

Intertextual Relationships in Hafez's Sonnet 69 and the Interpretation of Surah Ra'd in Kashf al-Asrar Based on Gérard Genette's Theory

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Introduction

Intertextuality, one of the prominent theories of the 20th century, posits that no text is independent or self-sufficient; rather, all texts are continuously interacting with and drawing upon preceding texts. The Holy Quran stands as one of the most significant pretexts that has profoundly influenced numerous writers and poets. Research indicates that Hafez Shirazi is among the poets who were deeply familiar with the Quran and Hadith. This study, adopting a descriptive-analytical method based on Gérard Genette's theory of intertextuality, examines the intertextual relationships between Hafez's Sonnet 69—beginning with "A nightingale held a beautifully colored leaf in its beak, and within that leaf and melody had sweet, mournful cries"—and Surah Ra'd, alongside Rashid al-Din Maybodi's exegesis *Kashf al-Asrar*. The research seeks to answer: How is Hafez's influence from the exegesis of Surah Ra'd evaluated in this sonnet, and what types of intertextuality does Hafez employ based on Genette's framework?

Methodology

This qualitative research is fundamental in aim and descriptive-analytical in method. Data collection was conducted through library research and document analysis. The theoretical framework is Gérard Genette's intertextuality theory, which categorizes intertextual relationships into three types: explicit, implicit, and non-explicit. The primary sources analyzed are Hafez's Sonnet 69 (as the hypertext/present text) and Surah Ra'd together with Maybodi's *Kashf al-Asrar* (as the hypotext/absent text). The analysis involved identifying thematic, lexical, and structural correspondences between the sonnet and the Quranic verses and exegetical narratives, then classifying these correspondences according to Genette's typology.

Results and Discussion

The findings demonstrate that Hafez extensively drew upon themes, verses, and exegetical content from Surah Ra'd and Kashf al-Asrar throughout Sonnet 69. The intertextual relationships identified include allusion (talmih), translation of Quranic phrases, incorporation (tadmeen), and adaptation of expressions and words. The results show that implicit intertextuality predominates, with only one instance of explicit intertextuality and no instances of non-explicit intertextuality found.

Implicit Intertextuality: Several examples of implicit intertextuality were identified. The opening line about the nightingale with a leaf and mournful cries alludes to Maybodi's exegesis of verse 20 of Surah Ra'd, which recounts the story of Sufyan al-Thawri and the nightingale that died of sorrow at his grave. The hemistich "Do not think ill of the path of love" implicitly refers to Maybodi's discussion of the disciple (murid) and the spiritual master (murad) in his commentary on verse 28 of Surah Ra'd, where he describes the world as a bride. The couplet beginning "I asked him amidst union, what are these moans and cries?" implicitly draws upon Maybodi's interpretation of the opening disjoined letters (Alif, Lam, Mim, Ra) and his description of the seeker weeping and laughing by turns. The line "How blessed is the one who among the coquettish ones enjoyed a fortunate lot" implicitly references verse 29 of Surah Ra'd (Tuba lahum wa husnu ma'ab) and Maybodi's exegesis connecting Tuba and Husn. The couplet "Rise, let us scatter our souls upon the pen of that painter" implicitly alludes to verses 5 and 18 of Surah Ra'd, where God is described as the Creator of wondrous forms and the reward for those who answer His call is the ultimate good. The line "Sweet is that happy moment when, in the stages of the spiritual journey, the angel's act of glorification was in the circle of the zunnar" implicitly refers to Maybodi's exegesis of verse 29 of Surah Ra'd, discussing Tuba as the moment of spiritual ecstasy and the symbolic loosening of the zunnar.

Explicit Intertextuality: The final couplet, "The eye of Hafez, beneath the roof of that angel-natured one's palace, possessed the manner of gardens beneath which rivers flow," explicitly references verse 35 of Surah Ra'd: The example of the Garden promised to the righteous is that beneath it rivers flow. Hafez directly quotes the Quranic phrase without alteration, making this a clear case of explicit intertextuality.

Conclusion

The study concludes that Hafez's Sonnet 69 is significantly indebted to the Quranic verses of Surah Ra'd and Maybodi's exegesis Kashf al-Asrar. Hafez employed both explicit and implicit intertextual relationships, with

implicit forms being far more frequent. The one explicit example involves direct quotation of verse 35, while the numerous implicit examples include allusion, thematic borrowing, and adaptation of exegetical narratives, particularly the stories of the nightingale and Sufyan al-Thawri, the concepts of murid and murad, and the spiritual states of weeping and laughter. This intertextual engagement enriches the sonnet's meaning, demonstrates Hafez's profound familiarity with Quranic exegesis, and confirms that Maybodi's *Kashf al-Asrar* served as a direct source for Hafez's poetic composition.

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