Filozofski fakultet u Sarajevu

QUR'AN

STYLISTIC AND MATHEMATICAL MIRACLE

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INTRODUCTION

Interpretation of the *Qur'an* has evolved ever since Its revelation, causing the blossoming of the science known as exegesis of the *Qur'an* or tafsir. Literature covering this field is vast and diverse in interpretation. Understandably, this fact is above all a testimony to amazing openness of the Text in some of Its layers and aspects (in some, It is explicit and unambiguous, like fundamental principles of monotheism, for instance). Consequently, such openness proves to be necessary given the task of the Revelation. Namely, the Revelation explicates that It is coming to all people and to all times, which means that It needs to be built into all domains so that It could be understood and accepted by peoples living in times so different that they could be called the worlds apart. In other words, the understanding of Arabs of the 7th century was at one level, whereas the one of Muslims in the 21st century Europe is at quite a different one. It is a fact that both the former and the latter ones - like all the others within a vast time span between them - have their meaningful interpretations of the *Qur'an,* which are not opposed to each other for they are developing within a very broad horizon of understanding the relationship among humans and the quality of the two worlds. This unequalled openness of the Q*ur'an* implies something very important. Namely, what follows from it is that interpretational exclusiveness is inappropriate to the *Qur'an* except when it protects fundamental religious principles of the *Qur'an*. Despite this obvious truth, there are so-called authorities nowadays who claim the right to decide what is and what is not a valid interpretation of the *Qur'an.* By doing so they seek to overarch Its openness, which is in direct conflict with the very essence of the Text.

As regards the interpretation of the *Qur'an*, there can be two kinds of authority therein – positive and negative. The positive authority is the one that offers intelligible, coherent and innovative interpretation of the Text and, bearing in mind Its impressive openness, always allows for a possibility of a different interpretation, too. The negative authority is the one that, at all costs, imposes certain interpretation as the only valid one, be it his own or someone else's.

In the science of tafsir there are nowadays still instances of the latter kind of authorities, or the authority epigones, as it is not seldom the case that someone's understanding of a certain part of the Text is imposed as the only one possible although the Text Itself allows for a possibility of different interpretation. That is the main generator of conservatism. Among numerous works of the tafsir science, you can read that some issues were

interpreted by the Prophet's Companions and by the first generation after them, i.e. fourteen centuries ago, and that their interpretations are taken as ultimate and absolute, although different interpretations are also possible from the perspective of modern times. Of course, while not consenting to this source of conservatism, we do not want to encourage overall relativism, since there are indisputable matters in the Q*ur'an,* while those open to interpretations can, as aforesaid, be only interpreted within the horizon marked by the Text itself.

In our time, the time of prevailing natural sciences and scientism, new approaches to the interpretation of the Text are offered, using the language of mathematics, revealing entirely new layers and structures of the Revelation and thereby new forms of Its argumentation. Conservative ulama are not fond of this contemporariness but their a priori position of prejudice has no prospects.

In this book it is for the first time that two methods of interpretation of the Text are presented together, the methods which had so far been presented separately since they were believed to be incompatible. One method is stylistic – the one belonging to the traditional studies of the Text, and the other is mathematical – the one which did not have a stronger support in the tradition and is therefore not favoured by the traditionalists. In this book, we present both methods believing that they are both valid and inherent to the Text. Moreover, we are convinced that they are not opposed to each other, not even parallel, but rather work as a synthesis to affirm the same basic values of the Text. The strength of the Text, which inter alia rests in Its openness to all times, is presented through this synthesis in a new way that, on the one hand, optimally affirms the very openness of the Qur'anic Text, and on the other, while respecting the tradition, underlines futility of traditionalism.

The part of the book presenting the poetic and stylistic interpretation of the Text was written by Esad Duraković, while the part presenting Its mathematical analysis was written by Lutvo Kurić. We conducted our studies independently, and then by coincidence we learned about each other's study and were pleased to find out that they both shed light on the same Meaning from different poles. Therefore, we have built them into an unusual book.

Authors

1. LITERARY AND MATHEMATICAL POETICS OF THE QUR'AN: SYNTHESIS AS AN ARGUMENT

The Text of the Qur'an caused an explosion in Culture, in the full meaning of what semioticians refer to as an explosion in culture.[1] At the ideological level, the explosion equalled the force that reshapes the world, and the effects of that historical event have become apparent in the vast time span since the Qur'an was revealed. We should bear in mind that the process is not yet finished, but is still very dynamic with obvious prospects to continue into the unknown depths of future. But particularly powerful and creatively dramatic explosion of the Text took place in the culture which the Text broke into the almost boundless "world of fragments"[2] that have remained for centuries in motion around the Text as the very nucleus of the semiosphere. In the literary tradition as the most carefully organized sphere of that culture – for it was in this particular field that Arabs were best until the emergence of Islam – the Text crushed the cultivated systems so forcefully that Arabs remained in a poetical dead silence for decades, creatively depressed in the face of total poetic twist caused by the Text: for decades their poetical creativity nearly withered faced with the wonder of the Text that revealed Itself to them as a divine incursion into the self-sufficient tradition. Not only did it make an immeasurably important step such as the collective move from decaying polytheism to the perfect system of monotheism, from paganism to civilizedness that would, with unparalleled strength and speed, fascinate and conquer a major part of the world, but it also made as big steps in the literary tradition – the subject of my interest here: the simile, which had dominated the up-to-then literary tradition making it markedly descriptive and distant, was abruptly and unusually forcefully transformed by the Text into the most sublime state of Metaphor, just like the paganically reified polytheistic cults were wrecked by the Text's salvational monotheistic transcendence. The Text took a whole culture out of the state of cold distance expressed in Simile – which should here not be seen only as a poetical figure but also as a culturological dominant – into the state of dynamic and sparkling processes and tensions of Metaphor. At the same time, we should keep in mind that metaphor is not only a poetical ornament in the Text but it rather acquires unimagined potential of cognition through the Text, transcending the tradition in yet another way. This shift shows, like few others do,

[1] Among them I single out a remarkably valuable work by J. M. Lotman: *Kultura i eksplozija,* translated by Sanja Veršić, Zagreb, 1998 (original title *Culture and Explosion*).

[2] I have borrowed the word *fragments* from aforementioned work by Lotman.

that those who refer to metaphor as a shortened simile do not understand the very essence of metaphor. *The Qur'an*, at the same time, entirely surpassed the Arabic inductive poetics by Its deductive poetics: It proved that authenticity is impossible to derive based on the principle of imitating the existing exemplars (inductively), but rather requires presenting metaphysical contents in language and form (deductively), whose struggle to convey the universal content has fascinated both believers and scholars for centuries. The tradition was entirely dedicated to form, while the Text is focused on the content, presenting it in adequate form. Due to such relation between Its content and form, the Text on the one hand revealed the way in which centrifugal forces acted in the tradition from the lowest to the highest level, while on the other hand Its poetics highlighted the activity of centripetal forces. Namely, the existing literary tradition as a whole was exhausting itself in attempts to overcome centrifugal forces, all the way up to *Mu'allaqas* (exemplary corpus in this literature from the sixth century), where relative multitude of topics in every poem illustrates the universal activity of centrifugal forces that cannot even be restrained by uniform meter and rhyme: their distiches continuously resist that loose connection, alternate positions in the poem or, being transmitted by oral tradition, are even incorporated in other poems, etc. Contrary to this, the Text affirms centripetal forces by being optimally focused on the content. For instance, by careful reading of the first surah, *al-Fatihah*, it is easy to notice that it represents the entire Meaning of the System, thematises the System, so that ultimately, the whole Text might be reduced to the meaning of this surah. The same applies, for example, to a surah on the other end of *al-Mushaf*, Surah *al-'Ikhlas*, etc. Thus, the Text could be reduced to its very nucleus – to *al-Fatihah, al-'Ikhlas* or even, say, *Bismillah.* Therein the rhyme as a factor of form also acts centripetally, with much more effective cohesive result than in *Mu'allaqas.*

The turnarounds of the Text are so big and with such consequences that it is congruous to refer to them as an Explosion in a positive sense: the elements of the broken culture will have to be revitalised and resystematised in a new semiosphere rearranged by the Text. It is due to such merits of the Text – compelling the tradition to revitalisation and resystematisation – that the tradition was enriched beyond all expectations, reaching the heights that could not as much as be imagined before.

Even several centuries after the "bang" of the Text, there were attempts to resystematise the elements of broken tradition, but in the domain of literature they failed to "build" on the Text, forming instead new shapes in its "orbit". Thus, during the reign of the Umayyads (661-750), in the epoch of the first Islamic dynasty, lyric poetry was blooming, marking the whole epoch, particularly love lyric as it was the one least likely to "build" on the priority contemplativeness of the Text at the time. Yet, as time passed, the fragments of the culture were continuously transformed, trying to establish special types of relation with the Text as the centre of the semiosphere, as well as special forms – all the way up to the

deep whirlpools of Sufi poetry. In other words, the systems of broken culture did not forget their origin but were renewed and transformed themselves abruptly and relatively strongly in the new space, so that it would be wrong to draw the conclusion that pre-Qur'anic culture had completely disappeared: its fragments were reorganized and took new orbits. Also, due to the action of various forces of the Text, the new space in which the remains of the broken culture were moving did not turn into chaos but into cosmos whose orderliness is proportional to the forces of the Text in the centre. For all these reasons, primitive Arabian Bedouins, whose monotonous horizon always ended at the edge of a desert or a scanty pasture, were able to conquer, so to say overnight, a huge part of the world that was much more civilized than they were before the Revelation. Herein we should bear in mind – it is undeniable – that they were not able to conquer such and so vast a world by their sharp sabres, but rather did it by brisk forces generated by big Explosion of the Text in Culture: their spirit was the first to change thereby, gaining strength that enabled it to easily overcome the resistance of other cultures, for these cultures were actually with a certain amount of curiosity incorporating themselves in "foreign" space, building a true universe with parts of the new culture.

For centuries, ever since it was revealed, the Text has fascinated minds by diverse forms of Its agency and by never entirely revealed layers of its parallel meanings, where literary values of the Text and Its amazing poetic organization have a prominent place. It is those very values that caused a state of shock and amazement in the tradition, and they will be given particular attention here.

Amidst all Arabian cults, the greatest was the Cult of Word, the essential one, expressed in splendid rhetoric and poetry. However, it was this very cult that the *Qur'an* most convincingly overpowered, announcing by its stylistics and poetics that It is superior and peerless in the Culture of Words. Therefore, many scientists came to believe It to be incomparable and inimitable. It should herein be stressed that their belief was based not only - not even in the first place - on "irrationality" of faith but on the expounded incomparability of the Text in relation to the tradition. In other words, studying the language and style of the *Qur'an* has been the focus of attention of many minds for centuries, so that a vast abundance of studies were written in this field and it is hard to say anything new although the Text is open to linguistic and stylistic studies and interpretations in all times. Traditionally, it was established that the Text calls for permanent linguo-stylistic interpretation as well as markedly theological interpretations. That belief has become general and undeniable to the extent that it is possible to talk about its intolerant relation to different approaches or methods of studying: the underlying claim is that since the Text has reached Its supernatural character in the domain of language and style, the modern approaches are not immanent in It. It is this very belief that is an expression of unforgettability of elements of the Culture broken into fragments by the

Text. Namely, since the Text first appeared in the culture that was eminently the Culture of Word, its remaining parts preserved memories of the whole, trying to establish it as the Cosmos of Words. That is a distinctive kind of ingenuity of culture, its shrewdness aimed at preservation of its core values and instincts. Hence, it is often heard today from the so-called pundits in Islamic world – especially and not accidentally in the Arabic part thereof – that modern computer approaches to studying the Text are a fad, with all the negative connotations of the word. Yet, this Text would not be as grandiose if It permitted such arrogance to keep it aloof from interpretations. Quite the opposite - It proves to be too powerful and too meaningful so that in the semiosphere mentioned above It causes reshaping of systems and positions, showing that permanent moving and reshaping around It are necessary, and that in that world there is no finality except for the finality of changes. Therefore, it is beyond comprehension that a so-called pundit is not aware of his own relativity and futility of his position in relation to universal and historic power of changes that the Explosion permanently generates.

Thus, studying of the language and style of the Qur'an gained a sacrosanct status in the tradition, status whose confidence is rooted in the Text Itself and the universe in which It operates. However, in modern times there is an effort to promote quite a different approach, which obviously will not give in to traditional methods since it too has already gained a considerable confidence in studies of literary works in general. It is about the exact mathematical studies of the Text.

Interest in numeric values of texts has been known to the Arab-Islamic tradition for ages and it manifested itself in different ways - from establishing numeric values of alphabet (*abjad*) to numeric symbols and assigning of metaphysical meaning to certain numbers in the text. Such attempts are also known in interpretation of the *Qur'an*, i.e. some of its parts. (Frequent reference to number *seven,* for example, is interpreted in various ways). However, modern computer processing of the Qur'anic text parted decisively from metaphysical or even cabalistic interpretations of mathematical language in the *Qur'an,* with a clear intention to enter the world of mathematics as a science. The goal of such studies largely involves the use of exactness of mathematics, its perfect language of science, in order to remove symbolic ambiguities of earlier interpretations of the numeric layer of the Text. Although efforts in both cases involve studies and interpretation of numbers in the same Text, the modern computer processing, which has only started to indicate the possibilities unimagined before, represents a complete turnaround: by insisting on mathematical principles, the computer processing presents the Text as markedly denotative and non-suggestive, whereas the traditional interpretation of numeric values does quite the opposite – it suggests their connotativeness and extremely high suggestiveness. The consequences of the two opposing approaches are far-reaching. The symbolic and suggestive value of the "numeric system" in the traditional interpretation is

very high and it cooperates in the best way with the traditional explanation of literary values of the Text. For instance, it will never occur to a reader with any experience in reading authentic literary texts to take literally, as mathematically non-redundantly denotative, the Qur'anic accounts of creation of *seven* heavens (*Qur'an,* 67:3 – "Who created seven heavens in layers; you will not find any imperfection in the creation of the All-Merciful; look again, do you see any flaw?"), of creation of the world within *six* days (*Qur'an*, 7:54 – "Verily your Lord is Allah, Who created the heavens and earth in six days, then mounted He the Throne; He covers the night with the day, which is in haste to follow it; and (He created) the sun, the moon and the stars, subservient by His command; His verily is all creation and commandment; blessed is Allah, the Lord of the worlds"), and the like. Or, in the *Qur'anic* account of a single day in movements of angels as a time unit the measure of which is 50.000 years on earth (*Qur'an*, 70:4 – "To Him ascend the angels and the Spirit in a day the measure of which is fifty thousand years"), it is clear that those measures represent extremely relativised units all the way to their symbolic values; they are heavy with connotations. It is in this way that some mathematical expressions turn into their very opposites: they transform their mathematical value into symbolic one, thus transforming exact and non-suggestive meaning they have in mathematics into enormous suggestiveness, into expressiveness typical of poetical, not mathematical language. Consequently, the conclusion that follows relates to an extraordinary poetic function of thus used numeric values. By the very act of their transformation from the world of mathematical non-suggestiveness and denotativeness into the world/Text of optimal expressiveness and connotativeness, these values gain the status of outstanding stylemes in the Text with high literary values. Two seemingly incompatible languages – the language of mathematics and the language of poetry – cooperate remarkably in building of the universe of the Text. Traditional interpreters of the Qur'anic text can be satisfied. However, it is still the interpretation at the level of mathematical signs as symbols; more extensive and more complex computer processing of the Text is still unacceptable to the traditionalists. It is due to the fact that modern computer processing of the Text, which uses the language of mathematics to take the Text into the realm of mathematics as science, seems to have different intentions, disturbing for traditionalists. The computer processing seeks to establish – through mathematical language – patterns in the Text that should show exactly – as believed – the divine uniqueness of the Text. In doing so, these researchers mostly do not care about literary values of the Text: they do not deny them, nor do they promote them based on findings of their method and science. This is where the problem arises. Namely, two diametrically different languages and two methods operate in the same Text, suggesting their mutual independence, their parallel existence that makes some people go as far as believing in their mutual exclusivity, or a substantial level of their mutual distrust. In further discussion I will respond to this perception of their unpleasant parallel existence – offering a poetological synthesis of the two languages and of the two

poetics. However, before I do so there are some other characteristics of the two approaches that require further attention.

Since Muslims believe that the *Qur'an* is the Word of God, they have always sought in It the evidence of Its divine origin. Therein they pointed to supernatural and inimitable style of the *Qur'an*, but at the same time were looking for evidence in the so-called positive or natural sciences. Thus, for instance, the divine nature of the Revelation was corroborated by the fact that It suggested more than fourteen centuries ago that everything in the universe floats (*Qur'an,* 21:33 – "And He it is Who created the night and the day and the sun and the moon; all (orbs) travel along swiftly in their celestial spheres"); that the universe expands (*Qur'an*, 51:47 – "And the heaven, We raised it high with power, and most surely it is We who are steadily expanding it"); that God created all beings from water (*Qur'an*, 21:30 – "Do not those who disbelieve see that the heavens and the earth were closed up, but We have opened them; and We have made of water everything living, will they not then believe?"), etc. Such examples are numerous and they all belong to sciences which do not collide with high stylistic values of the Text. On the contrary, they cooperate with the style of the Text in accomplishing the same task – to convince us of Its superhuman origin. Thereby the non-artistic character of the Text is constantly and optimally stressed: accordingly, It is defined as a work of God Who knows always and everything, and not as a work of an illiterate Arab from the pagan sixth century. In brief, the principle of argumentativeness has always been promoted in the *Qur'an,* either in the domain of Its style or in the domain of positive sciences. Taking this into account, it is reasonable to ask why the results of modern mathematical processing of the Text are viewed with some suspicion. Moreover, it would be only natural to expect that their findings are welcomed – as fresh contributions to a constant aspiration to the stated argumentativeness.

The problem of reading and interpretive *habits* is always present and important. Due to its general nature, I will not deal with it here, but will rather pay attention to the underlying factors at work therein.

The computer approach to the Text is a result and a demand of the modern age. It would be incredible had the information and computing technology not made a meaningful connection with the Text Which speaks about Its divine origin, about Its openness to all times and all worlds. The results of this type of studies have so far not been so complex for it to be possible to refer to them as the mathematical science in the highest sense, but their consistent *language* of mathematics suggests that in future much more intricate mathematical findings could be expected in this domain. Ours is the age of scientism whose perfecting is in the cause and effect relationship with fast development of modern technologies, so that today we cannot even dream of the kind of discoveries that will be

made in fifty or a hundred years if the mankind does not fall into an abyss due to a possible complete defeat of ethics. This spirit of universal scientism embraces the computer processing of the Text. The novelty is important and fundamental and as such it is viewed with suspicion by many traditionalists in their habitual conformity. They are even ready to go as far as to qualify it as a *fad* – namely as something on the brink of blasphemy. An important argument in the position taken by the traditionalists is that computer analyses of the Text, as I have already mentioned, do not cooperate with stylistics, i.e. mathematicians do not regard their findings as relevant for stylistic markedness of the Text, which has been discussed for centuries as Its exceptional characteristic. Verbalized scientific argumentation of the Text (I have illustrated it by the accounts of the universe) is in no way presented as opposed or indifferent to the high stylistic values of the Text, whereas the language of numbers and mathematical tables is presented as a system outside of those values. At the same time, the researchers studying the Text by means of computer technology do not show interest in traditional methods and their achievements: they do not deny them, but – to my knowledge – they also do not feel a need to interpret their results in relation to the traditional ones. It is possible that this is the case due to high pride of their methods and scientism, or perhaps due to their feeling of insufficient competence for synthetic adoption of traditional and modern methods. In any case, there is an obvious parallelism of their endeavours. However, along with their efforts the need for synthesis will increase: it is only once synthesis is established that mutual resistances will be overcome. For example, a booklet by Ahmed Deedat - *"Al-Qur'an: The Miracle of Miracles"* - attracted the attention of a wide audience by its amazing interpretation and universalisation of number 19 in the Q*ur'an*.[3] Admittedly, I am not familiar with *authoritative* public evaluations of the booklet, but a significant number of editions in Bosnian language (nine till 2002) shows that there is a great interest in it. Deedat's findings are surprising in the positive sense, but the author does not make an effort to overcome the belief in complete independence and self-sufficiency of results of his study. Therefore, the reader, although probably impressed while reading, ultimately remains convinced that the book claims the whole *Qur'an* can be reduced to its mathematical dimension, which is wrong, and thus the book does not achieve full effect.[4] There are some indications of a negative response of *ulama* to Deedat's text.

[3] Ahmed Deedat, *Kur'an najsavršenija mudžiza*, translated by Hajrudin Dubrovac, Sarajevo, 2002 (original titles, in various editions: Miracle of Qur'an; Al-Qur'an, The Miracle of Miracles; Al Quran A Miracle of Miracles; Al Quran the Ultimate Miracle).

[4] Full effect of the book is also diminished by its poor structure, amateurish textual presentation of mathematical analyses and general stylistic deficiency. The author would have certainly contributed to the quality of his work had he composed and written it with more care. It is not the issue of my hypersensitivity, but of basic requirements of academic literacy. (Even the title itself is disputable: *Qur'an* is the only Prophet's *mujeeza*, i.e. supernatural miracle, which as a whole is an argument in favor of its divine origin. Being the only one, there is nothing to be compared with, and if there was

In 1982, Zulfikar Resulović published a text in Bosnian entitled *Brojčane i položajne vrijednosti kur'anskih inicijala*,[5] giving therein a numeric interpretation of consonant enigmas which are the opening lines of some surahs in the *Qur'an* (Alif-Lam-Mim and the like). Resulović's attempt to mathematically articulate the consonant sets disappeared into silence as his contemporary *ulama* did not support him, quite the contrary. It is noteworthy that Resulović too, unfortunately, did not express a need to overcome the self-sufficiency of his method, not even insomuch as to deceive the conservative ulama, so that his paper also left (negative) impression that a phenomenon of the Text is closed in the language of mathematics.

While writing about the stylistic potential of the consonant enigmas,[6] I anticipated exceptional numeric values of the consonant sets, but I did not discuss them on that occasion. Yet, independently from my work and without my knowledge, numeric value of the consonants was examined by Lutvo Kurić, who presented his work to me by an unusual coincidence. Delighted to see Kurić's exact analysis, which again neither denies nor promotes stylistic value of the consonant sets, I was faced with unexpectedly great task: by accepting Kurić's findings based on the strictly denotative language of mathematics, I faced the problem of how to reconcile them with my connotative stylistic analysis. For, if we accept the validity of both methods in the same Text, although they appear opposite in all respects, then it is necessary to search for their common ground in some unknown space, i.e. it is necessary to search for a synthesis. This paper aims to offer such a synthesis, while it still remains to be seen what will be the fate of Kurić's text, to which I tie the fate of my text with joy, hope and belief.

Kurić established the numeric value of the consonants, which he refers to as the *consonant sets* (mathematical term for the consonants that some surahs begin with, which I refer to as the *consonant enigmas*), and based on that numeric value, he found a number of

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something, it is not logical for a human being to judge the perfection of something which is beyond human abilities to judge).

[5] Zulfikar Resulović, *Brojčane i položajne vrijednosti kur'anskih inicijala*, Glasnik Vrhovnog islamskog starješinstva u SFRJ, br. 1, Sarajevo, 1982, str. 35-37 (*Numeric and Positional Values of the Qur'anic Initials*, Herald of the Supreme Islamic Head Office in SFRY, no. 1, Sarajevo 1982, pp. 35-37).

The same author wrote the article *Inicijali / skraćenice u Kur'anu* (*Initials / Abbreviations in the Qur'an*), published in the *Preporod* (Renaissance) weekly, no. 5, Sarajevo, 1981.

