

Towards the Narrative Intertextuality in Poetic Narratology: An Intertextual Analysis of Lawrencian *Birds, Beasts and Flowers*

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Abstract

*For a long time, there have been the mountainous discussions about intertextuality in the field of novelist narrative studies by scholars from China and western countries in their academic practices in terms of the in-textual responses from a novelist narrative text to another produced either by the same writer or by different novelists based on the academic focus of the textual influences from one novelist narrative text to another. However, there have been rarely comparative discussions focused on the narrative intertextuality of the poetic narrative texts by taking Lawrencian poetic collection *Birds, Beasts and Flowers* as a case of intertextual representation. Therefore, this essay aims to make a quest for the narrative intertextuality of poetic narrative texts by taking the poems in the narrative poetic collection of *Birds, Beasts and Flowers* as a specific case as well as an exemplary justification of this narrative proposition that narrative intertextuality including the linguistic intertextuality, literary intertextuality, rhetorical intertextuality and thematic intertextuality has been making its way to the perfection of poetic narration in the enrichment and betterment of poetic narratology.*

Keywords

narrative intextuality, D.H. Lawrence, poetic narratology

1. Introduction

1.1 Intertextuality

In spite of the fact that Julia Kristeva has been recognized as the originator of both the term and theory of intertextuality (Kristeva, 1984, pp. 59-60), the origin of this term is likely to be date back earlier as explored below. The studies of Intertextuality have inspired a lot of different academic findings by a lot of scholars with an original trace to ancient Greek and Roman writers long before the Saussureian systematization of language as proposed in the monograph *Course in General Linguistics* in reference to linguistic relationality by taking language as a system of signs as well as the literary referentiality of regarding the literary texts as a textual system in a later time. Enlightened by increasing linguistic achievements and philosophical insights, literary theorists introduce into literary studies this notion that literature is a system of semantic implications that have been entailed in various literary texts. According to the structural association of the textual compositions, one literary text is closely associated with another and so is one specific component of a literary text with another. It is in this very sense that modern theorists are inclined to hold that the semantic implication of a literary text is not independent from that of another; the semantic implication of a component of a literary text is not independent from another of it; and the semantic implications of a literary text is not independent from that of a non-literary text. To this extent, the semantic interpretations of a literary text, of one component of a literary text as well as of non-literary text have become intertextual (Graham, 2011, p. 1) due to their heavy dependence on one another due to their possible mutual interpretation of one another in accordance with the Saussureian relationality that has been regarded as the groundwork of linguistic, semiotic as well as post-structural intertextuality in accordance with the dynamic relationship between the signifier and the signified, which has been elaborated by Julia Kristeva in her studies because she senses that when one uses the same words in some contexts that are different from other contexts he has used in, those words will not have the same meanings as before owing to the dynamicity of the relationship between the signifier and the signified. In Kristevan terms, this phenomenon articulated in the implicative transformation of those words is named intertextuality in linguistic sense. However, in the sense of textual interpretation, the mechanism of semantic implications of literary texts, textual components as well as non-literary texts are grounded on their negativity as well as differentiability according to the implicative referentiality as well as relationality of those literary texts, textual components as well as non-literary texts. Considering the thematic relevance of this essay to intertextuality, this essay will not make irrelevant mention of the Bakhtinian efforts to embed language into a social system as well as Kristevan studies of extending intertextuality from words to texts in her axis system in the light of “imitation, parody and hidden interior polemic” (Kristeva, 1986, p. 44) with a similar intention of extending intertextuality from language system into a social system in which intertextuality has been gradually deriving from Kristevan productivity and transposition, Bloomian Anxiety of Influence, Genettian transtextuality including intertextuality,

paratextuality, metatextuality, arcitextuality and hypertextuality, Barthesian intertextuality as already-read texts, Derridan deconstructive writing as well as the reader's choice proposed by Linda Hutcheon, Allen Graham and Laurent Jenny, for the topical discussion of this thesis needs to reduce itself to the limited field of the textual, compositional as well as non-textual intertextuality in the process of their corresponding interpretations based on the textual system of literary texts with no regards to its socialization as well as historicization process.

1.2 The Narrative Intertextuality in Literary Texts

In spite of the aim to make a discussion about the semantic implications of literary texts in the textual system of those texts mentioned above, the intertextual exploration will be further limited in narrative literary texts. For a long time, narrative intertextuality in literary texts has been paid a lot of attentions to due to the mutual dependence of one narrative literary text on another in the process of interpreting the semantic implications of a literary text in regard to the mutual influences on one another as well as the overlapping similarity to one another as what has been insisted that "a text [...] cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system" (Michael & Judith, 1993, p. 1). In addition to the mutual influence as much as similarity of one text on or to another, scholars have also made a study of the literary structures in the system of literary texts by proposing that the existence of the literary structure of a text comes out of the relative existence of that of another.

Among the narrative literary texts that have been exemplified in order to make an exploration of the narrative intertextuality in those texts, what scholars and critics focus on most are novelist narrative texts in contrast to other narrative texts like essayist narrative texts, dramatic narrative texts and poetic narrative texts. In general, what has shed the most light on narrative studies is closely related to the epitomic findings that narrative intertextuality has merely been found in novelist narrative texts in the form of the implicative dependence of one novelist narrative text on another without knowing that it is the same case of one essayist narrative text on another, one dramatic narrative text on another as much as one poetic narrative text on another, and that narrative intertextuality has also been seen in the trans-generic implicative dependence of one narrative text in a literary genre on that of another literary genre. In other words, the implicative interpretation of a novelist narrative text is likely to rely on the implicative explication of a dramatic narrative text, an essayist narrative text or a poetic narrative text.

What needs to deal more with the present studies of narrative intertextuality in literary texts is that for one thing, the intertextuality in narrative literary texts is characterized with both trans-textual inclinations in the narrative literary texts of the same literary genre and trans-generic tendencies and for another thing, narrative intertextuality in literary texts exists not only in novelist narrative texts but also in other narrative texts in the forms of intertextual influence, inspiration, dialogue, parody, imitation, repetition, acceptance, negotiation, confrontation, quotation, adaptation as well as plagiarism between one text and another text, between one structure and another structure, between one them and another them, between one understanding and another understanding, between one author and another author,

between one theory and another theory as well as between one style and another style of the texts that invite interpretation.

