

«مقاله پژوهشی»

تلمیحات قرآنی و روشنگری دینی: خوانش ترامنتی مجموعه اشعار گرگ و میش (۱۴۰۱)

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چکیده

ادبیات پایداری وجه غالب جریان‌های شعری معاصر و سرشار از روابط گوناگون بینامتنی همچون تلمیحات قرآنی است. مجموعه اشعار کتاب گرگ و میش (۱۴۰۱)، با ویژگی‌های صوری و محتوایی خود عامل روشنگری دینی و مایه‌ی دانش‌افزایی مخاطبان هستند. خوانش این اشعار معنامحور بر پایه نظریه‌ی ترامنتی ژرار ژنت تعاملات عمیق این رومتن‌ها را با زیرمتن‌های خود هویدا می‌سازد. هدف از این پژوهش آن است که با واکاوی گونه‌های ترامنتی نوسروده‌های برگزیده نقش آن‌ها را در شبهه‌زدایی و روشنگری دینی مخاطبان روشن سازیم. در این پژوهش که به روش توصیفی-تحلیلی و بر اساس نظریه «ترامنتیت» ژرار ژنت انجام شده است به بررسی شیوه‌ی ارتباط مجموعه اشعار کتاب گرگ و میش (۱۴۰۱) با رومتن‌های آن‌ها پرداخته‌ایم. از این پژوهش می‌توان چنین نتیجه گرفت که نوسروده‌های پایداری معاصر ابزارهایی قدرتمند در راه جهاد تبیین و بازتولید ارزش‌های اسلامی هستند که می‌توان از آن‌ها برای گذر از چالش‌های فتنه‌انگیز کنونی بهره گرفت.

واژه‌های کلیدی

گرگ و میش، تلمیحات قرآنی، خوانش ترامنتی، روشنگری دینی.

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ORIGINAL ARTICLE

Quranic Allusions and Religious Enlightenment: Transtextual Reading of Twilight (2022)

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ABSTRACT

Resistance Literature is the dominating form of the contemporary current of poetry which is full of various intertextual relations such as quranic allusions. *Twilight* (2022) as the selected collection of poetry has its own formal and contextual characteristics which enhances the knowledge of the readers and leads into their religious enlightenment. Reading such meaning-based poems on the basis of Gerard Genette's theory of transtextuality reveals the deep interactions between these hypertexts and their own hypotexts. The present study aims to clarify the role of transtextual forms of the selected newly-composed poems in religious enlightenment and removing misconceptions of the readers. To this aim was used descriptive-analytic methodology based on Gerard Genette's theory of "Transtextuality," the researchers scrutinizing the relationship between the collections of poems in *Twilight* (2022) and their hypotexts. To conclude, the newly-composed poems of resistance are the powerful weapons in the way of explanation jihad and reproduction of the Islamic values which can be utilized for passing the present mutinous challenges.

KEYWORDS

Twilight; Quranic Allusions; Transtextual Reading; Religious Enlightenment.



Introduction

In the present challenging world where the process of globalization gets developed and sets as its objective homogenization of national identities, reversal of cultural values and propagation of atheism, the heavy burden of public enlightenment is put on the shoulders of social elites including the committed and sympathetic poets. Resistance Literature is the dominating form of the contemporary current of poetry which is full of various intertextual relations such as quranic allusions. Lexically, allusion can be defined as “Looking out of the corner of the eye, watching and commenting in which one points at a holy verse, famous narration, event and poem so that maximum meaning gets inferred from minimum use of words” (Dad, 2006: 163). In *Twilight* (2022), the newly-composed poems have their own formal and contextual characteristics which enhance the knowledge of the readers and leads into their religious enlightenment. Transtextual reading of the meaning-based poems on the basis of Gerard Genette’s theory revealed the deep interactions between these hypertexts with their hypotexts.

The book of *Twilight* (2022) is the only collection of poetry which has been compiled and published by Mohammad Hussain Ansarinejad as the reactions to the protests of august 2022. This study aims at clarifying the role of stylistic device of allusion and quranic loans in reproducing Islamic values and passing the present seditious challenges through transtextual reading of the selected newly-composed poems. The term sedition (Fitnah) has been repeated 51 times explicitly and 123 times implicitly which emphasizes the contextual theme in such a poetic book of 202 pages. The critical condition of the Islamic republic of Iran during the recent months is the

bitter fruit of the vast effort of the imperialis powers and their access to the new information technology and communications. In this essay, the researchers try to explain the role of Islamic-Iranian components in preserving ontological security and the survival of the Islamic republic of Iran. The selected newly-composed poems of resistance are the “Hypertexts” full of meaningful concepts which take their roots in quranic, mystical and mythological “Hypotexts” aiming at shaping the identities of the readers and guarantee their continuation.

