

 <p>ISSN NO. 2320-5407</p>	<p>Journal Homepage: - www.journalijar.com</p> <p>INTERNATIONAL JOURNAL OF ADVANCED RESEARCH (IJAR)</p> <p>Article DOI: 10.21474/IJAR01/10525 DOI URL: http://dx.doi.org/10.21474/IJAR01/10525</p>	
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RESEARCH ARTICLE

THE PREFACED LETTERS OF THE QUR'AN

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Manuscript Info

Manuscript History

Received: 17 December 2019

Final Accepted: 20 January 2020

Published: February 2020

Key words:-

Huroof-e- Muqatta'at, Stylistic Approach

Abstract

For the first time, an objective text analysis of the Prefixed letters known as mystery letters, Huroof-e- Muqatta'at (cut letters) referred to as Prefaced Letters in this paper. The study of these letters had been a closed subject for a long time till the author reopened it with pure Textual Linguistic and Stylistic tools. A Stylistic Approach that adopts the functional linguistic approach with additional help from Katamba's morphological templates to follow Stylistic analysis of the Qur'anic texts in order to propose a meaningful linguistic role of the 'prefaced letters' in this paper. Theory in linguistics and the stylistic analysis of the complex relations in the Qur'anic chapters reveal specific cohesive and coherent character to these letters. This research shows that apparently undecipherable letters interconnect the long Qur'anic chapters and their series and the context and structure of the Qur'an are reread and explained in terms of a contemporary linguistic, stylistic methodology to help readers see how they operate in the text to create phonological, syntactic and semantic patterns. The study inherently touches the issue of coherence and cohesion in the Qur'an. This work is a development in Qur'anic studies which brings to the field of Qur'anic study the fruit of linguistics: the scientific study of human language, providing a systematic analysis of the Prefaced Qur'anic chapters.

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Introduction:-

This paper summarizes Rehman's research (2014) on the topic of the prefixed letters which I preferably call Prefaced Letters after the research. The letters were linguistically studied with reference to the chapters (surahs) they occur in. First the background of the study is presented which briefly presents different perspectives of scholars through history of the prefaced letters. Next comes the procedure explaining section that elaborates on the different steps taken to arrive at the data followed by the data analysis. Finally, the data was arranged into cohesive and coherent patterns for stylistic analysis and findings presented here. Simple Roman script has been used to facilitate the reader. Two dots after a vowel indicate lengthening of vowel.

Background to the Study:

Secret of the Lord:

The approach of scholars from the times of the Prophet towards the prefixed letters has not been monolithic. It varies from the impossibility of any interpretation of the prefixed letters to the existence of some sort of meaning to these letters. Qurtubi (2003) quotes Amir Ash Sha 'bi, Sufyaan Ath Thawri and a group of Hadith scholars to say that this is a secret which Allah wants to maintain and nobody dare meddle with this affair.

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Different Interpretations:

The list of scholars who have opined on the matter is much larger and have a great variety of opinions on the matter. I have provided a brief review of this. A distinguishing character for research students is to note the textual study from intuitional approach. Al Murtaza (1992) presents the value of these letters; Alif stands for one, laam, for thirty, Meem forty, Saad, ninety. If we put the four letters together it comes to 161. Ibn Jubair quoted (Hafs 1998) interprets them as names of Allah in broken form. i.e. Alif laam raa and Haa Meem and nu:n make Ar- Rahmaan, and in this way, all of them. Ibn Abbas and Baydawi (1993) have similar opinions. Mujahid and Al Balikhhi hold that these are the names of the Qur'an. (Qurtubi 2003, p 133). Tusi (Ibn Hafs; 1998, p. 256) said that these are the names of six days during which Allah created this world. Zamakhshari calls them the names of chapters of the Qur'an. (1966, p 140). Scholars such as Ibn 'Ashoor (n.d.) and Shaltoot (1965) disagree with this stance on the grounds that the aim to name is to remove doubts which this approach does not serve. As naming different chapters with the same name would not do the basic job of naming: to distinguish one from the other. Mohiudduin Sheikh Zada (1993), quoting Ibn 'Abbaas says: these are phrases so Alif lam Meem is a phrase: Ana A'llah A 'lam.(I am God, I know). Philosophical non-textual interpretation is provided by Ibn 'Arabi.