The dominant position novelist narrative intertextuality has occupied in the intertextuality of narrative literary texts is to a great extent based on the scholars' neglect of that in other narrative literary texts. In this sense, it does not mean that the intertextuality of other narrative literary texts doesn't exist. At the same time, it is also wrong to replace the intertextuality of other narrative literary texts with novelist narrative texts. In fact, the narrative intertextuality in literary narrative texts has frequently been characterized with trans-generic narrative intertextuality that has been contributed to due to the mutual pavement, enhancement, betterment, and implement of the literary narrative next of one literary genre to another due to the transtextual impact of one text to another either in the same literary genre or in different genres.

1.3 The Narrative Intertextuality in Non-Literary Narrative Texts

What harm the mainstream over-emphases on the intertextuality in narrative literary texts might do to non-literary narrative texts is that it is likely to prevent scholars from taking into account the intertextuality in non-literary narrative texts as well as the intertextual relationship between literary narrative texts and non-literary literary narrative texts due to the universal existence of narration in the world of all possible texts by means of marginalizing or isolating the intertextuality in non-literary narrative texts as well as the narrative interaction between literary narrative texts and literary non-narrative texts in spite of James Phelan's worries about narrative imperialism (Eakin & Paul, 2006, p. 186). One possible reason for the implausible association of the intertextuality in literary narrative texts with that in non-literary narrative texts is that it is disadvantageous to centralize the former by means of deviating the latter because the development of the former has much to do with the latter to the effects that the mutual prosperity of them needs their mutual dependence on, interpretation of as well as illumination from each other. Therefore, it is better to juxtapose them in the light of the theoretical explorations of the specific academic studies as well as the distinctive comparisons in the specific practices of textual analyses. For the sake of the limitation of the textual spaces of this essay, the inter-textuality in non-literary narrative texts as well as that between literary narrative texts and non-literary narrative texts will be dealt with in another essay in future studies. What needs to be touched on most in the following part of this essay is the intertextuality in literary narrative texts, especially in poetic narrative texts.

1.4 The Narrative Intertextuality in Poetic Narrative Texts

Since narrative literary texts are composed of novelistic narrative texts, essayistic narrative texts, dramatic narrative texts, poetic narrative texts, etc., in according to the general categorization of literary genres, in this sense, the central spaces of logical argumentation in this essay will be narrowed in the intertextual context of poetic narrative texts rather than broadened in that of other types of literary narrative texts. To be specific, the intertextuality in poetic narrative texts will fall into the following

five categories including the linguistic intertextuality, the literary intertextuality, the rhetoric intertextuality, and the thematic intertextuality as explicated one after another below.

The first category of intertextuality in the intertextuality of poetic narrative texts is its linguistic intertextuality in terms of the musical structures composed of the rhymes of a poetic narrative text that has been frequently termed as a visual rhyme or sight rhyme in which the words may be spelled in a similar way but pronounced in a different way although it can fall into different categories, the phrasal structure inherited from the classical allusions in a poetic narrative text, the acoustic structure adapted from the melodies of balladic works or some other types of folklore ballads, the rhetorical structure acquired from the rhetorical imitation and application of various rhetorical devices frequently-used in poetic narrative texts, the visual structure borrowed from the theories of visual arts in the examination of the poetic imagism in the poetic narrative contexts by taking into consider symmetrical and asymmetrical balance of the images in the visualized narration of those poetic narrative texts, the semantic, stylistic as well as pragmatic structure of the poetic narrative texts enlightened from the theories of semantics, stylistics as much as pragmatics in the exploration of the meanings of those poetic narrative texts, and the discursive structure of the poetic narrative texts illuminated by the theories of discourse analysis in the analyses of the narrative discourse of those poetic narrative texts.

The second category of intertextuality in the intertextuality of poetic narrative texts is its literary intertextuality in the light of the intertextual implication of those poetic narrative texts by giving an intertextual account of the structural certainty and implicative uncertainty of them, the feasibility of the rhetorical applications into them, the interpretability of the modernity in modernist poetic narrative texts on the basis of the classicist, romanticist, realist or post-modernist poetic narrative texts in an associative way, the original defamiliarization entailed in them, the symbolicality of the substances in them, as well as the possibility of digging out the intertextual similarity of ancient poetic narrative texts to that of modern poetic narrative texts through the extensive communication as much as negotiation from one poetic narrative text to another by means of associating one of them with another in an unexpected fashion and imaging the promising prospects of the surprising growth of the intertextual interpretation of poetic narrative texts in a courageous way.

The third category of intertextuality in the intertextuality of poetic narrative texts is rooted in the rhetoric intertextuality in accordance with the rhetorical compatibility interactively between one poetic narrative text and another, while epitomizing the narrative validity in the course of highlighting the vivid effects that an effective rhetoric device might have made on the intensification of the textual tension, textual construction, textual argumentation as well as textual exemplification in order to get closer and closer to the centrality of the textual narration that has always been characterized with the textual thematicity of those poetic narrative texts and sharpen the insights of understanding or analyzing the interactive relationship between two poetic narrative text of them. In this sense, the rhetorical device applied in one poetic narrative text might offer enough help for the elaboration of the

image as well as content of another if the textual intertextuality between them has been taken into account in a profound way even if they are taken from the same poetic collection of a poet at random.

The fourth category of intertextuality in the intertextuality of poetic narrative texts has most to do with the thematic analysis of a poetic narrative text to the extent that a poetic narrative text is distinguishable or indistinguishable from another in the process of the concrete justification of a certain hypothetical proposition based on the correlative relationship of one such text to another in the form of textual analysis, logical argumentation or proposition justification with an assumed aim of making an exploration of the possibility that one poetic narrative text is likely to be or in a position to be associated or tied with another on account of their intertextual impacts on each other. In this case, the intertextual interpretation of the thematic significance of a poetic narrative text can be treated as the thematic reconstruction of the intertextual values of another text in one way or another as represented by the thematic profundity or superficiality implied in them either in an implicit or explicit way as long as it is likely to play the important role of interactive interpretation in the thematic exploration of the thematic uniqueness of either of those poetic narrative texts in a self-evident fashion.