[6] *Konsonantske enigme u Kur'anu*, Takvim za 2005, Rijaset Islamske zajednice u Bosni i Hercegovini, Sarajevo 2004, str. 79-90 (*The Consonant Enigmas in the Qur'an,* Taqwim for 2005, the Head Office of the Islamic Community in Bosnia and Herzegovina, Sarajevo 2004, pp. 79-90).

mathematical patterns in larger structural units. The research findings are mathematically precise and measurable, which suggests an exceptional and intentional organization of the Text as a system. In other words, Kurić's study discovers a distinctive system in the Text. At the same time – and this is the point of his study - his work shows two very important things.

Firstly, analysis of the Text by the language of mathematics does not belong to the kind of mathematical or statistical analyses of literary works – wherefrom an entire scholarly discipline developed – aimed at establishing *relative* regularity in author's choice of lexemes and phonemes for example, i.e. in the choice that is not mathematically intentional but rather appears as the result of the author's other intentions – primarily stylistic and aesthetic ones. The statistical method effective in this kind of texts is essentially an approximating one; it cannot survive in unconditional mathematical precision.[7] Thus, the essence of Kurić's approach is in the fact that he does not develop mathematical poetics in the sense in which it is developed by poeticians dealing with literature as an artefact. Kurić reveals the language of mathematics and the operation of mathematical rules in the Text, implying their self-sufficiency or independence from the aesthetic; at the same time the poeticians use certain mathematical methods only to promote stylistic or aesthetic values of the text.

Secondly, Kurić's method seeks to prove, as I have already mentioned, the intentionality of the Author, i.e. the divine origin of the Text. Namely, the Author of the *Qur'an* built the Text according to certain mathematical principles, showing His superiority over the work of humans, wherein all mathematical procedures and results prove to be absolutely accurate since by means of the authority of accuracy they aim at achieving the argumentativeness as their ultimate goal. In this respect, the approximation would undermine the authority of argumentation.

The aforesaid approach very strongly supports the belief that the *Qur'an* is not a work of art, since Its very mathematical intentionality indicates Its priorities. As mathematical approach to the Text (here related to the numeric value of the consonant sets) discovers Its mathematical precision, it proves that the argumentativeness of the Revelation is Its primary goal. On the other hand, in artistic texts the aesthetic "effect" is the ultimate goal, and it is with a view to discovering this effect that certain mathematical or statistical rules are explored, wherein full precision is not desirable as the work of art is realised in the very

[7] The list of scholars who dealt with mathematical interpretation of literary works in this way is very long. Readers interested in extensive bibliography in this field might find useful the following book: Solomon Marcus, *Poetica Matematica,* Editura Academiei, Bucuresti (Bucharest), 1970.

tension that constantly exists between observing specific patterns even if understood very broadly, and their overcoming as a way of escaping the automatism.

Mathematical approach is actually a process of formalization and logical modelling which discovers structures in the Text invisible at first sight, and when presented they look relatively independent of the Text in terms of contextuality. While reading the *Qur'an* for centuries, humans were impressed by Its "second layer" (the first one would be ideological), i.e. by Its style and literary aesthetic values in general, and they failed to notice the "third layer" – the mathematical language. The reason for this might be the fact that the Revelation was first given to Arabs, who had always fostered the Cult of Word as mentioned above, or the fact that in several instances the *Qur'an*, as a divine argument, calls for the reception of Its literary aesthetic values.

Until now I warned of parallel existence of literary and aesthetic and mathematical approach to the Text, i.e. of insurmountable difference between poetical and mathematical language, and I pointed out that it is the main reason for distrust between the two groups of researchers, or for indifference of the one group to the findings of the other. Before drawing conclusions, it is necessary to sharpen the contrasts herein in the very way in which they are manifested in the two research approaches. The features of the poetical language that I will discuss are almost commonplaces, but it is necessary to outline them in order to contrast them with the language of mathematics.

1 Poetical language is imbued with a multitude of elements of the affective. It is therefore no wonder that readers often and intensely experience the *Qur'an* in this very way.

2 This language is at the same time remarkably suggestive, and thus it is natural, given the high level of its suggestiveness, that people understand it differently in many aspects, and that it gave rise to an entire scholarly discipline – exegesis. Since the metaphor is - let us remind ourselves - the stylistic dominant of this language, it represents an inexhaustible source of suggestiveness, regardless of amazing epistemological accomplishments of its metaphors.

3 Consequently, the Qur'anic language is essentially connotative, proportionally to the strength of tensions in the metaphorical arch between the constituents of the metaphor; in fact, its connotativeness is infinite since it succeeds in using language to present something entirely transcendental. It is truly an immense power.

4 Poetical language of the *Qur'an* builds a context which is invaluably important for affirmation of its stylistic values. Literary i.e. artistic text is realised within the context. All the features of the poetical language aforementioned operate within the context whose

forces are so strong that it gives different meanings to the same words, syntagms, etc., and builds different expressive potentials in different contexts. This primary context at the same time implies secondary or external contexts, such as the experience of the reader, his position in ideological and cultural milieu, or simply in what we refer to as a different time – that is why the meaning of the context is polysemic and constant; it is based on it that we may well speak about the openness of the work.

5 Poetical language in a literary work is markedly individual: value of the work of art is proportional to its individuality in language, style and structure.

6 For all the reasons mentioned above, literary i.e. artistic work is discussed in terms of its reception, which implies a certain degree of subjectivity or – more precisely – impossibility of its reception in scientistic meaning. The most that a literary i.e. artistic work can expect is inter-subjective judgement of values, which its position in the system of values depends on.

As regards the mathematical language, its distinguishing features are as follows:

Ad 1) With respect to affectiveness, the language of mathematics is completely neutral; as a language of science in the strict sense (it is the language of science of the highest order), it is impervious to the affective as it neither includes nor expects such a response.

Ad 2) The remarkable suggestiveness of the poetical language is entirely unknown to the mathematical since the language of mathematics has conceptual functions; accordingly, there are no various possibilities of its interpretation unlike the interpretation in poetical language, which is unpredictable and constant. The language of mathematics does not need metaphors given that their cognitive function is not suited to mathematical language.

Ad 3) I have already stated that the language of mathematics is markedly denotative: it does not include connotations and always has the same meaning regardless of the context of the mathematical language it is in. Such precision is an ideal of many natural and social sciences, but cannot as much as be imagined in literature as its soul rests on connotativeness and suggestiveness.

Ad 4) The language of mathematics does not care about context, which in literature represents a vital process wherein a work of art survives as such. Mathematical sign, as I said, always has the same meaning, regardless of mathematical structures it is built into. At the same time a sign in poetical language is continuously transformed by forces of the context.

Ad 5) While literary values are contained in particularity, in individuality, the mathematical language knows no individuality but rather takes everything to the level of generality and operates at the level of supra-individual generalization. In other words, it mastered synthesis and formalization, but has also reached – it is particularly important here – an unattainable degree of universalisation. While the poetical language materialises in individuality of the work in a natural language (e.g. in Bosnian) or traditionally, leaving thereby infinite possibilities for materialisation of other individualities in other natural languages and their traditions; and leaving at the same time possibilities for creative materialisation of individuality in endeavours of translation, which represents a constant and meaningful escape from generality, the mathematical language completely fulfils the principle of universality: it is identical for all individuals in the world and requires no translations. The ideal of universality and scientistic generality is present here at the highest level.

Ad 6) Subjectivity in mathematics is nil. Since the language of mathematics shows optimal capacity for synthesis and formalization, it is universal, unambiguous to all people. Opposed to inter-subjectivity of literary i.e. artistic work, in mathematics we find total objectivity so that, when comparing it to literary work, it is possible to speak of mathematical "cold" scientism. Understandably, as a result of all the aforementioned, in mathematics it is not possible to speak of value judgements: its structures are general and exact, entirely beyond the influence of our impressions, contextual interpretations and the like. For example, Kurić's mathematical findings can only be discussed in terms of their mathematical accuracy, and can by no means be discussed in the context of traditional interpretations of the *Qur'an*, human understanding of the Text, or in terms of validity of such methodological approach, etc. There is only one question to be asked here: Are Kurić's analyses and findings mathematically disputable or not? Possibility of using mathematical approach in dealing with some other structures of the Text does not nullify Kurić's results – if we accept them as accurate, and I do not see a reason why we should not do so. Moreover, these other possibilities confirm Kurić's implicated belief that the structures allow this type of study as well. Faced with this relentlessness of mathematics, any subjectivity is helpless, any a priori attitude of prejudice is futile, and narcissism of the tradition is shaken. Something new and important emerges before us, it faces us with strictness and orderliness of the mathematical language; it is indifferent to our affectivity and subjectivity just as it was indifferent while it lay silent in the Text for hundreds of years. Hence, the problem is not in the novelty as such, provided that it is mathematically consistent and accurate, but rather related to the way in which we are to deal with the novelty: are humans, prone to prejudice and delusion, able to absorb the quality of the novelty, bringing it into harmony with their tradition and habits?

Let me put this question in the following way:

Is it possible to establish a living connection – as this relates to the same Text – between these two layers thereof, i.e. are these two types of poetics of the Text - literary and mathematical - mutually divergent and excluding one another, or mutually coherent and cooperative?[8] If they are not cooperative, can their parallel existence persevere in the same Text due to particularities of their languages, and, accordingly, due to their informativeness? Is it at all necessary to find out if there is any relation between these two poetics and possibly what the nature of that relation would be?

Literary poetics of the *Qur'an* is self-sufficient. Its self-sufficiency is undoubtedly confirmed by many centuries wherein it was the object of admiration of a significant part of humankind.

"Evidence" about it can be found in vast abundance of literature written from the dawn of the Revelation until today.

Mathematical poetics – whose endeavours, it seems, are yet to come – also perceives itself as self-sufficient given that in the works written until now it did not seek support of literary poetics or literary and aesthetic values of the Text, and that it presents itself as sufficiently consistent and coherent.

Hence, possibility of their parallel existence is evident in methodologically viable approaches and receptions.

Understandably, this conclusion answers in the negative to the question as to whether the two poetics are divergent. Despite all the mentioned contrasts between the poetical and the mathematical language (i.e. literary and mathematical poetics), it is – in line with the previous claim – not possible to draw the conclusion that they are opposed to each other nor that they exclude each other since none of them undermines the system and the meaning of the other by promoting its own. Their affirmation, even if parallel, enormously enhances the principle of polyvalence and openness. Due to the very fact that they are built based on the principles of different languages and their sciences (one is of the highest literary order and the other of the highest scientistic order), the conflict between them is pre-empted, leaving the possibility of their parallel existence.

However, I believe that it is herein possible to talk about simultaneous operation of the two languages and the two poetics moving in the same general direction, which implies that

[8] I believe that I can tentatively use the term *mathematical poetics*, which, as explained above, implies affirmation of mathematical rules and structures in the text of the Revelation.

they are conscious of each other and cooperate in an unexpected way. The Text is thereby revealed in an exceptional function.

As a starting point to elaborate this view I will use the statement repeated in the *Qur'an* a number of times, including its categorical instances, stating that It is not a work of art. This is the key.

The principle of thus explicitly expressed intentionality must not be ignored in interpretation. No serious researcher may ignore the fact that the Text categorically and repeatedly stresses Its own non-artistic nature, as well as the fact that at the same time It intentionally draws on the highest experience of literary expression. As this is the very essence of the Text (for It reads: I am superior in using literary means, but I am not a work of art!), any researcher overlooking this cannot be deemed a researcher at all due to the fatal mistake that he makes consciously and that will inevitably distort his methodology and result in deformation. Therein it is entirely irrelevant whether he is a believer or not, whether he accepts the Text at the ideological level - he must know at all times that there is a sacred text before him with all Its particularities, and that he must not ignore Its Authorial intentionality.

The researcher thus faces the sacred work which refuses to be received as a work of art. Therefrom a number of consequences arise, which inter alia relate to Its poetics. The first and most important ones include the notion of reality and relation to reality. A work of art emanates from reality in a peculiar manner, and ends in the domain of fiction. This sacred Text intentionally does not end in the world of fiction but is, fatefully and divinely, firmly linked with reality, even if eschatological; the Text does not transpose reality but, remaining within reality, re-creates it constantly. In order to be fully efficient therein, the sacred Text must be argumentative in all the stages and structures thereof: it is crucial for the Text to convince by arguments instead of aestheticising by self-sufficient fictions. It is for this very reason that the Text takes Its literary and aesthetic values to the level of a strong argument, proving thereby the supernaturality of Its style and structure. In this respect, the mathematical language of the Text, Its mathematical poetics produces powerful effect as well. It operates in the domain of reality, underlining the importance of reality as well as its divine organization, and it does so using its exactness and the most perfect language of science – the mathematical language. The realityness of the Text is thereby optimised, and Its intentionality in refusal to be understood as an "aesthetic object" in the domain of fiction is emphasized. It is the defeat of fictionality as the ultimate goal. Therefore the literary and mathematical poetics cooperate herein in the same task: within the former, the non-transposed reality is presented by literary means (isn't it a special form of human spiritual *reality*?!), and within the latter, the most stable and most obvious form of that reality is presented by mathematical means, by the highest scientific language. Both

poetics, despite their differences which I have already pointed to, have in common the principle of systematicness and organizedness (without it they would not be poetics), so that, operating from different poles, they constantly build on the aspiration of the Text to affirm Its own outstanding organization as well as the organization of the world It presents. Thus this is the Text that, using, in a manner of speaking, bipolar human experiences – the poetical and mathematical language and their poetics – immerses us in the absolute realisticness of the space and time, even the eschatological one. Ultimately, such forceful and universal insistence on realityness functions very efficiently as an argument that *faith* (I am not using the word *religion* but *faith*) is not a matter of fiction, aestheticising and the like, but is the most essential reality. From the point of this sacred Text – it is a thunderous argument! Moreover, it becomes obvious that a careful and dedicated reader – the one that is able to escape prejudice – is simply not able to escape argumentativeness. The science and literature in their most sublime forms cooperate exceptionally herein, and one could at this point not imagine a more efficient synthesis of two only seemingly incompatible areas.

Understandably, argumentativeness is thereby continuously underlined as the fundamental goal. By bringing into being these two poetics the Text uses the two biggest potentials of human spirit. By involving the primeval human sensitivity for the poetical, the Text has for many centuries provided tending to and even cultivation of that sensitivity; thereby It nurtured and enchanted the human *soul*. However, the mathematical poetics, whose ultimate achievements are yet to be seen, has the task to satisfy another side of human being, the one more developed in modern times - to satisfy and stimulate the human *mind*; it is in their simultaneity that the human *spirit* finds its peace. Connotativeness is precious to the soul, and denotativeness to the mind: having them both present – as the Text suggests – represents the divine harmony and salvational balance.[9]

Understanding of one of Qur'anic poetics or reception of one of Its layers produces quite distinct effects and there are no barriers to self-sufficiency. However, simultaneous reception of those two poetics produces incomparably greater *argumentativeness* and provides considerably greater *satisfaction*: it equals the feeling of sudden but absolute completeness and fullness which materialises between seemingly opposite poles.

For example, my study of (textual) stylistic potential of characteristic consonant sets in the openings of some Qur'anic surahs has shown unexpectedly high stylistic potential of those sets, so that it is possible to describe them even as a kind of "stylistic symbols" or stylistic benchmarks of the entire megastructure. The apparent enigma of their use is transformed

[9] This evokes an association with Pierre Guiraud, who wrote, in a different context and different manner, about *understanding* and *feeling* – as different and „competitive" functions in a work of art. On the contrary, in the Text we are discussing these functions are complementary and in harmony. (See: Pjer Giro, *Semiologija*, Beograd, 1975, translated by Mira Vuković, from pp. 13; original title Pierre Guiraud: *La Sémiologie*).

into unimagined stylistic potential. However, when Kurić's mathematical study of the same consonant sets is read, it is perceived as shedding of new light on the structure, as a realization of its unknown dimension, so that the former dimension too, although already illuminated by research, appears even more fascinating and precious: the two dimensions do not exclude each other, they do not even exist parallel to each other but rather simultaneously, influencing the subject ever more strongly. In other words, their simultaneous operation enormously enhances the stylistic potential since, beyond all expectations, their dual functionality in one is uncovered. For a *sensitive* and *sensible* person, two important and targeted effects are thereby produced. On the one hand, discovery of the mathematical dimension of the Text *prolongs the feeling of pleasure,* although already produced to a large extent by interpretation of the stylistic potential. At the same time – and this is important – I put special emphasis on the word *pleasure* herein since, being an affective state, pleasure is essentially not immanent in mathematics, which I have already discussed. Therefore, a miracle happened: the language of mathematics, contrary to its very nature, herein cooperates with the effects produced by the stylistic potential of the Text, which means that, in relation of simultaneity and synthesis, they enhance and prolong the reader's pleasure. At a certain level, it proves that these two languages and two poetics are not incompatible, on the contrary, they cooperate excellently.

On the other hand, the language of mathematics in the Text does not by any means or at any one moment abandon its main task – argumentativeness: it persistently points to the authorial intentionality and to its own potentials whereby it prevents the Text from sinking into the world of artistic fiction.

I believe it possible at this point to make yet another bold step.

Namely, judging by the level at which computer studies of the Qur'anic text have been conducted until now, it is noticeable that they deal with basic arithmetic operations. The future will show whether there are more complex mathematical operations and structures therein. However, at the given level there is an obvious lack of complicatedness, of mathematical "plots". This leads to two more conclusions about complementariness of the two poetics.

Firstly, relative simplicity of the mathematical language in the Text, easiness of its structures that verge on a kind of joyousness in ("stanzaic") tables, without too complicated endeavours, leads me to give this mathematics the name which appears necessary as much as it is unusual. In fact the name is *mathematical lyrics*[10]. If we add the

[10] The term *lyrics in mathematics* might also be proposed. The literary theory has traditionally and often frustratingly used the terms borrowed from natural sciences for its own purposes, but borrowing is also possible the other way around.

fact that the Text is very poetical (with abundance of rhymes and refrains, tropes and figures), the propinquity of the two languages and the two poetics coming from different areas surfaces again.

Secondly, and very much related to the aforementioned, the mathematical analyses carried out by Kurić show that it is not the intention of the Qur'an to explain the Universe down to the very last detail using the most complex mathematical language and operations. I believe that humans at this stage of their development would not even be able to comprehend something of a kind, nor is it the goal of the Text. Its goal is to emphasize to a sufficient extent the authority of mathematics in creation and understanding of the world, by using very simple operations implicit in the Text. This leads to the two important conclusions that follow:

a) Mathematics is, by means of its level and positioning, herein presented as a peculiar *metaphor* for nonconceptual mathematical organization of both universes. In other words, the language of mathematics presented itself as suggestive herein given that through the patterns we find in the Text it indicates, *as absolute certainty* (aimed at argumentativeness), something that we are not able to rationally comprehend in its entirety.

b) Ultimately, at the highest level – if we accept the metaphoricness and suggestiveness of mathematics as described, and I do not see a reason not to do so – the language of mathematics becomes completely transformed here: without giving up its elementary denotativeness, it too becomes very connotative.

Since it is already generally known that the poetical language is exceptionally suggestive and connotative, we are pleasantly surprised to learn that the mathematical language at this level also becomes suggestive and connotative, and thereby cooperates extraordinarily with the poetical language. What at first sight seemed incompatible - when in the beginning of this study I discussed the different features of the poetical and mathematical language - proved to have been overcome: the two languages and the two poetics cooperate fully. Thus, they do not exclude one another, but – if viewed as parallel to each other, they both become significantly impoverished. However, by establishing the synthesis that I have just presented, another feature of the Text appears, impressive to such an extent that it is incomparable.

In fact, herein It realised an undertaking that merits Its position in history and in future: It brought the two languages and the two poetics into full harmony and cooperation, wherein they strongly promote each other, but do it so unobtrusively that their cooperation remained unnoticed in its full capacity for centuries, so subtly that traditionalists are not yet able to accept these delicate ties and forces. However - the Text is in no hurry!

The Text is at this very moment in time in a position to remind of its "explosive" nature. In history it already brought about an explosion I discussed at the beginning of this study. However, the approaches to the Text using methods and technologies of the modern era show that we should count on Its transhistorical explosiveness, for It claims that It is revealed as a divine miracle to all peoples and to all times. It is from this depth that It receives the strength for constant reactualisation, which requires constant poetic reinterpretation.

From the position of the Text – this too is Its strong argument. It defeats the prejudice.

2. STYLISTIC POTENTIAL OF THE CONSONANT SETS IN THE *QUR'AN*[11]

A considerable number of surahs in the *Qur'an* begin with the enigmatic consonant sets or a single isolated consonant. Although, as a rule, they represent one ayah, these consonants do not constitute lexemes, i.e. they do not make up words that convey meaning: they assume specific meanings only in the broad context. They do not seem to be abbreviations since abbreviations convey specific meaning in a more or less conventional manner; they are probably not codes either, since their content has until now not been discovered. It may be the case that these consonants represent symbols in such an unusual way that they encourage decoding. In any case, ever since the *Qur'an* was revealed, it is these parts thereof that attract attention, and the commentators offer non-uniform interpretations, sometimes with a feeling of uncertainty.

There are 29 surahs in the *Qur'an* that begin with mysteriously grouped or isolated consonants, e.g. TSM, YS, HM, Q, N and the like.[12] Translators of the *Qur'an* into Bosnian, Croatian and Serbian (like many translators of the *Qur'an* into other languages, although there are more subtle translations as well) render these consonants as names of the phonemes, i.e. names of the letters of the alphabet: TA-SIN-MIM, YA-SIN etc. Such rendering of the consonants in translation cannot be regarded as wrong, but I believe that it is subject to discussion that should at the very beginning warn of the delicacy of the phenomenon. In the original text the consonants are not set out in the way in which the translators render them - in the original we find only the consonants, not their names. The *Qur'an* presents them for example as طسم (in transcription TSM), not as the names of the letters طـاء / سـين / ميـم (in transcription TA-SIN-MIM). Actually, it is worth noting that in translations orthography is confused with pronunciation. In the original orthography, there are only consonants linked to each other (TSM), which, according to the spelling

[11] This paper was published under the title "Konsonantske enigme u Kur'anu" u *Takvimu za 2005*, Rijaset Islamske zajednice u Bosni i Hercegovini, Sarajevo, 2004, str. 79-90 ("The Consonant Enigmas in the *Qur'an*", *Takwim for 2005*, the Head Office of the Islamic Community in Bosnia and Herzegovina, Sarajevo, 2004, pp. 79-90).

When incorporating it in this book it proved useful to change its title in order for it to cooperate better with other studies in the book, whereas its entire content remained the same.

[12] The following surahs begin in that way: 2, 3, 7, 10, 11, 12, 13, 14, 15, 19, 20, 26, 27, 28, 29, 30, 31, 32, 36, 38, 40, 41, 42, 43, 44, 45, 46, 50, 68.

principles, are pronounced TA-SIN-MIM; the fact that they are linked indicates their unrealised aspiration to present themselves as lexemes and thus fully adjust to their linguistic environment. Faced with the complexity of this phenomenon, translators mainly depart from the original text, since in *orthography* they render *pronunciation* of the consonants as parts of the alphabet. Given the enigma of this phenomenon, it could be expected that the translators would present the authenticity of the consonants (TSM), or – even better, as the Arabic script does not differentiate between capital and small letters – a firmly linked form of *tsm*. On the other hand, we should be sympathetic to the attitude of translators towards the original text because the translation is, in principle, intended for readers who do not speak language of the original, so that it is natural to expect that such readers would spell – for instance, the consonants TSM – according to their native language alphabet or phonetic system: *Te-aS-aM,* which would definitely involve departing very far away from the original, for these are no longer the same consonants, *they do not belong to the same language* and do not convey the same meaning; it would equal a fatal change of the code. Therefore, I could conclude that the usual translation practice is acceptable because it is necessary. However, by questioning such translation, I want to point out something that is important in the analysis of these, tentatively called, consonant enigmas. First of all, I would like to emphasize the fact that the complexity of the original text, in this case contained in cooperation of the following aspects: orthography – pronunciation – meaning, is not entirely attainable in any translation: as the text of the *Qur'an* is inseparably linked with the features of Arabic, "incidental" losses of richness of the original text are inevitable in any translation.