This study is innovative as it makes use of “Transtextual” reading of a literary text such as *Twilight* (2022) in order to determine its deep and hidden linkage with hypotexts and making the readers aware of the reasons responsible for the victory of the Islamic republic of Iran in the recent protests. The scrutiny of the selected newly-composed poems of resistance exposes the depth of those values within Iranian identity that act as the savior of ontological security and guarantee the survival of the Islamic republic of Iran. This study is important as it reveals the position of the contemporary resistance poets in utilization of quranic-literary allusions and depicts their dominance over subtleties and minutes of using the hypotexts. The researchers spread the necessary ground for transferring the conceptual meanings to the readers by showing the commonalities and discrepancies among the selected poems and their hypotexts.

1. Research Background

As so far, there is no interdisciplinary research conducted on resistance literature aiming at analyzing the recent protests of Iran through transtextual reading. The present essay is interdisciplinary in nature and it will pave the way for the more comprehensive researches in

the future hopefully. In the next section, the most important researches related to the general theme of the present study will be mentioned in an abridged manner.

1.1 Researchers Related to Gerard Genette's Theory of "Transtextuality"

Bahman namvar motlagh is one of the prolific writers in the area of intertextuality, transtextuality, mythology, comparative literature and genetic criticism to his credit various books such as *Intertextuality: From Structuralism to Postmodernism* (2016), *Transtextuality: Hypertextual Relations of the Narrations* (2020) and *An Introduction to Mythology: Theories and Practices* (2021) are published. Considering the wide domain of literary criticism, however, the field of research is vast in this area. We can refer to the joint paper of Rezapour and Zamani (2022) entitled "Hypertextuality in the Selected Anecdotes of Asrar Nama" as one of the precious essays in this literary domain. These two researchers show that the mutual relationship between Asrar Nama and its subtexts is in the form of homogeneity and trigonometry. The researchers believe that the processes such as transformation of motivation lead to change the discourse of the stories, to highlight the content, and to adjust the goals in the Attār's narration. Jalal Abbasi's essay (2019), "A Study of the Intertextual Relationships between the Qur'an and Saib Tabrizi's Ghazals" investigates the words, idioms, religious and moral topics, religious law, and Qur'anic subjects in Saib's sonnets. In her article, "An Attitude to Literary Allusion Based on New Approaches to Literary Criticism and Interdisciplinary Studies", Zahra Rajabi (2019) considers allusion as one of the most complex and multilayer elements of the rhetoric that can be examined by using the

modern achievements of various disciplines such as linguistics, semiotics and sociology.

1.2 Researchers Related to the Internal Security Crisis of Iran

In his essay, "Critical Situations and Ontological Security in the Islamic Republic of Iran", Mohsen Bagheri (2019) believes that the failure of threats in critical situation of 2009 was the existence of Islamic-Iranian features that have established powerful and basic trust system among people and the state while bestowing the society with "Identity Security". Said Mirzaei is the hardworking writer in the field of seditionology some of whose valuable works are *Illegal claims* (2009), *Chronology of 2009 election* in three volumes (2011) and *Elites of the Revolution in Critical Moments* (2020) collected in two volumes. In these books, he has taken neutral stance while sharing documentarized and genuine ideas in analyzing the effective factors responsible for the social unrest in Iran. Mohammad Hasan Roozitalab (2014) traces the seditions before 2022. This writer considers the process of documentizing the events of 2009 aiming at learning lessons out of them as an important step in the way of managing the political atmosphere of Iran. Mohammad Javad Akhavan's *To Lie in Ambush for Powerful Iran* (2023) and Sepehr Khalaji's *Power of Communications in Hybrid Warfare* (2023) are among the recent books dealing with sedition.