Allama Taba Tabai (1973), in his Tafsir Al Mi:zaan, claims that these are the specialties of the Quran and no other divine book has them, and after repeating the traditionalists' views on the subject, he says thus:

If you ponder a little over the chapters/surahs that share these letters such as Meems, raa, Tawaasi:n (plural of Taa si:n) and HawaaMeem (plural of Haa Meem) you find in the related chapters certain commonality of subjects, and context that you do not find in other chapters. (1973, p. 111), q Rehman 2013.

Taba Tabai's recommendations to have closer attention to the text are taken as a guideline in this research.

Suyu:ti (1999, pp. 112-113), in his Itqaan fi: 'ulu:mil Qur'aan explains this link in greater details in the following words:

That the chapters with the prefixed letters contain words that begin with or contain these letters so much so that if we replace Qaaf with nu:n it looks very unsuitable. The chapter Qaaf, for example, has words such as Qur'an, Khalq, qawl, qurb and qawlun 'ati:d and raqi:b. Chapter Saad discusses takhaaSum between many parties in this chapter such as the one of the disbelievers and the Prophet (peace be upon him), another between two parties in the court of David, that of the people of fire and Ibli:s (Satan) with Adam and against him. (1999, pp. 112-113), q. Rehman 2013.

Suyu:ti takes the reader into the text of the chapters pointing to their themes and this is the closest that has been found regarding the study of these letters from a textual perspective. These scholars slowly move to the text for exploration. On Haa Meem series his observation is based on relating the prefixed letters to the text and may be noted as follows:

Goossens notes ... that they remark on the dreadful Hamim (the boiling water)...so he reads HM from that as perhaps a typical word for future punishment.' (1924, p.259) (Goossens as cited in Jefferey, 1924, p.259), q. Rehman.2013

Thus, it can be noted that there is a slow shift from personal, subjective opinion to more objective, textual linguistic approach. This study moves in the direction of the latest and further applies stylistic methodology as explained in the procedure.

Procedure:

Data of the templates of the prefaced letters was collected in the light of Al Khalil(d.179) and Katamba(1989) and was put to various tests, (Rehman: 2014). The tests compared and contrasted the data with surah of similar letters, different letters and chapters without the prefaced letters. I have presented one of the examples below: The results obtained thus were put in a table and graph form for presentation. The following table compares the data of Alif lam ra: chapters with other chapters that contain different letters to show the following. Having established the consistency of occurrence of the said templates, they were revisited for cohesion and coherence to mark the focus and emphasis of the chapter. The overall results are presented in this paper briefly. As a second step the data was arranged to find patterns of cohesion and coherence in the said chapters. Before applying stylistic analysis, each

letter was checked in the Arabic history, its grammatical and lexical role and idiomatic value to further match with the actual use in the said chapter. The last step was to apply stylistic analysis in the light of Leech's tripartite model. The above process is demonstrated below:

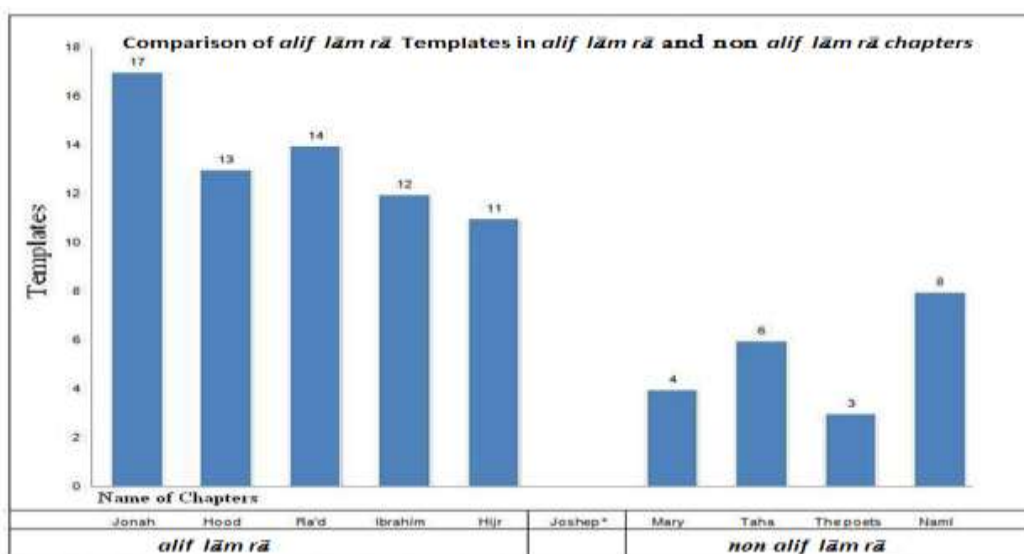
Step 1 Comparison of data:

Rehman.2013

Table 17:- Comparison of Alif laam raa, templates in Alif laam raa, and non Alif laam raa, chapters.