On the other hand – and I want to make this the point – it is clear from suggestions made above that these short segments of the *Qur'an* are optimally wondrous in the original text and that valid translations, although unable to ideally convey the polyvalence of the original text, can also strongly emphasize this stylistic markedness, I would even say - strikingness. That is why I believe it is interesting to make these exceptional stylemes the focus of stylistic analysis in order to find out what results this exercise will produce.

As far as I am aware, most commentators agree that the original text uses these consonants to indicate that the *Qur'an* is made up of the letters of the same alphabet which Arabs use in writing but that, in spite of this, Its supernaturality is obvious. At the same time, the commentators often leave an impression of temporariness of their commentary, for there is a possibility, given the ellipticalness of the *Qur'an,* that the consonants in enigmatic groups or individually represent codes that will at some point in future reveal their miraculous meaning.

This understanding cannot be rejected but I believe that it is rather meagre, and that it is necessary to explain it adequately from the perspective of stylistics and its functionality in

the structure as a whole. Therein it should be noted that my approach, even if it is interpretive, does not exclude other valid and coherent interpretations. Due to the initial stylistic wondrousness brought about by the isolated use of the consonants – in terms of their truly unexpected non-lexemic, extra-linguistic status – this analysis, as its final result, is to show that at the first level of perception the consonants do not have instantly noticeable meaning, let alone being saturated with meaning – they only surprise us greatly by their optimal extraordinariness in the text; however, at the higher level of understanding and when placed in particular contexts, they unexpectedly reveal the meaning of the highest order, which is all the more significant as their meaning was unnoticeable at first.

In 29 surahs and 30 consonant enigmas (in surah 42 there are two such stylemes) the total of 74 consonants (not 74 different ones, of course, as most of them occur more than once) appear in combinations that are often repeated (13 combinations). I did not notice full regularity in the shift of combinations (there is some regularity and I will point to it instantly) and I do not know if any mathematical analysis of the numeric state of the consonant enigmas is possible – it is not in the focus of my current interest – but it seems important for this analysis to mention that by studying the consonants I found out that in the total of 74 consonants there are 14 different consonants that are repeated in various combinations. I believe the significance of number 14 to be in the fact that it represents exactly one half of the Arabic alphabet.

Although at first sight it might look like a digression, it is important while discussing the consonant enigmas in their numerical dimension, to remind of something I have stressed when discussing Surah *al-Rahman.* I am therein not concerned about possible criticism for speculativeness of my thesis since it is functional in my stylistic approach to the phenomena I discuss to the extent in which the approach itself is coherent. Namely, regarding Surah *al-Rahman* I underlined that It is dominated by grammatical dual whereby the universality of the principle of dualism is emphasized, and that the very dominance of this principle is a supreme expression of the mercy of our Lord and that – it is as such an expression – that dual/dualism or pairness triumphs as the ultimate meaning of the Beautiful. Arabic language has a particular capacity – and it is one of the irreplaceable features of Arabic wherein the Q*ur'an* is revealed – to express the dual (isn't it an exceptional cooperation between language and the content revealed in it?!) in such a manner that its functionality is often not even perceived by those who know the language. In fact, using very simple rules of morphology, it builds dual forms of nouns, adjectives, finite verb forms etc. without using the number *two*. Thus, dual is "a natural state" of each of these word classes, it is inherent to each of them so that the Qur'anic *affirmation of the dual* - as divine wisdom in the organization of the world and, accordingly, as the expression of His mercy – is therefore rendered in much more effective and "more natural" way than in languages of translations.

In the analysis of the consonant enigmas, I first noticed the *halves*, which means that what surfaces again is the meaning of dualism that the *Qur'an* otherwise insists on, frequently combined with *pairness* as the fundamental principle of existence and beauty. At the same time, the dualism – stylistically immensely enriched and saturated with meaning – stresses the singularity of Allah by the force of a lasting contrast.

Namely, in the study of these surahs, consonant combinations in them and the like, it should be noted that all combinations are made up of the total of 14 consonants, which, as I said, represent exactly the *half* of the Arabic alphabet. There is only one surah in which *two* groups of consonants occur, another fact drawing attention to the dual. Also, these consonants are placed in identical contextual environment in all surahs except *two*, *both* of which are positioned exactly *half* way through the total of 29 surahs – hence, these *two* surahs divide the group of surahs into *two* parts, exactly at the *half* way point.

This finding appears interesting in relation to the previous emphasis on the importance of dual, dualism or pairness. However, I do not believe it to be my task to draw final exact conclusions based on this almost astonishing fact but, as I said, I deem it functional in the domain of stylistic analyses I deal with herein.

Now we should return to the belief of the commentators that the consonant enigmas emphasise that the speech/text of God and the one of humans are made up of the same consonants, but are not of equal value. The question is why the warning is given in this very manner: it could be expected that in the total of 74 letters the Q*ur'an* would include all 28 letters of the Arabic alphabet; or – when referring to alphabet in Arabic, usually the names of first two letters are used, after which the whole system is named ALIFBA (الف/ باء), just like the word alphabet originates from Ancient Greek - from alpha and beta, the first two letters of the Greek alphabet (in Bosnian it is referred to as *ABeCeDa,* similar to abecedary, according to the first four letters of the alphabet).

However, the Q*ur'an* surprises us here in many ways. Firstly, It does not refer to the alphabet in the way in which humans do so – the distancing herein is again targeted and purposeful. Secondly, It does not use all the letters of the alphabet but exactly half of them. The initial wondrousness thereby grows twice as strong: moving away from naming used by humans is in line with the main goal to stress the exceptionality and divine superiority of the Speech over human speech, wherein the use of exactly one half of the alphabet remains an enigma. Although it is possible that there is some undiscovered meaning of these figures, I believe it to be stylistically very active here because people constantly wonder why this particular figure - outside of any experience and practice?! Wondrousness is thus continually intensified as the very numeric value I point to has stylistic potential.

At first it seemed that the use of the consonant enigmas was random, so that at this level their stylistic potential did not appear significant. However – driven by the need to explain my own impressions, I started searching for a system, or for general and common characteristics of the consonant enigmas in their textual environment. It proved that there are common features and a certain pattern in their use, with minimum discrepancies whose goal is - according to my understanding, like in many other instances in the *Qur'an* - to wrest the text away from automatism and to use the discrepancy itself in order to stress the pattern.

I will discuss these general features and the pattern in the use of the consonant enigmas one by one.

1. All consonant enigmas occur at the beginning of surahs and make one ayah each, with the exception of surah 42, where *two* consonant enigmas are found in the first *two* ayahs. This is the only exception, although a partial and functional one, which complies with the general rule given that both sets are made up of the consonants belonging to the same group from which all other consonant enigmas are built. Thus the discrepancy is partial and as such it is indicative and has stylistic potential, while it complies with the general rule of placing the consonant enigmas in the openings of surahs, and building them from the same group of consonants.

It is worth reminding herein that surahs originally do not have titles (the titles were given later by humans; the titles of surahs originally do not belong to the Revelation). It is commonplace in stylistics that titles represent *strong positions* of the text, and as surahs do not have titles, the very absence of the titles – functioning as a "minus-operation" – becomes a *strong position.*

If we add to this that it is the positions of first ayahs in texts without titles that host these consonant enigmas, which, at a certain stage of understanding of the text – in general uncertainty about their position in the structure and their meaning – might look like some kind of a motto, although they are not, then these very enigmas occur as *strong positions* of the text, strengthened by the absence of titles: we simply feel them as a kind of a blow.

Had the consonant enigmas been placed somewhere in the textual depths of surah, they would not have had as powerful an effect as they do at the position where they are. Still, this interpretation is not exhaustive for it fails to stress the stylistic potential of the stated procedure: it is necessary to shed light on a "commentator fact" from the perspective of stylistics in order to present it as considerably more fascinating in its relative accuracy, as it is stylistically effective to stress the exceptionality of the text in such a unique way. The stylistic potential of the consonant enigmas develops constantly.

2. All consonant enigmas – except in *two* cases, again aimed at using exceptions in order to resist automatism in the text – are in the very openings of *longer* surahs. Therein it should be noted that longer surahs are as a rule built from longer ayahs, so that their formal features (rhyme and rhythm as the features of the text as a whole) are not as noticeable and effective as in shorter surahs.

This means that, along with their other functions and their already indicated stylistic potentials, the consonant enigmas have the task to enhance the stylistic value of longer surahs which are not as stylistically marked as short surahs are. It is possible that this is not the main goal of the consonant enigmas, but defining their *other* functions does not exclude stylistic functions found in my reading.

3. Each consonant enigma – with *two* exceptions (surahs 29 and 30) is followed by words used as synonyms for the *Qur'an*: in some instances it is the noun *Book,* in others nouns *ayahs, Warning, Revelation* and the like. Undoubtedly, this is a strong argument in favour of the mentioned belief that the consonant enigmas indicate that the *Qur'an* is revealed in the same alphabetical and phonetic system used by humans, but is divinely superior.

4. The noun *Qur'an* or its synonyms that follow the consonant enigmas are always accompanied by attributes belonging to the same semantic field: *clear (Signs)*; *true account* / *promise of Truth*; *the Message of Wisdom*; *eye-opening evidence*; *guidance sure without doubt*; and the like. There are conclusions to be made from such consistent use of attributes in the environment of the consonant enigmas.

First of all, it is interesting that the consonant enigmas - which appear wondrous in the very first encounter for the very reason that their meaning is not instantly transparent - are constantly followed by attributes describing the Book as *clear, indisputable, true* or *authentic* and the like. This obvious and juxtaposed contrast between the consonant enigmas and their immediate environment enhances the stylistic potential of the consonant enigmas anew as the reader wonders:

How can It possibly be a clear Book when it is at the beginning of the text that we come across an enigmatic set of consonants; why is it that the clarity or authenticity of the Book are insisted upon consistently at these very points?! Thus, as soon as the readers engage in the Text after the surprise given to them by the consonant enigma, the Text takes them back to the enigma itself by the use of contrasting attributes. This delayed effect of wondrousness therefore unexpectedly underlines the stylistic potential of the consonant enigma.

Consequent reflection poses the question of interpretation of relations established in such a way between symbolized alphabet, the Book with all Its synonyms in these positions and the stated principle of attribution.

Inherent to the book as such – namely, the book which is not of divine origin and which I will write with small initial letter – is "untruthfulness", "inauthenticity", "unwiseness", but always in the sense that it does not contain the Truth as Revelation, that it is inauthentic in the sense of Absolute Divine Originality and the like. Herein I underline that the *book* should not only be understood literally but that the *book* also has the meaning of *speech* (*Speech* is one of the synonyms for the *Qur'an*), *narration, talk*, not only of what is written and bound - as we know the book today. Actually, it is in principle immanent in a book, it is somehow natural for it as a human product to include something untrue, inauthentic, and this particularly applies to the books (read: *talks, narrations, speeches*) of prophetic nature, those with ambition to present themselves as means of conveying the Absolute Truth; it is only these books that are in fact worthy of the Qur'anic dialogue and dispute.

Therefore, given that the book is in principle subject to doubts as a product of imperfect human spirit or mind, each of the synonyms of the *Qur'an* is unfailingly accompanied by an adjective distancing It decisively from the book as such. This is Its universal quality and the one that belongs to all times. However, it is also useful to bear in mind the context in which the *Qur'an* was revealed.

Namely, at the time when the *Qur'an* was revealed, for Arabs a poet (*author of the book or speech*) was a priest (*kahin*) that used his very poetry to communicate with pagan supreme powers, which, from the perspective of the *Qur'an,* is an extreme expression of inauthenticity and untruthfulness of the book/speech; that is why the *Qur'an* insists so strongly on attribution that I pointed to. Apart from the poets, whose speech is essentially magic, there were other books as well, of religious or other nature, which called for such a response of the *Qur'an.* Using a number of synonyms for the *Qur'an* and a number of attributes belonging to the same semantic field, the Text actually points to the fact that It is not a book, i.e. It is not a book in the usual meaning of the word although It is made up of the alphabet or the phonetic system otherwise used to produce books or speeches.

It is from this position that an extraordinary function of the consonant enigmas surfaces since the enigmas themselves take us into dual contexts.

Firstly, they take us into a broader context of the *Qur'an* signalling that the *Qur'an* is made up of the letters/phonemes of the human alphabet or phonetic system.

Secondly, the consonant enigmas put the whole text of the *Qur'an* in the broadest context – in relation of comparison with all the texts, with the experience of the written word or speech in general, in order to convince of Its own exceptionality of divine rank.

Establishing thereby the relation between the Text of the *Qur'an* and the tradition – by emphasising the equal "starting position" found in the fact that the *Qur'an* uses the alphabet and phonetic system shared with humans since sharing it is a fundamental condition for any communication at all – the *Qur'an* stresses Its superiority over the tradition, and Its divine purity and wisdom as compared with any book or any speech produced by humans. In addition to all these effects of the consonant enigmas, we should bear in mind that they are stylistically strongly marked in the *Qur'an* and that the *Qur'an* is seeking to prove Its stylistic superiority over the experience of human literacy in general. Thus the consonant enigmas in the *Qur'an* realized a true stylistic undertaking with a view to ultimately presenting themselves in fully affirmed persuasion function: from seemingly incomprehensible codes, due to the impetus given to us by stylistic wondrousness, we have come to know that these consonant enigmas point to the very essence of the *Qur'an,* Its divine origin, and that in this context they can be regarded as a peculiar "trade mark" of the *Qur'an.* What at first seemed like incomprehensibility or obscureness of the consonant groups turned into its opposite since their goal obviously is to convince reasonably and with arguments of the divine superiority of the *Qur'an*, which is emphasized in Its Clarity and Authenticity as compared with any other book or speech.

The discussion above has not yet exhausted the subject of stylistic values of the consonant enigmas. In fact, it seems that such unusual positioning of the consonants in the text cannot be subsumed within any known stylistic category, or any figure of speech.

This finding itself marks them in an unexpected way since, as I believe, they truly cannot be reduced *in their entirety* to any figure of speech although they partially fulfil functions of a number of them.

Consonant enigmas are not grapho-stylemes in the full sense of the word because inter alia they do not function only visually, and do not even primarily function visually: they were revealed orally and thereafter resided for a long time comfortably and safely in the hearts and minds of people, *unwritten,* in *oral* tradition, and it was only much later that they were written.

They are neither phonostylemes, anagrams or monograms. They are not epigraphs either, but they do include certain features of alliteration and assonance. Namely, it should be

noted that these consonants are repeated in the same or partially same combinations.[13] Therefore they include the elements of assonance, as well as the elements of alliteration.

However, given the relatively frequent distribution and repetition of the same combinations of the consonant enigmas, these microstructures operate as factors of general rhythmisation of the text, which continuously permeates it, but they also operate as a special kind of *connectors* – the "connective tissue" of the text that has at least a two-fold function: on the one hand, it reinforces the text at the formal and structural level, and on the other hand it at the same time strongly reinforces the meaning of the text with respect to already explained persuasive function and ideological potentials of these stylemes.

Finally, as this analysis and its subject focus all through on literacy, that is on the B(b)ook and S(s)peech, it should not come as a surprise – except in the sense of an unforgettable stylistic effect – that the last consonant enigma (NUN, in surah 68) is followed by the ayah: *I swear by the pen and that which they write*!

In fact, after all previous surahs which, as already discussed, relate about alphabet, literacy, the book and the like, Allah swears by the Pen and He only swears by cosmically important things or phenomena. This means that the Pen is cosmically important, just as the Q*ur'an* is cosmically important.

It is my belief that this ending in the structure of the *Qur'an* secures the most effective arrangement of the consonant enigmas, crowned with elevated sense and bestowed with unexpected stylistic potential.

In the end, it seems appropriate herein to quote a hadith taken from *Tafsir* Ibn Kathir, which is *aesthetically* functional to such an extent that I gave up my initial intention to place it in a digressing and crowded footnote.

According to this hadith, the consonant NUN is an ink-pot (it it worth presenting it here in Arabic orthography: ن, wherein it resembles a primeval valley surrounded by steep hills, whose arch is committed to keeping a precious content – the ink or the dot written in it):

The first thing that Allah created was the Pen, then He created NUN, and NUN is the ink-pot – this was the account of NUN that the Messenger of God (pbuh) related and was written down.

[13] For example: ALIF-LAM-MIM repeated twice subsequently, ALIF-LAM-RA three times, ḤA-MIM seven times, etc.

3. MATHEMATICAL LANGUAGE OF THE CONSONANTS

In the previous part of the book we stated that commentators of the Qur'anic consonant sets often leave an impression of temporariness of their commentary, for there is a possibility, given the ellipticalness of the Qur'an, that the consonants in enigmatic groups or individually represent codes that will at some point in future reveal their miraculous meaning. Some of the findings we made based on the computer processing of the consonants prove that this is really the case. Namely, the stated consonants represent codes revealing the amazing meaning of the highest mathematical order and harmony. We discovered this mathematical order of the consonants while reflecting on the necessity of the world having been created with a measure, and the expression of measure are numbers. Thus, in this study we deal with the mathematical language of the consonant sets that open 29 Qur'anic surahs (such as *Alif-Lam-Mim*, etc.).

In order to be able to seek and possibly find mathematical patterns in the Qur'anic consonants, they first must be turned into numbers. In other words, the consonant sets or isolated consonants (also referred to as the consonant enigmas) should be assigned corresponding numeric values. These values will be defined by establishing the numeric value of each consonant in the Arabic alphabet:

Consonants	Numeric values		Consonants	Numeric values
alif	1		dad	15
ba	2		ṭa	16
ta	3		ẓa	17
tha	4		`ayn	18
jim	5		ghayn	19
ḥa	6		fa	20
kha	7		qaf	21

da	8		kaf	22
dha	9		lam	23
ra	10		mim	24
za	11		nun	25
sin	12		waw	26
shin	13		ha	27
sad	14		ya	28

Table 1. Numeric values of the Arabic alphabet

We decided to use such assigning of numeric values to the consonants because the computer analysis of the Qur'anic text indicated that Allah created His Holy Book using certain mathematical patterns based on the sequence of the consonants in the Arabic alphabet. As for the consonants making up the consonant sets i.e. consonant enigmas, which represent a part of the Arabic alphabet and are the subject of this study, we assign them the following values:

Consonants selected for the consonant sets	Numeric value of the consonant		Consonants not selected for the consonant sets	Numeric value of the consonant
alif	1		ba	2
ḥa	6		ta	3
ra	10		tha	4
sin	12		jim	5
sad	14		ḫa	7
ṭa	16		da	8
`ayn	18		dha	9
qaf	21		za	11
kaf	22		shin	13
lam	23		dad	15
mim	24		za	17

nun	25		ghayn	19
ha	27		fa	20
ya	28		waw	26
Total	247			159

Table 2. Numeric values of the consonants

3.1 Mathematical patterns

In order to study the mathematical language of the consonants revealed in the openings of twenty-nine surahs in the *Qur'an,* it is necessary to know certain mathematical patterns, but it is worth noting that these do not involve complicated mathematics. This level of mathematics mainly involves four basic arithmetic operations (adding, subtracting, multiplying and dividing). It means that every reader can with no difficulties study and find out some of these secrets. However it is first necessary to present the readers of this text with basic notes on research methodology and techniques.

First of all, it should be noted that in the set of all natural numbers there are certain mathematical links connecting all those numbers. These links are codes 19 and 7. We discovered the existence of these codes by using the most sophisticated computer, programming, cybernetic and information systems and patterns. In the following discussion we will explain how it is possible to discover these codes in the Qur'anic text. The mentioned codes are in the *Qur'an* and in nature most often found in the following combinations:

19 and 7 ➔ 197

7 and 19 ➔ 719

19 and 07 ➔ 1907

etc.

In this set of numbers there are also some other mathematical links. These involve: odd-even relation, analogue code, connection, decomposition, right side advantage rule, and many others. However, all this mathematics ultimately comes down to previously mentioned four basic arithmetic operations. All that needs to be done in the analysis of the Qur'anic consonants is to look for mathematical relations wherein the consonants are

mutually linked by codes 19 and 7, and possibly some others. As soon as we have done that, we will find out some of those secrets without any major difficulties.

Thereafter we will in further discussion present some of the simplest examples of how it is possible to discover the secrets of the Qur'anic consonants found in the consonant sets or isolated at the beginning of surahs in the *Qur'an* by using the previously discussed mathematical patterns.

3.2 Half of the Arabic alphabet

We have already mentioned that the total of all consonants occurring in the openings of 29 surahs in the *Qur'an* includes 14 different consonants, which appear in various combinations. We believe the significance of number 14 to be in the fact that it represents exactly a half of the Arabic alphabet, and this half of the alphabet is composed of two sevens:

14 = (7 + 7)

These are the first *two* sevens that we have encountered in the mathematical picture of the consonants occurring in the openings of 29 surahs in the *Qur'an.*

Selected consonants

In the *Qur'an,* as we have already stated, 14 consonants are selected from the Arabic alphabet to occur in the consonant sets found in the openings of 29 surahs. These are as follows:

alif, *ha*, *ra*, *sin*, *sad*, *ta*, *`ayn*, *qaf*, *kaf*, *lam*, *mim*, *nun*, *ha*, *ya.*

The numeric values of those consonants are as follows:

1, 6, 10, 12, 14, 16, 18, 21, 22, 23, 24, 25, 27, 28.

Now we will add up the stated numeric values:

(1+6+10+12+14+16+18+21+22+23+24+25+27+28) = 247

247 = (19+19+19+19+19+19+19+19+19+19+19+19+19)

In this example, the consonants are linked by code 19.

The sum of the first *two* consonants is 7: (1+6) = 7

In this example, the dualism i.e. pairness is marked by code 7.

The sum of the first *seven* consonants is 77:

(1+6+10+12+14+16+18) = 77

Thus the stated consonants are also linked by code 7.

Connection of the first seven consonants

Now we will proceed with the connection of the first seven consonants:

(1,6,10, 12,14,16, 18) ➔ 1061012141618

1061012141618 = [(19+7) x Y]

Y = 40,808,159,293

This example also includes a creation marked by Qur'anic codes 19 and 7.

Connection of the last seven consonants

(21,22,23,24,25,27,28**)** ➔ 21222324252728

21222324252728 = **{[7 + (19+7) x Y] + 7}**

Y = 816,243,240,489

This example as well involves a creation marked by Qur'anic codes 19 and 7.

3.3 Non-selected consonants

In the Q*ur'an*, 14 consonants of the Arabic alphabet were not selected to make up the consonant sets occurring in the openings of 29 surahs. They are as follows:

ba, ta, tha, jim, kha, da, dha, za, shin, dad, za, ghayn, fa, waw.

The sum of the numeric values of these consonants is:

(2+3+4+5+7+8+9+11+13+15+17+19+20+26) = 159

159 = [(19x7) + (19+7)]

Therefore, members of the group of consonants of the Arabic alphabet that were not selected to make up the consonant sets occurring in the openings of some surahs are also linked by codes 19 and 7.