2. Research Methodology

In this essay, the researchers make use of Genette's "Transtextual" method of reading as a new framework in literary criticism for analyzing the newly-composed poems. Western theorists believed that they had developed a new way of thinking in literary criticism by

presenting the theory of intertextuality. However, the concept of “Intertextuality” was commonly used in Arabian and Persian literature by similar names such as “Eghtebas”, “Talmih”, “Eghteraz”, “Tasirpaziri” and “serghat-e-adabi” before twentieth century. By the passage of time, the theory of intertextuality changed its theoretical shape and it was transformed into practical framework by the thinkers of the second generation. Gerard Genette was one of the most prominent thinkers of the second generation whose works in narratology, aestheticism and transtextuality is more valuable and coherent than the others. Genette looked into the intertextuality from a new perspective which was in contrast with the ideas of pre-intertextuality figures such as Roland Barthes and Michael Riffaterre who considered “Intertextuality” as to be reader-oriented. By exploring the fields of semiotics and structuralism, Roland Barthes assumed three components of language, style and text as the key elements of artistic creativity of a writer. He emphasized the plurality of meaning and multi-layered nature of a text while comparing it to a fabric which is woven with the threads of statements: “The plural of the Text depends, that is, not on the ambiguity of its contents but on what might be called the

stereographic plurality of its weave of signifiers” (Barthes, 1977:159). For Riffaterre, an intertext is “A corpus of texts, textual fragments, or textlike segments of the sociolect [the repository of social myths] that shares a lexicon” (Riffaterre, 1984:142). In other words, for determining the semantic implications of a hypertext, it is necessary to remember the hypotexts as far as “Their existence is, sufficiently, indicator of an aspect of social dialect which has been transformed by the text in hand” (Allen, 2001:173). But Genette and his followers paid attention to the role of intertextuality in producing and creating the text. They made their efforts to discover “The manner by which other texts appear in a text” (Abbasi, 2018: 125). Genette brought the relations among the texts under the umbrella term of “Transtextuality” which still belongs to the paradigm of structuralism. In *Palimpsests: Literature in the Second Degree*, he has written: “Transtextuality”, that is, the “Textual transcendence of the text”, or “All that sets the text in a relationship, whether obvious or concealed, with other texts” (Genette, 1982:7). Genette’s transtextuality is vaster than intertextuality as the former is divided into five categories which are illustrated in the following shape:

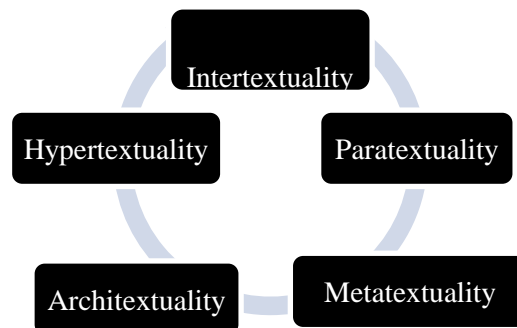


Image 1

In *Twilight* (2022), the presence of categories such as hypertextuality, metatextuality and architextuality was unremarkable. Moreover, the study of intertextual relations of all the newly-composed poems was not possible as there are high numbers of them in the selected book. So, the researchers will analyze the paratextual elements and their intertextual relations with religious and literary hypotexts.

3. Discussion

3.1 Paratextuality

As the key concept in structuralist studies, paratextuality can depict the mental layers of the writer, delicate textual points and cultural status of a society. In *Paratexts: Thresholds of Interpretation*, Genette has defined paratextuality as follows:

The paratext, then, is empirically made up of a heterogeneous group of practices and discourses of all kinds and dating from all periods which I federate under the term "Paratext" in the name of a common interest, or a convergence of effects, that seems to me more important than their diversity of aspect (Genette, 1997b:2).

The paratext marks those elements which “lie on the threshold of the text and which help to direct and control the reception of a text by its readers” (Allan, 2001:148). Such transcendental elements of a text which cover it like a satellite and put on it a suit of words are divided into peritext and epitext (Namvar Motlagh, 2007: 90). The first type has surrounded the main text in the closest manner consisting of elements such as titles, chapter titles, footnotes, prefaces and notes which provide precious information to the readers. The second type are the elements out of the text and separated from it such as interviews, letters, editorial discussions, comments by the critics, private letters and publicity announcements

which are knotted to the text indirectly and accompany it.

