



Identifying Intertextual Relations in Salinger's Story "Franny and Zooey", Mehrjui's "Hamoon" and Kierkegaard's "Fear and Trembling"

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Abstract

This article aims at studying intertextuality in three different texts. These texts are: 1) Kierkegaard's "Fear and Trembling" 2) Salinger's "Franny and Zooey" and 3) Mehrjui's "Hamoon". To this end, Genette's (1997) concepts and ideas have been adapted. The main concepts are intertextuality and its three types: obvious intertextuality, concealed intertextuality and implicit intertextuality. Based on these concepts and how Genette defines them, it is shown that intertextuality in these texts is implicit rather than obvious or concealed.

Keywords: texts relation, adaption, intertextuality, hypertext, hypotext

1. Introduction

"Intertextuality is one of the most commonly used and misused terms in contemporary critical vocabulary. 'An intertextual study of..' or 'Intertextuality and...' are such commonplace constructions in the titles of critical works that one might be forgiven for assuming that intertextuality is a term that is generally understood and provides a stable set of critical procedures for interpretation." (Graham, 2000: 1)

The term 'intertextuality' was introduced by Julia Kristeva in 1960 and has been studied in structuralism and post-structuralism by scholars such as Barthes, Riffaterre, Genette and Jenny.

Kristeva has used intertextuality in a broad way and by this term she means any relation among different texts. She believes: "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980:66).

In intertextual studies, the staple is the impact of one text on another or the other and so the presence of the text is not of that of much importance. Of course, it is undeniable that in any impact, there exists a presence and vice versa. (Kangarani, 2009: 56)

Bakhtin (1981) also discusses the significance of intertextuality and its purpose as below:

The transmission and assessment of the speech of others, the discourse of another, is one of the most widespread and fundamental topics of human speech. In all areas of life and ideological activity, our speech is filled to overflowing with highly varied degrees of accuracy and impartiality. The more intensive, differentiated and highly developed the social life of a speaking collective, the greater is the importance of attaching, among other possible subjects of talk, to another's word, another's utterance, since another's word will be the subject of passionate communication, an object of interpretation, discussion, evaluation, rebuttal, support, further development and so on. (p.337)

Many terms have been used by different scholars to refer to intertextuality. Genette has defined different kinds of textual relations. For example, he uses the term transtextuality for viewing the relations of texts globally with other texts. The relations may be manifest or hidden.

Genette (1997) says: "The subject of poetics is transtextuality or the textual transcendence of the text, which I have already defined roughly as 'all that sets the text in a relationship, whether obvious or concealed, with other texts.'" (p.1)

Transtextual relations can be intertextual, metatextual, architextual, paratextual and hypertextual and all these categories overlap. (we deal more with them in methodology)

Among these five relations, intertextuality and hypertextuality deal with two different texts and the three other kinds of transtextual relations (i.e. metatextuality, architextuality and paratextuality) deal with one text and one semi-text related to it. In other words, paratextuality has to do with one text and its related paratexts. In fact by paratextuality, Genette (1997) means devices and conventions that are within and outside a book.

Metatextuality is the commentary relation between one text and another and finally architextuality is an abstract relation which connects each text to the different kinds of discourse which it represents.

This article regards just intertextuality among five kinds of Genette's transtextual relations (we discuss it more in methodology).

Many researchers have studied intertextuality in different fields such as language teaching and learning, politics, art, literature and ... Here we mention some of the studies in literature as related to the present article. Among which we can mention Namvarmotlagh who has a lot of articles about intertextuality both theoretically and practically. One of his different and great works is his (1998) studying of the petroglyph of Bistun (Bisutun). He has investigated the intertextuality between its pictogram and the historical impacts on it. He reveals the references of this petroglyph to the real world and discussed those factors that were significant in the creation of this artistic engraving.

Namvarmotlagh (1997) also has studied intertextuality in Masnavi-Ma'navi. In his article, he has classified the anecdotes and their relations with each other and also with other anecdotes.

Shvabri (2013) has interpreted Nabokov's dialogue and shown Nabokov's contribution to Heine and demonstrated the Nabokovian intertextuality.