3.4 Matrix for selection of consonants

When thinking about secrets of the consonant sets occurring in the openings of some surahs in the *Qur'an*, it is from the perspective of the programming patterns that the following question is posed: What is a matrix for selection of the stated consonants? In fact, the Arabic alphabet has the total of 28 consonants, so that the question is how can 14 consonants be selected from this group with the selection therein being marked by codes 19 and 7? The answer can be found in the matrix of all consonants of the Arabic alphabet. The matrix is as follows:

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

The highlighted numbers in the matrix represent the selected consonants, whereas those that are not highlighted represent the non-selected ones. The matrix has a secret key for selection of consonants. It is not visible, yet it can be discovered. To do this, the following should be done: count from the stated matrix the sets of numbers that were selected to make up the consonant sets and those that were not selected.

The first number from the matrix that is selected to make up the consonant sets is number 1. This number, when viewed from the perspective of number sets, makes up a set comprised of only one number. The arithmetic expression of this set which includes only one number is number 1. The first set is followed by a set comprised of four numbers not selected for the consonant sets. The arithmetic expression of this set is number 4.

Then comes a set with one number. It is number 6. This number is selected to make up the consonant sets. Since this number set is comprised of only one number, the arithmetic expression of this set is number 1. What follows is a set comprised of three numbers not selected for the consonant sets. These are numbers 7, 8 and 9. The arithmetic expression of

this number set is number 3. Then follows a set comprised of only one number selected to make up the consonant sets, and it is number 10. The arithmetic expression of this set is number 1. Following again is a set comprised of one number not selected for the consonant sets. It is number 11. The arithmetic expression of that set is number 1. The next number in the matrix selected for the consonant sets is number 12. It is a set comprised of only one number, so that the arithmetic expression of that number set is number 1.

Then follows number 13, which is not selected for the consonant sets. The arithmetic expression of this set is number **1**. This number is followed by number 14, which is selected for the consonant sets. The arithmetic expression of this set is number **1**. Number 14 is followed by number 15, which is not selected for the consonant sets. The arithmetic expression of this number set is number **1**.

It is followed by number 16, which is selected for the consonant sets. The arithmetic expression of this set is number **1**. This number is followed by number 17, which is not selected for the consonant sets. The arithmetic expression thereof is number **1**. Following thereafter is number 18, which is selected for the consonant sets. The arithmetic expression thereof is number **1**.

This number is followed by numbers 19 and 20, not selected for the consonant sets. The arithmetic expression of this number set comprised of two numbers is number **2**. Following then are numbers 21, 22, 23, 24, 25, which are selected for the consonant sets. This set is comprised of five numbers. Therefore, the arithmetic expression of the number set is number **5**.

Then comes number 26, which is not selected for the consonant sets. The arithmetic expression thereof is number **1**. Following thereafter are numbers 27 and 28, which are selected for the consonant sets. Given that this set is comprised of two numbers, the arithmetic expression of the set is number **2**.

From the matrix presented above, it is the following number sets that were selected to make up the consonant sets:

1,1,1,1,1,1,1,5,2

Connection of this set of numbers is:

1,1,1,1,1,1,1,5,2 ➔ 111111152

Decomposition of the number is:

111111152 = (197 + 197 + 197... + 197

Obviously, the key for selection of consonants in the Arabic alphabet are Qur'anic codes 19 and 7.

Non-selected consonants are also linked to each other by codes 19 and 7.

4311121 = (7 + (19+19+19+19... + 19)

3.5 The right side of the matrix

The following consonants are situated on the right side of the presented matrix:

6,12,14,21,27,28

The sum of the numeric values of these consonants is :

(6+12+14+21+27+28) = 108

Connection is:

6,12,14,21,27,28 ➔ 61214212728

61214212728 = (108+108+108...+108)

It is interesting that the sum of this consonant set is at the same time the result of their connection. However, it is even more interesting that hidden in these consonants is the arithmetic expression of the divine name of God.

61214212728 = [74 + (931+931+931... + 931)]

or:

61214212728 = [74 + (931 x Y)]

Y = 65,751,034

Numbers 74 and 931 from this example are arithmetic expressions of the name of God.

3.6 Arithmetic expression of the name of God

In order to discover the connection between the consonants and the name *Allah,* the arithmetic expression of the name of *Allah* should be calculated. We will do as follows:

Number 74

The name *Allah* is made up of four consonants i.e. graphemes. These are:

ALLAH ➔ (*alif*, *lam*, *lam*, *ha*).

The arithmetic expression of the consonant *alif* is number 1, for *lam* it is number 23 and for *ha* number 27.

(1+23+23+27) = 74

Number 74 is one of the arithmetic expressions of the name *Allah*. There is another arithmetic expression, which will be calculated using the sets of numbers:

Number 931

Now let us calculate number sets in the numeric values of the stated consonants:

(S1 + S23 + S23 + S27) = **931**

S1 = 1; S23 = (1+2+3...+23) = 276; S27 = (1+2+3...+27) = 378

(1 + 276 + 276 + 378) = **931**

Therefore, the arithmetic expressions of the name *Allah* are numbers 74 and 931.

These expressions are found in the consonants on the right side of the presented matrix.

It follows from this that the arithmetic expression of the name of God is hidden in the consonants on the *right* side of the matrix. This expression is not found in the consonants on the left side. This is yet another way in which God Almighty gives advantage to the right side.

Number 931 is the most perfect expression of linking of all numbers in the number set from X to Y with codes 19 and 7:

931 = (7 x 19 x 7)

This number represents the mathematical bond which links all particles in nature.

3.7 Multiplying of the consonants

Selected consonants

When the arithmetic expressions of all the consonants occurring in the openings of 29 surahs in the *Qur'an* are multiplied, the resulting product involves number 931 and codes 19 and 7.

(1x6x10x12x14x16x18x21x22x23x24x25x27x28) = 13992518098944000

Example 1

13992518098944000 = [(719 + 931) x Y]

X1 = 8,480,313,999,360.

Example 2

13992518098944000 = [(19x7) + 197) x Y]

Y1 = 42,401,569,996,800.

Non-selected consonants

When the arithmetic expressions of all consonants of the Arabic alphabet which are not selected for the consonant sets occurring in the *Qur'an* are multiplied, the resulting product again involves number 931 and codes 19 and 7.

(2x3x4x5x7x8x9x11x13x14x15x17x19x26) = 15252568531200

Example 1

15252568531200 = [(719 + 931) x Y]

X2 = 9,243,980,928.

Example 2

15252568531200 = [(19x7) + 197) x Y]

Y2 = 46,219,904,640.

Mathematical balance

When the quotient of the selected and non-selected consonants (from Example 1) is calculated, the result is as follows:

X1 = 8,480,313,999,360.

X2 = 9,243,980,928

These obviously involve different numeric values that are not in balance. However, if disconnection rules are applied in a study, it will be found that there is exact mathematical balance between the stated numeric values. It is explained by the following example:

X1 = 8,480,313,999,360.➔ (8+480+313+999+360) = 2160

X2 = 9.243.980.928.➔ (9+243+980+928) = 2160

Therefore, even values between which there is no balance can actually be in balance. This example, as well as many others that we have found in our study, indicates that the phenomena can establish very different forms of mathematical balance.

3.8 Odd-even relation

Very interesting as well are *odd-even* relations linking with each other the consonant sets occurring in the openings of some surahs in the *Qur'an* and consonants of the Arabic alphabet not found in those consonant sets. Here are some examples:

Even and odd numeric values of the consonants selected for the consonant sets

Number of consonants with even numeric value	Total number of consonants	Number of consonants with odd numeric value
	14	
	↙ ↘	
9		5

Even and odd numeric values of consonants not selected for the sets

Number of consonants with even numeric value	Total number of consonants	Number of consonants with odd numeric value
	14	
	↙ ↘	
5		9

Thus, the number of selected consonants with *odd* numeric value is equal to the number of non-selected consonants with *even* numeric value, while the number of selected consonants with *even* numeric value equals the number of non-selected consonants with *odd* numeric value. Obviously, these numeric values are correlated with each other.

It is interesting to note that the sum of *two* odd values from the presented tables involves an *even* result. This is yet another piece of evidence that the principle of *pairness*, which the *Qur'an* insists on so much, is one of the fundamental divine principles in creation of the *Qur'anic* text.

3.9 Two halves of consonants of the Arabic alphabet

The total number of consonants of the Arabic alphabet can be divided into two groups. These include consonants in the first half and consonants in the second half of the alphabet.

The first half of consonants

Number of consonants not selected for the sets	Total number of consonants	Number of consonants selected for the sets
	14	
	↙ ↘	
9		5

The second half of consonants

Number of consonants not selected for the *Qur'anic* sets	Total number of consonants	Number of consonants selected for the sets
	14	
	↙ ↘	
5		9

As can be seen, there is an exact mathematical connection between the number of consonants with *even* and *odd* numeric values that are selected for the consonant sets in the *Qur'an*, and the number of selected and non-selected consonants from the first and second half of the Arabic alphabet. This again bears witness to the importance of the principle of dualism in creation of the *Qur'anic* text.

3.10 Analogue code of the consonants

Each number has its own analogue expression. For example, the analogue code of number 12 is number 21, the code of number 59 is number 95, for number 931 it is number 139, etc. The analogue code of a number is obtained by writing the same number in reverse order.

We find this code in all surahs of the *Qur'an*, as well as in all creation of God in nature. Here is the example of the analogue code of the consonants selected for the consonant sets in the *Qur'an.* The consonants will be listed in the order of their appearance in the Arabic alphabet

Consonants	alif	ha	ra	sin	sad	ta	`ayn
Numeric value	1	6	10	12	14	16	18
Analogue code	10	60	1	21	41	61	81

Consonants	qaf	kaf	lam	mim	nun	ha	ya
Numeric value	21	22	23	24	25	27	28
Analogue code	12	22	32	42	52	72	82

What follows is the analysis of *even* and *odd* numeric values of analogue codes of the stated consonants:

Number of consonants with *even* numeric value of the analogue code	Total number of consonants	Number of consonants with *odd* numeric value of the analogue code
	14	
	↙ ↘	
9		5

Therefore this example involves the creation according to the same model as presented in the tables above.

Aanalogue code of consonants not selected for the consonant sets in the Qur'an

Consonants	ba	ta	tha	jim	kha	da	dha
Numeric value	2	3	4	5	7	8	9
Analogue code	20	30	40	50	70	80	90

Consonants	za	shin	dad	za	ghayn	fa	waw
Numeric value	11	13	15	17	19	20	26
Analogue code	11	31	51	71	91	2	62

Even and odd numeric values of analogue codes of the stated consonants are as follows:

Number of consonants with *even* numeric value of the analogue code	Total number of consonants	Number of consonants with *odd* numeric value of the analogue code
	14	
	↙ ↘	
9		5

As can be seen, the analogue codes of *even* and *odd* consonants selected for the consonant sets, as well as those of consonants not selected for the sets, are created according to one and always the same model of creation. It is the principle of *pairness* or *dualism*, which, as we have already stressed, represents one of the foundations of the divine creation of the *Qur'anic* text.

3.11 Macro-theoretical concept

When thinking from the mathematical perspective about the secrets of selection of the Arabic alphabet consonants for the consonant sets occurring in the openings of 29 surahs in the *Qur'an,* the following questions are inevitable: What is in mathematical terms the macro-theoretical concept for selection of these consonants? If we were to somehow present that concept in the form of concrete mathematical formulas and graphic outlines and presentations, what would these outlines and presentations look like?

This involves a very complex scientific problem, so that it is certain that science cannot provide an answer to this question. However, we can at least try to find an explanation for some of these secrets. Here is an example:

The third code

We have already stated that based on the computer analysis of the *Qur'anic* text we discovered that the consonants occurring in the openings of some surahs in the Book are linked with each other by codes 19 an 7. However, this is not all. The analysis also indicated a possibility that, in addition to these two codes, there are other codes as well that, together with nineteens and sevens, link the text in the Book. Therefore, we will try to discover this hypothetical third code in the phenomenon of the consonants discussed herein. This code can be discovered by applying the following formula:

$[(Sx(19) + Sx(7)) + (X + X)] = 0;$

X = Third code

Solution of this equation is:

X = 29

$[(S29(19) + S29(7)) + (29 + 29)] = 0$

$S29(19) = 145;\ \ S29(7) = (-) 203$

$[(145 - 203) + (29 + 29)] = 0$

$(58 - 58) = 0$

This mathematical analysis thus reveals that there is a possibility of the consonant sets at the beginning of some surahs in the *Qur'an* also being created with the use of code 29. Let us now check whether this is really so:

The third code in consonants of the Arabic alphabet

Numeric value of selected consonants	Sets 29	Numeric value of non-selected consonants	Sets 29
1	S29(1)= -377	2	S29(02)=-348
6	S29(6)= -232	3	S29(03)=-319
10	S29(10)=-116	4	S29(04)=-290
12	S29(12)= -58	5	S29(05)=-261
14	S29(14)= 0	7	S29(07)=-203
16	S29(16)= +58	8	S29(08)=-174
18	S29(18)=+116	9	S29(09)=-145
21	S29(21)=+203	11	S29(11)= -087
22	S29(22)=+232	13	S29(13)= -029
23	S29(23)=+261	15	S29(15)= 029
24	S29(24)=+290	17	S29(17)= +087
25	S29(25)=+319	19	S29(19)=+145
27	S29(27)=+377	20	S29(20)=+174
28	S29(28)=+406	26	S29(26)=+348

The 29 number sets were calculated by adding up 29 numbers in the linear set of the stated numbers. For example:

S29(22) = (-6) + (-5) + (-4) + (-3) + (-2) + (-1) + 0 + 1 + 2 + 3 + 4 + +5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 + 15 + 16 + 17 + 18 + +19 + 20 + 21 + 22) = 232

The mathematical correlation of the selected and non-selected consonants is follows.

Numeric value of selected consonants	Sets 29	Numeric value of non-selected consonants	Sets 29
1	S29(01)= -377	2	S29(2)=-348
6	S29(06)= -232	3	S29(3)=-319

10	S29(10)= -116 783	4	S29(4)=-290
12	S29(12)= -058	5	S29(5)=-261
14	S29(14)= 0	7	S29(7)=-203
16	S29(16)= +58	8	S29(8)=-174
18	S29(18)=+116	9	S29(9)=-145
21	S29(21)=+203	11	S29(11)= -087
22	S29(22)=+232	13	S29(13)= -029
23	S29(23)=+261	15	S29(15)= +29
24	S29(24)=+290	17	S29(17)= +87
25	S29(25)=+319	19	783 S29(19)=+145
27	S29(27)=+377	20	S29(20)=+174
28	S29(28)=+406	26	S29(26)=+348

The sum of negative values of the *first five* selected consonants is equal to the sum of positive values of the *last five* non-selected consonants.

(377+232+116+58+0) = (29+87+145+174+348)

783 = 783

Hence, there is exact mathematical harmony and balance between negative and positive values of the selected and non-selected consonants.

3.12 Connection of the selected consonants

When the sets of selected consonants are connected, the resulting number again is 783:

377, 232, 116, 058,000 ➔ 377 232 116 058 000

377 232 116 058 000 = (783 + 783 + 783... + 783)

or:

377 232 116 058 000 = [(377+232+116+058+000) x Y]

Y = 481,777,926,000

In this example we decoded digital information that was present in the selected consonants in the form of codes. The output element of this information system is number 783. This number was hidden in the 29 number sets of the stated consonants.

We discovered it by adding up and connecting the arithmetic expressions of these consonants. However, this is not all. Digital information from this highly sophisticated information system is also hidden in some other coded forms. Here are some examples:

Reverse connection

The 29 number sets that are in this information system presented in the order of numeric values of the consonants starting from lower to higher value, will be presented in reverse order, i.e. from higher to lower value. It will be done as follows:

000, 058, 116, 232, 377 ➔ 000 058 116 232 377

58 116 232 377 = (783 + 783 + 783... + 783)

or:

58 116 232 377 = [(58 + 116 + 232 + 377) x Y]

Y = 74,222,519.

From the perspective of mathematics, this is an amazing phenomenon that science is yet to form a judgement on. Namely, the puzzling fact is that a three-digit number set gives one and the same result in both linear and reverse order. In this case it is number 783.

Also, it is astonishing that the sum of these three-digit numbers and their connection give one and the same result. There is much more here that is both perplexing and fascinating, and we thus expect that science will study this phenomenon in more details and provide explanation in the near future. Here are some more arguments leading to the conclusion that there is really an unusual mathematical phenomenon at work in this case:

Difference of linear and reverse order

Linear order =377 232 116 058 000 Reverse order = 000 058 116 232 377

(377 232 116 058 000 - 58 116 232 377) = 377,173,999,825,623

377,173,999,825,623. = (783 + 783 + 783... + 783)

or:

377,173,999,825,623 = [(377 + 173 + 999 + 825 +623) x Y]

Y = 481,703,703,481.

Connection of reverse and linear order

58 116 232 377 377 232 116 058 000 = [(719+931)xY]

Y = 35,221,959,016,592,261,888,520

Irregular order of the number sets

The three-digit number sets discussed here can also be presented in irregular order:

Example 1

377, 232, 116, 058, 000 ➔ 000, 116, 058, 377, 232

116 058 377 232 = (783 + 783 + 783... + 783)

Example 2

377, 232, 116, 058, 000 ➔ 377 116 000 232 058

377 116 000 232 058 = (783 + 783 + 783... + 783)

Example 3

377, 232, 116, 058, 000 ➔ 116 000 377 058 232

116 000 377 058 232 = (783 + 783 + 783... + 783)

etc.

3.13 Connection of sets of non-selected consonants

When sets of non-selected consonants are connected, the resulting number is 783:

29, 087,145, 174, 348 ➔ 29 087 145 174 348

29 087 145 174 348 = (783 + 783 + 783... + 783)

or:

29 087 145 174 348 = [(29+087+145+174+348) x Y]

Y = 37,148,333,556.

Reverse connection

348, 174, 145, 087, 029 ➔ 348 174 145 087 029

348 174 145 087 029 = (783 + 783 + 783... + 783)

or:

348 174 145 087 029 = [(348 +174 +145 + 087 + 029) x Y]

Y = 444,666,851,963

Difference between reverse and linear order

Linear order = 029 087 145 174 348 Reverse order = 348 174 145 087 029

(348 174 145 087 029 - 029 087 145 174 348) = 319,086,999,912,681 =

319,086,999,912,681 = (783 + 783 + 783... + 783)

Irregular order of the number sets

The three-digit number sets discussed here can also be presented in irregular order:

Example 1

029, 087, 145, 174, 348, ➔ 174, 348, 029, 087, 145

174, 348, 029, 087, 145 = (783 + 783 + 783... + 783)

Example 2

029, 087, 145, 174, 348, ➔ 087, 174, 029, 145, 348

087 174 029 145 348 = (783 + 783 + 783... + 783)

Example 3

029, 087, 145, 174, 348, ➔ 029 145 087 174 348

029 145 087 174 348 = (783 + 783 + 783... + 783)

etc.

3.14 Primary and secondary codes

As we have already stated, code 29 derives from codes 19 and 7. Therefore, it is possible to say that in this mathematical relation numbers 19 and 7 are primary codes, and number 29 is a secondary code. Thereafter it is from the secondary code of 29 that number 783 is obtained as a mathematical result. Within this mathematical context, where numbers 29 and 783 are correlated with each other, it is possible to say that code 29 is primary and code 783 a secondary one.

Similarly, many other codes are primary in a given context, and secondary in some other one. These codes branch out in a variety of different directions and have different roles and meanings. This phenomenon of branching out of codes and their transformation from one form to another is yet to be explained by science. It is interesting to note the fact that in creation of the consonant sets, which will be discussed in the following chapter, code 783 has one of the primary roles.

CODE 783

Numeric values of the first five selected consonants are:

1, 06, 10, 12, 14.

Numeric values of the last five non-selected consonants are:

15, 17, 19, 20, 26.

Connection and correlation

$[(1517192026 – 106101214) \times Y] = 31\ 775\ 030$

$Y = 43$

Decomposition

$31\ 775\ 030 = (931 + 931 + 931... + 931)$

$31\ 775\ 030 = (931 \times 34\ 130)$

We have already stated that number 931 is the arithmetic expression of the name of *Allah.* In this mathematical relation this number links numeric values of the selected and non-selected consonants of the Arabic alphabet.

Correlation of the sum of numeric values

The sum of numeric values of the first five selected consonants is:

(1 + 6 + 10 + 12 + 14) = 43

The sum of numeric values of the last five non-selected consonants is:

(15 + 17 + 19 + 20 + 26) = 97

Connection and decomposition:

(97 i 43) ➔ 9743

9743 = (197+931+197+931+197+931+197+931) + 719 + + (197+931+197+931+197+931+197+931)

In this example, numeric values of the stated consonants are linked with each other by codes 19 and 7, and the arithmetic expression of the name of *Allah*.

It should be noted that in the presented example we placed the sum of numeric values of the selected consonants on the *right* side and the one of the non-selected consonants on the *left* side. Had we done differently, there would be no mathematical harmony in creation of these consonants. This is yet another exact mathematical evidence that in creation of the consonant set phenomenon in the *Qur'an*, God gives advantage to the right side.

CODE 1856

Number 783 is only one of the codes in the system of pairs of corresponding codes of the phenomenon we are discussing herein. The other code which corresponds to number 783 is code 1856. That code was discovered in the following way:

Decoding of code 1856

Numeric value of selected consonants	Sets 29	Numeric value of non-selected consonants	Sets 29
1	S29(1)= -377	2	S29(2)=-348
6	S29(6)= -232	3	S29(3)=-319

10	S29(10)=-116	4	S29(4)=-290
12	S29(12)= -58	5	S29(5)=-261
14	S29(14)= 0	7	1856 S29(7)=-203
16	S29(16)=+058	8	S29(8)=-174
18	S29(18)=+116	9	S29(9)=-145
21	S29(21)=+203	11	S29(11)= -087
22	S29(22)=+232 1856	13	S29(13)= -029
23	S29(23)=+261	15	S29(15)= +029
24	S29(24)=+290	17	S29(17)= +087
25	S29(25)=+319	19	S29(19)=+145
27	S29(27)=+377	20	S29(20)=+174
28	S29(28)=+406	26	S29(26)=+348

The sum of the *first nine* numeric values of the selected consonants whose value is not a negative number is equal to the sum of numeric values of the *first nine* non-selected consonants whose value is a negative number.

Selected consonants

(0+58+116+203+232+261+290+319+377) = 1856

Non-selected consonants

(348+319+290+261+203+174+145+87+29) = 1856

In this example there is also exact mathematical balance in creation of the Qur'anic consonants phenomenon. The key to establishing this balance is number 1856.

Correlation of codes 783 and 1856

Codes 783 and 1856 are linked with each other by many very interesting mathematical relations. These involve complex relations which, in our view, reveal a radically new dimension of mathematics as a science, the dimension whose alphabet is used to produce the most complex programming, cybernetic and information systems and patterns. Here are few examples:

Correlation with codes 19 and 7

In our previous discussion we stated that fundamental codes in the design of phenomenon of the consonant sets occurring in the openings of 29 surahs in the *Qur'an* are numbers 19 and 7. The output element of these primary codes, as we have already seen, is code 29. This number itself has its own output codes and those are numbers 783 and 1856. Thus this coding system begins with numbers 19 and 7 and ends with codes 783 and 1856. Codes 783 and 1856 are also linked with each other by nineteens and sevens. This can be seen in the following example:

(783 and 1856) ➔ 7831856

7831856 = {(197+197) + [(197+719+197)x Y]+ (197+197)}

Y = 7036

Obviously, numbers 783 and 1856 are indeed correlated with codes 19 and 7.