3.1.1 Book Cover Design

The other paratextual element is book cover design which has hidden semantic signification like an independent text for the readers. For designing the cover of the selected book, *Twilight*, Mohsen Sarkhosh has used warm orange color due to its contrast with black and grey colors which has a great effect in causing the enthusiasm and visual excitement of the readers in various age groups and youngsters as well as adults in particular. Indeed, “Book cover design is the showcase and representative of the book’s content and the mahor artistic efforts of the book designer is concentrated here which play important role in attracting the viewer and customers while standing for the quality values of the book’s content” (Afshar Mohajer, 2009: 162). Wolf and ewe as the title in the book cover come in black and orange color respectively. By dominating on the techniques of typography and proper arrangement of the title’s letters, the book designer has foregrounded them and created visual beauty:

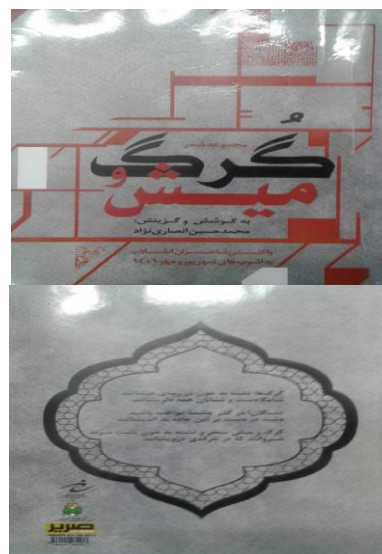


Image 2

The selection of black color for wolf has specific implied allusions to the quranic verses and prophetic narrations. One of the scientific miracles of quran is related to the phenomenon of colors which leave deep effects on the soul and body of humans. Black color has negative semantic implications in holy quran verses 106 and 107 of Al-e Imran chapter, verse 58 of al-Nahl chapter, verse 60 of al-zumar chapter, verse 27 of al-Mulk chapter, verse 27 of al-Fatir chapter, verses 40 and 41 of al-Abas chapter, verse 17 of al-zukhruf chapter. Back cover of *Twilight* (2022) consists of the logos of Artists' Basij Organization of Fars province, Foundation for the Preservation and Publication of Sacred Defense Works and Values in Fars Province, Sarir publication which are among the graphic elements and visual signs bestowing credit to this literary work. Ansarinejad has displayed the ambivalent meanings of wolf and the hypocrisy of the sedition-mongers by placing one of his own poetic compositions entitled as "The Bloodthirsty Wolves" in a Muqarnas-like frame having traditional design at the back cover of the selected book:

Wolves are bloodthirsty in the sheep herd
 It is night and the shepherds are distressed
 O' the thirsty! While passing the spring beware
 Daggers in hand are malicious ones in the way
 Dawn twilight and the bloodthirsty on the trot
 They are the nightcrawlers in Dervishes' cloak
 (Ansarinejad, 2022:23)

These poetic lines have implicit allusion to the verse no.20 of the holy chapter of As-Saba in which Satan like a wolf seduced the ewe-like tribe of Saba whom were indulged in blessings: Certainly Iblis had his conjecture come true about them. So they followed him—all except a part of the faithful. The interpretations of this verse certify the compulsion of Islamic command, "Commanding good and forbidding bad". The honest believers in the society must execute this task as Satan penetrates into the hearts of impercipients and captures the channels leading to their ways of thinking and motivations. The characteristics of the selected book cover are depicted in the following table:

Cover Design	Case study: <i>Twilight</i> Collection of Poetry		Cover Design	Case study: <i>Twilight</i> Collection of Poetry	
Below / Typography Nasta'liq letters	Title	Language Paratext	visual motifs of traditional architecture, Pentagonal box consisting of Nasta'liq letters	Elements of The Image	Visual Paratext
Below / Typography	Name of Writer		Digital Typography	Technique and processing style	
Back cover Below	Publication Logo		Warm orange color and neutral black color of title /neutral grey color in the cover background	Color	
No Name	Name of Designer		Concentrated	Composition	
Change in artistic discourse of art	Type of Signification		Implied in front cover Explicit on back cover	Type of Signification	