Ungureanu-atanasoae, A. (2013) investigates the concept of intertextuality in Gheorghe Crăciun's first four novels, and he shows subtypes of intertextuality in them.

Ingersoll (2004) has read Hartley's *The Go-Between* (1953) and McEwan's *Atonement* (2001) within intertextuality approach that contains D. H. Lawrence's *Lady Chatterley's Lover* (1928) as well as Keats's "Ode on a Grecian Urn". He has shown the ways in which *Atonement* affects *The Go-Between*, and both works influence *Lady Chatterley's Lover*, which is prior to them.

This article also aims at showing the relation among three texts which are: 1) Kierkegaard's "Fear and Trembling", 2) Salinger's "Franny and Zooey" and 3) Mehrjui's "Hmoon".

1.1 Objective of the study and research questions

In this paper, an attempt has been made to investigate three texts among which two (*Franny and Zooey* and *Fear and Trembling*) are books and one (*Hmoon*) is a film for their intertextual relationship.

Based on the objective of the research, there arise the following questions:

- 1- Is there any intertextuality in these texts?
- 2- If the answer to the previous question is positive, what kind of intertextuality is it?

2. Methodology

2.1 Corpus

Three texts are chosen for the present study; which are:

- 1) Kierkegaard's "Fear and Trembling"
- 2) Salinger's "Franny and Zooey"
- 3) Mehrjui's "Hmoon".

2.2 Procedure

These texts are studied carefully for their similarities, adaption, interpretation or any other intertextuality based on Genette (1997).

2.3 Theoretical Framework

To show the intertextuality in these texts, Genette's (1997) concepts in *Paliméste* are adapted. Genette looks for influential relations and as mentioned before, he uses the term 'transtextuality' for viewing the relations of texts with other texts. He deals directly with 'transtextuality' in three of his books: *Paliméste* (1997), *Seuils* (1987) and *Introduction à l'architexte* (1979).

In his *Paliméste*, Genette (1997) defines transtextuality as: "all that sets the text in a relationship, whether obvious or concealed, with other texts". (p.1)

Transtextual relations are intertextual, metatextual, architextual, paratextual and hypertextual.

Genette (1997) defines intertextuality as follow: "for my part I define it, no doubt in a more restrictive sense, as a relationship of co-presence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another. (p.1)

“Metatextuality is the relationship most often labeled “commentary”. It unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it.”(Genette, 1997:4)

Architextuality “involves a relationship that is completely silent, articulated at most only by a paratextual mention, which can be titular. or most often, subtitled. . . . , but which remains in any case of purely taxonomic nature.”(p.4)

By paratextuality, Genette (1997) means devices and conventions that are within a book and outside a book. Paratexts within a book are titles, subtitles, prefaces, forewords, notes, epilogues, pseudonyms and afterwords. *Paratexts outside a book* are, for example, letters, diaries, comments, pictures, interviews and manuscripts that may be private or public, such as authorial correspondence. (p.3)

And finally by hypertextuality Genette means “any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it hypotext), upon which it is grafted in a manner that is not that of commentary.” (p.5)

“A hypertext is a transformation of an earlier text, a hypotext that it imitates or transforms. Hypotexts get new meanings through hypertexts. One may study texts and their transformation with hypertextuality.” (Martina, P.N., 2000: 25)

According to Genette, intertextuality is based on what he calls co-presence. i.e., whenever part of a text is present in another text, there exists an intertextual relation between them.

Genette divides intertextual relations into 3 groups: 1- obvious 2- concealed or hidden 3- implicit. An obvious intertextual relation is the one which shows the explicit presence of one text in another. In this case the writer of the second text does not intend to hide his reference which is the first text. Genette talks of quotations as examples of obvious intertextuality. On the other hand, concealed intertextuality tries to hide its prior reference. Genette talks of Plagiarism as one of the most prominent types of concealed intertextuality. (p.2)

Sometimes, the author does not mention the hypotext directly, yet he does not intend to conceal his reference either, thus he uses some hints in his own text in order for his audience to recognize his reference and so the prior text is known. This kind of intertextuality is called implicit intertextuality. The most important examples of this kind are: allusions, metaphors, sarcasm and the like.