Multiplying the 29 number sets

When the 29 number sets from previously presented tables are multiplied, it allows us to discover that codes 783 and 1856 are hidden in the products of those sets. Here are some examples:

Example 1

Numeric value of selected consonants	Sets 29	Numeric value of non-selected consonants	Sets 29
1	S29(01)= -377	2	S29(2)=-348
6	S29(06)= -232	3	S29(3)=-319
10	S29(10)= -116 783	4	S29(4)=-290
12	S29(12)= -058	5	S29(5)=-261

14	S29(14)= 0	7	S29(7)=-203
16	S29(16)= +58	8	S29(8)=-174
18	S29(18)=+116	9	S29(9)=-145
21	S29(21)=+203	11	S29(11)= -087
22	S29(22)=+232	13	S29(13)= -029
23	S29(23)=+261	15	S29(15)= +029
24	S29(24)=+290	17	S29(17)= +087
25	S29(25)=+319	19	783 S29(19)=+145
27	S29(27)=+377	20	S29(20)=+174
28	S29(28)=+406	26	S29(26)=+348

Selected consonants

(377x232x116x58) = 588 457 792;

588 457 792 = (1856 + 1856 + 1856... + 1856)

or:

588 457 792 = (1856 x Y)

Y**1** = 315 057

Non-selected consonants

(29x87x145x174x348) = 22 152 040 920;

22 152 040 920 = (783 + 783 + 783... + 783)

or:

22 152 040 920 = (783 x Y)

Y**2** = 28 291 240

As can be seen, codes 783 and 1856 were hidden in the product of the sets comprised of 29 numeric values of both, the consonants that are selected and those not selected for creation of the phenomenon we are discussing herein.

3.15 Hidden number 931

When hidden numbers 783 and 1856 were discovered by multiplication of the consonant sets, we wondered whether number 931 which, as already said, represents the arithmetic expression of the name of God, was similarly hidden in these sets. Soon we discovered that number 931 was hidden, if it is possible to put it that way, in the least expected place and in a mysterious way. It is hidden in results of previously mentioned mathematical relations. We will find it as soon as we disconnect these results. This will be done as follows:

Y**1** = 315 057 Y**2** = 28 291 240

Disconnection:

315 057 and 28 291 240

(315 057 and 28 291 240) ➔ (315,057,28,291,240)

(315,057,28,291,240) ➔ (315+57+28+291+240)

(315+57+28+291+240) = 931

As can be seen, number 931 was hidden in the discussed 29 number sets. What was hidden became obvious with the use of modern programming, cybernetic and information systems and patterns.

Example 2

Numeric value of selected consonants	Sets 29	Numeric value of non-selected consonants	Sets 29
1	S29(1)= -377	2	S29(2)=-348
6	S29(6)= -232	3	S29(3)=-319
10	S29(10)=-116	4	S29(4)=-290
12	S29(12)= -58	5	S29(5)=-261
14	S29(14)= 0	7	1856 S29(7)=-203
16	S29(16)=+058	8	S29(8)=-174
18	S29(18)=+116	9	S29(9)=-145
21	S29(21)=+203	11	S29(11)= -087

22	S29(22)=+232 1856	13	S29(13)= -029
23	S29(23)=+261	15	S29(15)= +029
24	S29(24)=+290	17	S29(17)= +087
25	S29(25)=+319	19	S29(19)=+145
27	S29(27)=+377	20	S29(20)=+174
28	S29(28)=+406	26	S29(26)=+348

Left side of the table

(58x116x203x232x261x290x319x377) =2 884 300 757 994 015 360

2884300757994015360 = (1856+1856+1856... + 1856)

or:

2884300757994015360 = (1856 x Y1)

Y1 = 1,554,041,356,677,810.

In this result there are numerous nineteens and sevens:

1,554,041,356,677,810. = [(19x7) + 197) x Y]

Right side of the table

(348x319x290x261x203x174x145x87) = 108577283341793943600

108 577 283 341 793 943 600 = (783 + 783 + 783... + 783)

or:

108 577 283 341 793 943 600 = (783 x Y2)

Y2 = 138,668,305,672,789,200

This result is in fact comprised of mutually linked nineteens and sevens and the arithmetic expression of the name of God:

138 668 305 672 789 200 = [(719+931) x Y]

Y = 84,041,397,377,448.

The following detail is also interesting: the resulting product of numbers from the right side of the table also involves codes 19 and 7, and the arithmetic expression of the name of *Allah:*

108 577 283 341 793 943 600 = [(719+931)xY]

Y = 65,804,414,146,541,784.

Decomposition of this result once again gives us code 783:

65,804,414,146,541,784. = (783+783+783... + 783)

Y = 35,454,964,518,610.

In the presented result we also find some other forms of links between nineteens and sevens. Here is an example:

108 577 283 341 793 943 600 = {[(19x7) + 197]x Y}

Y = 329,022,070,732,708,920.

In this example the decomposition of the obtained result once again gives code 783:

329,022,070,732,708,920 = (783 + 783 + 783... + 783)

3.16 Coding marked by number 931

As soon as we completed this mathematical analysis, we wondered if number 931 was hidden somewhere in these mathematical relations as well. We discovered that it was hidden in the same place and in the same way as already described in our previous discussion concerning code 783.

Y**1** = 1,554,041,356,677,810**;**

Y**2** = 138,668,305,672,789,200

Disconnection:

1,554,041,356,677,810 and 138,668,305,672,789,200

(1 + 554 + 41 + 356 + 677 + 810 + 138 + 668 + 305 + 672 + 789 + + 200) =

(931+139+931+139+931+139+931+139+931)

In this example, hidden in the stated mathematical programming systems are both number 931 and its analogue code, i.e. number 139.

3.17 Key to decoding the number of ayahs in the *Qur'an*

It is interesting to note that the result of the mathematical analysis presented above is the key to decoding the creation of the number of ayahs in all surahs in the *Qur'an.*

That result, as already presented, is as follows:

$$(\boxed{931}+139+\boxed{931}+139+\boxed{931}+139+\boxed{931}+139+\boxed{931}) = \boxed{5211}$$

This is exactly how the key to decoding the creation of number of ayahs in surahs of the *Qur'an* looks like. Using that key, it is possible to discover how many ayahs, according to mathematical patterns, surahs in the Book are to have. This fact gives us reason to put forward a hypothesis that there is a mathematical link between the consonant sets occurring in the openings of some surahs and the number of ayahs in all surahs.

3.18 Formula for calculating the total of all numeric values

In codes 783 and 1856, it is "recorded" what, according to the mathematical patterns, must be the total of numeric values of all consonants occurring in the openings of 29 surahs in the *Qur'an*. This total can be calculated using the following formula:

$$\sqrt{783x1856} = (Y^2 + \boxed{1223})$$

$$Y = 1205$$

$$(783x1856) = (1205^2 + \boxed{1223})$$

Therefore, according to the mathematical patterns of codes in the text of the *Qur'an*, the total sum of numeric values of all consonant sets must be 1223. That is exactly the value of this sum. It is possible to confirm that this is really the case if we were to add up the numeric values of these consonants. We will elaborate this in more detail in further discussion.

3.19 Numbers 14 and 28

The mathematical analysis reveals that numbers 14 and 28 have a special role and significance in the table presented above. Namely, number 14 participates in establishing

of mathematical balance between two different programming systems. These are systems whose outputs are numbers 783 and 1856.

Number 28 participates in none of these systems. Therefore, it is obvious that these two numbers have somewhat different role in this information system as compared to other numbers in these mathematical relations. What is that role? One of possible answers is as follows: These numbers are linked with each other by code 29. Here is the example:

$$(S28 : 29) = 14$$

$$(406 : 29) = 14$$

We should herein also add the fact that the Arabic alphabet has 28 consonants and that out of these 28 consonants 14 were selected and another 14 were not selected for creation of the consonant sets which prefix 29 surahs in the *Qur'an*.

3.20 Connection of the numeric values

One of the mathematical patterns that we find in all creation of God is connection of the corresponding sequences. Namely, in all these creations there are hidden *nineteens* and *sevens*. Most often we do not see them and do not know that these sequences are linked by these codes. What at first sight is invisible becomes visible once all the sequences are connected. The explanation of how it is possible to do this will be given based on the example of the *Qur'anic* consonants discussed herein.

In the table presented above we stated that these consonants have the following numeric values:

alif	ha	ra	sin	sad	ṭa	`ayn
1	6	10	12	14	16	18
qaf	kaf	lam	mim	nun	ha	ya
21	22	23	24	25	27	28

Let us now connect the aforementioned numeric values:

1, 06, 10, 12, 14. 16, 18, 21, 22, 23, 24, 25, 27 and 28

106101214161821222324252728 = **[7 + (**19+19+19...+19**) + 7]**

As can be seen, the *Qur'anic* consonants discussed herein are indeed linked by codes 19 and 7.

3.21 Reverse connection

In the previous example we connected the numeric values of the consonants presented in the order starting from lower to higher values. Let us now connect these values presented in the order starting from higher to lower ones.

28, 27, 25, 24, 23, 22, 21, 18, 16, 14, 12, 10, 06, 01:

28272524232221181614121006 01 = **(19+7+19+7+19...+ 19)**

Hence, the consonants are herein once again linked with each other by codes 19 and 7.

3.22 Total number of consonants

The total number of consonants in all sets is 78. We will analyse this number as well:

78 = [(19+7) + (19+7) + (19+7)]

As can be seen, all consonants in the *Qur'an* in all consonant sets are linked with each other by codes 19 and 7.

3.23 Consonant sets

The following consonant sets or isolated consonants prefix 29 surahs in the *Qur'an*:

Tabular review of the consonant sets

Consonant sets/ isolated consonants	Numeric value of the consonants	Total numeric value of the consonant sets
Alif-lam-mim	1,23,24	48
Alif-lam-mim	1,23,24	48
Alif-lam-mim-sad	123,24,14	62
Alif-lam-ra	1,23,10	34
Alif-lam-ra	1,23,10	34
Alif-lam-ra	1,23,10	34
Alif-lam-mim-ra	1,23,24,10	58
Alif-lam-ra	1,23,10	34
Alif-lam-ra	1,23,10	34
Kaf-ha-ya-`ayn-sad	22,27,28,18,14	109
Ṭa-ha	16,27	43
Ṭa-sin-mim	16,12,24	52
Ṭa-sin	16,12	28
Ṭa-sin-mim	16,12,24	52
Alif-lam-mim	1,23,24	48
Alif-lam-mim	1,23,24	48
Alif-lam-mim	1,23,24	48
Alif-lam-mim	1,23,24	48
Ya-sin	28,12	40
Sad	14	14
Ḥa-mim	6,24	30

Ḥa-mim	6,24	30
Ḥa-mim- `Ayn-sin-qaf	6,24, 18,12,21	30 51
Ḥa-mim	6,24	30
Ḥa-mim	6,24	30
Ḥa-mim	6,24	30
Ḥa-mim	6,24	30
Qaf	21	21
Nun	25	25

3.24 Macro-theoretical concept of the consonant sets

The table above presents the consonant sets occurring in the openings of 29 surahs in the *Qur'an*. These sets are comprised of different numbers of consonants. Their consonant numbers range from one to five. Three surahs have one consonant each, nine have two consonants, fifteen have three consonants, two have four consonants and one has five consonants. The question posed herein is why this very number of the sets was revealed and why the sets are comprised of these very numbers of consonants? Another question that arises is why these consonants and their sets have the very numeric values they do? There are other questions as well. We will try to provide some answers to them.

Product of the consonant sets

Our mathematical analysis shows that selection of the consonant sets was made with the use of codes 783 and 1856 that were discussed above. There is a concrete mathematical formula for selection of the sets and it is as follows:

$$(S1 \times S2 \times S3... \times Sn) = (\boxed{783} \times X)$$

$$(S1 \times S2 \times S3... \times Sn) = (\boxed{1856} \times Y)$$

where:

S1,2,3,n = numeric value of the consonant sets in the *Qur'an*.

Thus, there is a concrete formula which enables us to calculate with hundred percent precision what, according to mathematics, must be the numeric value of each of the consonant sets in the *Qur'an.*

Solution to this mathematical problem is:

S1=48; S2=48; S3=62; S4=34; S5=34; S6=34;

S7=58; S8=34; S9=34; S10=109; S11=43; S12=52;

S13=28; S14=52; S15=48; S16=48; S17=48; S18=48;

S19=40; S20=14; S21=30; S22=30; S23=30; S24=51;

S25=30; S26=30; S27=30; S28=30; S29=21; S30=25;

X = 296,979,103,671,766,411,584,701,888,452,362,240,000,000,000.

Y = 125,288,059,361,526,454,887,296,109,190,840,320,000,000,000.

Let us now check whether we solved the given mathematical task correctly:

(48x48x62x34x34x34x58x34x34x109x43x52x28x52x48x48x48x48x40x

x14x30x30x30x51x30x30x30x30x21x25)=(783+783+783...+ 783)

232,534,638,174,993,100,270,821,578,658,199,633,920,000,000,000= (783 x X)

(48x48x62x34x34x34x58x34x34x109x43x52x28x52x48x48x48x48x40x14x30x30x30x51 x30x30x30x30x21x25)=(1856+1856+1856...+ 1856)

232,534,638,174,993,100,270,821,578,658,199,633,920,000,000,000= (1856 x Y)

Following from all the above is that there are concrete formulas for calculating of numeric values of all consonant sets in the *Qur'an.* Key to calculating these values are codes 783 and 1856.

3.25 Sets 29

Some of the secrets of the consonant sets occurring in the openings of 29 surahs in the *Qur'an* will be revealed by means of code 29.

Numeric value of the consonants	Numeric value of the consonant sets	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2
1	2	3	4
1,23,24	48	174	986
1,23,24	48	174	986
123,24,14	62	174	1392
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,24,10	58	58	1276
1,23,10	34	-232	580
1,23,10	34	-232	580
22,27,28,18,14	109	1131	2755
16,27	43	435	841
16,12,24	52	290	1102
16,12	28	0	406
16,12,24	52	290	1102
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
28,12	40	348	754
14	14	0	0
6,24	30	58	464
6,24	30	58	464
6,24,	30	58	464

18,12,21	51	261	1073
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
21	21	203	203
25	25	319	319
Total	1223	3799	23287

In this table, we first calculated the 29 number sets in the consonants making up these sets, and thereafter we calculated them in the total sum of the numeric values of these consonants. This was done in the following way:

$$1,23,24 \rightarrow (1+23+24) = 48$$

$$(S29(1) + S29(23) + S29(24) = ((-)377+261+290) = 174$$

$$S29(48) = 986$$

We entered number 174 in the column 3, and number 986 in the column 4 of the presented table, etc.

Thus, when all 29 number sets in the consonants that prefix 29 surahs in the *Qur'an* are added up, the resulting number is 3799. Thereafter, when the same sets are added up in the arithmetic expressions of the sets of consonants, the resulting number is 23287. What we now need to do is decode these numbers and try to discover mathematical relation linking all these consonants and consonant sets.

Example 1

$$(3799 : 29) = 131$$

$$(23\ 287 : 29) = 803$$

Connection:

$$(131 \text{ and } 803) \rightarrow 131\ 803$$

Decomposition

$$131\ 803 = (19x7) + (19x7) + (19x7)... + (19x7)$$

In this example, all consonants and consonant sets in the *Qur'an* are linked by codes 19 and 7. These codes are the mathematical result of encoding the consonant sets with the use of code 29. Therefore, it is possible to say that all these consonant sets are linked by codes 29, 19 and 7.

The following detail is also interesting. When we connect these codes and calculate the difference between the result of that connection and the 29 number set in numeric values of the consonant sets, the result that we get are nineteens and sevens:

$$(29,19,7) \rightarrow 29197$$

$$(29197 - 23287) = (197+197+197... + 197)$$

As can be seen, the final mathematical result of mutual connection of the consonant sets and their coding and decoding are codes 19 and 7.

Example 2

Let us now make connection of the above mentioned 29 number sets and thereafter extract the square root of the obtained result:

$$(3799 \text{ and } 23\ 287) \rightarrow 37992387e$$

$$\sqrt{379923287} = 19\ 491 + 24\ 206$$

$$(19\ 491^2 + 24\ 206) = 379923287$$

$$24\ 206 = (19 \times \boxed{931}) + (7 \times \boxed{\mathbf{931}})$$

In this example, the consonant sets are linked with each other by codes 19 and 7, as well as by number **931** which, as we have already stated, represents the arithmetic expression of the name of God.

Decomposition of number 19491

When decomposition of number 19 491 is performed, we find out that the consonant sets are also linked with each other by code **1856**, which we have already discussed.

19 491 = (**931** + (1856 + 1856 + 1856... + 1856)

or:

19 491 = [**931** + (1856 x 10)]

Example 3

(3799 and 23 287) ➔ 379923287

379923287 = (**783** + (1223 + 1223 + 1223... + 1223);

Number 783 is the code we have already discussed in previous chapters of this book. Number 1223 represents the sum of numeric values of all consonant sets occurring in the openings of 29 surahs in the *Qur'an.* In this example, these sets are linked with each other by code 783.

Consonant sets arranged in the order starting from lower to higher numeric values

Numeric value of the consonants	Numeric value of the consonant sets	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2.
1	2	3	4
14	14	0	0
21	21	203	203
25	25	319	319
16,12	28	0	406
6,24	30	58	464

6,24	30	58	464
6,24,	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
28,12	40	348	754
16,27	43	435	841
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
18,12,21	51	261	1073
16,12,24	52	290	1102

16,12,24	52	290	1102
1,23,24,10	58	58	1276
123,24,14	62	174	1392
22,27,28,18,14	109	1131	2755
Total	1223	3799	23287

In the table presented above, the consonant sets are linked with each other by various codes and mathematical links and relations. What these specific links and codes are will be explained by means of several examples.

3.26 Codes 1856 and 783

In the previous discussion we could see that selection of consonants of the Arabic alphabet for creation of the consonant sets occurring in the openings of 29 surahs in the *Qur'an* was made with the use of code 1856. The same code is also used to connect these consonants in the consonant sets. This is shown in the following examples:

Example 1

Numeric value of the consonants	Numeric value of the consonant sets	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2
1	2	3	4
14	14	0	0
21	21	203	203
25	25	319	319
16,12	28	0	406
6,24	30	58	464

6,24	30	58	464
6,24,	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
28,12	40	348	754
16,27	43	435	841
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
1,23,24	48	174	986
18,12,21	51	261	1073
		etc.	

The sum of the 29 number sets highlighted in the column 3 is code 1856.

(203+319+0+58... + 261) = 1856

Example 2

Numeric value of the consonants	Numeric value of the consonant	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2

	sets		
1	2	3	4
14	14	0	0
21	21	203	203
25	25	319	1856 319
16,12	28	0	406
6,24	30	58	464
6,24	30	58	464
		Etc.	

The result of the numbers highlighted in the column 3 of this table is code 1856.

(203+319+406+464+464) = 1856

Example 3

Numeric value of the consonants	Numeric value of the consonant sets	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2
1	2	3	4
6,24	30	58	464
6,24	30	58	1856 464
6,24	30	58	464
6,24	30	58	464
		Etc.	

(464+464+464+464) = 1856

Example 4

Numeric value of the consonants	Numeric value of the consonant sets	Sets 29 in the consonants from col. 1	Sets 29 in the consonants from col. 2.
1	2	3	4
14	14	0	0
21	21	203	203
25	25	319	319
16,12	28	0	406
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
6,24	30	58	464
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
1,23,10	34	-232	580
28,12	40	348	754
		Etc.	

(203+319+406... + 754) = (783 + 783 + 783 + 783 + 783 + 783 + +783 + 783 + 783 + 783)

Example5

The sum of numeric values of all consonant sets in the *Qur'an* is 1223, and the sum of the 29 number sets is 23 287 (Table from Example 3). These numbers are linked with each other by codes 29 and 783:

$$S29(1223) = 35\ 061$$

$$(35\ 061 - 23\ 287) = 11\ 774$$

$$11\ 774 = [29 + (783 + 783 + 783... + 783)]$$

There are more examples like these. In these examples, mathematics exactly proves that there is a mathematical link between selection of consonants of the Arabic alphabet for the consonant sets occurring in the openings of 29 surahs in the *Qur'an* and the total sum of numeric values of these consonant sets.

3.27 Corresponding consonant sets

In the table presenting consonant sets arranged in the order starting from lower to higher numeric values there are the following corresponding sets:

- The first set is made up of the consonant sets comprised of one consonant each. Numeric values of these consonants are 13, 21 and 25. Since this set is comprised of three consonants, the arithmetic expression thereof is number **3**.

- The first set is followed by a set comprised of only one consonant. The arithmetic expression of this set is number **1**.

- Following thereafter are seven consonant sets whose numeric value is number 30. The arithmetic expression of this set, comprised of seven consonant sets, is number **7**, etc.

According to this criterion, the arithmetic expression of all consonant sets in the *Qur'an* is:

$$3, 1, 7, 5, 1, 1, 6, 1, 2, 1, 1, 1 \rightarrow 317511612111$$

Decomposition:

$$317511612111 = [29 + (931+931+931... + 931)]$$

Therefore, the corresponding consonant sets in the *Qur'an* are created with the use of code 29 and the arithmetic expression of the name of God.

3.28 The first consonant set in the set of all consonants

The first consonant set in the *Qur'an* is *alif-lam-mim*. The numeric value of this set is:

(1+23+24) = **48**

Let us now add up numeric values of the first **48** consonants in the set of all consonant sets in the *Qur'an:*

1	23	24	1	23	24	1	23	24	14	1	23
10	1	23	10	1	23	10	1	23	24	10	1
23	10	1	23	10	22	27	28	18	14	16	27
16	12	24	16	12	16	12	24	1	23	24	1

↓

719

(1+23+24...+1) = **719**

In this example, the consonant sets are once again linked by codes 19 and 7.

The first consonant set in the *Qur'an* is *alif-lam-mim*. The numeric values of these consonants are:

1, 23 and 24.

Connection of these consonants is:

1,23,24 ➔ 12324; 12324 = [(19+7) x Y]

Y = 474

Creation of the consonant set is thus again marked by codes 19 and 7.

3.29 Connection of the consonant sets

When connection of all consonant sets occurring in the openings of 29 surahs is made, that is when they are connected to each other, and thereafter their decomposition is performed, the result obtained thereby involves codes 19 and 7:

1,23,24 / 1,23,24 / 1,23,24,14 / 1,23,10 / 1,23,10 / 1,23,10 / 1,23,24,10 / 1,23,10 / 1,23,10 / 22,27,28,18,14 / 16,27 / 16,12,24/ 16,12 / 16,12,24 / 1,23,24 / 1,23,24 / 1,23,24 / 1,23,24 / 28,12/ 14 / 6,24 / 6,24 / 6,24 / 18,12,21 / 6,24 / 6,24 / 6,24 /24/ 21 / 25 /

Connection of all consonant sets:

123241232412324141231012310123101232410123101231022272818141627161224161216122412324123241232412324281214624624624624624624212 5 = (7 + 7 + 7... + 7) = (7 x Y)

The value of "Y" includes approximately ninety digits, so that it cannot be presented herein due to complexity of the calculation. As can be seen, all consonant sets in the *Qur'an* are linked by code 7. In connection of the consonant sets, leading zero can be used with single-digit numbers. Here are some examples:

Example 1.

Connection of all consonant sets:

123240123240123241401231001231001231001232410012310012310222728181416271612241612161224012324012324012324012324281214062406240624181221062406240624062406242125 = [7 + +(19+7+19+7+19+7) + 7]

Example 2.

Connection of all consonant sets:

1232401232401232414012310012310012310012324100123100123102227281814162716
1224161216122401232401232401232401232428121406240624062418122106240624062
406242125 = {[(19x7) + +197 + 719)]x Y}

Example 3

Connection of all consonant sets:

1232401232401232414012310012310012310012324100123100123102227281814162716
1224161216122401232401232401232401232428121406240624062418122106240624062
406242125=[(19+7+

+19+7+19)+(19x7) x Y]

etc.