Table 1

3.1.2 Title

Title is the threshold of every literary text which prepares the ground for understanding and discovering its semantic and implied significations. Some of the writers utilize the title for making the readers' minds ready. The other writers enhance the importance of title existence by omitting it. In other words, lack of title or deliberate omission of it "As a kind of defamiliarization can foreground its absence pointing at different content or distinguished tone of that text" (Bashiri, 2016: 94). The title of *Twilight* (2022) has in-text and double nature. If we take wolf and ewe as one compound word in the shape of conjunction consisting of two terms that are connected by "And", the literal meaning will be when the atmosphere is neither dark nor completely lit. Such a meaning is the metaphor for all doubts in realizing the genuine truth which is placed in an aura of ambiguity. But if we consider wolf as an independent word meaning the ferocious animal in contrast with the ewe, it will be a metaphor for the wild enemies who make their evil efforts to prey the guillable ewes. Such a meaning includes the major themes of the newly-composed poems in *Twilight* (2022). In "The Message of Honor" composed by Ali Salimiyan, the poet severely complains of those ignorants whom are deceived by the wolf-natured traitors:

While you grew up in the country of lions
You have become the wolves' companions
(Ansarinejad, 2022:98)

Wolf has negative connotation in the other poem of the selected book entitled as "Fifth Millennium Poetry" composed by Mohammad Moradi:

One side: terrified wolves
Accompanied by the tribe of hyenas
Other side: the corner of lions' grove
Wounded and afflicted is my homeland: Iran
(Ibid, 142)

The poem illustrates for the readers the final consequence of ignorance, unconsciousness and unawareness before the enemies. In "O! Pen, Cry!", Kalami Zanjani uses explicit allusion of lexical type for referring to the event of Mahsa Amini's death and the "Battle of Nahravan" which he considers as hybrid warfare mongered by those wolves residing in foreign countries and the naïve ewes were trapped in it:

Monarchist, hypocrite and the nobletts
They gathered to single out in the riot
"Mahsa Amini" case is not defending the oppressed
Tell the fair friend to let his conscience be his guide
O' Khawarij-like foreign citizens, shame on you!
History will never make a champion out of you!
(Ansarinejad, 2022:81)

In the poem, "Hussainian Headquarter!" Zahra Sepahkaar compares the Islamic revolution to the rain of mercy upon the country, Iran, which is in itself a complicated and implicated allusion to the verse no. 30 of the chapter Al-Anbiya of holy quran. She considers sedition as a disaster whose harms will afflict the future generations:

Thousands of rain verses, thousands of sea chapters
Never be that anyone watch your lip desert of thirst
Kneeling before the suppressor while being oppressed
Nobody see you humiliated as in Reza Khan's period

Where is the security of my child within the shrines?
How many injuries did he suffer in the recent Fitnah?
Hussaini headquarter! Let enemy know what it means
Never will he see submissive Iran even into his
dreams (ibid, 87)

The analysis of the hypotexts in the world mythical literature shows that wolf has had various semantic implications. Although this animal has positive and symbolic connotation in Turkish, Mongol and ancient Rome mythologies, it has negative meaning due to its

transformation it Iranian myths. As a rhetorical element, allusion has special relationship with semiotics and linguistics. Carmela Perri introduces allusion as a marker or signifier in different texts that “By some means echo and refer to the source text” (Perri, 1978: 290). The following line has an implied allusion to the letter written by Kay Khosrow to Rostam in the epic work, *Bizhan Nama*, in which wolf is described in the negative way:

It was a challenge for the Iranians From those wolf-faced Turanians

(Jahangard, 2021: 37; Ghafari, 2015: 90)

In the story of Keyumars which comes at the beginning of *Shahnamah*, Siamak must fight with the destructive spirit, Ahriman, and his demonic son which has an ugly and wolf-like stature:

He had a son; fierce as a wolf

He was brave with great army

(Ferdowsi, 2007:22; Jahangard, 2021: 47)

Transtextual reading of the title, *Twilight [Gorg-O-Mish in Persian language]*, shows well-adaptation and quranic allusion to the story of Joseph (AS) which reveals the ways Ansarinejad utilizes poetic techniques such as simile, metaphor, allegory and symbol. These figures of speech increase the effects of the title in the readers' minds through creating association and their usage explains the vast knowledge and scientific richness of the writer. The word wolf, here, alludes to the verse 17th of the holy chapter Joseph as the brothers of Joseph (AS) told Jacob (AS) that he is preyed by the wolf: “They said, ‘Father! We had gone racing and left Joseph with our things, whereat the wolf ate him. But you will not believe us even if we spoke truly’”. In his interpretation of this verse of holy quran, Mohsen Gharaati puts his emphasis on the characteristics such as forgetfulness, fear of sin exposure and pretending honesty in the nature of

the liars like Joseph's brothers (Gharaati, 2002, 172). Brothers of Joseph (AS) have taken him for playing but give false reports to their father which is the sign of their forgetfulness. They are scared lest their lies get exposed and resort to all means of justification to convince the father of their honesty. Persuasion is one of the most important methods that the enemies of Islam use in soft war and sedition for directing the minds of the elites or nobles. Seyyed Javad Emamjom'e Zade (2012) has divided the common techniques of conviction into three types of inculcation, imitation and illustration:

Inculcation is a kind of unconscious and unaware conviction..., but such an acceptance is not based on logical reason..., [in imitation type], convicts call the subjects to their own ways in their own persuasive messages..., [in illustration type], the powerful countries..., create a specific image of the invaded country for emphasizing the need for allocating expenses for plunging in war with other countries (Sharafaldin, 2008: 25).

The selected book's sub-title, “Revolutionary Poets' Reactions to the Protests of August and September, 2022”, has a peritext (out-text) nature and refers to the sad events in the political history of Iran. In the recent sedition, virtual space of the foreigners preyed some of the naïve people. During his sermon in the Friday prayer of 2009, the supreme leader of the Islamic revolution addressed the political elites in the dusty days of sedition by stating that: You should see hungry wolves lying in ambush. They are taking off their masks of diplomacy and are showing their true colors. I urge you to open your eyes and see the enemy (<https://english.khamenei.ir/news/1159/Leaders-Friday-Prayer-Address>).

Here, the enemy is compared to the wolf [Gorg in Persian] and the selection of the title,

Gorg and Mish, has political allusion to the sermon delivered by the supreme leader of the Islamic revolution regarding the enemy's penetration in its deep hypotextual layers. The explanation of the fate of some of the famous nobles and the elites of the Islamic revolution, their stances and destinies in the current of challenges and the crises of the country will be the source of enlightenment and consciousness raising of the youths.

3.1.3 Preface

In the beginning of *Twilight* (2022), Ansarinejad makes use of short unburdening instead of introduction. The 10 lines unburdening is a paratextual element which expedites better understanding of newly-composed resistance poems at the heart of this literary text. We have chosen 6 lines out of it which are replete with quranic, historical and epic allusions:

These days to Abu Dharr are similar
 To lonely years of Mawla are equal
 Just as our dark nights, they are anxious
 Again for bloody dagger, they are anxious
 Dagger is still running in the alley's breadth
 By the hands of fitnah which are unbelievers
 Not far from Fitnah group the practice of hypocrisy
 The lesson they know by heart till the end of history
 By the passage of each Nahrawan, fake callosities
 Are annoyed by the sword of Ashtar's clarities
 After the event of mirror immersed in blood
 In petal picked flower are many signs of love
 Repetition of Karbala for thousand sequences
 The lovely repetition of all Kowsar's verses

(Ansarinejad, 2022:11)

Allusion as a stylistic device and the concept of intertextuality has a close relationship with each other. Allusion is "A tool and textual element for stabilizing the relationship with other texts or, at least, two sources and references" (Rajabi, 2019: 23). In the first line, "Abu Dharr" and the adjective "Mawla" are the quranic allusion of lexical type which refers to the verse no.55 of al-Ma'ida holy chapter, Your guardian is only Allah, His Apostle, and the faithful who maintain the prayer and give the zaka while bowing down, and Al-Ghadir Sermon in which Imam Ali (AS) was appointed as the Waly (guardian) of Muslims by Allah and the holy prophet (PBUH). The acceptance of Vilayat and following leader's commands will institutionalize Islamic culture in the society while such time-consciousness leads into the prosperity in this world and the hereafter. The second line curses the dirty hands of the sedition mongers while having implied reference to the first verse of the holy chapter of al-Masad, Perish the hands of Abu Lahab, and perish he. The third line which refers to the verse no.14 of the holy chapter of al-Baqara, When they meet the faithful, they say, "We believe", but when they are alone with their devils, they say, "We are with you; we were only deriding [them], puts its emphasis on the nature of hypocrisy and the devilish existence of the sedition mongers throughout the history". In this way, the common point between hypocriticals such as Abd Allāh ibn 'Ubayy ibn Salūl, the chieftain of the Khazraj tribe of Medina during the advent of Islam, and MKO at the present age is nothing but "The practice of hypocrisy". In the first half of the fourth line, we are dealing with the explicit intertextual reference and historical allusion to the Battle of Nahrawan the army of Imam Ali (AS) and the rebel group Kharijites. The second