The present study aims at investigating the three texts to reveal what kind of intertextuality is among them.

3. Results and discussion

3.1 Intertextuality in Salinger’s “Franny and Zooey” and Mehrjui’s “Hamoon”

To understand the intertextuality between Franny and Zooey better, first summaries of the texts are given:

3.1.1 Franny and Zooey’s text

Salinger wrote “Franny and Zooey” in 1955. This story is about Glass family which has seven children (five sons and two daughters). Seymour the oldest son, Buddy the second son, Zooey the youngest son and Franny the youngest daughter are the main characters in this story. In their adulthood they are bewildered in mystical matters. Mysticism is the staple of this story and is presented by Seymour to the family and now is the main problem of Franny.

As the name of the book suggests, this story is about the youngest girl (Franny) and the youngest boy (Zooey). Seymour who committed suicide had a lot of studies about Eastern religions and mysticism. His thoughts have had great impacts on other members of the family: Buddy has secluded in the jungle, Zooey is crazy about Christ and Franny is drenched in religion. Franny is obsessed with a book which is about Jesus’ continuous prayers. She is so absorbed in this book that she cannot stop praying. She gradually gets sick for not paying attention to her physical needs. Seeing his sister’s condition, Zooey wants to help her. He had experienced all these stages before and believes that he can guide her. The rest of the story is about how Zooey makes Franny understand that loving Jesus and religion is not just praying. He makes her realize that whatever she does purely for God is sublime even acting as an actress which is Franny’s favorite job.

3.1.2 Hamoon’s text

Hamoon is an Iranian film directed by Dariush Mehrjui in 1990. Hamid Hamoon is the most important character in this film. His wife (Mahshid) has left him and wants to get divorce. Hamoon is working on his thesis which is about faith and love. He has a friend ‘Ali Abedini’ who is a pious person and who helps Hamoon whenever he is hopeless and desperate. While Hamoon is busy with his divorce procedure, he reviews his past days and assesses his social and personal identity. He is confused by traditions and modernity, East and West, ordinary life and mysticism, reality and fantasy. He has nightmares about marriage of Mahshid with Devil. He is living among those who want to destroy him. He is different from others and so all the time lonely. The only one whom Hamoon trusts is Ali and he seeks his salvation in him. During the story, Hamoon’s character promotes. He understands that the cause of his problems is himself. At the end of the story, he decides to kill Mahshid to gain her again (referring to ‘Fear and Trembling’). He thinks that he can only escape from all his disasters by drowning himself. He goes to the sea but Ali saves him.

3.1.3 Identifying Salinger's "Franny and Zooey" and Mehrjui's "Hamoon"

Hamoon's character is an amalgamation of Zooey's character and those of her brothers (Buddy and Seymour). Zooey, Buddy and Seymour's characters are seen in Hamoon and Ali:

Hamoon is saturated in spirituality and mysticism as he is writing his PhD thesis which is about Abrahamic religions. Yet he is socially a weak person. He says in the beginning of the film: "why am I so timid? Where does this panic come from?"

Hamoon's overall character is contradictory. At the end of his letter, he has written: "Men separate themselves from whatever they love. While they aspire something, they try not to like it. Men want to be hopeful. They are hopeful but they are hopeful not to be hopeful. Men always remember but always want to forget too."

We can notice his contradictory character through Mahshid's explanations:

In their quarrel, Mahshid tells Hamoon: "I don't understand your nonsense about transformation to something else and uniting with God. You are showing that you are totally a different person. What you say completely differs from what you do."

One of the similarities of Hamoon to Seymour, Buddy and Zooey is his involvement in finding his real identity. He sometime mentions: "I'm not myself", "I wonder if one must be himself or not". In his discussion with Mahshid's psychiatrist, he utters: "I'm trying my best but I reach nothing. I'm sinking. I trust and believe in nothing."