S. No.	Name of chapter	Alif laam raa, templates in first ten lines		%	
1.	Jonah	17	Alif laam raa,	170	Per hundred lines
2.	Hu:d	13	Alif laam raa,	130	
3.	Ra'd	14	Alif laam raa,	140	
4.	Ibraahi:m	12	Alif laam raa,	120	
5.	Hijr	11	Alif laam raa,	110	
6.	Jospeph ¹				
7.	Mary	04	Non Alif laam raa,	40 %	
8.	Taahaa	06	Non Alif laam raa,	60 %	
9.	The Poets	03	Non Alif laam raa,	30%	
10.	Naml	08	Non Alif laam raa,	80%	

Consistency in the dominant templates in Alif laam raa and lack of it in non Alif laam raa can be seen. The graph below elaborates the above results; The results show there are 110- 170 templates of alif lam ra in the relevant chapters while in other chapters the range is 30 to 80.



Graph 1:- Rehman.2013.

Alif laam ra: templates were followed to see if any cohesive links could be traced which are submitted in the following section.

Morphemic templates:

These are keys to the morphemic patterns and these patterns then link to other broader patterns of the series making a chain of cohesion that pervades throughout the chapters and the series of chapters. This can be seen in the following table:

Table 19:- Comparison of rabb and rusul templates in Alif laam Meem and Alif laam raa chapters.

Name of chapters	Hu:d	Yu:nus	Yu:suf	Ra'd	Hijr	ibraahi:m
General theme	Rabb, rusul rabbukumullaah	Rabb, rusul,	Rabb, , rusul	Rabb, rusul,	Rabb, , rusul	Rabb, rusul
General theme	Amara	Amara	Amara	Amara	Amara	Amara
Specific	Ra'a Rahama 'araada 'ajr Iftiraa	Ra'a Rahama Iftiraa	'ara/ ra'aytu/ 'amara ra'a/ Raawadat	Kafara faith	Bashi:r,	Kafar Dhikr nu:r

The above table illustrates that certain morphemic patterns are the base which are common to all the chapters while others are secondary variations that belong to specific chapters, what is common in all these is the /ra:/ letter that runs through the whole of the series and thus provides a phonemically knit net. On the basis of the above findings, it may be said that rabb and rusul is the main focus of these chapters while the secondary focus varies adding individuality to each chapter according to the angle of presentation, for example, in surah Yu:suf, (belonging to Alif laam raa) with the same primary theme of rabb (Lord) and rusul /Prophets) has been presented with reference to the story of Joseph/Yu:suf (peace be upon him) and the ru'yaa (the dream). In, surah Ibraahi:m, this focus is shifted to Prophet Abrahaam/ Ibraahi:m and rabb(Lord) relationship emphasized in the chapter with specific reference to the well-known Prayer of Prophet Abrahaam/Ibraahi:m that repeats the word rabb nine times in seven verses, (34-41). Jefferey (1924) praises Goossens for his relating the raa series with rusul and calls this the biggest advance made towards the solution of the problem. (rehman.2013)

