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Reviewing Quranic Thoughts Reflected in Imam Khomeini's Poetry with an Approach based on Implied Intertextuality¹

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Research Paper

Abstract of comprehensive

Intertextuality is a method which is, in fact, called convergence of contexts based upon the influence they have on one another and formation of the meaning of the text by some other contexts. In other words, intertextuality is the way of receiving influence from the previous context and having influence on the next context. For the first time, this theory was given by a Bulgarian lady called Julia Kristeva who lived in France. Some others e.g. French famous semiotician and author, Gerard Genette came to evolve and embroider this theory afterwards. Genette considers intertextuality quite limited and finite in meaning. Moreover, he defines it as a simultaneous presence of a context on the other one. In addition, his definition demonstrates three different levels: An extremely apparent and evident level which is, in other words, the same as a quotation, A less apparent level with clandestine relevance of two contexts, last but not the least apparent level which is implicit and includes ironies, metaphors and allusions in which there has been made an undercover and clandestine mention of a context to the other texts. Additionally, such that whole comprehension of the context would not be feasible or doable without first perceiving the indications and/or mentions that have been made. It is worth mentioning that current research is a qualitative research with the descriptive- analytical approach which is based on the library resources with the purpose of clarifying the holy Quran implicit intertextuality in

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Imam Khomeini's poetry. Therefore, brainstorming the poetry of Imam Khomeini regarding the Genette classification which are all relevant to the word of God has been done. The gathered data of this research manifests a vast relevance of Imam Khomeini's poetry to the holy Quran verses.

Introduction and problem statement

In the universe, there are lots of subjects and issues which possess structural, implicit interconnections and consistency in terms of meaning and concept. These consistency and interrelation are the outcome of human thoughts and even more, a facet of intrinsic meaning and divine inspiration from concept and reality world which masters over other science prevalent among communities.

On the other hand, paying attention to other theses, especially registered and expanded ones worldwide, is considered to be important. One of these well-known theses I the world is called intertextuality which has introduced novel perspective over context relevance. Moreover, it deals with an interaction amongst context and also takes the formation of meaning within a context, which is constructed by the other texts, into consideration. During different ages, context have been created through an implicit interrelation. Additionally, they have been utilized by the effects they have on each other. However, no attention had seriously been paid to the subject until a Bulgarian lady, who was, philosopher, psychologist and novelist, called Julia Kristeva introduced it for the first time. Afterwards, experts e.g. Gerard Genette who was a French semiotician and a literature theoretician came to evolve the theory of intertextuality. Hence, he introduced it quite newly. Based on this theory, the existent contexts are taken from the previous ones, and they are definitely existent for the future contexts to be created. In general, it is said that each context is the arena for the other contexts.

From Imam Khomeini's poems, a collection of lyrics, Quatrains, Odes, Stanzaic poems and Mystical Couplets has remained, which have been published in his divan. Although he mentioned in the preface of his divan that he had never been involved in poetry, he described his separation and infatuation through poems. The distinctive feature of Imam Khomeini's poems is his utilization of different Quranic themes and divine lexicons, which has added to the spiritual enrichment of his poems.

In his Divan, a manifestation of terms, adaptation, allusion, analysis, allegory, exegesis and divine terminology can be obviously seen. In this article, with regard to allusive subdivision of this index, which is based on Gerard Genette, and Quran in Imam Khomeini's terms, an attempt has been made to explore an implicit intertextuality.

Literature review

There have been researches on intertextuality in Persian language, especially

Imam Khomeini's Divan. The following researches touch on the subject:

- Soltani Ranani, Mahdi (2009), an article entitled "the manifestation of Quranic learnings in Imam Khomeini's Divan". In the article, he has found out that Imam Khomeini is a mystic whose Soluk has reached the lofty destination and an ultimate goal. As a result, he had perceived logical reasoning, mysticism, and Quran all at once.
- Habibi, Abolfazl (2008), submitted an article entitled "the investigation of Imam Khomeini's Divan and its allusion analysis". In the article, some Imam Khomeini's poems, relying on allusion upon Quranic verses and Ahadith, have been elicited, criticized and analyzed.

Research methodology

The research setting is theoretical and the method is descriptive-analytic which takes Imam Khomeini's poetry into account by using library and documentary methods. As the article has been compiled and completed, several books, internet sites, and of course, relevant and similar researches are taken into consideration. It has been attempted that all poems, applied for Quranic implicit intertextuality, are elicited from Imam Khomeini's Divan and mentioned in the article.

Discussion

As it was stated earlier, the intertextuality, given by Kristeva, was developed by Gerard Genette, and he also made some modifications over it. Genette put intertextuality into three categories: 1- explicit intertextuality 2- covert intertextuality 3- implicit intertextuality including: allusions, and sarcasms.

In allusion, the thorough understanding of a context is fulfilled by reader's special knowledge, and his awareness upon the subjects within a context which would be void of meaning without comprehending them. In fact, in accordance with novel expressions, allusion is one of the figures of speech by which a noble verse or a well-known Hadith or even a tale, incident, proverb, and a famous poem is mentioned through an utterance. It is used in a way that a lot of meanings are implemented by a few terms. (Daad, 2016: 163)

Allusion touches on the least words and conveys the most meanings. In courtesy sayings, it is proverb, a Quranic verse, or a Hadith which a speaker touches on. Allusion means sweet utterance, or an utterance filled with sweetness. (Behzadi Andouhjerdi, 1994: 91)

In general, intertextuality, which is the basis of the research, receives attention in three different facets: a) existent context, b) previous context, and c) connective intertextuality. The existent context is the same present text, Previous context is the one which is directly or indirectly referred to and Connective intertextuality is to describe and explain both existent and previous context.

In this article, the existent context is Imam Khomeini's Divan Whose intertextuality

with Holy Quran receives attention. Previous context: Quran is Muslim's holy book by which Imam Khomeini's poems are inspired. Intertextuality interaction and prevalence of both existent and previous contexts.

Findings and Conclusion

Imam Khomeini Wrote most of his poems by conforming Quranic verses and tales which is considered one of his spiritual characteristics in the field of poetry. Tending to Quranic and religious perspectives, he has also made an effort to reveal his sublime mystical objectives through Quranic verses and tales. Allusion is one of the subdivisions of implicit intertextuality by which Imam Khomeini has conveyed the meaning of lofty Quranic tales and subjects well to God's devotees. Imam was not a poet, and this matter was even confessed by him. However, he was well capable of stating his infatuation and sense of desolation through different poetic styles, especially Ghazals.

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