Mahshid also talks about Hamoon: "He has never left me unstressed with his pessimism. I'm tired of his omen cynicism. He finds everything disastrous and always talks about his inner premonition."

Hamoon is somehow Ali's follower whose character is very near to Seymour. Whenever Hamoon gets stuck, he seeks Ali's help; thus Ali seems to be very influential on Hamoon. Hamoon asks Ali his important questions about Ebrahim, God....

Ali has given the books, Buddhist Zen, Shams's Koliyat and Fear and Trembling to Hamoon which show his great impact on him.

Ali's character and his influence can be better understood in Hamoon's words: "Ali, you, my old neighbor, my teacher, my master, why did you disappear again? Your friend was loneliness and anticipation. You've found your way in that loneliness; your Hafez, Buddha, your Ali,.... You talked of work. Work for the sake of work not for its outcome." This quotation reminds us of Seymour's personal writings. In his writings he has mentioned the value of work for its own sake not for its outcome. And he believes whatever work you do must make you remember God. Thus it seems that Ali's character in Hamoon film is adapted from Seymour's character in Zooey and Franny.

In Hamoon, there are introduced more than 30 books. In fact Hamoon is obsessed with books and subjects such as the principles of uncertainty, mysticism, piousness and faith. He is so deeply drenched in these obsessions that he cannot live his ordinary life and all his relations are falling apart.

In Franny and Zooey's story, the scene starts by Zooey that is sitting in the bathtub and reading a letter. This is what exactly happens in Hamoon. In the beginning of the film, Hamoon is sitting in a bathtub and busy with reading. Even the element of 'letter' is the same in both stories. Zooey's letter is from his brother and Hamoon's letter is from Ali. Even the content of Zooey's letter is a reminder of Hamoon and Ali's dialogues.

In Buddy's letter to Zooey, he quotes Seymour's words: "cleverness was my permanent affliction, my wooden leg."

In another part, Zooey says: "We're freaks, the two of us, Franny and I. I'm a twenty-five-year-old freak and she's a twenty-one-year-old freak, and both those bastards are responsible. I swear to you, I could murder them both without batting an eyelash; the great teachers, the great emancipators. My God! I can't even sit down to lunch with a man anymore and hold up my end of a decent conversation. I either get so bored or so goddamn preachy that if the son of a bitch had any sense, he'd break his chair over my head". This kind of frustration can be seen in Hamoon too

There is also a similarity between Mahshid and Franny's characters. Franny talks to Zooey: "Don't you think I have sense enough to worry about my motives for saying the prayer? That's exactly what's bothering me so. Just because I'm choosy about what I want - in this case, enlightenment or peace, instead of money or prestige or game or any of those things, doesn't mean I'm not as egotistical and self-seeking as everybody else. If anything, I'm more so!"

Mahshid also talks to her psychiatrist almost with the same content: "I know that I'm self-seeking and aspirant. I want to be someone important and want to go abroad, somewhere in which I can breathe. I feel I'm useless here; my job is of no significance. What I want to do? Four pictures which are going to be hung on walls?"

Both Mahshid and Franny are absorbed by mysticism. In description of Mahshid, Hamoon says: "She was really sick and had just been fond of Gorchov, Yung and mysticism. She was inflicted with insomnia and claimed she could see ghosts

In description of Zooey, Franny says that what a wise girl can do is just to lie down and says the prayers to Jesus and asks God to give her salvation through a mystical experience.

As Mahshid is taken by Hamoon to a mood of mysticism and piousness, Franny is also influenced by his brothers especially Seymour and is interested in mysticism too.