half of the same line has implicit intertextual reference to the Battle of Siffin in which the combatants like Malik al-Ashtar did epic tasks. Fake callosities refer to the sealed foreheads of Kharijites and are a metaphor for the fake believers of the present time who place obstacles in the way of Islamic revolution of Iran. The fifth line is a historical-religious allusion to the dialogue between Muḥammad ibn al-Ḥanafiyya and Imam Hussain (AS) written in Sayyid Ibn Tawus's *al-Maluhuf ala qatla l-tufuf*. The holy prophet (PBUH) in the world of dream told Imam Hussain (AS): "Allah intends to see you martyred and Allah intends to see them captured". This narration reveals that the event of Ashura is God's "Will to legislate" out of his own expediency which is different from his "Creative will" or "Destined fate". The last line is the historical allusion to the "Catastrophe of Karbala" as well as quranic allusion to the third verse of holy chapter of Al-Kawsar, "Indeed it is your enemy who is without posterity", that introduces the impeccable Imams as abundant good in contrast with barren and childless enemies of the holy prophet(PBUH). In this line, the poet links the martyrs of Karbala with the martyrs of of holy defense, security, Hazrat Zeinab's holy shrine and future who sacrificed their souls and properties for the sake of Islam and created epic and heroic deeds. Such self-forgetfulness is in high contrast with the ill-intentions of the sedition mongers who did acts of sabotage, blasphemy, spreading rumours, attacking women and offending the wise leader of the Islamic revolution.

3.1.4 Declaration

Gerard Genette divides the paratexts into two types of thresholds (attached) and advertising (detached). The first type encompasses the text

and the second one is separated from the text while existing out of it. Declaration in the book, *Twilight*, has surrounded the newly-composed poems like a tight belt acting as the passage entry to their themes. It is constructed of metatextual elements such as social culture while acting as the warning to the oblivious and linking ring for connecting aware, time-conscious and committed poets together. On behalf of 188 poets and literary men, Ansarinejad has condemned the recent riots and sedition mongers stating that: "O! God, bear our witness that we did not stand to the glorious book of yours. Testify that we did not tolerate to see the flag of the Islamic republic set in fire while it is decorated by the great name of yours. Be our witness that we did not bear the insultation to the mourning inscription of Imam Hussain (P.B.U.H) testifies that we did not ignore the burning of security guards" (Ansarinejad, 2022:3). Such declaration is the entrance gate to the poem, "Down with traitor", composed by Maryam Saghltoni inside the book of *Twilight* (2022):

Shame on
War mongers
Shame on those who said lies
For killing the city defenders
(Ansarinejad,2022:94)

Moreover, the declaration provides the ground for the reader's benefit and enlightenment that s/he gains by reading Ali Salimiyan's poem, "The Message of honor":

One who sets flag into fire is not from us
Cutter of my friend's throat is not from us
The one who offends Mawla's tent
has teared and set Quran on fire (Ibid, 98)

4. Findings of the Research

The poems in *Twilight* are composed into two groups of classical and free poems of which 612 distiches are in the forms of couplets, sonnet and ode. Two-Couplets, called as Dobeiti in Persian language, include 54 Stanza which are equal to 108 distiches and free poems consist of 450 metres, called as Lakht in Persian language. Although the structures of classical and free poems are different, once we, negligently, take 1 Lakht in free poem equal to 1 classical distich, the total number of the distiches will be calculated in the following way:

$$612+108+225=945$$

In this section, the frequencies of transtextual types and religious enlightenment components were assessed in a separate manner so that the hypotheses of this research get evaluated by means of chi-square test. Intertextuality has the highest frequency and percentage among the transtextual types. Frequency distribution table no.2 shows that more than 98 percent of transtextual types belong to the intertextuality which is the highest rate compared to the other types. This point reveals the deep interaction between newly-composed poems (hypertexts) and their hypotexts which are epitomized as quranic, literary, epic and mystic allusions.

Table 2. Frequency of Transtextual Types in *Twilight*

Religious Enlightenment components	Frequency	Percentage in <i>Twilight</i>	Percentage against other Types
Paratextuality	5	0/52	01/96
Intertextuality	250	26/45	98/03
Total	255	26/98	100

Table No.3 shows that “Intertextuality” in its implicit form has the highest frequency of 235 and it includes 24/86 percent of the newly-composed poems. Therefore, the readers will be

able to guess the quranic, epic, historical and mystic hypotexts by means of clues and codes within the poems’ texts.