Therefore, for the sake of textual correlations, the hermeneutic interference of one poetic narrative text with the specific implication of another is inevitable even in the sense of textual narration in the construction of the textual connotation as well as denotation, for the construction of the meaning of a poetic narrative text is like that of its deconstruction due to the fact that it has much to do with the similar critical thinking, creative thinking, divergent thinking as well as convergent thinking of even the most distinguished poets apart from their original thinking based on the homogenous heterogeneity of not only poets but also human beings caused by the overlaps in their thinking in addition to the environmental, habitual, cultural, technical, genetic, linguistic, epistemological differences of them.

1.5 The Significance of the Narrative Intertextuality in Poetic Narrative Texts

By and large, the significance of the narrative intertextuality in poetic narrative texts ought to be expounded in two respects including its theoretical significance as well as its practical significance by taking Lawrencian poems in his poetic collection *Birds, Beasts and Flowers* as textual samples to achieve the aim of proposition justification that the narrative intertextuality in poetic narrative texts is likely to be dug out in this poetic collection as explained below one after the other.

First and foremost, the significance of the academic quest for the narrative intertextuality in poetic narrative texts ought to be epitomized by its important roles in the increasing promotion of the theoretical innovation, theoretical construction, theoretical breakthrough and theoretical exploration in course of enriching and bettering the theoretical rationale of poetic narratology by extending the theoretical studies of poetic narratology to the intertextual laws that have been existing the organic operation of the textual mechanism that has been going through the encodement as well as decodement of poetic narrative texts in spite of the lack of awareness of a variety of poetic scholars, poetic critics as well as poetic theorists in their previous studies on major account of their preferences to a systematic

rhetorical analysis, stylistic analysis, thematic analysis, characterization analysis, the empirical analysis, structural analysis and textual analysis without drawing enough on the intertextual narrativity, narrator, narrative discourse, narrative context, narrative communication and as such by bridging the theoretical lights of ancient poetic narrative texts on modern poetic narrative and vice versa so as to make it traceable bilaterally on the basis of taking their theoretical interactions into consideration in the sense of narrative intertextuality. On the whole, this study will be likely to combine poetic studies with the narrative studies of poetic narrative texts in a theoretical way by the virtue of catching up with the previous evaluations as well as present progressions of poetic conceptions in the process of promoting the theoretic growths of poetic narratology in comparison with the previous empiricist as well as impressionist interpretation of those texts in order to enhance the perceptive, cognitive, associative as well as imaginative powers of the readers in their poetic criticism directed in the poetic narration in poetic narrative texts, and shorten the distance from poetic studies and narrative studies furtherly.

Secondly, the practical significance of the quest for the narrative intertextuality in poetic narrative texts is grounded on the correlations between the abstract studies of the poetic theories that can be accepted as an influential tool for the original as well as illuminative analyses or interpretations of poetic narrative texts heterogeneously instead of the derivative as well as traceable ones in a homogenous way, and the specific practices of poetic criticism which has traditionally been characterized by empiricism and impressionism due to the lack of insightful cognition as much as perception of the pluralist modes of poetic criticism, poetic thoughts, poetic productions as well as poetic innovations by revealing the narrative intertextuality in the construction of poetic narrative texts produced by later poets whose poetic styles are similar to those produced by previous poets in the form of textual imitation and textual reconstruction and textual adaptation due to the textual influence of the former on the latter. In addition, the studies in this respect are also likely to broaden the readers' reading horizons or perspectives of poetic narrative texts, to enrich the researching methods of the poetic scholars, to replace the linear reading of those poetic texts with that of horizontal as well as vertical reading and taste the vertical qualities of the canonical aestheticism in those poetic narrative texts in the process of realizing the aim of making the poetic readers, scholars, critics as much as theorists getting closer and closer to the intertextual reading of those poetic texts. Apart from this, the studies of the narrative intertextuality in poetic narrative texts will also be likely to throw light on the translation of them when an intertextual reading of them has been taken into account before translating them into target language in order to improve the textual quality of the translated texts, strengthen the textual dialogue between source language texts and target language texts and give a good transmission of the academic, literary, linguistic, technical and cultural information carried out in source language texts to target language readers for the sake of their acquisition of the exact information as they expect.

To sum up, it is necessary for this essay to take Lawrencian poetic collection *Birds, Beasts, and Flowers* as the textual samples as well as analytical content of the proposition justification in order to

put into test the theoretical as well as practical feasibility of its substantial existences of the narrative intertextuality in poetic narrative texts, to promote the enrichment, development and betterment of poetic narratology and lay a preparatory foundation for the profounder studies of this field in future.

2. The Absence of the Studies of the Narrative Intertextuality in *Birds, Beasts and Flowers*

First of all, in developmental traces of poetic criticism in western intellectual world, the comments on as well as the efforts to make a study of Lawrencian poetic collection *Birds, Beasts and Flowers* have never been stopped due to its tremendous influences on poetic readers, scholars, critics as well as theorists despite the relative rarity of those studies in contrast to the mountainous studies of his novels but the poetic criticism of his poetry, along with that of his novels, has recorded the closely-knitted relationship between his poetic productions, poetic styles as much as poetic criticism and the great tradition of British poetic production. For the sake of the originality and typicality of the academic concerns with his poetry, few academic accomplishments finished by western poetic scholars as well as critics with regards to the contact of Lawrencian poetic collection *Birds, Beasts and Flowers* with British poetic tradition will be chosen and summarized one after another as below.

The first study worth reviewing herein in this respect is closely related to the illuminative comment W.H Auden has made on Lawrencian poetic collection *Birds, Beasts and Flowers*. In his terms, he claims that "...most of Lawrence's finest poems are to be found in the volume *Birds, Beasts, and Flowers* begun in Tuscany when he was thirty-five and finished three years later in New Mexico. All of them are written in free verse..." (Auden, 1962, p. 287). However, what has to be aware of in this comments is Auden's praise for the rare originality in this collection except for the continuation of traditional poetic expression in Britain, for he makes it sure that Lawrence has spent fives in composing, penciling and polishing this collection with not a single aim of earning much more money for the production and publication of it but that of practicing it in a meticulous way, for in this poetic collection, Lawrence has taken advantage of the precious reference to nature to absorb his own poetic inspiration in the process of his careful observation of the animals, plants as well as plants in nature driven by the natural dispositions of his passion for them rather than his mingling those passionate emotion with his irreplaceable acquisition from the voice of nature, the image of nature as well as the knowledge of nature which bears a great deal of similarity with the studies of Sato in the death and rebirth in *Birds, Beasts, and Flowers* in reference to the relationship between body and soul for the aim of elaborating the life and death of human beings based on the understanding of interpretative tradition of textual analysis of Jewish scholars in a dynamic way.