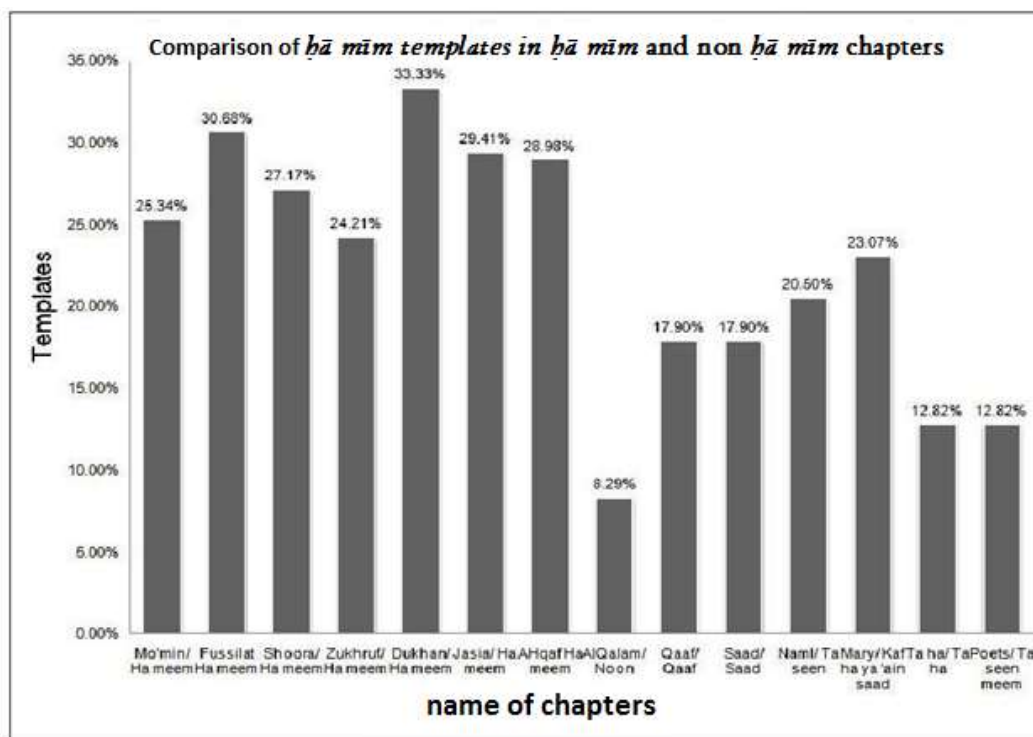
Haa Meem Templates in the Haa Meem Series:

The third series; Haa Meem was surveyed for the Haa Meem templates. Out of these two, one is exclusively lexical: /H/ while /m/ is lexico-grammatical. There are seven chapters in this group and in the Qur'anic sequence they number from 40-46. It was noted that the Haa Meem templates are not very common for the involvement of one lexical and one lexico-grammatical phoneme and the chapters contained within this group are relatively shorter, the whole chapters were, therefore, surveyed and for comparison, similar number of lines from other chapters were explored with the following results. First the Haa Meem results in the Haa Meem series followed by comparison with other non-Haa Meem chapters. Below are the results of the data which show the occurrence of the Haa Meem templates in seven Haa Meem chapters row 1-7 and Row 8-14 in non Haa Meem chapters.. The following table and graph sum up the results. (Rehman.2013)

Table 13:- Comparison; Haa Meem templates in Haa Meem and non Haa Meem chapters.

S. No.	Name of chapter	HM templates	HM templates in last ten lines
1./ 146 lines	Mu'min/ Haa Meem	37	25.34 %
2. /88 lines	FuSSilat Haa Meem	27	30.68 %
3./92 lines	Shu:raa/ Haa Meem	25	27.17%
4./95 lines	Zukhruf/Haa Meem	23	24.21%
5./39 lines	Dukhaan/ Haa Meem	13	33.33%
6./51 lines	Jaathiyah/ Haa Meem	15	29.41%
7./69 lines	AHQaaf Haa Meem	20	28.98.%
8/ 37 lines	AlQalam/ nu:n	03	8.29%
9/ 39 lines	Qaaf/ qaaf	07	17.9%
10/ 39 lines	Saad/ Saad	07	17.9%

11/ 39 lines	Naml/ Taa si:n	08	20.5 %
12/ 39 lines	Mary/ Kaaf haa yaa 'ayn Saad	09	23.07 %
13/ 39 lines	Ta ha/ Taa haa	05	12.82 %
14/ 39 lines	Poets/ Taa si:n Meem	05	12.82 %



Graph 2:- The results point to general quantitative difference between the relevant Haa Meem and non Haa Meem chapters. The Haa Meem templates in Haa Meem chapters move between 23 to 30 %, while in non Haa Meem chapters their presence is no more than 18 % to 23% except two chapters, still far less than the Haa Meem chapters.

Cohesive Patterns

Cohesive Patterns in Alif laam raa Series:

First prominent aspect noted in this series is the absence of Alif laam Meem templates so abundantly noted in the Alif laam Meem series. Instead, we find a raised occurrence of Alif laam raa templates. In the following section, I have discussed those morphemes which are frequently repeated and their cohesive role in the text. (Rehman.2013).