3.2 Presence of Fear and Trembling in Hamoon

There is a presence of fear and trembling text in Hamoon. Before revealing this, below is the text of Fear and Trembling

3.2.1 Fear and Trembling's text

"Fear and Trembling was written by Danish philosopher Søren Kierkegaard" This book actually states the relationship between God's will and human moralitie. There arise some questions: 1- Why is Abraham to obey God and kill his innocent son?2-How can this action be justified morally? In this book, Kierkegaard deals with these questions and tries to give their answers. He believes in three stages in human lives. In the first stage, what controls human is his sensation and there exists no ethics. He believes that one must pass this stage and enters the higher stage or the second stage which is moral and in which man adheres to ethics. In this stage man thinks of social benefits rather than his own advantages. However, Kierkegaard thinks that even the moralists get bored of ethical rules. In this situation, man may go back to his previous stage or may be promoted the third and the highest stage. In this stage man is floated in the sea of faith and he lives just for God. It is in this stage that man may do immoral actions (like Abraham who wanted to kill his own son). It is in this stage that Abraham is called the father of faith. Kierkegaard believes when it is the matter of divine faith, mind and reason is of no validity.

In this story, Abraham is got stuck in a dilemma: killing his son which is indecent in the second stage and obeying God which is necessary in the third stage. Nevertheless, Abraham decides to act according to his duty and obey God.

In this book, Kierkegaard also talks of his relationship with his fiancé, Regine, and he utters that he must be like Abraham and be able to get past to the third stage and sacrifice his love, Regine. He is hopeful that God gives her back to him (as he gave back Ismail to Abraham).

3.2.2 Identifying the presence of Fear and Trembling in Hamoon

In Hamoon, there exist some references to Fear and Trembling's text:

In the part that Hamoon's childhood is shown, Hamoon is watching a sacrificed sheep that is struggling with death.

In the beginning of Hamoon and Mahshid friendship, they go to a shrine and hear the sound of prayers: "Blessing upon you, Abraham , the friend of God."

Ali gives the book "Fear and Trembling" to Hamoon.

Hamoon says to Mahshid's mother: "I wonder if one must be himself or someone else. I think of the book 'fear and Trembling' while I'm trembling with fear myself. I want to know why Abraham is the father of faith. I like to discover the depth of Abraham's love toward Ismail. Is it really true that Abraham wanted to kill Ismail just because of his faith? How can one kill his love, his son? He could say no to god but he didn't. One must be like Abraham and be able to kill his love."

Once more Hamoon asks about Abraham's faith from Ali: "Why is Abraham called the father of faith? Why is he called the friend of God?" and Ali answers him: "Divine sanity. You know better that Greek believe in faith as divine sanity. If Abraham killed himself or complained to God or sacrificed someone else rather than Ismail, he was not the father of faith, he would be someone like you and me."

And in the last sequence, Hamoon says: "God!, God!, show us one miracle, like that of Abraham. May be your miracle for me is not more than a movement."

Hamoon and Mahshid relation is like that of Kierkegaard and Regine or Abraham and Ismail or other relations needs sacrificing of love to reach its ultimate. As Hamoon believes that he must sacrifice his love to Mahshid.

In all the studies done till now (as far as the authors know) such as those mentioned above: Namvarmotlagh (1997), Shvabri (2013), Ingersoll (2004) and others, there exist one hypo text and one or more hypertexts. However, in the present study as shown, there are two hypotexts and one hypertext. Franny and Zooey is the first hypotext for our hypertext 'Hamoon'. On the other hand, Fear and Trembling is Hamoon's second hypotext. What is interesting here is that 'Fear and Trembling as produced sooner than the two other, is hypotext for Franny and Zooey which is in turn a hypotext for Hamoon. Hamoon seems to have adapted some parts from Franny and Zooey and some parts from Fear and Trembling as shown above.

4. Conclusion

By studying the three texts and comparing them, it is possible to answer the research questions.

1-Is there any intertextuality in these texts?

Yes, there is. As the texts were studied, there were found some adaption and imitations which were suggestive of intertextuality in these texts.

2- If the answer to the previous question is positive, what kind of intertextuality is it ?

Dariush Mehrjui does not directly mention his references, yet he doesn't want to conceal them as he mentions the names of the books (Franny and Zooey and Fear and Trembling) in his film; both books are suggested by the main characters to each other to be read. And this shows that Mehrjui wanted his watchers to guess his hypotexts and compare the texts with each other. So we can consider the intertextual relation of Hamoon with Franny and Zooey and Fear and Trembling as implicit intertextuality.

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