The second study that ought to be mentioned in this essay is that the studies of Oates (1973) has also shed some brilliant lights on the exploration of Lawrencian poetry as far as the collection emphasized in this essay is concerned, for Oates has figured out that the poetic image of Lawrence has achieved a complete breakthrough in terms of British poetic tradition and the normal cognition of British readers

so that it has made a great effects on readers on account of the stylistic uniqueness and thematic enrichment in this poetic collection by making a comparative analysis of the poetic tradition of British poetry with the enigmatic cognitive views as well as values of British readers, which shares with Kaneyama (1987) in terms of the discussion about the poetic views as well as values of the poetry produced by D.H. Lawrence based on his poetic collection *Birds, Beasts, and Flowers* in an academic paper titled *D. H. Lawrence's Poems and His View of Poetry (II): Look! We Have Come Through! and Birds, Beasts and Flowers*.

The third study in the studies of this poetic collection has much concern with the erudite explication of the consciousness existing in the textual production of the poet while producing this collection from the perspective of psychoanalysis with a great emphasis placed on blood consciousness as well as mental consciousness (Iida, 1995) by referring them to the fantasia of unconsciousness as claimed in psychological studies on account of the profound knowledge demonstrated in the insightful findings summarized in that study, which has made a sharp contrast to the vivid description that Auden and Sato believes Lawrence has given of either flowers and trees or birds and beasts of the natural world as he expects to see through thoroughly.

The fourth study in western academic studies is to a great extent concerned with the wide-spread misanthropist or cynical emotion of the poet as proposed by Bouttier (2012) in emotional examination of Lawrencian attitudes human beings, human emotions as well as human traits over or after the years of the first world war by supposing that if he drops his love or hate, it will be kind for him to give his love to human beings in despite of his dissociations from them instead of allowing his mind occupied by his pessimistic thoughts of the dehumanized human beings or the would-be non-human creatures who are devoid of emotions.

The fifth typical study focused on this poetic collection has much to do with the studies of Marhorie Perloff in 1984. In this study, Perloff argues (1984) that the poetry in the earlier phase of Lawrencian poetic production has shifted from romanticism to modernism, which is evident in his *Birds, Beasts, and Flowers* and has exerted a great influence on the poetic production of the poets who are popular with poetic readers after the second world war as well as poets who are energetic and prolific at this historical moment when outstanding poets like Ted Hughes, Theodore Roethke and Sylvia Plath has been indebted a great deal from the oracular styles of poetic creation in the poetry of D.H. Lawrence due to the mysterious catharsis in the form of the ecstasis that has been dug out in this poetic collection in spite of the inevitable spiritual distortion, alienation as well as metamorphoses due to the advent of modernist trend in literature that makes a sharp distinction from rather than comes to terms with what has been produced before.

The sixth typical studies in this field is concerned with the continuous criticism of his sex-love poetry in terms of his preference of physical love to spiritual love, based on the aesthetic and psycho-biographical reading of his poetic collection *Love and Others, Look, We Have Come Through* as

well as *Birds, Beasts and Flowers* (Petersen & Per Serritslev, 2007, p. 87).

Apart from western scholars' studies of *Birds, Beasts, and Flowers*, a few Chinese scholars represented by Zhang Li-ping have also touched upon it. Among them, the studies of Miss. Zhang (2010; 2011) have stood out to raise the attention of Chinese critical field regarding the studies of Lawrencian poetry due to the heterogeneity in her studies, for she has dealt with the ecological consciousness of Lawrencian Poetry as well as the artistic pursuit in his poetry based on her close reading and illuminative understanding of this poetic collection *Birds, Beasts and Flowers* respectively.

To sum up, both western and Chinese scholars have devoted a great deal of their critical attentions to the enrichment and betterment of the studies regarding Birds, Beasts, and Flowers, but they haven't been dealing with the narrative intertextuality in this poetic collection. For the sake of the intertextual absence of their studies of this poetic narrative text, this essay will make an exploration of its narrative intertextuality as an analytical sample to fulfill the aim of putting the theoretical views mentioned above into the specific practices of textual analysis as exemplified below.

3. The Narrative Intertextuality in *Birds, Beasts, and Flowers*

*3.1 The Intertextuality of Visual Structure in *Birds, Beasts, and Flowers**

Even if the poetry of D.H. Lawrence including *Birds, Beasts, and Flowers* has been thrown into harsh academic criticism, censorship and misinterpretation of as well as the extensive resistance and hostility as much as the academic persecution throughout his life due to the biases of the mainstream readers, critics and scholars at the age he has been living at owing to the accusation that he has made indecent mentions of sex and nudity in his works that has triggered moral and legal controversies for a long time (Bates & McGinty, 2006, p. 93), this collection is not that miserable as it has been criticized if its linguistic intertextuality is taken into consideration as below.

For the sake of what has been mentioned above, in order to turn it out that an important novelist as well as one of the major poets in 20th century in Britain as D.H. Lawrence, he has also been likely to leave his imprint on his poetic collection *Birds, Beasts, and Flowers* due to the insightful traces existing in this poetic collection, a few stanzas of different poems in this collection will be chosen as an analytical sample in the following analysis of this part to make an analysis of the musical structures, the phrasal structures, the acoustic structure the rhetorical structure, the visual structure, the semantic structure, stylistic structure as well as pragmatic structure in this collection by taking visual structure of the poetic narrative texts out of those structures to exemplify the linguistic intertextuality between two narrative stanzas, between two narrative events or between even two narrative images of the same poems in this poetic collection owing to the limitation of the textual spaces of this essay.

What needs to be asserted here before the textual justification of the theoretical proposition mentioned above is that the visual structure as analyzed here has to be defined beforehand, for the definition of the visual structure has something to do with a vivid visualization of the narrative events of the plants in

the first poem of this poetic collection titled *Pomegranate* with a transparent emphasis on the poetic image of this poem based on a basic understanding that the enrichment or adjustment of the colors or even images in this poem if compared with those in nature is likely to play a conducive role in quickening the progression of the narrative events of this poem to help reflect the psychological reality of the narrator in the process of the metaphorical narration that has associated its social reality with psychological reality in an intertextual way as what has been proposed before and will be explicated later in the third stanza of in this poem due to the repetitive emphasis of the color red in this stanza to make this attractive color catch the eyes of the readers tightly.