Rabb (Lord) and Rusul (Prophets and angels) Morphemes:

In the last section, it was noted that Alif laam Meem templates frequently occur in these chapters quite significantly. In the Alif laam raa chapters we have [Ra:] radical which deserves attention. This series carries over two letters from Alif laam Meem series and adds a third factor [R] that replaces the 'M' of the Alif laam Meem. A survey of the last section regarding Alif laam raa shows that certain nouns occur more frequently in these chapters. For example, the word [rabb] finds higher frequency here, Rabbukumullaah/10:3, Allaahu rabbukum/ 10:3, Allaahu rabbukum/ 10:32, Al Haqu min rabbikum/108.

The above phrases pattern themselves with scores of more examples from the same chapter. Suffice it to say that chapter Jonah/ Yu:nus, which is almost one fourth of the chapter Cow, contains 23 examples of /rabb/ inflections while chapter Cow (double the size of Hu:d) uses nine such examples only. The most prominent example comes from Al Hijr, which has nine uses of rabb while only two examples of Allah. This marks a clear shift in the emphasis on the word rabb. It must, however, be noted that the presence of Allah does not in any way go against the Alif laam raa templates as the AL of Allah is common between the two templates. On the other hand, the word rabb goes with Alif laam raa better and seems to be the departure point. (Rehman.2013). The following table establishes

the raised occurrence of rabb by comparing with alif laam Meem chapters. The [rabb] variations in different chapters: Alif laam Meem and Alif laam raa

Table 18:-

Alif laam raa	Hu:d 34	Yu:nus 22	Yu:suf 17	Ibraahi:m 15	Total 88
Alif laam Meem	Lukmaan 02	Rome 03	Spider 05	Prostration 10	28

Rusul Pattern in /r/ Chapters:

The second morphemic pattern is that of the word rusul (messengers), for example, different variants of /rsl/ are used with higher frequency in the Alif laam raa chapters.

Hu:d, rusul/8, 120, yarsul /52, rusulunaa/25,69,77. rusuluhu:59, arsalnaa/96.

Yu:nus, /47, rasu:lihim/47, rusulunaa/103

Yu:suf, faarsalu:/19, arsaltu/31, farsilu:n/45, rasu:l/50, farsil/65, lanursilahu:/66, arsalnaa/107

Ibraahi:m, arsalnaa/4 and 5rusuluhum/11,13, li rusulihim/13, rusuluhu:/43, arrusul/44

Hijr, arsalnaa/10, rasu:l/11, arsalnaa/22, mursilu:n/57, arsalnaa/58, mursalu:n/61 mursali:n/80,

Similarly, words such as rehm, amar, ifiraa and ra'aa find higher frequency here.

Stylistic procedure:

After establishing the patterns in the relevant chapters, it was easy to focus on each chapter to look for pattern theme relationship. Leech's tripartite frame was applied to connect phonological syntactic, lexical and semantic patterns into an overall stylistic analysis. Interesting outcomes were noted and each Qur'anic chapter was rediscovered with treasures of new angles of meanings that made the study worth sharing. (Rehman 2011 and 2017).

Findings:

According to the findings there are four different categories in these letters. Alif lam Meem (A), Alif lam ra (B), Ha Meem (C) Ta seen Meem (D), Mixed letters such as Ta ha, Alif lam Meem ra, alif lam Meem saad, Kaf ha ya 'ayn saad. and single lettered such as Qaaf and Noon. In this paper, I have summarized the first three categories; A, B and C as a model and hope to deal with other chapters in a future study.

Attributes of Allah and the prefaced letters:

The most interesting finding in this regard is the relevance of the letters with the direct attributes of Allah. For example, Alif laam directly relates to Allah and all the thirteen chapters discuss Allah's role in the universe, His absolute control and Authority over it and His role in the sending and training of the Prophets and in the destruction of the disobedient: nations and individuals. When Alif lam are accompanied by [Ra] we get Rabb attributes explained in the surahs in detail. The main themes of these five chapters: Yunus, Hood, Yusuf, Hijr and Ra'ad cover how Allah guides mankind. With reference to Ha Meem we find the same experience as we find Rahman, Raheem, Haakim, Hakam, Hakeem, Haleem, Hameed as the dominant attributes of Allah and the themes of the chapters as the binding force of the universe explained with reference to past and present events.