In the examples presented above, there is a 156 digit number. All the digits are linked with each other by codes *nineteen* and *seven.* It could be said that the consonant sets were formed by transformation of nineteens and sevens into numeric values of these consonants, and thereafter into the consonants themselves.

We believe that first there were *nineteens* and *sevens*. Thereafter the nineteens and sevens were transformed into the *alif-lam-mim* and other consonant sets through adequate digital operations, and remained therein.

These mathematical patterns enable us to transform the consonants reversely into nineteens and sevens. That is exactly what we did. In this text we transformed the *alif-lam-mim* and

other consonant sets back into numbers, thus obtaining nineteens and sevens, which we believe the sets were originally made of.

3.30 Sum of all consonant sets

When connection of all consonant sets in 29 surahs in the *Qur'an* is made, and thus obtained numeric values are added up, the result obtained thereby are sevens:

alif-lam-mim ➔ 1,23,24 ➔ 12324

alif-lam-mim ➔ 1,23,24 ➔ 12324

alif-lam-mim-sad ➔ 1,23,24,14 ➔ 1232414

etc.

(12324+12324+1232414...+25) = 2229832836

2229832836 = (7+7+7...+7)

Hence, this example as well involves a creation marked by *Qur'anic* code 7.

3.31 Numeric values of the consonant sets

The lowest numeric value is assigned to the opening of surah 38, which is prefixed by only one consonant (*sad*), whose numeric value is 14. These are two sevens. This consonant occurs in the opening of surah 38, and number 38 is made up of two nineteens. When these numbers are connected, sevens and nineteens are obtained again:

14 and 38 ➔ 1438;

1438 = (719 + 719)

Thus consonant *sad* and the ordinal number of the surah in which this consonant is revealed are linked with each other by nineteens and sevens.

3.32 Half and pairness

The confirmation of dualism is also found in the example of the 39th and 40th consonant, which are positioned exactly half way through the set of all consonants in the *Qur'anic* consonant sets we herein discuss. Numbers 39 and 40 are linked with each other by codes 19 and 7:

39 and 40 ➔ 3940:

3940 = (197+197+197...+ 197)

Hence, this is yet another example that involves a creation of consonants marked by codes 19 and 7.

3.33 Mathematical analysis of the consonant sets

The consonant sets occur in the openings of 29 surahs. Let us now arrange these sets in the order starting from lower numeric values to higher ones:

14	0	0	0	0	0	0
21	0	0	0	0	0	0
25	0	0	0	0	0	0
28	0	0	0	0	0	0
	3		3	3	3	3
30	0	30	0	0	0	0
	3		3	3		
34	4	34	4	4	0	0
40	0	0	0	0	0	0
43	0	0	0	0	0	0
	4		4	4	4	
48	8	48	8	8	8	0

51	0	0	0	0	0	0
52	5 2	0	0	0	0	0
58	0	0	0	0	0	0
62	0	0	0	0	0	0
109	0	0	0	0	0	0

In the presented matrix of the consonant sets there are 7 columns and 14 rows. Thus the matrix is created with the use of code 7.

Numbers of consonant sets in columns

In the first column there are 14 consonant sets, in the second one there are 4, in the third 3, and in the fourth, fifth, sixth and seventh there are 3, 2, 1 and 1 respectively.

Connection and decomposition

14, 4, 3, 3, 3, 2, 1 ➔ 14040303030201

14040303030201 = (7 + 7 + 7... + 7)

14040303030201 = (19 + 19 + 19... + 19)

14040303030201 = [(19x7) x Y]

Y = 105,566,188,197.

As can be seen, the consonant sets in the columns are linked with each other by codes 19 and 7.

Numbers of consonant sets in rows

The first, second, third and fourth row have one consonant set each. The arithmetic expressions of these sets are 1, 1, 1 and 1. In the fifth row there are seven consonant sets, in the sixth there are five, etc. The sets will be marked as follows:

1, 1, 1, 1, 7, 5, 1, 1, 6, 1, 2, 1, 1, 1,

Connection:

1, 1, 1, 1, 7, 5, 1, 1, 6, 1, 2, 1, 1, 1 ➔ 11117511612111

Decomposition:

$$11117511612111 = \{931 + [(19x7) + 197 + 719)] \times Y\}$$

$$Y = 10598199820$$

As can be seen, the macro-theoretical concept of the consonant sets in rows from the matrix presented above is formulated marked by the arithmetic expression of the name of God and codes 19 and 7.

Number sets

1, 1, 1, 1, 7, 5, 1, 1, 6, 1, 2, 1, 1, 1 ➔ (S1+S1+S1+S1+S7+S5+S1+ +S1+S6+S1+S2+S1+S1+S1) = (1+1+1+1+28+15+1+1+21+1+3+1+ +1+1) = (7+7+7+7+7+7+7+7+7+7+7)

The consonant sets in the table presented above are linked with each other by code 7.

The seventh and nineteenth set

The numeric value of the seventh set in the matrix presented above is 30, and the one of the nineteenth set is 48.

7 and 30 ➔ 730

19 and 48 ➔ 1948

(730 + 1948) = 2678

2678 = [(19+7) x Y]

The seventh set, as already stated, has the numeric value of 30 and the nineteenth one the value of 48.

(30 + 48) = 78

78 = the total of consonants occurring in the openings of 29 surahs in the *Qur'an.*

Connection of all consonant sets

14,021,025,028,030,030,030,030,030,030,030,034,034,034,034,034,040,043,048,048,048,
048,048,048,051,052,052,058,062,109

14021025028030030030030030030034034034034040043048048048048048048051052052058062109

[(19 + (7 + 19) x Y]

In this example once again all consonant sets are linked with each other by codes 19 and 7. Unfortunately, it is not possible to list all nineteens and sevens in this example as it involves a large number of figures which, with limited space, are impossible to list.

Columns and rows
in the matrix of the consonant sets

14	0	0	0	0	0	0	14
21	0	0	0	0	0	0	21
25	0	0	0	0	0	0	25
28	0	0	0	0	0	0	28
30	30	30	30	30	30	30	210
34	34	34	34	34	0	0	170
40	0	0	0	0	0	0	40
43	0	0	0	0	0	0	43
48	48	48	48	48	48	0	288
51	0	0	0	0	0	0	51
52	52	0	0	0	0	0	104
58	0	0	0	0	0	0	58

62	0	0	0	0	0	0	62
109	0	0	0	0	0	0	109
615	164	112	112	112	78	30	1223

Let us now, by applying mathematical patterns in Pascal's triangle, calculate the sets of columns and rows and thereafter make their connection and disconnection.

Sets of the column sums

(615 + (615+164) + (615+164 + 112) + (615+164 + 112 + 112) +
+ (615+164 + 112 + 112 + 112) + (615+164 + 112 + 112 + 112 +
+ 78) + (615+164 + 112 + 112 + 112 + 78) = 6819

Sets of the row sums

(14 + (14+21) + (14+21+25)... + (14+21+25+28+210+170 +
+ 40+43+288+51+104+58+62+109) = 8134

Connection

6819 and 8134 ➔ 68198134

Decomposition

68198134 = (1907 + 1907 + 1907... + 1907);

In this example, patterns in Pascal's triangle link all consonant sets in the *Qur'an* with codes 19 and 7.

Reverse connection

8134 and 6819 ➔ 81346819
81346819 = [197 + (1223 + 1223 + 1223... + 1223)]

Number 1223 represents the sum of numeric values of all consonants occurring in the openings of 29 surahs in the *Qur'an.* Based on the equation presented above, it is possible to see that these consonants are linked with each other by codes 19 and 7.

Complex analysis

Let us now carry out what could be tentatively referred to as a more complex mathematical analysis of the matrix of all consonant sets:

- The sum of the consonant sets from columns of the stated matrix when calculated from left to right is 6819.
- The sum of the sets when calculated from right to left is 2965.
- The sum of the sets when calculated from top to bottom is 8134.
- The sum of the sets when calculated from bottom to top is 10211.

The sum of the sets is:

(6819+2965) + (8134+10211) = 28129

28129 = (1223 + 1223 + 1223... + 1223).

Therefore, the result of this mathematical analysis is the sum of all numeric values of all consonants occurring in the openings of 29 surahs in the *Qur'an.*

The sum of differences between these sets is:

(6819 - 2965) + (10211 - 8134) = 5 931

The result 5931 is marked by the arithmetic expression of the name of God.

3.34 Triangle

The consonant sets can also be presented in a form reminding of a triangle.

1
4

1 2
4 1

1 2 2
4 1 5

1 2 2 2
4 1 5 8

1 2 2 2 3
4 1 5 8 0

1 2 2 2 3 3
4 1 5 8 0 0

1 2 2 2 3 3 3
4 1 5 8 0 0 0

1 2 2 2 3 3 3 3
4 1 5 8 0 0 0 0

1 2 2 2 3 3 3 3 3
4 1 5 8 0 0 0 0 0

1 2 2 2 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0

1 2 2 2 3 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0 0

1 2 2 2 3 3 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0 0 4

1 2 2 2 3 3 3 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0 0 4 4

1 2 2 2 3 3 3 3 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0 0 4 4 4

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4 48
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4 48 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8 8

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4 48 4 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8 8 8

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4 48 4 4 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8 8 8 8

1 2 2 2 3 3 3 3 3 3 3 3 3 3 3 4 4 4 48 4 4 4 4
4 1 5 8 0 0 0 0 0 0 0 4 4 4 4 4 0 3 8 8 8 8 8

etc.

The sum of all numeric values of the consonants from this triangle is 15241. This sum is correlated with the sum of differences between the consonant sets from the matrix presented above:

(15 241 - 5 931) = (931+931+931+931+931+931+931+
+ 931+931+931)

Therefore the matrix of the consonant sets and the triangle of these sets are linked with each other by number 931. This number, as it was already stated, is the arithmetic expression of the name of God.

Fragments of the consonant sets triangle

Example 1

1 14
4

1 2 35
4 1

1 2 2 60
4 1 5

1 2 2 2 88
4 1 5 8

(14+35+60+88) = 197

Example 2

1 14
4

1 2 35
4 1

1 2 2 60
4 1 5

1 2 2 2 88
4 1 5 8

1 2 2 2 3	118
4 1 5 8 0	
1 2 2 2 3 3	148
4 1 5 8 0 0	
1 2 2 2 3 3 3	178
4 1 5 8 0 0 0	
1 2 2 2 3 3 3 3	208
4 1 5 8 0 0 0 0	
1 2 2 2 3 3 3 3 3	238
4 1 5 8 0 0 0 0 0	

(14 + (14 + 35) + (14 + 35 + 60) + (14 + 35 + 60 + 88) + (14 + 35 + 60 + 88 + 118) + (14 + 35 + 60 + 88 + 118 + 148) + (14 + 35 + 60 + + 88 + 118 + 148 + 178) + (14 + 35 + 60 + 88 + 118 + 148 + 178 + + 208) + + (14 + 35 + 60 + 88 +118 +148 +178 + 208 + 238) = (931 + 931 + 931 + 931)

Example 3

1 2	35
4 1	
1 2 2	60
4 1 5	
1 2 2 2	88
4 1 5 8	
1 2 2 2 3	118
4 1 5 8 0	
1 2 2 2 3 3	148
4 1 5 8 0 0	
1 2 2 2 3 3 3	178
4 1 5 8 0 0 0	
1 2 2 2 3 3 3 3	208
4 1 5 8 0 0 0 0	

1	2	2	2	3	3	3	3	3							238
4	1	5	8	0	0	0	0	0							
1	2	2	2	3	3	3	3	3	3						268
4	1	5	8	0	0	0	0	0	0						
1	2	2	2	3	3	3	3	3	3	3					298
4	1	5	8	0	0	0	0	0	0	0					
1	2	2	2	3	3	3	3	3	3	3	3				332
4	1	5	8	0	0	0	0	0	0	0	4				
1	2	2	2	3	3	3	3	3	3	3	3	3			366
4	1	5	8	0	0	0	0	0	0	0	4	4			

(14 + 35) + (14 + 35 + 60) + (14 + 35 + 60 + 88) + (14 + 35 + 60 + +88 + 118) + (14 + 35 + 60 + 88 + 118 + 148) + (14 + 35 + 60 + 88+ + 118 + 148 +178) + (14 + 35 + 60 + 88 + 118 + 148 + 178 + 208) + (14 + 35 + 60 + 88 + 118 + 148 + 178 + 208 + 238) + (14 + 35 + 60 + 88 + 118 + 148 + 178 + 208 + 238 + 268) + (14 + 35 + 60 + 88 + +118 + 148 + 178 + 208 + 238 + 268 + 298) + (14 + 35 + 60 + 88 + +118 + 148 + 178 + 208 + 238 + 268 + 298 + 332) + + (14 + 35 + 60 + 88 + 118 + 148 + 178 + 208 + 238 + 268 + 298 + + 332 + 366) = =10886

10886 = [(197+197+197+197)+(931+931+931+931+931+931+931+
+931+931+931)+(197+197+197+197)] etc.

In the consonant sets triangle there is also a considerable number of other mathematical relations that are marked by codes 19 and 7.

Analysis of columns of the triangle

The sum of numeric values of the consonants in columns of the triangle is:
420, 609, 700, 756, 780, 750, 720, 690, 660, 630, 600, 646, 612, 578, 544, 510, 560, 559, 576, 528, 480, 432, 384, 336, 306, 260, 208, 174, 124, 109 = 15 241

Sum of the sets from left to right:
(420 + (420+609) + (420+609+700)....etc. = 278 459

Sum of the sets from right to left:
(109 + (109+124) + (109+124+174)... etc. = 194 012.
(278 459 + 194 012) = 472 471

Analysis of rows of the triangle:
14, 35, 60, 88, 118, 148, 178, 208, 238, 268, 298, 332, 366, 400, 434, 468, 508, 551, 599, 647, 695, 743, 791, 839, 890, 942, 994, 1052, 1114, 1223 = 15 241

Sum of the sets from left to right:
(14 + (14+35) + (14+35+60)... etc. = 146 850

Sum of the sets from right to left:
(1223 + (1223 + 1114) + (1223 + 1114+ 1052)... etc. = 325 621

(146 850 + 325 621) = 472 471

Thus, the consonant sets in rows and columns, when calculated both from right to left and from left to right, give one and the same result - number 472 471. Exact mathematical balance is thereby established between all consonant sets in the presented triangle.

3.35 Consonant sets with different numeric values

In the *Qur'an* there are 14 consonant sets with different numeric values. These are:

14, 21, 25, 28, 30, 34, 40, 43, 48, 51, 52, 58, 62, 109.

The numeric value of the first consonant set in this group comprised of 14 consonant sets is 14. Hence, there is a mathematical correlation between the first and all other consonant sets in this set comprised of 14 consonant sets.

Let us make connection of the numbers:

14021025028030034040043048051052058062109

(197 + **931** + 719) x Y

Y = 7,591,242,570,671,377,390,386,057,418,003,279,947.

Number 931 is the arithmetic expression of the noun *Allah.*

Namely, Allah chose 14 consonant sets whose numeric values will link all these consonant sets with each other by codes 19 and 7. These sets are also linked by number 931, which represents the arithmetic expression of the name of God.

Codes 783 and 1856

Particularly interesting is the fact that the selection of aforementioned consonant sets was made with the use of formula which involves codes 783 and 1856 as constants. Here is the formula:

$$(S1 \times S2 \times S3... \times S14) = (\mathbf{783} \times X)$$

$$(S1 \times S2 \times S3... \times S14) = (\mathbf{1856} \times Y)$$

$$(S1 \times S2 \times S3... \times S14) = [(\mathbf{783}+\mathbf{1856}) \times Z]$$

where: S1,2,3,n = Numeric value of the fourteen different consonant sets in the *Qur'an*

In this example again there is a concrete formula that enables us to calculate with hundred percent accuracy and precision what, according to mathematics, must be the numeric value of each of the 14 different consonant sets in the *Qur'an.*

When this mathematical task is solved, the following result is obtained:
S1=14; S2=21; S3=25; S4=28; S5=30; S6=34; S7=40; S8=43; S9= 8; S10=51; S11=52; S12=58; S13=62 and S14=109;

Let us now check whether the task is solved correctly:

Example 1

(14x21x25x28x30x34x40x43x48x51x52x58x62x109) = (783 x X)
180150274085315788800000 = (783 x X)

X = 23,007,697,839,759,360,000.
180150274085315788800000 = (783 x 23,007,697,839,759,360,000)

Example 2

(14x21x25x28x30x34x40x43x48x51x52x58x62x109) = (1856 x Y)
180150274085315788800000 = (1856 xY)
Y = 9,706,372,526,148,480,000.

180150274085315788800000 = (1856 x 9,706,372,526,148,480,000)

Example 3

(14x21x25x28x30x34x40x43x48x51x52x58x62x109)=[(783+1856xxZ]

180150274085315788800000 = [(783+1856) x Z]

Z = 6,826,459,798,609,920,000.

180150274085315788800000 = (783+1856 x 6,826,459,798,609,920,000).

Correlation with number 931

The above product of numeric values of the 14 different consonants is correlated with number 931 and its analogue code.

(14x21x25x28x30x34x40x43x48x51x52x58x62x109)=

= (139+931+139)x Y)

Y = 14,900,767,087,288,320,000.

Based on the aforementioned, it is possible to see that there are indeed concrete mathematical formulas for calculating numeric values of the 14 different consonant sets in the *Qur'an.*

CORRESPONDING CONSONANT SETS

From a mathematical perspective, the stated sets include a considerable number of corresponding consonant sets. For example:

ḥa-mim and *alif-lam-mim*

It is possible to say that these are corresponding sets since they occur six times each in the openings of certain surahs in the *Qur'an.* Therefore, we should analyze mathematical connections between these consonant sets.

ḥa-mim ➔ 30

alif-lam-mim ➔ 48

(30 and 48) ➔ 3048

(48 and 30) ➔ 4830

(3048 + 4830) = 7878

7878 = (1907 + 719) + (1907 + 719) + (1907+719)

As seen above, the presented consonant sets are linked with each other by codes 19 and 7.

ḥa-mim

This consonant set occurs in the openings of six surahs in the text of the *Qur'an*. Let us connect numeric values of the occurrences of this consonant set:

ḥa-mim ➔ 30

303030303030 = [(**1907**+**719**) x Y]

Y = 115,396,155

Thus, when the arithmetic expressions of all *ha* and *mim* sets occurring in six surahs in the *Qur'an* are connected, the obtained result involves codes 19 and 7.

alif-lam-mim

This consonant set also occurs in the openings of six surahs in the text of the *Qur'an*. Let us connect numeric values of the occurrences of this consonant set:

alif-lam-mim ➔ 48

484848484848 =[(**1907**+**719**) x Y]

Y = 184,633,848

In this example, the presented consonant sets are once again linked with each other by codes 19 and 7.

3.36 Key 29

One of the keys to selection of the consonant sets that prefix 29 surahs in the *Qur'an* is, as it was already stated, number 29. Namely, when the 29 number sets are calculated in numeric values of the selected consonant sets, the result obtained thereby are codes 19 and 7.

[S29(14) + S29(21) + S29(25) + S29(28) + S29(30) + S29(34) + +S29(40) + +S29(43) + S29(48) + S29(51) + S29(52) + S29(58) + S29(62) + S29(109)] = Codes 19 and 7.

S29(14) = 0; S29(21) = 203; S29(25) = 319 etc.

(0+ 203 + 319 + 406 + 464 + 580 + 754 + 841 + 986 + 1073 + 1102 + 1276 + 1392 +2755) = 12151

12151 = [(197 x 19) + 1907 + (197 x 7)]

As seen above, Allah selected the combination of the consonant sets in which all the consonant sets are linked with each other by codes 19 and 7. This solution applies only to this combination and would not apply to any other. In any other possible combination of consonant sets, the creation would not be marked by the stated codes. All such combinations would have certain mathematical deficiencies. That is exactly the reason why

Allah selected this very combination, which is best suited for supreme organization and supreme creation.

Let us briefly remind ourselves how the 29 number sets can be calculated. We will calculate them by adding up the last 29 number set in an "n" number set. Here are some examples:

Example 1

The arithmetic expression of the *alif-lam-mim-sad* consonant set is number 62. The last 29 number set in the set of numbers from 1 to 62 includes numbers from 34 to 62. This set is comprised of exactly 29 numbers. When these 29 numbers are added up, the obtained result is the value S29(62). This will be done as follows:

$$X = 62$$

$$S29(62) = (34 + 35 + 36 + 37 + 38 + 39 + 40 + 41 + 42 + 43 + 44 + + 45 + 46 + 47 + 48 + 49 + 50 + 51 + 52 + 53 + 54 + 55 + 56 + 57+ +58 + 59 + 60 + 61 + 62) = 1392:$$

Example 2

$$X = 109$$

$$S29(109) = =(81 + 82 + 83 + 84 + 85 + 86 + 87 + 88 + 89 + 90 + 91 + 92 + 93 + 94 + 95 + 96 + 97 + 98 + 99 + 100 + 101 + 102 + 103 + + 104 + 105 + 106 + 107 + 108 + 109) = 2755: \text{ etc.}$$

3.37 Why the consonant sets were revealed in the openings of 29 surahs

It is known that the Q*ur'an* has 114 surahs and that the consonant sets were revealed in the openings of 29 surahs. Why do they occur in the openings of exactly 29 surahs? We will seek for an answer to that question in the following formula:

Example 1

$$(A + B) = 114;$$

$$SB(114) \Rightarrow B$$

where:

A = number of surahs in which the consonant sets do not occur

B = number of surahs in which the consonant sets occur

This mathematical problem will be solved as follows:

$$\mathbf{S}B(114):100 \Rightarrow B;$$

$$\boxed{B = 29}$$

$$\mathbf{S}29(114) \Rightarrow B;$$

Let us now check if the result obtained is correct:

$$S29(114):100 = \boxed{29}$$

$$S29(114) = (86+87+88...+ 114): 100 = \boxed{29}$$

Therefore, the result is correct. According to mathematical rules, in the set of 114 surahs in the *Qur'an*, the consonant sets should occur in 29 surahs. These consonants can according to mathematical rules occur in neither more nor fewer surahs.

Example 2

When considering a possibility to divide 114 surahs in the *Qur'an* into those which are prefixed by the consonant sets and those not prefixed from a mathematical perspective, we will find that following combinations are possible:

Possible combinations of surahs with and without the consonant sets

Number of surahs with consonant sets	Number of surahs without consonant sets
0	114
1	113
2	112
3	111
4	110
5	109
6	108
7	107
8	106
9	105
10	104
11	103
12	102
13	101
14	100
15	99
16	98
17	97
18	96
19	95
20	94
21	93
22	92
23	91
24	90

25	89
26	88
27	87
28	86
29	85
30	84
31	83
32	82
33	81
etc.	etc.

In the first combination from this table there is a possibility of the consonant sets not occurring in any of surahs. In the second combination there is a possibility of the consonant sets occurring in only one surah and not occurring in 113 surahs. In the third combination there is a possibility of the consonant sets occurring in two surahs and not occurring in 112 surahs, etc. How is it then possible to select the best mathematical combination of the number of surahs in which the consonant sets will occur and those in which they will not occur? The best combination can be found as follows:

(114+113+112+111+110+109+108+107+106+105+104+103+102+

+101+100+ +99+98+97+96+95+94+93+92+91+90+89+88+87+86+

+85)= 2985

In this example we added up the numbers of surahs obtained as a result of division of the set of 114 surahs into the two sets, i.e. the set of surahs in which, according to mathematical rules, the consonant sets can occur, and the set of surahs in which they cannot occur. As a result of this mathematical analysis we obtained number 2985. When disconnection of this number is made, the result will tell us the number of surahs in which, according to mathematics, the consonant sets should occur and the number of surahs in which they should not occur.