Therefore, in this case, the emphatic repetition of or presentation to the color red can be regarded as an intertextual intensification or foiled depiction of the similarity of the metaphorical image of the pomegranate in the sun surrounded with the shadowy ray of the color red with that of the Greek women sitting on the red rock with part of their body bared in the second stanza, as much as that of the walls in Venetian cities filled with the similar color, for those magnificent colors have made a sharp distinction from the bright color green from the rest of the inner garden with an accidental role in one way or unavoidable one in another to strike a balance between the entire effects of the poetic image of this poem for the aim of making point of the visual difference of one color from another in such an unconscious way that the readers can not help being lost in the surprising visual demarcation between them.

To some extent, there exists an ingenious design of the combination of the color red with the color green due to their intertextual roles either in the consolidation or reduction of the total effects of the visual configuration of the whole poem in the mild meditative visualization of poetic image just as a painter racks his brains to achieve the visual effects he is deadly anxious to by means of pointillism or other so as to meet the needs of visual appreciation of the painter who has made great efforts to shape this magnificent image, to highlight the visual tastes of this painter who is eager to achieve an elegant pursuit of perfecting or consummating his versatility in the craftsmanship in painting without thinking of too many decorations of other colors, to enrich the poetic association, the poetic inspiration as much as poetic imagination of the poet in an intertextual fashion and draw on the appropriate match of those two colors in order to better, to enrich and enlarge the creative sources of his inspiration in the sharp contrast of one color of this poetic image with another of it on the road to the personification of his virtuous conscience in the whole map of this image through his incredible discoveries of the seeming unachievable effects in his perfection of the visual arts the poet has been pursuing. In this sense, it is important for a poet to have a good knowledge of painting and interweave his knowledge of poetic production with that of painting in a contrastive, harmonious as well as peaceful way in order to help his poem make its way to the natural representation of the social reality in poetic reality.

In brief, it is no accident that the perfect match of the color red with the color green in the visual articulation of the poet's ingenuous design has coincided with that in the artistic production of a painter,

for it has put the entire elements of this poetic image into a harmonious association that can put together the delighted moods of women, the antiquity of the city, the elegance of the wall, the vitality of the allusion articulated adequately in Greek culture and art, the modernity of the women's presentation to their ingenuous simplicity in a kaleidoscopic fashion.

What matters most in the course of poetic composition is that all elements mentioned here as they have been poeticized in the image of this poem have played a role in mutual complementation with regards to the promotion as well as the aggravation of the poetic narration in an intertextual way due to the effectiveness caused by the subtle application of the colors existing in the original disposition of everything in nature and the artificial representation of the poetic narrator who is good at associating the combination of colors with the narration of the narrative events that are of great importance for the visualizing articulation of the poetic theme as well as the fulfillment of the poetic pursuit of the poet rather than dissociating or distancing one of them from another, for they are heavily dependent on one another on the road to the betterment of the narrative depiction of the poetic scenes of natural world, the narrative focalization of the poetic characters as opposed to those who have frequently been felt in real world, the narrative characterization of the poetic description in the wonderland of poetic beautification of the arresting charm buried in the simplicity of the daily lives of human beings, the narrative discourses of the poetic narrators that are either distinguishable or indistinguishable from the actual practitioners of the simplified lives of the lesser beings with a string of routine chores disturbing the peaceful mind of them as the ripples on a peaceful lake, and the narrative articulation of the poetic voices in the way of textual interaction or inter-textualization.

To sum up, the narrative intertextuality in *Birds, Beasts, and Flowers* has already been exemplified in the analyses of the linguistic intertextuality in a typical poem of this poetic collection titled *Promegranate* on account of the visual combination of the color red as well as the color green with the narrative progression of this poem in terms of the visual structure of this narrative poem, for it is conducive for the inter-textualization of the internal elements of this poem. Therefore, it is no accident that the narrative intertextuality embodied in the linguistic intertextuality exists in poetic narrative texts, for it has even become an intertextual reality in the internal elements of a single poem like *Promegranate*.

4.2 The Literary Intertextuality in *Birds, Beasts, and Flowers*

As stated above, although D.H. Lawrence has been controversial in the academic field for a long time due to the readers' misunderstanding of his crude presentation to humanity in the form of sexuality or bestiality in a natural way as a so-called accusative nudity in his novel, it ought to be made clear is that the reason for those controversy is not the shortage of social value, academic value, cultural value as well as aesthetic value but the misunderstanding of others who have been adapting to the profound traditional values that prevents them from embracing his new styles in poetic production in terms of the literary intertextuality as analyzed afore and below without knowing eternal law that the superficial

value of something has always been dwarfing the authentic value of it until others becomes aware of the existence of this value years later or centuries later after the ignorant or counteractive oblivion of it partially or thoroughly due to the insightful newness of this value. In this case, it is true of the profound value of Lawrencian poetic collection *Birds, Beasts, and Flowers* that can be regarded as a sharp contrast to the superficiality of the readers' understanding of his poetry at that historical moment as suggested in the following analyses one after another.

Regarding what has been dwelled above on the literary intertextuality in poetic narrative texts, what needs to be included in the following discussion about the literary intertextuality in this poetic collection ought to be the implicative certainty and uncertainty of the poems in this collection, the feasibility of the rhetorical applications into the poems in this collection, the interpretability of the poems in this collection in reference to the poems produced before or after the poet of this collection, the symbolicality of the substances in its poems as well as the possibility of digging out the intertextual similarity of ancient poetic narrative texts to that of the poems in this collection in the realm of poetic narration driven by the intertextual interactions, confrontations and negotiations among them.

However, the limitation of the length of this essay taken into consideration, it will be increasingly clear that it is not feasible enough for this essay to justify all the propositions mentioned here in details one after another. Therefore, the following justification of those propositions will be epitomized by a typical proposition of them in regard to the structural certainty and implicative uncertainty of one out of the poems in this poetic collection as an analytical sample to make an analysis of the narrative literary intertextuality that has been characterized with the intertextual interaction between the certain or uncertain elements of in the structure and implication of this poem in the course of poetic narration under the title of *Peach* while the rest of them are in a position to be explicated one by one in an unexpected way or from a surprising perspective in future studies.