Monotheism:

Monotheism is one of the main themes associated with Alif laam chapters. All the Alif lam chapters (13 in number)² focus mainly on the theme of monotheism. Chapter two (Cow) deals with the beginning of the universe, mankind, revelation and the establishment of the first House of Allah on earth. Aale Imran (Chapter 3) deals with the same subject with reference to the family of Aale Imran. Luqman/ Lokman, (chapter 31) teaches his son about monotheism against polytheism in verse 15. Thus, this chapter (Luqman) serves as a typical example for all the Alif laam Meem chapters regarding the theme of monotheism and particularly for Alif laam Meem group as the chapter which teaches without involving Prophets. This chapter has its individuality for pointing to human wisdom as one guide towards its creation and that people who associate with God have no book or guidance /20. I have related the theme of monotheism with the letter Alif early in this section, in this surah the word 'ab, father who is Luqmaan, guides his son, 'Ibn on monotheism and against polytheism, the argument of polytheists in 21, bal nattabi'u maa wajadnaa 'alayhi 'aabaana, 'we follow what we found our fathers', upon is rejected, even if they were welcome to

² Six Alif lam meem, five alif lam ra, two alif lam meem ra and alif lam meem saad,

the penalty of the blazing fires. So, the theme of monotheism is presented through the teachings of father to the son.(Rehman.2013)

Alif laam raa Series:

The basic difference noted between the two series: Alif lam Meem and Alif lam ra is the letter /ra/. The findings are that the theme of monotheism remains the same just like the first two letters remain common. The difference between /Meem/ and /ra/ leads to two basic distinctions in the themes of /ra/ chapters. They focus more on Allah /ra:/ Rabb and the carriers of the message whether Angels or human beings as Rusul. If we carefully note the names of Alif lam ra: chapters, we note: Yunus, Hood, Yusuf, Ibrahim and Hijr. All these refer to Prophets. Every chapter significantly deals with a different theme and every chapter does so with /ra/ specification. For more details (Rehman2014).

The letter/ra:/ in Yusuf:

/ra:/ is represented by the tenth letter in the Arabic language/re/. It is an alveolar, trilled, liquid voiced and partially contextual emphatic /arra/. It is the equivalent of English /ra:/ in semi vocalic non- repetitive semi vowel. (Al-Ani 1970). The use of /ra:/ in these chapters needs special attention as it is this element that separates the series Alif laam ra: from Alif laam Meem. The only consonantal phoneme represented by this letter is /r/ so the phoneme /r/ means the letter /ra:/ in this context.

The morphemic template developed from the first template in verse 4 is ra'aytu (I saw) which is repeated in the same verse as ra-aytahum (I saw them), the root radicals are ra'aa meaning to see and this radical raa is found in verse 24 as ra'aa burhaana, saw the verdict, in 30 as innaa la naraahaa (verily we see her), in 31 fa lammaa ra-aynahu: (when these ladies saw him), in 35 maa ra' wul aayaati, (when they saw My signs). in 36 inni: 'araani:,(that I see,) and innaa naraaka, (we see you), and in the dream of the king in 42, inni: araa, (I saw), in78, 'innaa naraaka, (we see you). I have quoted parts of expressions where the ra'aa is used for complete expressions see the Qur'anic text. (Rehman.2013)

Significance of the Repetition of ra'a and ru'yaa Morphemes:

The lexical morpheme ra'aa (see) seems to be placed in every context in this chapter: from physical action of seeing to the seeing of reality. This is conveyed through different manners of seeing of the characters in the story. Yu:suf saw a dream, and practically went through the experience and ultimately saw his dream realized, the man who went to draw water from the well saw Yu:suf, the lady of the house of Aziz got clear of her illusions and saw the truth, the two slaves saw dreams and saw the truth, the King saw the truth and made Yu:suf the Lord of the land, and the brothers of Yu:suf saw their price money returned to them , they also saw the truth and repented, the Prophetic eyes of Ya'qu:b saw the truth and even his blindness did not hinder him from seeing it which was ultimately restored. Qur'an repeats the word ra'aa, ru'yaa and this leads the reader to the question; 'Did you see?' (Rehman.2013).

Haa Meem Series

God as /Al Hayyul / The Living and /Al Qayyum/ The Eternal:

In this series, the choice of the different attributes of God matches the cohesive links of /H/ and /m/. This is supported by what Yu:suf Ali says on the subject:

Another suggestion worthy of consideration is that Ha stands for Hayy and mim for Qayyum. These are two attributes of Allah, meaning, (1) the Living and (2) the Self Subsisting, Eternal. The one points to Life and the Revelation and the other to Hereafter and eternity and both these matters are specially dealt with in the seven Ha Meem surahs. The first letter Ha is appropriate for life and the last letter of Qayyum is appropriate for the Last Days, the ma'ad, the Hereafter.(1993, p. 1365) q. Rehman.2013.

