man** assured me, and

En each case, the statements in bold are spoken in third person: He.

The form I also has a performative presence in the poem, though its identity is implicit; it belongs to the narrator. In the first stanza it appears as a prepositional complement; in example 3, as an objective personal pronoun. In all other cases, it is equivalent to I. Here are the examples:

1. I as a prepositional complement:

The seeds shone in my saddlebag, each grain

2. Implicit I:

I get rid of them by throwing handfuls of my precious grain.

3. I as an objective personal pronoun:

- Useless gift - told me the man who was watching me

4. implicit I:

I started planting. The limit of my lands is a pile of rocks

5. implicit I:

Then I threw seeds among the thistles
And I arrived at the fallow land.
I did the volley as it offers zalemas to a god.

The form He and the discourses that it records reveal subjective actions. For example: "… each grain / seemed alive / the same light / made the crows flying over me more ominous."; reveal beliefs: "I did the volley as it offers zalemas to a god."; as well as emotions and suppositions. The

form I, on the other hand, demonstrates the faculty of speech, and produces a monologic narration in that the constructed discourse is stated by him, without calling upon the subjects he addresses; for example, when he is one presenting something: "I get rid of them by throwing handfuls of my precious grain;" when he repeats a statement from the other: "-In the wet cracks will appear small plants, Day's rejoicings, whose feet will not be able to with the stone, "said the man." The form I has the necessary, privileged knowledge that allows him to construct worlds, but is a fictional character and his discourses are unnatural and literary. In this sense the forms He and I, in virtue of the authority they reveal, are entities that authenticate literary fiction. All this distinction, confronted and explained, authenticates the poem "TS."

4.3. The saturation
4.3.1 Facts, gaps and the implicit

The gospels of the Bible are ancient texts incorporated into the spiritual formation of humanity. The religious essence of man is the driving force that links him to the Hebrew text. It can be assured, independently of the religious faith that each one can exercise, that the Bible is the cultural heritage of humanity. By virtue of this truth, men are familiar with the biblical texts and, in this way, the poem "TS" is easily accepted.

However, the poem referred to does not faithfully recreate the Gospel text. Namely, the parable - Biblical literary genre of the New Testament - is a narrative that manifests in a hidden way a moral teaching. In the parable that is reviewed, no textual marks of dialogue are recorded and there is only one narrator: Jesus. That is, in this first extension and intension, the texture expresses its religious nature and distinguishes biblical intentionality.

In the poem "TS" the configuration is different. The constructor reader reads and processes the parable; then she dismantles her prosaic form and the poetess and, finally, she leaves her voice to the poet narrator, who is the one we listen to. This literary transformation is known in intertextual theory as a *poetic quote*[13]. Thus, the poem presents a renewed extension and intensification, making use of the implicit data. It is understood that the parable in the mouth of Jesus is addressed to a receiving public: Jesus addresses someone. It is inferred that in the parable there is an emitter, a receiver and a subject. With these suggestive elements they personify the sower, who is the one who stages the task of sowing; to Jesus, represented by a precise description: "man", to whom a judgmental voice is heard. In this way the parable acquires a new texture, an extension and renewed, updated intension. The common reader will find in the poem the well-known parable; If you find different facts, or some gap, you will complete it with your knowledge and life experience. Dolezel will say:

> The imagination of the reader, in recreating the world, "fills the gaps in their own way. As you read, you will make your own decision about how to fill the gap. (...), Iser's reader reconstructs the fictional world guided by his life experience, that is, by his communication with objects and complete worlds. "(Dolezel, L. 1999: 243).

With the implicit information suggested in the text, the reader can safely approach the essence of the text, to interpret it and capture its true meaning.

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[13]   In the theory of J. Martínez (2001), the poetic appointment consists in transforming a narrative text, or of another nature, in poetic text. See Literary Intertextuality, p. 86.

4.3.2 The fictional encyclopedia

Dolezel L. (1999) states that the various fictional encyclopedias help to recover the meaning implicit in the texts. The knowledge of the encyclopedia, in that sense, is important for the reader to interpret and reconstruct the fictional world (p 257).

The reader of the poem "TS" will find it easy to use his encyclopedia. Even though the evangelical text-basic text-is not a fictional product, it constitutes its religious cultural heritage. This knowledge will help you confront, understand and interpret the texture of the poem.

CONCLUSIONS

1. The fictional statute and its corresponding theorization is consubstantial with lyric poetry. The conception referred to the poetry that personified it as subjective and incapable of creating fictional worlds is wrong. The studies of Cascales and Batteux show that this approach is incorrect and demonstrated with theoretical foundations, with an Aristotelian base, that lyric poetry activates fictional worlds.

2. The constructor reader, through an intertextual construction, is capable of oversizing the primary extension and intension. The literary object transformed, updated - like the poem "The sower" - manifests a new texture and this generates, as is natural, a new extension and intension.

3. Narrative extension and intensification acquire a different texture, more intense, in the poetic texture.

4. The implicit and the fictional encyclopedia draw the reader to the essence of the fictional text to interpret it successfully.

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