Based on the implicative understanding of the certainty and uncertainty of this poem instead of the misunderstanding of it due to the interference of the corresponding and interactive influence of the textual agnosticism or cognoscibilism in the oppositional narration of this poem, it will be clear that the structural frame of this poem seems to be similar to the skeleton of a woman who are characterized with her charming physical build that bears some similarities with the certain horizontal as well as vertical structure of this poem that has been made up of a plentitude of metaphorical words (like peach, blood-red, pound of flesh, wrinkled, secrets, stem, rolling, dropping) that appear to have been imprinted on the narrator's unstated intention so as to tell a tragic story of a woman who has been likely to suffer from either sexual violence or sadism in an anticipated way, for one the one hand the distribution as well as combination of those words have transmitted a violent image of a sad story due to the certain structure it has shaped for this poem in order to lay a solid ground for the successive progression as well as vivid narration of this tragic story as a preparatory suspension due to the hints that have interweaved in the subtle narration of the events that has been arranged to be narrated in this poem.

On the other hand, the structural certainty of this poem *Peach* doesn't make sure that this structural combination of the implicative elements indicated in this poem will be in consistence with the oneness of the implication of the story of this poem in a corresponding way due to the randomness of its linguistic references and the interaction between the signifier and the signified in a linguistic sense under the influence of the metaphorical expressions that have frequently been dispersed in the whole poem, for the implications of this poem has been frequently shifting from the superficial ones to the profound ones or from the profound ones to the superficial ones in a bilateral fashion with no maxim established to make them compatible with one another owing to the very ambiguity as what has been manifested in the perplexed texture or configuration of the narrative structure of this poetic texts to the effects that the implications of this poem are either indistinguishable or distinguishable from one another, for it has been making its way to its implicative uncertainty in the formation of the seemingly indecent narrative events of this poem at the expense of the superficial certainty of it. In this case, the implicative uncertainty and structural certainty of this poem are supplementary to each other in a bilateral or multilateral way as the movement of the structural certainty transits from simplicity to complexity or vice versa.

In this intertextual negotiation between the structural certainty and the implicative uncertainty, the latter tends to offer a variety of choices that can be made for the former in spite of the superficial phenomenon that the former seems to lead to a sole choice for the latter without knowing the linguistic truth that the former is not likely to offer a correspondence to the latter in terms of its implicative options due to the variability of textual language that has been shaking the stability of the textual implications of this poem and preventing the implicative wholeness or oneness of this poem from becoming a reality in the process of poetic narration due to the derivative production or even reproduction of the textual implications of this poem, for this will result in the implicative dislocation as well as the structural disruption of this poem while singularizing textual denotations as much as connotations in the course of reading this poem.

Nonetheless, if the correlation between the implicative uncertainty and the structural certainty of this poem has been taken into a careful consideration respectively, the latter of this poem is likely to serve as an effective way to make a clear elaboration of the structural simplicity and explicitness of the former in the process of the uncertain poetic narration in this poem while the former is possible to be regarded as a reliable way to make a sensible explanation to the complexity or simplicity of the latter by means of mutual implementation, mutual inspiration as well as mutual interaction in the process of the textual communication in the form of the narrative communication in this poem on the road to the fulfillment of simplifying the textual implications and beautifying the textual structure in poetic narrative texts in order to strike a balance between implicative uncertainty and structural certainty grounded on the structural stability of those texts to shut off the possibility of the implicative skepticism while making an in-depth exploration of the possibilities to translate the uncertain

implications into certain from the seeming impossibilities in this process of textual interpretation by the virtue of the abstract summarization or concrete inference as long as intertextual narration of this poem has been taken into account in this process.

Therefore, in this sense of poetic narration, they ought to be treated as intertextual narration due to the narrative implementation as well as interpretation of each other in this poem in terms of bettering the narrative structure that the story of the whole poem are based on, enriching the metaphorical linearization and horizontalization of the narrative progression that has turned out to be effective and interweaving the vertical spaces that can be applied to extend the structural spaces, the cultural spaces, the physical spaces and the geographical spaces of this poem as well as the narrative spaces of the poetic narration of this poem and highlighting the symbolic non-linearization, verticalization and visualization of the narrative structure of this poem in order to make salient and apparent the guilt of the sexual violence that has been getting through the narrative interweavement of the whole plot of this poem in the profound suggestion of the words the poet chooses to picture a cruel image of this poetic story.

To sum up, as has been manifested in the textual analysis made above with regards to the narrative interaction as much as implementation between the structural certainty and the implicative uncertainty of this poem, there comes out the salient feature of literary intertextuality in this poem that are likely to enrich the narrative connotation of this poem and extend its denotation, for it is quite conducive for the development and betterment of the narrative intertextuality in poetic narrative texts.

4.3 The Rhetoric Intertextuality in Birds, Beasts, and Flowers

While mentioning rhetorical intertextuality in poetic narrative texts, the discussion in this respect has been inevitably interweaved with the rhetorical devices even this poetic collection *Birds, Beasts and Flowers* will not make an exception. For the sake of the voluminous inclusion of rhetorical devices and the limitation of length in this essay, the following discussion will base itself primarily on personification that has been defined as a rhetorical device of endowing plants, animals, abstract notions, specific notions as well as lifeless creatures with the dispositions, builds and emotions of human beings as much as of describing the imaginative productions into something that have been characterized with the personalities, wisdoms as well as emotions in a supernatural and metaphorical way and that have fallen into five categories respectively including plantification, animalification, abification, reification and deification. Before the actual analysis of the poem titled *Taos* in this collection, it will be better to make an explanation to them one by one. Plantification refers to the rhetorical device that gives to plants human traits while animalification to the rhetorical phenomenon that the animals described in a text are vividly given the qualities of human beings. In a similar way, abification can be explained to the effects that the abstract notions are endowed with human traits due to its actual existence and reification dwells on the fact that the specific things are instilled with

abstract existence. The last type of personification to be dealt with here is that something to be depicted in a text will be deified or mystified to be fused with divine power.