However, for lack of a consistent method, Ali calls his intuitions 'mere conjectures'(Ibid) and for the same reason he explains the double abbreviation of chapter 42, Shu:raa 'no authoritative explanation of this second set is available, and I refrain from speculation.' The evidence from these chapters support the assumption that Haa and maa alliterate with life and death words on the one hand and on the other hand with the great attributes of God. According to the Qur'an, the presence of these themes in these seven chapters suggests links between the text and the prefixed letters. I shall comment on these chapters separately to show how these themes mentioned above occur and relate to Haa Meem. Rehman.2013.

The seven Haa Meem chapters can be summarized in the following table:(Rehman.2013).

Table 16:- Summary of Haa Meem templates in Haa Meem chapters.

	Mu'min (1)	HaaMeem Sajdah (2)	Shu:raa (3)	Zukhruf (4)	Dukhaan((5)	Jathiah (6)	AHqaaf(7)
Attributes of God	waaHid. Hayyul Qayyu:m	MuHi:T,Haki: min Hami:d.	ghafu:rur raHi:m, Hafi:yyun 'ali:m,waliyy ul Hami:d, 'aliyyul Haki:m	Haki:mun 'ali:m, Rahmaan(seven times)	Haki:m		Ghafu:ru r RaHi:m
General theme Discussed above	Life and death	Life and death	Life and death	Life and death	Life and death	Life and death	Life and death
Truth Haq	Haq /Haqqa	Haq /Haqqa	Haq /Haqqa	Haq/ Hqqa	Haq /Haqqa	Haq /Haqqa	Haq
Angels	yaHmilu:n al- 'arsh	naHnu 'awliyaa'ukum		'ibaadurrahma an			
Wrath	HaMeem JaHi:m	'ayyaamin naHisaat	'adhaabim muqi:m	'	'adhaabal HaMeem, JaHi:m 'adhaabil muhi:n	'adhaabu n 'azi:m, Rijzin 'ali:m	
The Book			ru:Han min 'amrinaa	Kitaabin mubi:n Hikmah		Hadi: th- in Kitaaba wal Hukma	Imaaman wa raHmah, Good news for MuHsini: n
Prophets	Noah and Moses	Moses	ibraahi:ma wa Mu:saa wa 'i:saa Noah	Moses/ Ibrahim		Mu:saa Bani: israa'i:l	Mu:saa
Interrogati ve						'am Hasibu:	

The following discussion is based on the above table in recollecting the themes of these chapters. The sequence of the table is roughly followed for each chapter. The emphasis is always on how different themes get developed through the cohesion of the prefixed templates. Rehman.2013.

Allah as Haakim, Hakam, Hakeem, Rahman, Raheem, Hameed:

Ghaafir/ Mu'min:40 (column1 above):

Allah is 'ali:m, Haki:m/' (knower wise), and Hukm ('authority') is only for Allah to put the spirit by His order. He is waaHid (alone), lima-nil mulkul yawm lillaaahilwaaHidil qahhaar.' (For whom is the authority? for Allah alone the wrathful). The chapter Ghaafir refers to the stories of qawmu Nu:H, (the people of Noah), and Moses on whom Haqqat kalimatu/ (proved the word). The angels are referred to yaHmilu:nal 'arsha as (the holders of the throne), and wa man Hawlahu, (that which is around it) praying for man to be saved from 'adhaaba jahi:m (the fire of hell). The Day of Judgment is called Yawmal Hisaab (Day of accounting) and yawmul aHzaab (Day of Herds). The life of this world is called Hayaatuddunyaa mataa', (the means) while the people of fire as aS-Haabunnaar, (the people of

fire). His decision is Hakama (He decided) and He is Haki:m (Wise). Friend is called HaMeem, we are advised to sabbiH biHamdi rabbika, (Praise your Lord). He created us in the best of shape, fa aHsana Suwarakum, (best shapes of yours) alHamdu lillaahi rabbil'aalami:n, (all praises to the Lord of the world). He is the one who yuHyi: wa yumit:t, (gives life and death). Fire is HaMeem here. The word tamraHu:n (go astray) is especially used in this chapter. Animals and ships carry you (tuHmalu:n). Haaq-qa bihim (proved on them) what they used to mock. Every phrase referred to above contains the Ha Meem template in the original text. Rehman.2013

Thematic Cohesion in Haa Meem Patterns in Haa Meem series:

They have prominent templates which carry the letters Haa and Meem. The theme of Hayaat/ life and Mawt/ death is discussed from different angles in these so much that this topic is a common theme of these all. Other topics are the special selections from the ninety-nine attributes of Allah; raHi:m,(Merciful) raHmaan , Haki:m (With Wisdom) Hayyul (The Living) qayyu:m (The Sustaining), and the names of hell, jaHi:m and HaMeem. for friend and hell waliyyul HaMeem, best friend The question would be whether these links are cohesive only or lead to coherence in the text as well. Jeffery (1924) gives consideration to this issue when he states,

HM. Surah xl; xli; xlii (HM'SQ)'; xliii; xliv; xlv; all having the same characteristic introduction. They form an eschatological group and doubtless the HM has the same meaning in each case. (Bauer noticed that words for Hell, Jahannam, Jahim, Nar occur particularly frequently in these Surahs, and Goossens notes further that they remark on the dreadful Hamim (the boiling water) which is to be so essential a part of the punishments in the life beyond. So he reads HM from that as perhaps a typical word for future punishment). (1924, p. 259) q. Rehman 2013.

That Haa Meem means the same in each case allows us to put all the seven surahs in one group, that it points to the boiling water supports what this research finds out, however there is more to it and this section discusses the larger perspective.

Haa Meem and the theme of Hayaat and Mawt (life and death):

One of the major themes in all the seven chapters of the Haa Meem series is Hayaat and Mawt (life and death) and its various implications. This theme is supported in different manners cohesively as well as coherently. In Ghaafir/11 the disbelievers say, 'we lived twice and died twice', The Mu'min (the believing person) in this chapter says, 'O my nation this life is but a means while the world of the hereafter is to stay'./39, further supported in/43 and 51. In 67, 'It is He who creates and gives death'. In FuSSilat./16 talking about the wrath of God in this world and in the hereafter, in 31, the angels say to the believers, we are your friends in this life and in the hereafter, in 39,'He enlivens the dead. In Shu:raa./9, 'He enlivens the dead', supported by/36. In Zukhruf/11, the disbelievers say in awe, 'we are told to get life like the dead land'. In Dukhaan./8, 'It is He who creates and gives death', In the same chapter/ 35 the disbelievers say that we are but to live this life and do not have any life after death, And in 56, they(the believers) will not taste death except the first one. In Jathiaa./5 the earth gets life after death, in /31, equal is death and life for the disbelievers, in 34, the disbelievers repeat that they are but to live this life and do not have any life after death, in AHqaaf./33,' don't they see that the one who created the skies and the earth is capable of creating life from the dead? Rehman.2013..

The theme of death is further supported by other themes and I have elaborated this from examples from the chapter 41; Pharaoh said, ' kill their sons and let live their daughters', 25 Pharaoh said,' let me kill Moses', 27, the believing man in the Pharaoh' court said, ' Do you kill a man just because he says, I believe,?' The examples of nations who have been destroyed (killed) 31 support this theme. 'He said it is He who gives life and death';yuHyi wayumi:t, 68 While talking about the relation of faith and life after death to the letter [Meem] in the Haa mi:em series, Yu:suf Ali writes,

If Meem here has a signification similar to Meem in Alif lam Meem, it means the end of things, the Last Day and all these surah direct our special attention to that. Ha, the emphatic guttural in contrast with the softer breathing of Alif ... The general theme of the whole series is the relation of Faith to Unfaith, Revelation to Rejection, Goodness to Evil, Truth to Falsehood. (1993, p. 1365) q. Rehman. 2013.

Thus, one can deduce that the common theme running in all these chapters is the two major opposites: life and death and its various repercussions. This is well knit in the prefixed letters, Haa Meem as the Haa Meem phonemes recur in all the words in question.

Summary:

The article begins with the background study of the prefaced letters and explains how the research of this study has proceeded and the data from different chapters has been collected and verified to find patterns of the prefaced letters and then related these patterns to discover various themes of the chapters. The letters were also put to social, religious, historical perspective within the Arabic culture to find semantic and stylistic connotations on the lines of pedagogic stylistics.

Conclusion:-

The prefaced letters are an important source for future study and understanding of the Qur'an. They cannot be replaced or substituted by any other letter. The letters wherever they are common lead to common themes and patterns, however, within a series they point to broader common patterns and individualized, specific themes. More research is required to explore newer avenues and to consolidate what has been done.

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