Table 3. Frequency of all Types of Intertextuality in *Twilight*

Religious Enlightenment components	Frequency	Percentage in all Poetic Lines	Percentage against other Types of Intertextuality
Explicitly deliberate	15	01/58	6
Hidden-deliberate	0	0	0
Implicit	235	24/86	94
Total	250	26/44	100

Table 4. Frequency of Religious Enlightenment components in *Twilight*

Religious Enlightenment components	Frequency	Percentage in all Poetic Lines	Percentage against other components
Vilayat Follower	71	07/51	30/21
Time Consciousness	98	10/37	41/70
Quranic Management	52	05/50	22/12
Patience	14	01/48	05/95
Total	235	24/86	100

Table of frequency distribution No.4 shows that “Time Consciousness” is the major component of religious enlightenment in the selected text. It has 98 frequencies and includes 41/70 percent of all the themes and implied meanings in the newly-composed

poems. The high statistic rate depicts the meaning-based nature of resistance literature in its different frameworks and its goal for refining the society of its abnormalities by emphasizing on the element of time-consciousness.

Table 5. Frequency of Allusion Types in *Twilight*

Types of Allusion	Percentage against other Types of Allusion	Percentage in all Poetic Lines	Frequency in the Text
Quranic	44/29	10/68	101
Historical	41/66	10/05	95
Literary	15/78	03/80	36
Total	100	24/53	228

Table of frequency distribution No.5 shows that the religious hypotexts including the holy quranic verses, narrations and sermons are the most important types of allusion in the selected text. They have 101 frequencies and include 44/29 percent of all types of allusion in the entire corpus. The high rate of literary adaptation in the newly-composed poems reveals the spiritual mentality of the poets in

this domain for paving the way of explanation Jihad.

5. Comparing Frequency Distribution

In the table.6, the sum of observed Frequencies in transtextual types and religious enlightenment components were compared with the expected ones:

Table 6. Total Frequency in *Twilight*

	Observed Frequency	Expected Frequency	Residue
Transtextual Types	255	245.0	10.0
Religious Enlightenment components	235	245.0	10.0
Total	490		

Table 7. Chi-square Test

مقادیر	روش
Value	.816 ^a
df	1
Asymp. Sig	./366

Analysis of Chi-square results of the table.7 considering $p > 0.05$ or (. /366) indicates no meaningful difference between transtextual types Religious Enlightenment components within the text of the selected book.

Conclusion

This study reaches to the conclusion that contemporary newly-composed poems are the powerful weapons in the way of explanation jihad and reproduction of the Islamic values which can be utilized for passing the present mutinous challenges. Considering the main themes and the political nature of resistance literature, the synthesis of explicit and implicit concepts of the newly-composed poems with the current challenges of the country will lead into the enlightenment and resolving the misconceptions of the youths. While information technology and global insecurity were among the factors responsible for providing the context of crises and mutinies in Iran, the wrong ways of the protestors for making claim and the damages brought into the country by the sedition mongers culminated to the return of the people to the Islamic republic sources of identity and lead into the defeat of the enemies' plots. Transtextual reading of the meaning-based poems of *Twilight* (2022) on the basis of Gerard Genette's theory revealed the deep interactions between these hypertexts and

historical, literary and quranic hypotexts. These newly-composed poems have "Explicit and "Implicit" relationships with their hypotexts in the manners of lexical borrowing and allusion respectively. In their newly-composed poems, the contemporary resistance poets have made their steps for religious enlightenment and resolving the misconceptions of the youths through pleasant words and by utilizing linguistic strategies such as adding meaning and deviation for foregrounding and defamiliarizing of the hypotexts. In *Twilight* (2022), transtextual relations are epitomized in the intertextual and paratextual types. In the selected book, "Title", "Sub-title", "Preface" and "Declaration" act as the paratexts that have transtextual relationship with the historical, literary and quranic hypotexts and assist the dialogue among different generations of the society. Such paratexts are the entry thresholds of the readers to the newly-composed poems having their own denotations. In the meaning-based poems of the selected book, "Time-consciousness" is the major pivot around which the rhetorical element of allusion turns. The meaning pillar of these newly-composed poems is constructed based on three bases of alarming, objection and regret while the poets seek to remove the abnormalities and confronting the social disobediences.

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