For one thing, what has been remarkably imprinted on firstly in this poem *Taos* is that there is practical trace of reification especially in the poetic design of the title of this poem, for even the thought of this title itself bears the illuminative understanding of this rhetorical device to the extent that it has manifested the process that the abstract notion of taos has been reified or specified in order to compare the creative thoughts of this abstract notion with the personified behavior or performance of the American eagle as mentioned at the beginning of this poem in a vivid fashion at the thought of or the sight of the behavioral similarity the notion mentioned before with the action of the bird that has been bodying forth the conception of liberty. In fact, it is the amazing similarity between them that helps readers to get across the poeticization and progression of the narrative events in this poem to the effect that the bird is good at nothing but repeating the actions of sitting on the eggs, hatching the doves, bringing them up, sitting on new eggs and hatching new doves because they have been accustomed to this tedious job in a blind way without thinking, reflecting and criticizing just as what has been done by those who are good at following suits in the form of dealing with the monotonous chores as a programmer do in compiling a program while swallowing his anger and bitterness. For another thing, the image of the bird in the first stanza has been regarded as a specific way to strike a balance between the abstract thought and the concrete action of the bird in the bilateral way from reification to abification and vice versa. In this sense, this bilateral movement the progression of the narrative events in this poem has stood for the bilateral transition between the process of theorization and actualization in an unconscious way. So to speak, what the poem has been trying to tell is tragic stories of human beings, for their existences seem to be the experiences of miserable creatures in that they have been tolerating the tortures as well as manipulations of others without a single slight of passive resistance against the hegemonic violence that has happened on them due to the moral depravities of the evils and the spiritual losses as much as the tragic lots of the miserable worms all over the world just as what has been occurring to those birds in the seventh line of this poem by mocking at those birds who have two heads, one head and no head at all in a metaphorical and symbolic way.

Apart from reification and abification as mentioned above, there exist also animalification and deification throughout this poem. One the one hand, the former is apt to be discovered by a series of actions of the mother dove in order to take care of her young doves with the demonstration of the similar maternal love and care in the animal kingdom that seem to be profounder and more affectionate than that of human beings, for in the poetic narration of this story the mother dove are acutely aware of the responsibility she ought to take to feed her young doves, protect them against the hurt and disease of external aggression and disturbance, and enable them to voice their views in the verbal communication of birds by the vocal transmission of her iterative onomatopoeias to her cock bird after setting for him a good example to clear her throat. One the other hand, the animalification has also been

characterized in the subtle description of the physical beauty of the mother dove while portraying her beautiful feathers, her charming noses as much as her strengths together with the possibility for him to become the only bird in the world and lay a golden egg for harmful aggression from the outer layers even when she opens her wings, drinks blood in the world and remove her loyalty to the world of human beings in order to pour out her cynical sentiments as what human beings has done.

Concerning the deification of this poem, it ought to be said that the dove has been mystified and beautified in praise for her on account of her contribution to the liberty of America as well as the mother of peace and security to bring about the peace and security of America and the national needs of liberalization as much as pacification like a goose owing to her protection against the external aggression by imagining that she is able to lay a plentitude of golden eggs to resist against all prevention as well as destruction. In a way, she has played the protective role in providing her young doves with liberty and peace in the name of god of liberty and peace in order to tell this romantic story grounded on intrinsic deism in the mind of the poet as what has been emphasized on in the works of the romanticist so strong that it has become one of the trend in the poetic production of America later on. Based on the analyses made above, the rhetorical device of deification has been discovered as an actual existence in the succinct and tenacious narration of this poem, for the mother dove in this poem has been endowed with an omnipotent, omnipresent and omniscient god of liberty and peace in a romanticist narration of this poem motivated in the deistic sentiments in the bosom of the poet.

Actually, it is sensible to make a summary that the veritable existence of the rhetorical intertextuality in this poem has turned out to be a salient feature in the poet's construction of the rhetorical intertextuality in this poem as one of the typical example in this poetic collection *Birds, Beasts and Flowers* due to the interactive roles played in the rhetorical devices mentioned above.

4.4 The Thematic Intertextuality in Birds, Beasts, and Flowers

As discussed above about the thematic intertextuality in poetic narrative texts, one poetic narrative text is likely to be or in a position to be associated or tied with another on account of their intertextual impacts on each other due to their interaction in the form of thematic implementation, thematic limitation, thematic representation, thematic consolidation, thematic iteration, thematic quotation, thematic imitation, thematic paraphrase, thematic explication, thematic extension and even thematic duplication by means of either construction, reconstruction or deconstruction. For the most part, what has been dwelled on here is likely to make effects in the interaction between two poetic narrative texts and agrees with one another over the very existence of the thematic intertextuality in those poetic narrative texts from the perspective of thematic narration in the form of finding out the narrative theme as well as the narrative motif of this poem and the intertextuality between them.

Nevertheless, what has to be justified in the following discussion is based on the logic proposition that the intertextual interaction between two narrative elements of the poetic narrative texts even in the same narrative poem is likely to be conducive to deepen the thematic implication of this poem, to

widen the thematic field of the poetic narration in this poem, to sharpen the thematic horizons and enlighten the thematic dimensions of the story boundaries of this poem in the light of the interpretation of the intertextuality in this regard in the course of both circular and linear justification of the logic proposition proposed herein both vertically and horizontally in accordance with their either their homogenous relevance or heterogeneous irrelevance to each other either in its interactive latitude or its interactive longitude based on the correlative coefficient or the linear correlative coefficient of the two variables with a poetic narrative text as mentioned above after a correlative analysis of them by taking *Kangaroo* a poem of this poetic collection *Birds, Beasts and Flowers* as an example to make an exploration of the overlapping and oppositional interactions of the narrative elements existing in this specific poetic narrative text. In this way, the thematic profundity or superficiality implied in them either in an implicit or explicit way of the thematic intertextuality of those two elements in a poem is likely to be indicated by the extent that they are related to each other as reflected in the growing or decaying trend as what is possible to be demonstrated in the curve of the correlative coefficient despite of the interference caused by a string of possible variables of the narrative constituents in the dynamic map of the structural constitution of this poem if compared with the proportion of a geometric graph as well as an algebraic equation in the imagination of both the spatial as well as ichnographic image of this poem.

In contrast to the other types of the narration of narrative events that has happened to the character of poetic narrative texts, what has been distinctive in the poem *Kangaroo* is that the narration of the narrative events in this poem has been characterized with the corporeal narration of the narrative events that has happened on the animals of the poem rather than the characters of it as proposed by Daniel Punday in *Narrative Bodies: Towards a Corporeal Narratology* so as to raise the narrative researchers' attentions to the corporeal narration in animal kingdom instead of human world for the aim of proposing the love of and care for the thematic enhancement of this poem in the process of theorizing, systemizing and normalizing the studies of poetic narratology, for the corporeal narration of the narrative events in animal kingdom has rarely visited in previous studies, let alone the intextual interaction between the two narrative elements of poetic narrative texts as exemplified in the intertextual negotiation and implementation between the corporeal narration of narrative events of animals and the thematic narration.