Disconnection:

2985 ➔ 29 and 85

Thus, according to mathematical rules, the consonant sets must occur in the openings of 29 surahs and should not occur in the openings of 85 surahs. The formula for selection of the 29 surahs in which the consonant sets should occur is given in the *twenty-ninth* combination, which is yet another aspect of harmonious creation of the consonant set phenomenon in the Q*ur'an.*

It is interesting to note that the combination of 29 and 85 is *the only mathematical combination* that enables the division of surahs into two sets: the set in which the consonant sets will occur and the one in which they will not occur to be made according to a supreme, perfect and harmonious mathematical method. There is no other mathematical combination that would ensure such a superb harmony in creation of the phenomenon discussed herein.

Why were thirty consonant sets revealed?

In the set of all possible combinations for selection of the number of surahs in which the consonant sets will and will not occur there are *thirty combinations.* The combinations are presented in the table above. These thirty possible combinations gave as their mathematical result the combination according to which the consonants should occur in *the opening of 29* surahs.

It follows from this that there is an exact mathematical link between 30 possible combinations and 29 surahs in which, according to mathematics, the stated consonant sets must occur. Thus, there is an exact mathematical link between numbers 29 and 30. The mathematical result of that link is revelation of the thirty consonant sets in the openings of 29 surahs in the *Qur'an*.

Repetition of the consonant sets

As we all know, some consonant sets are repeated several times and others are not. How many of these sets, according to mathematical rules, should be repeated and how many should not be repeated?

The number of the consonant sets to be repeated and of those not to be repeated is given in code 29. Once this number is decoded, we will get the answer to the question asked:

$$S29(x) = 0;$$

$$S29(Y) = (29+29)$$

X = number of different consonant sets in the *Qur'an*

Y = number of the consonant sets that are repeated several times

Solution of this equation is:

$$X = 14;$$

$$Y = 16;$$

As can be seen, according to this formula, 14 different consonant sets must occur in the *Qur'an* and 16 sets must be repeated several times.

Let us now check if this mathematical task was solved correctly:

$$S29(14) = 0$$

$$S29(14) = (-)14 + (-)13 + (-)12...+ 13 + 14) = 0$$

$$S29(16) = (-12) + (-11) + (-10)... + 15 + 16) = (29+29)$$

Therefore, according to mathematical rules, 14 different consonant sets must occur in the *Qur'an.* These are: *alif-lam-mim*, *alif-lam-mim-sad*, *alif-lam-ra*, *alif-lam-mim-ra*, *kaf-ha-ya-`ayn-sad*, *ta-ha, ta-sin-mim*, *ta-sin*, *ya-sin*, *sad*, *ḥa-mim*, *`ayn-sin-qaf*, *qaf* and *nun*.

Also, there must be 16 consonant sets that are repeated several times.

Correlation of numbers 29 and 931

$$(S29(X) : 29) = (139 \,||\, 931 \,||\, 139);$$

X = total sum of numeric values of all consonants sets.

When this task is solved, we obtain the following result:

$$X = 1223$$

$$S29(1223) = (1195+1196+1197...+ 1223) = 35061$$

$$(35061 : 29) = (139+931+139)$$

Thus, according to mathematics, the total sum of numeric values of all consonant sets in the *Qur'an* must be 1223. This number is the result of mathematical relations established between code 29 and the arithmetic expression of the name of God.

The lowest and highest numeric value

The question to be asked now is what, according to mathematical rules, must be the lowest and what must be the highest numeric value of the consonant sets?

The lowest value

$$S29(x) = 0$$

X = lowest numeric value of the consonant set

$$X = (14)$$

$$S29(14) = (-)14 + (-)13 + (-)12...+ 13 + 14) = 0$$

Consonant *sad* has the lowest numeric value. Its numeric value is 14.

The highest numeric value

The highest numeric value will be calculated with the use of codes 29 and 19.

$$S29(x) = (29 \times 19 \times Y)$$

X = highest numeric value of the consonant set

Y = number of consonants in the given consonant set

$$X = 109$$

$$Y = 5$$

$$S29(109) = (81+82+83+84+85...+ 109) = 2755$$

$$2755 = (29 \times 19 \times 5)$$

It is the *kaf-ha-ya-`ayn-sad* consonant set. The sum of numeric values of this set is 109:

$$(22+27+28+18+14) = 109$$

This consonant set occurs in the *nineteenth* surah. This means that when the number of the surah is multiplied by the number of consonants in this particular set and by code 29, the result obtained thereby is number 2755 and this number represents a 29 number set in the linear set of natural numbers ending with number 109. That is why this number, i.e. number 109 must, according to mathematical rules, represent the highest numeric value of any consonant set in the set comprised of 30 consonant sets in the *Qur'an*.

3.38 Nineteens and sevens

In the stated mathematical relations there are many hidden nineteens and sevens. As stated above, there is the total of 114 surahs in the *Qur'an*. Of these 114 surahs, the consonant sets occur in 29 surahs and do not occur in 85. These two numbers, i.e. 85 and 29 when correlated with each other give codes 19 and 7:

$$S29(85) = (57+58+59...+85) = 2059$$

$$\boxed{2059} = (931 + 197 + 931)$$

$$\boxed{931} = (19x7)+(19x7)+ (19x7)+(19x7)+ (19x7)+(19x7)+(19x7)$$

Number 931 is the arithmetic expression of the name of *Allah.*

As can be seen, surahs in which the consonant sets occur and those in which they do not occur are correlated with codes 19 and 7.

3.39 Number of consonants

In the *Qur'anic* text, the total of 78 consonants occur in the openings of 29 surahs. These are:

Consonants	Number of consonants	Numeric value	Connection
alif	13	01	1301
ha	7	06	706
ra	6	10	610
sin	5	12	512
sad	3	14	314
ta	4	16	416
`ayn	2	18	218
qaf	2	21	221
kaf	1	22	122
lam	13	23	1323
mim	17	24	1724
nun	1	25	125
ha	2	27	227
ya	2	28	228
Total	78		8047

$$8047 = (\boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + + \boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + \boxed{719} + \boxed{197} + \boxed{719})$$

Therefore, in this example once again the consonant sets in the *Qur'an* are linked by codes 19 and 7.

3.40 Even and odd numeric values

The consonant sets in the *Qur'an* include 47 consonants with *even* and 31 consonants with *odd* numeric value.

Odd values

1	23	1	23	1	23	1	23	1	23
1	23	1	23	1	23	1	23	27	27
1	23	1	23	1	23	1	23	21	21	25

The sum of these odd numeric values is 433.

Even numeric values

24	24	24	14	10	10	10	24	10	10	10	22
28	18	14	16	16	12	24	16	12	16	12	24
24	24	24	24	28	12	14	6	24	6	24	6
24	18	12	6	24	6	24	6	24	6	24	

The sum of these even numeric values is 790.

Let us now make connection of the sums of even and odd numeric values:

790 and 433 ➔790 433

790 433 = (7 + (19+7) + (19+7) + (19+7)...+ (19+7)

In this connection of the sums of numeric values of consonants with even and odd values, the sum of even values is placed on the left and the sum of odd values on the right side. We did so because in His creation God Almighty gives advantage to *odd* over *even* and to the *right* over the *left* side. Had we not done so, we would not have been able to discover in our mathematical analysis that codes 19 and 7 link with each other even and odd numeric values of the consonants discussed herein. There are also some other ways to link the stated values with codes 19 and 7.

Example 1

790 433 = [7 + (931+931+931...+ 931) + 7]

931 ← ALLAH

Example 2

790 433 = [(1907 + 719) x Y1] + 7 + [(719 + 1907) x Y2]

Other examples could be presented as well.

3.41 Multiplying of the consonants

Let us now multiply the values of all consonants in all consonant sets and thereafter add up the values obtained thereby.

Consonant sets	Numeric values of consonants	Multiplying	Product
alif-lam-mim	1,23,24	1x23x24	552
alif-lam-mim	1,23,24	1x23x24	552
alif-lam-mim-sad	1,23,24,14	1x23x24x14	7728
alif-lam-ra	1,23,10	1x23x10	230
alif-lam-ra	1,23,10	1x23x10	230
alif-lam-ra	1,23,10	1x23x10	230
alif-lam-mim-ra	1,23,24,10	1x23x24x10	5520
alif-lam-ra	1,23,10	1x23x10	230
alif-lam-ra	1,23,10	1x23x10	230
kaf-ha-ya-`ayn-sad	22,27,28,18,14	22x27x28x18x14	4191264
ta-ha	16,27	16x27	432
ta-sin-mim	16,12,24	16x12x24	4608
ta-sin	16,12	16x12	192
ta-sin-mim	16,12,24	16x12x24	4608
alif-lam-mim	1,23,24	1x23x24	552
alif-lam-mim	1,23,24	1x23x24	552
alif-lam-mim	1,23,24	1x23x24	552
alif-lam-mim	1,23,24	1x23x24	552
ya-sin	28,12	28x12	336
sad	14	14	14
ḥa-mim	6,24	6x24	144
ḥa-mim	6,24	6x24	144

ḥa-mim	6,24	6x24	144
ḥa-mim	6,24	6x24	144
`ayn-sin-qaf	18,12,21	5	4536
ḥa-mim	6,24	6x24	144
ḥa-mim	6,24	6x24	144
ḥa-mim	6,24	6x24	144
qaf	21	21	21
nun	25	25	25
Total			4224754

Decomposition:

$$4224754 = \{(\boxed{197} + [(\boxed{197} + \boxed{931})xY] + \boxed{197}\}\}$$

$$Y = 3745$$

Hence, when values of the consonants in all consonant sets are multiplied, the result obtained thereby are codes 19 and 7 and the arithmetic expression of the name of *Allah.*

3.42 Squaring of the consonants

Let us now square all the consonants in all consonant sets and thereafter add up the values obtained thereby:

Consonant sets	Numeric values of consonants	Squaring	Squaring result
alif-lam-mim	1,23,24	$_1{}^2{}_{23}{}^2{}_{24}{}^2$	1106
alif-lam-mim	1,23,24	$_1{}^2{}_{23}{}^2{}_{24}{}^2$	1106

alif-lam-mim-sad	1,23,24,14	$1^2 23^2 24^2 14^2$	1302
alif-lam-ra	1,23,10	$1^2 23^2 10^2$	630
alif-lam-ra	1,23,10	$1^2 23^2 10^2$	630
alif-lam-ra	1,23,10	$1^2 23^2 10^2$	630
alif-lam-mim-ra	1,23,24,10	$1^2 23^2 24^2 10^2$	1206
alif-lam-ra	1,23,10	$1^2 23^2 10^2$	630
alif-lam-ra	1,23,10	$1^2 23^2 10^2$	630
kaf-ha-ya-`ayn-sad	22,27,28,18,14	$22^2 27^2 28^2 18^2 14^2$	2517
ta-ha	16,27	$16^2 27^2$	985
ta-sin-mim	16,12,24	$16^2 12^2 24^2$	976
ta-sin	16,12	$16^2 12^2$	400
ta-sin-mim	16,12,24	$16^2 12^2 24^2$	976
alif-lam-mim	1,23,24	$1^2 23^2 24^2$	1106
alif-lam-mim	1,23,24	$1^2 23^2 24^2$	1106
alif-lam-mim	1,23,24	$1^2 23^2 24^2$	1106
alif-lam-mim	1,23,24	$1^2 23^2 24^2$	1106
ya-sin	28,12	$28^2 12^2$	928
sad	14	14^2	196
ḥa-mim	6,24	$6^2 24^2$	612
ḥa-mim	6,24	$6^2 24^2$	612
ḥa-mim	6,24	$6^2 24^2$	612
ḥa-mim	6,24	$6^2 24^2$	612
`ayn-sin-qaf	18,12,21	$18^2 12^2 21^2$	909
ḥa-mim	6,24	$6^2 24^2$	612
ḥa-mim	6,24	$6^2 24^2$	612
ḥa-mim	6,24	$6^2 24^2$	612
qaf	21	21^2	441

nun	25	25^2	625
Total			**25531**

The result of squaring is calculated as follows:

$$1^2\ 23^2\ 24^2 \rightarrow (1+ 529 + 576) = 1106$$

etc.

Decomposition**:**

$$25531 = \{(\boxed{197} + [(\boxed{197} + \boxed{931})xY] + \boxed{197}\}$$

$$Y = 27$$

As can be seen, squaring of the consonants that build up the consonant sets in the *Qur'an* also results in codes 19 and 7. This means that squares of each of these consonants link the consonants with codes 19 and 7.

3.43 Right side advantage

The right side advantage becomes prominent when various mathematical analyses of the *Qur'anic* text are carried out, especially in connection, i.e. linking of the corresponding phenomena. For example, when elements of analysis include *rank* and *numeric value* of a certain phenomenon, in that case the rank must be placed on the left side and the numeric value on the right side because numeric value has an advantage over rank.
When subject of analysis includes a *code* and *analogue code*, then we must place the analogue code on the left side and the code on the right side since code has an advantage over analogue code. Also, when matching the arithmetic expressions of a certain phenomenon, we must match the numeric value on the *left* side with the numeric value on the *right* side.
If we were not to do so and if we were to place the numeric value from the right side on the left, we would not be able to solve the given mathematical problem. When matching even

and odd numbers, we must place *odd* numbers on the right side and *even* numbers on the left side. Odd numbers must be placed on the right side because in creation of God odd is given advantage over even. Here are some examples:

Example 1

When all figures on the right side of numeric values of the consonants occurring in the openings of 29 surahs in the *Qur'an* are added up, the resulting number is 57, and when those on the left side are added up, the resulting number is 19. Therefore, there are more nineteens on the right side than on the left. The following table gives an overview:

Consonants selected for the consonant sets	Numeric Value		Figures on the left side	Figures on the right side
alif	01		0	1
ha	06		0	6
ra	10		1	0
sin	12		1	2
sad	14		1	4
ta	16		1	6
`ayn	18		1	8
qaf	21		2	1
kaf	22		2	2
lam	23		2	3
mim	24		2	4
nun	25		2	5
ha	27		2	7
ya	28		2	8
Total			19	57

Number 57 has an advantage over number 19 since the former contains three 19s, while the latter contains only one. On the right side of the sum of right-side figures, which is number 57, there is number seven, which in the theoretical concept of the consonant creation has an advantage over number 9, which is on the right side of the sum of left-side figures. The

total sum of all consonants revealed in the consonant sets in the openings of 29 surahs is 247. Herein once again we find number 7 on the right side, and this number indicates the right side advantage.
Number 57, discussed in this example, also occurs in creation of many other *Qur'anic* phenomena. For example:

- The sum of numeric values of letters of the word *Qur'an* is: (*qaf, ra, alif, nun*) ➔ (21, 10, 1, 25) ➔ **57**
- The *Qur'an* has **57** surahs whose ordinal numbers are odd (1, 3, 5, 7 etc.)

Example 2

Some consonants in the consonants sets are placed on the left side, some are placed in the middle, and some on the right side. Here is the tabular review:

Consonant sets	Consonants on the left side	Consonants on the left side	Consonants in the middle	Consonants on the right side	Consonants on the right side
1,23,24		1	23	24	
1,23,24		1	23	24	
1,23,24,14	1	23		24	14
1,23,10		1	23	10	
1,23,10		1	23	10	
1,23,10		1	23	10	
1,23,24,10	1	23		24	10
1,23,10		1	23	10	
1,23,10		1	23	10	
22,27,28,18,14	22	27	28	18	14
16,27		16		27	
16,12,24		16	12	24	
16,12		16		12	
16,12,24		16	12	24	
1,23,24		1	23	24	
1,23,24		1	23	24	

1,23,24		1	23	24	
1,23,24		1	23	24	
28,12		28		12	
14			14		
6,24		6		24	
6,24		6		24	
6,24		6		24	
6,24		6		24	
18,12,21		18	12	21	
6,24		6		24	
6,24		6		24	
6,24		6		24	
21			21		
25			25		
Total	**24**	**236**	**377**	**548**	**38**

Analogue codes of the sums from the presented table are:

42||24 632||236; 773||377; 845||548; 83||38

The sum of codes is:

(24+236+377+548+38) = 1223

The sum of analogue codes is:

(42+632+773+845+83) = 2375

Connection:

Analogue code and code ➔2375 and 1223 ➔ 23751223

Decomposition:

$$23751223 = [(\boxed{197} + \boxed{719}) + (\boxed{197}+\boxed{719}+\boxed{197}) \times Y]$$

$$Y = 21339$$

In this example, we placed *analogue code* on the left, and *code* on the right side. We did so because *code* has an advantage over analogue code. As it has the advantage, we placed it on the right side since the right side in mathematics has an advantage over the left side. Had we not done so, we would not have been able to discover hidden nineteens and sevens in the given codes.

Connection of the sums

Let us now make connection of all numbers from the table above:

24, 236, 377, 548, 38 ➔ 24336377548038

$$24336377548038 = \{(\boxed{197}+\boxed{197}) + [(\boxed{719} + \boxed{931}) \times Y] + (\boxed{197} + + \boxed{197})\}$$

$$Y = 14{,}688{,}713{,}665.$$

As can be seen, the sums of the stated numeric values link all the consonants from the consonant sets in the *Qur'an* with each other by codes 19 and 7.

Mathematical balance of the left and right side

The table below shows a mathematical balance between the consonants that are placed on the left and those placed on the right side of the consonant sets:

	Consonants on the left side	Consonants on the left side	Consonants in the middle	Consonants on the right side	Consonants on the right side
Number of consonants	3	27	18	27	3

We calculated the number of these consonants in the table presented above (Example 2). In column 2 of the given table there are 3 consonants, in column 3 there are 27 consonants, in column 4 there are 18, in column 5 there are 27, and in column 6 there are 3.

As can be seen, mathematical balance is achieved in the number of consonants placed on the left and right side. This table shows that the *Qur'an* is created with a measure and that this measure includes inter alia the balance between the left and right side.

Figures on the left and right side

Analysis of figures on the left and right side in the sum of all consonant sets:

Consonant sets	Sum of the numeric values	Figures on the left side	Figures in the middle	Figures on the right side
1,23,24	048	0	4	8
1,23,24	048	0	4	8
1,23,24,14	062	0	6	2
1,23,10	034	0	3	4
1,23,10	034	0	3	4
1,23,10	034	0	3	4
1,23,24,10	058	0	5	8
1,23,10	034	0	3	4

1,23,10	034	0	3	4
22,27,28,18,14	109	1	0	9
16,27	043	0	4	3
16,12,24	052	0	5	2
16,12	028	0	2	8
16,12,24	052	0	5	2
1,23,24	048	0	4	8
1,23,24	048	0	4	8
1,23,24	048	0	4	8
1,23,24	048	0	4	8
28,12	040	0	4	0
14	014	0	1	4
6,24	030	0	3	0
6,24	030	0	3	0
6,24	030	0	3	0
6,24	030	0	3	0
18,12,21	051	0	5	1
6,24	030	0	3	0
6,24	030	0	3	0
6,24	030	0	3	0
21	021	0	2	1
25	025	0	2	5
Total	**1223**	**1**	**101**	**113**

On the left side the sum of figures is 1, and on the right side it is 113. Let us now connect these sums:

1 and 113 ➔ 1113

Decomposition:

1113 ➔ (**197** + **719** + **197**)

In this example, figures from all consonant sets that are placed on the left side and those placed on the right side are linked by codes 19 and 7. It is possible to discover these codes only by applying the rule according to which the right side has an advantage over the left side.

In column 2 of the presented table there is one three-digit and twenty-nine two-digit numbers. In this type of analysis, leading zero should be placed before two-digit numbers as this is required by rules of the programming systems used in our study.

Example 3

In column 2 of the presented table there is one three-digit number and twenty-nine two-digit numbers. Let us connect numbers 3 and 1, and numbers 2 and 29 as follows:

3 and 1 ➔ 31

In the same column there are 29 two-digit numbers:

2 and 29 ➔ 229

Let us now add up these results:

(31 + 229) = 260
260 = (19+7+19+7... + 7)

In this example, two-digit and three-digit numbers are linked with each other by codes 19 and 7. We can also make connection of these results:

(229 and 31) ➔ 22931 ➔ 22 **931**

As a result, this connection gives number 931, whose significance and message was discussed above.

Example 4

As another example of advantage of the right side over the left side we would like to take consonants *alif* and *lam*. These consonants occur at the beginning of 13 consonant sets.

The arithmetic expressions of these two consonants are numbers 1 and 23. When, in mathematical analysis, we view these numbers from the left side perspective, i.e. from left to right, the result obtained thereby is as follows:

1 and 23 ➔ 123

This result does not reveal secrets worth noting in this analysis. However, if these numbers are viewed from the right side perspective, the obtained result involves nineteens and sevens:

23 and 01 ➔ 2301

2301 = (197 + 1907 + 197)

Therefore, nineteens and sevens were hidden in the given numbers and could not be seen. There was only one way to reveal them, and that was to use the right side advantage in mathematical analysis.

Example 5

lam and *mim*

When numeric values of consonants *lam* and *mim* are viewed from the left side perspective, i.e. from left to right, the result obtained thereby is as follows:

23 and 24 ➔ 2324

This result will not reveal any significant secrets in our mathematical analysis. However, if the given consonants are viewed from right to left, the obtained result will involve nineteens and sevens:

24 and 23 ➔ 2423

2423 = [197 + (197 + 719 + 197 +719 + 197) + 197]

Example 6

When consonants *alif, lam, mim* are viewed from the right side perspective, i.e. from right to left, we will find out that many nineteens and sevens are hidden therein:

alif, lam, mim ➔ 1, 23,24

mim, lam, alif ➔ 24,23,1 ➔ 24231

24231 = **(197 x Y)**

Y = 123:

Thus it is obvious that in creation of the consonant sets occurring in the openings of 29 surahs in the *Qur'an,* the right side has an advantage over the left side.

3.44 Prime numbers in the consonant sets

The consonant sets in the *Qur'an* are created using patterns of prime numbers. There are two such numbers in the consonant sets:

1 and 23

In the set of all numbers in the consonant sets there are 26 prime numbers, and this number is comprised of a seven and a nineteen:

$$26 = (19 + 7)$$

The mentioned prime numbers occur in the openings of 13 surahs that are prefixed by consonants *alif* and *lam*.
There are 52 numbers which are not prime numbers, and number 52 is also comprised of nineteens and sevens:

$$\boxed{52 = (19 + 7 + 7 + 19)}$$

When prime numbers from this example are viewed from the right side perspective, we can present them as follows:

23 and 01 ➔ 2301

$$2301 = (\boxed{197} + \boxed{1907} + \boxed{197})$$

These nineteens and sevens are hidden in thirteen consonant sets in the *Qur'an*. As it was already stated, these are the sets beginning with consonants *alif* and *lam*.
Thus prime and composite numbers in the consonant sets in the *Qur'an* link all consonants by codes 19 and 7.

3.45 Mathematical structure

When studying the mathematical structure of consonants from the arithmetic expression of the name of God, we will find that this structure includes codes 783 and 1856 discussed

herein, as well as number 931, which represents the arithmetic expression of the name of God. Here are some examples:

The name of God

Allah ➔ *alif-lam-lam-ha* ➔ 1, 23, 23, 27 ➔ 1232327

1232327 = (783 * 2) + (1856 * 469) + (931 * 387)

1232327 = (783 * 3) + (1856 * 134) + (931 * 1054)

1232327 = (783 * 5) + (1856 * 395) + (931 * 532)

1232327 = (783 * 6) + (1856 * 60) + (931 * 1199)

1232327 = (783 * 7) + (1856 * 656) + (931 * 10)

1232327 = (783 * 8) + (1856 * 321) + (931 * 677)

1232327 = (783 * 10) + (1856 * 582) + (931 * 155)

etc.