In order to fulfill the aim proposed above, the analyses made of below is likely to be based on the intertextual interaction between the corporeal narration of the narrative events of the minor animals of this poem (like stags, horses, rabbits, bulls, bison, wild pigs, foxes, stoats, wolves, prairie dogs, mice, and moles, rats, badgers, beavers, bears as much as frogs) and that of the major animal Mother Kangaroo in this narrative poem in order to broaden the narrative horizon of the thematic intertextuality of this poem by extolling the latter with the foiling assistances of the former in a comparative way through close observation of the moving traces of the Mother Kangaroo in this poem in the corporeal

description of the eyes, the hands, the shoulders, the haunches, the legs, the paws, the ears, the belly, the face and the tail of the Kangaroo as well as the corporeal color and habitus of it in a descriptive as well as vivid way.

In addition to the corporeal narration of the Mother Kangaroo in terms of her physical traits as well as living habits as mentioned above, what has to be stressed here is the narration of its actions in the course of her successive movements as demonstrated in the personified applications of a series of both transitive verbs and intransitive verbs that can be regarded as the signs of unveiling the intrinsic forces of the Mother Kangaroo in the process of preventing herself from being attacked by other minor animals as narrated this poem in the specific narration process with regards to the intersectional structure of the poetic lines of this poem and defeating the wild aggression of them in the comparison of herself with other minor animals like frog, the insects, the snakes, the bulls, the cows, the stags, the leopards, the lions and the dogs in a liner way.

What is more, the corporeal narration of this Mother Kangaroo has also epitomized in the constructive enrichment and betterment of her spiritual world throughout the omnipresent, omnipotent, and omniscient existence of the poet's logical construction of the structural framework of this poem, the poet's visual observation of the major and minor animals of this poem, the poet's acoustic imitation of the voice of those animals and the poet's narrative manipulation of the dynamic balance of the narrative events in the pleasant kingdom of animals in order to endow her with the heroic personality of human beings rooted in the narrative arrangement of infusing her soul with the thematic heroism that has been admired by the minor animals in their bosoms based on the intertextual aggregation between her external qualities as well as internal qualities in a circular fashion. To this extent, the heroic qualities directed at the animals narrated in this poem can be termed as animal heroism.

Briefly speaking, the mutual implementation, adherence as well as interpretation between the corporeal narrations of the narrative events of the major animals and those of narrative events of the minor animals in this poem and mutual distinctions of the corporeal narrations of the narrative events of the animals like Mother Kangaroo in the animal kingdom from the corporeal narration of the narrative events of the characters in human world have to a greater extent deepened the profundity instead of the superficiality of the theme of this poem in a nonlinear way. Driven by the two indispensable dimensions of narrative studies on the ground of textual interviews as well as interference, the clarity of the thematic intertextuality as what has been echoed in this poem has become a self-evident reality in the intertextual demonstration of the narrative constituents of this poem after a lot of correlative analyses of the intertextual correction between them.

5. Conclusion

As illuminated from the justification of the proposition of this essay that narrative intertextuality can be true of poetic narrative texts and is likely to be made senses, the major findings of this essay ought to be summarized in the following four folds that will be clarified one by one as below.

Firstly, the analysis of the linguistic intertextuality in a typical poem of this poetic collection titled *Promegranate* has expounded the narrative intertextuality in *Birds, Beasts, and Flowers* by means of exemplifying the visual structure of the poem to verify that the visualization of this narrative poem is good to the amplification of the theoretical lights on the exploration of the narrative intertextuality in poetic narrative texts in the development as much as the improvement of poetic narratology.

Secondly, the narrative interaction as much as implementation between the structural certainty and the implicative uncertainty of this poem has shaped the salient features of literary intertextuality in a poem of this poetic collection that are likely to enrich the narrative connotation of this poem and extend its denotation in an unconscious way, for it has been seen in the analyses made of above that it is quite conducive for the development and betterment of the narrative intertextuality in poetic narrative texts in the intertextual observation, exploration and interpretation of this poetic collection *Birds, Beasts, and Flowers*.

Thirdly, the rhetorical intertextuality in this poem has been justified by taking the salient feature in the poet's construction of the rhetorical intertextuality in a poem of this poetic collection *Birds, Beasts and Flowers* as one of its typical example to make the features in this respect stand out in the process of combing out the clues that are likely to lead to the intertextual discoveries in this poetic collection due to the interactive roles played in the rhetorical devices, with plantification, animalification, abification, reification and deification inclusive.

Fourthly, the thematic intertextuality in this poem has been proved by the domestication as well as foreignization of the two poetic elements within the same poem in terms of the mutual intensification in the textual negotiation with as well as oppositions to each other in relation to the corporeal narration in the visual description of the animals in animal kingdom that have been narrated in the poem titled *Kangaroo* in this poetic narration by comparing it with the corporeal narration of human beings in order to foreground the narrative realm of corporeal studies in poetic studies and to throw a humanist light on the concern and protection of animals from the perspective of achieving a harmonious relationship between human beings and animals, which is of great significance for striking an ecological balance between them.

Based on the four major findings dug out from the qualitative analyses made above, it can be concluded that the narrative intertextuality in poetic narrative texts can be applied in the intextual analysis of the poetic collection *Birds, Beasts and Flowers* in terms of the linguistic intertextuality, the literary intertextuality, the rhetoric intertextuality and the thematic intertextuality in this poetic collection in the process of the logical justification of the narrative proposition that has been put forward at the

beginning of this essay in the form of research hypothesis by means of following the rules of logical construction of reductionism, deductionism as well as deductionism in the construction, development as well as improvement of the poetic theory poetic narratology, for it is likely to serve as an approach to the enrichment of intertextual studies of poetic narrative texts and the betterment of the poetic narratology the despite of the possible mistakes that might have been made in this essay, for those mistakes are likely to be corrected in future studies. Of course, the academic tolerances of the mistakes mentioned above will be expected of experts and scholars in this field in the form of suggestions and inspirations that are illuminative for the author of this essay to make greater progress in his future explorations and studies in this regard.

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