As can be seen, numbers 783, 1856 and 931 are contained in the mathematical picture of the name of God. This, in our opinion, is yet another evidence of decision of Allah to use these numbers in creation of the consonant sets in the *Qur'an.*

Qur'an

The word *Qur'an* is made up of the following consonants:

qaf, ra, alif, nun ➔ 21, 10, 01, 25

In the mathematical picture of the mentioned consonants there are numbers 783, 1856 and 931.

21100125 = (783 * 1) + (1856 * 2623) + (931 * 17434)

21100125 = (783 * 1) + (1856 * 3554) + (931 * 15578)

21100125 = (783 * 1) + (1856 * 4485) + (931 * 13722)

21100125 = (783 * 1) + (1856 * 5416) + (931 * 11866)

21100125 = (783 * 1) + (1856 * 6347) + (931 * 10010)

21100125 = (783 * 1) + (1856 * 7278) + (931 * 8154)

21100125 = (783 * 1) + (1856 * 8209) + (931 * 6298)

etc.

In this example, once again we find numbers 783, 1856 and 931 which, as seen above, have a very significant role in mathematical creation of the consonant sets occurring in the openings of 29 surahs in the *Qur'an.*

3.46 Fibonacci sequence

According to Fibonacci method, in a sequence of "n" numbers the sum of the first and second number equals the third number, the sum of the second and third number equals the fourth number, etc. When using this method with the example of surahs prefixed by the consonant sets to calculate a similar sequence tentatively referred to as a Fibonacci sequence, the result obtained thereby involves nineteens and sevens:

(2,3,7,10,11,12,13,14,15,19,20,26,27,28,**29**,30,31,32,36,38,

40,41,42,43,44,45,46,50,68) = (2, (2+3), (3+7)+ (7+10) etc.

In this way we will get the following set of numbers:

(2,5,10,17,21,23,25,27,29,34,39,46,53,55,57,
59,61,63,68,74,78,81,83,85,87,89,91,96,118)=1576

1576 = (197+197+197+197+197+197+197+197)

Thus Fibonacci method enables us to discover hidden nineteens and sevens in surahs prefixed by the consonant sets.

Note:

Prime number (also called „primary number" or „prime") is a natural number which has only two positive divisors among natural numbers: 1 and itself.

3.47 Consonant sets in Surah *Maryam*

The following consonant set occurs in the opening of Surah *Maryam*:

kaf-ha-ya-`ayn-sad

Numeric values of these consonants are:

22, 27, 28, 18, 14

We are interested in finding out whether these consonants are linked with the text of Surah *Maryam* and, if they are - how they are linked. Therefore, we will first find out which consonants in this surah occur in place of ordinal numbers 22, 27, 28, 18 and 14, and thereafter we will analyse if there might be a mathematical link between these consonants and the consonant set in the opening of the surah.
The twenty-second consonant in this surah is consonant *nun*, the twenty-seventh one is *ba*, the twenty-eighth is *ha*, the eighteenth is *ya*, and the fourteenth is *ha*. Let us now carry out mathematical analysis of the consonant set occurring in the opening of the surah and the set of consonants occurring in the text of the surah:

Consonant set occurring in the opening of Surah *Maryam*

kaf	ha	ya	`ayn	sad		
↓	↓	↓	↓	↓		
22	27	28	18	14	→	109

(22+27+28+18+14) = 109

Set of consonants in the text of Surah *Maryam*

nun	ba	ha	ya	ha		
↓	↓	↓	↓	↓		
25	2	27	28	27	→	109

(25+2+27+28+27) = 109

As can be seen, the consonant set that prefixes Surah *Maryam* and the set in the text of the surah are both created according to the same concept of organization. In fact, it is possible to say that the consonant set occurring in the opening of the surah served as a formula for creation of corresponding consonant sets in the text of the surah.

3.48 Analogue codes

Let us now calculate analogue codes in the consonant sets presented above:

Analogue codes in the consonant set in the opening of Surah *Maryam*

kaf	ha	ya	`ayn	sad		Total
↓	↓	↓	↓	↓		
22	27	28	18	14		
↓	↓	↓	↓	↓		
22	72	82	81	41	→	298

(22+72+82+81+41) = 298

Analogue codes in the set of consonants in the text of Surah *Maryam*

nun	ba	ha	Ya	ha		Total
↓	↓	↓	↓	↓		
25	2	27	28	27		
↓	↓	↓	↓	↓		
52	20	72	82	72	→	298

(52+20+72+82+72) = 298

As can be seen, the analogue codes link the consonant set occurring in the opening of Surah *Maryam* with the corresponding consonants from the text of the surah.

3.49 Sum of figures

Let us now calculate the sum of figures in the consonant set occurring in the opening of Surah *Maryam* and consonants occurring in the text of the surah.

Sum of figures in the consonant set in the opening of Surah *Maryam:*

kaf	ha	ya	`ayn	sad		Total
↓	↓	↓	↓	↓		
22	27	28	18	14		
↓	↓	↓	↓	↓		
4	9	10	9	5	→	37

(4+9+10+9+5) = 37

Sum of figures in the set of consonants in the text of Surah *Maryam:*

nun	ba	ha	Ya	ha		Total
↓	↓	↓	↓	↓		
25	2	27	28	27		
↓	↓	↓	↓	↓		
7	2	9	10	9	→	37

(7+2+9+10+9) = 37

3.50 Sum of figures on the right side of numeric values

Sum of right-hand figures in the consonant set in the opening of Surah *Maryam:*

kaf	ha	ya	`ayn	sad		Total
↓	↓	↓	↓	↓		
22	27	28	18	14		
↓	↓	↓	↓	↓		
2	7	8	8	4	→	29

(2+7+8+8+4) = 29

Sum of right-hand figures in the set of consonants in the text of Surah *Maryam:*

nun	ba	ha	Ya	ha		Total
↓	↓	↓	↓	↓		
25	2	27	28	27		
↓	↓	↓	↓	↓		
5	2	7	8	7	→	29

(5+2+7+8+7) = 29

3.51 Sum of figures on the left side of numeric values

Sum of left-hand figures in the consonant set in the opening of Surah *Maryam:*

kaf	ha	ya	`ayn	sad		Total
↓	↓	↓	↓	↓		
22	27	28	18	14		
↓	↓	↓	↓	↓		
2	2	2	1	1	→	8

(2+2+2+1+1) = 8

Sum of left-hand figures in the set of consonants in the text of Surah *Maryam:*

nun	ba	ha	Ya	ha		Total
↓	↓	↓	↓	↓		
25	02	27	28	27		
↓	↓	↓	↓	↓		
2	0	2	2	2		8

(2+2+2+2) = 8

As can be seen, the sums of right-hand and left-hand figures in this example link the consonants occurring in the opening of Surah *Maryam* and those occurring in the text of the surah. Namely, the sum of figures on the *right* side is 29 and the sum of those on the *left* side is 8. Therefore the sum of figures on the right side is larger than the one on the left side. That, in our opinion, is an aspect of giving advantage to the right side over left. This is supported by the fact that the sum of figures on the right side is number 29, which plays a significant role in creation of programming systems in the consonant sets occurring in the openings of 29 surahs in the *Qur'an.*

Number sets

In a linear set of natural numbers it is possible to add up certain parts of the set of numbers. For example, we can add up twenty two numbers in the set of numbers from 1 to 22. We can add up 27 numbers in the set of numbers from 1 to 27, etc. Using this method, we will calculate number sets in numeric values of the consonant set in the opening and in the text of Surah *Maryam.* Here are some examples:

Consonant set in the opening of Surah *Maryam:*

kaf	ha	ya	`ayn	sad		Total
↓	↓	↓	↓	↓		
22	27	28	18	14		
↓	↓	↓	↓	↓		
S22	S27	S28	S18	S14		
↓	↓	↓	↓	↓		
253	378	406	171	105	→	1313

S22 = (1+2+3...+22) = 253
S27 = (1+2+3...+27) = 378 etc.

Let us now add up the number sets:

(253+378+406+171+105) = 1313

Set of consonants in the text of Surah *Maryam:*

nun	ba	ha	Ya	ha		Total
↓	↓	↓	↓	↓		
25	02	27	28	27		
↓	↓	↓	↓	↓		
S25	S2	S27	S28	S27		
↓	↓	↓	↓	↓		
325	3	378	406	378	➔	1490

(325+3+378+406378) = 1490

[(1490 + 1313) - (1490 - 1313)] = (**719** + **1907**)

In these examples, number sets in the consonants in the tables above are linked with each other by codes 19 and 7.

Number of consonants

Let us now analyse the mathematical link between the consonant set occurring in the opening of Surah *Maryam* and the number of consonants in the corresponding ayahs in this surah.

Consonants *kaf*, *ha*, *ya*, *`ayn* and *sad* occur in the opening of the surah. Numeric values of these consonants are:

Consonant set in the opening of Surah *Maryam:*

kaf	ha	ya	`ayn	sad
↓	↓	↓	↓	↓
22	27	28	18	14

Let us now count the consonants in the ayahs of this surah corresponding to numeric values of the consonants presented above.

Number of consonants in the corresponding ayahs

kaf	ha	ya	`ayn	sad
↓	↓	↓	↓	↓
22	27	28	18	14
↘	↓	↓	↓	↙
Corresponding ayahs				
22	27	28	18	14
	Number of consonants			
↓	↓	↓	↓	↓
24	41	39	30	26

The ayah corresponding to consonant *kaf* is ayah 22, for consonant *ha* it is ayah 27, for consonant *ya* it is 28, for consonant *`ayn* it is 18, and for consonant *sad* it is ayah 14. Ayah 22 has 24 consonants, ayah 27 has 41 consonants, ayah 28 has 39, ayah 18 has 30, and ayah 14 has 26 consonants. Thus ayahs in Surah Maryam corresponding to consonants *kaf*, *ha*, *ya*, *`ayn* and *sad* are ayahs 22, 27, 28, 18 and 14 respectively. These ayahs have the following numbers of consonants: 24, 41, 39, 30 and 26. Let us now connect these numbers of consonants:

Connection:

24, 41, 39, 30, 26 ➔ 2441393026

Decomposition:

$$2441393026 = (197 + 197 + 197 + 197 \ldots + 197)$$

or:

$$2341393026 = (\mathbf{197} \times Y)$$

$$Y = 12392858$$

Following from the above is that the consonant set in the opening of Surah *Maryam* and numbers of consonants in the corresponding ayahs of the surah are linked with each other by codes 19 and 7. In fact, it is possible to state that numbers of consonants in these ayahs are determined with the use of formula comprised of the stated consonants and codes 19 and 7.

The analyses and results of studies of the consonant sets occurring in the openings of 29 surahs that were carried out until now do not put an end to research efforts. Analyses of the *Qur'anic* text with the use of the language of mathematics are also possible in Its other textual structures. Further research in this field is yet to follow.

4. INSTEAD OF A CONCLUSION

There are books in which a conclusion is necessary since the goal of their study is to provide final answers overarching certain scientific issues, even if horizons of new research are to appear beyond their conclusions. However, there is another kind of books as well – those where, in the place of conclusion, it is only possible to state that the prospects for research have only been opened and that overarching answers are yet to come. The book that you are reading belongs to this latter kind: it is only after you have closed its pages that you will feel unknown realms opening to your spirit and mind, realms yet to be studied and conquered by research. The gate is only slightly open.

Linguo-stylistic interpretation of the *Qur'anic* text, although having developed for centuries, still represents a challenge of the highest order nowadays. Thus the authority of the openness of the Text is in fact the only true authority before which the interpretational authorities are constantly adjusted and relativised, opening room for new research endeavours.

However, the analysis of the Text by the use of the language of mathematics discovers Its ever more wondrous realms. The methods and results presented in this book are only an impetus and a sing on the road of further research, whose ultimate achievements can at this point not even be imagined. Those results are inherent to the Text and they are grounded in their mathematically exact irrefutability.

We are pleased to have presented herein a synthesis of the two languages of the Text – the poetical and mathematical language - and their two poetics. Believing that this is a significant achievement, we have joined our humble contributions on the pages of the book that cannot capture the Sense of the Text, which conquers new meanings in every period of time, nor Its beauty, whose immeasurableness surpasses the infinity of every subtle soul. Hence – this Word of God justly and proudly reads (31:27):

And were every tree that is in the earth (made into) pens and the sea (to supply it with ink), with seven more seas to increase it, the words of Allah would not come to an end...

Reader's review of the manuscript *Qur'an: Stylislic and Mathematical Miracle* by **Esad Duraković and Lutvo Kurić**

Having received and closely studied the manuscript *Qur'an: Stylislic and Mathematical Miracle* by Esad Duraković and Lutvo Kurić, we hereby present our evaluation and opinion of the work.

A great many works dealing with the interpretation of the Qur'an have been written since the time the Qur'an first came into being. lt would be hard to enumerate all the different methodological and theoretical orientations these writings encompass. One of the more important is the linguistic-stylistic method, without which it is impossible to consider the style of the Qur'an as an integral phenomenon. By its very nature, the Qur'anic language model contains features specific only to that linguistic manifestation. Linguists and literary theorists long ago joined the discussion of its phenomena and values, with a view to explaining the particular linguistic and literary features of this work, which is exceptional in so many ways. It is a well-known fact that the Qur'an cannot be placed in any established scheme, and concomitantly, that it cannot be judged by the accepted standards applicable to texts of another type and different structure. The use of the latest procedures of linguistic analysis, through the medium of other disciplines, permits one to go deeper and more fully into the phenomenological structure of the Qur'an. The combined efforts of linguists and scholars of various backgrounds to explain the Text reveal that it can be approached in very different ways, and that for a comprehensive study of the Qur'an it is vital for scholars from different disciplines to work together, particularly mathematics, for final and precise results cannot be achieved without mathematical descriptions. The new book by Esad Duraković and Lutvo Kurić addresses the different theoretical approaches to the Text that lead to the same results. These two authors, from different academic disciplines, have constructed their own theoretical views and methods for the study of the Qur'anic text, but rather than the distinction between poetics and mathematics that one would expect, they have come to compatible results. Both studied the same feature, the consonant groups at the beginning of sura 29, 74 consonants that appear frequently in combination. These are groups of which the meaning is realized only in the wider context. Both identify the number 14 as signiicant in that it is the mid-point of the Arabic alphabet; they discern the meaning of duality and much more beyond.

Duraković's focus is on the poetic grammar of the Qur'an, on language and style as the fundamental tools of Qur'anic poetics. He explains the exceptional specific features of the Text, rightly emphasizing that it has "filled the mind with wonder at the great diversity of forms its impact has on one, and with the endlessly revealed layers of its codirectional meanings, in which the literary values of the Text and its miraculous poetical orderliness occupy a prominent place." His co-author, Kurić, demonstrates this same orderliness mathematically. Both hold the view that the Qur'an is unrepeatable, which should be seen as axiomatic, given that its original creator was God, in other words that it is the Revelation of the Lord of the worlds. This is why we are impressed by its precision and the regularity of its patterns.

Duraković has discerned the particular numerical values of the consonant groups with which certain suras of the Qur'an begin, but concludes with extreme caution that it is absolutely wrong to

reduce the entire Text to its mathematical dimension, as has often been the case. Kurić also studied the numerical values ofthe consonants, analyzing them precisely without either denying or affirming their stylistic value. Duraković accepted his results, arrived at by the denotative language of mathematics, and establishes a connection with his connotative stylistic analysis. As a result, points ofcontact are found between two seemingly opposing analyses, synthesizing them in "some unknown space."

Many of those who have studied the Text have drawn attention to the fact that these consonant groups are in fact ciphers or codes that will reveal their miraculous meaning at some future time. Using computer analysis, Kurić found, first, that the consonant groups are codes revealing a miraculous sense of the highest mathematical order and harmony. He demonstrated that these numbers are arranged according to certain rules for the sake of a higher harmony. He seeks recognizable patterns in these codes, a common mathematical matrix that is hidden and yet capable of being found. His careful analysis using the laws of mathematics reveals the impenetrable aspects of the linguistic structure of the Text. He shows that there is a particular kind of organization in the Text as at system. Taking a logical approach to demonstration, he seeks to penetrate the very procedures and system of principles that give them meaning. Using the consonant groups, he determined the numerical values, using them as the basis for identifying certain computational laws within larger structural entities. The mathematically exact results indicate that the orderliness of the Text is intentional. As Duraković observes, "Kurić reveals the language of mathematics and the operation of mathematical laws in the Text, implying that they are selflsufticient, or independent ofthe aesthetic." The essence of his research is to reveal the divine origin of the Text, not to use mathematics to affirm its stylistic and expressive values. Kurić shows that everything within the Text is perfectly exact, mathematically precise. suggesting that the primary aim of the Revelation was argumentation, not aesthetics. Aesthetic values are the property of literary works. For this reason, Duraković explains the difference between poetic language and the language of mathematics very clearly and in detail, but does not set them in opposition. He emphasizes that two languages and two poetics are acting simultaneously in the same direction, clearly aware of each other, and working together in an unexpected manner, revealing the Text in unforeseen ways.

In his introduction, Duraković clearly states that the highest attainmcnts of literary expression are integral to the Text, but that it is not a literary work. as the l`ext itselfcautions. It must be clear to every researcher that it is a distinctive kind of text; a creation that refuses to be treated as a work of art. Duraković therefore explains the different relationships to reality of a textual work of art and the Qur`an, observing that a work of art takes reality as its starting point and culminates in the domain of fiction, while the Text is firmly rooted in reality. For him, therefore, it is essential to convince by argument, "not to aestheticize it with self-sufficient fictions." This is why its mathematical poetics have such a powerful impact. He draws attention to the "divine orderliness of reality." In essence, the literary and mathematical poetics in the Text are characterized by orderliness and systematicness. From their opposite poles, they point to the aspiration of the Text constantly to affirm its own orderliness as well as that of the world it represents. The Qur`anic text places much emphasis on reality, going deep into the absolute reality of space and time in its poetic and mathematical language. The conclusion to be drawn from this is that faith is not a matter of fiction and aestheticizing, "but is the most systematic reality." The Text was created for the

satistaction of the soul and mind of man, giving equal importance to both. The connotative and the denotative operate together. A harmonious relationship between poetic and mathematical language is established in the Text, and the authors show that this relationship is hard to discern, but very powerful.

Duraković's and Kurić`s book shows that the poetic language of the Qur`an, with which the specific aims ofthe message are handled, and which gives greater freedom to associative processes, also includes a certain level of mathematical phenomena which act to affirm the poetics of the Text in particular. It exhibits a system that generates meaning.

The book constitutes an introduction to a new and different approach to the Qur'anic text. We feel certain that this will open up new perspectives and new areas of research into the poetic language and the meaning itself of the Text, primarily by means ot the exact language of mathematics. It is a significant enterprise, providing the reader with an insight into two diametrically opposite methods of studying the Qur'an - the stylistic and the mathematical. We are of the view that it will greatly alter the direction of interest in the phenomenon of the Text, for it places the study of the language of the Qur`an in a wider context, which implies or explicitly raises the question of the power and structure of this extraordinary text. The authors approach the Text in an original and unusual way, not reducing it to a certain number of mathematical models, but revealing within it an entire gamut of different relations, making the Text seem much richer. We believe that the book will prompt a different approach to and further studies of the Qur'an, but that it will also induce a sense of unease among the fearful, particularly those who are not ready for another and difterent approach to the interpretation ofthe Text.

We must also say that the book will undoubtedly cause a stir among the academic and professional community, as well as all those who, for whatever reason,. are interested in the unique text of the Qur'an. We suggest that it also be published in English, to make it accessible to a wider audience.

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BOOK REWIEV:

Esad Duraković, Lutvo Kurić: ***Qur'an: Stylistic and Mathematical Miracle***

The literature dealing with the interpretation of the Quran is very extensive and diverse. It is no wonder regarding the rank that this holy book occupies in the history of mankind. However, it is very rare to find the works that deal with the interpretation of consonant sets of twenty nine Qur' anic suras using the language of mathematics. This book is such work. It consists of two parts: the first relates to the poetic and stylistic interpretation of the text of the Qur'an and that part was written by Esad Duraković, while the second part refers to the mathematical treatment of consonant sets was done did Lutvo Kurić.

Duraković persists on claim that the character of the Qur'anic text is not artistic but argurnentative one, which ultimately opens up a huge space for the use of language of mathematics in its interpretation. Approaches of these two authors as well as their interpretation of consonant enigmas found at the beginning Qur'an suras were formed separately. Approach of Duraković is literary-aesthetic while Kurić's one is evidently mathematical. Hence, this book is witnessing of an unusual encounter of two seemingly completely different approaches. These approaches are preconditioned by many facts, especially by the presence or absence of affectivity, suggestibility, connotativity, by the need for context, as well as by the presence and absence of subjectivity.

As Duraković affirms, even mathematical language per se can be regarded as suggestive, metaphorical and connotative when it comes to the consonant enigmas at the beginnings of Qur'anic suras. He shows that two poetics, literary and mathematical, are not opposing to each other. Therefore, these poetic leave the possibility of mutual parallelness and simultaneity. Furthermore, these poetics starting "from different po les they permanently build up the aspiration of the Text to affirm its own outstanding orderliness as well as the orderliness of the world it represents."

Duraković knowledgeably noticed certain general characteristics and laws related to the consonant enigmas at the beginning of suras. In addition to this, after completing the analysis he drew a conclusion that these enigmas refer to the very essence of the Qur'an, namely to its divine origin, so in that sense they may be seen as a kind of "hallmark of Divine text".

Kurić's methodological approach to the study of consonants' mathematical language in the Qur'an is based on the assumption by which codes 19 and 7 represent the bonds that connect all the natural numbers. The author came to the conclusion of the existence of these codes using the most contemporary computer, software, cyber and information systems and laws. Following this approach, the author has attempted to find a mathematical relationship in which consonants are linked by codes 19and 7. In that process

he applied over fifty different approaches. The author concludes that the application of scientific methodology can reach different results but cannot give a definitive answer related to the consonant enigmas at the beginning of suras. The work "Qur'an Stylistic and Mathematical Miracle" represents important contribution to the study of the text of the Qur'an, especially of the part of the text that is the least explored because it usually does not yield to the linguo-stylistic interpretation.

Munir Mujić, PhD
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BIOGRAPHY

Dr. Esad Duraković (b. 1948) is a full-time professor of the Arabic language and Arabic literature at the Sarajevo Faculty of Philosophy. He is an affiliate member of the National Academy of Sciences in Damascus and the Academy of Sciences and Arts of Bosnia and Herzegovina. He is a world-renowned scientist and translator who won numerous awards in BiH and across the world, among which is the very prestigious *Sharjah Prize for Arab Culture* (2003) awarded by the UNESCO. The general public also know him for his inspired and exceptional translations of the key works in Arabic literature – *One Thousand and One Nights* and *al-Muʿallaqāt*, and the particularly appreciated translation of the *Qur'an* that, in terms of stylistics, represents a major breakthrough compared to the previous translations into Bosnian. No less valuable are his translations of works belonging to contemporary Arabic literature, from Gibran to Jabra, from poetry of the 20th century Arabic East to Hanan al-Shaykh (Ḥanān al-Shayẖ). With regard to Duraković's academic work, which perfectly complements his translations, one should certainly mention the following: *Poetics of Arabic Literature in the USA*, *Arabic Stylistics in Bosnia*. *Ahmed son of Hasan Bosniak on Metaphor*, *Prolegomenon to literary history of Oriental-Islamic circle*, *Style as an Argument*. *Over the Text of the Qur'an*, *The Qur'an – a Synthesis of the Aesthetic and the Mathematic*. Numerous stylistic interpretations of the *Qur'an*, a true novum in this field, motivated the author to write *Orientology*.