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

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Abstract:

Stylistic and linguistic studies on the Qur'an have been written for several centuries since the stylistic and linguistic studies have found abundance of material in the text of the Holy Qur'an. However, we have seen in recent times the rise of specialist studies that analyse the Qur'anic text from the aspect of mathematics.

There certainly were certain attempts in the past to point to certain mathematical and numerical aspects of the Holy Text, but modern mathematical methods have produced particularly interesting results. Rhymed and rhythmical prose are a well-known characteristic of the poetic text in general, while the Qur'anic text also abounds with expressive and connotative meanings.

Opposite to that, the language of mathematics is characterised by precision and denotative features; it lacks the figurative meaning. Keeping in mind such diverse, even opposite values of the two languages, it appears impossible for a text, even Qur'anic, to simultaneously contain both of those languages.

However, it is interesting that the Qur'anic text contains a kind of a miracle in that respect, in a positive sense, because a multitude of mathematical terms and categories in it contain meanings that are not contained in the language of mathematics outside that context. In other words, many mathematical terms and categories in this text acquire certain symbolic and figurative meanings, becoming thus extraordinary stylemes of the poetical language, and that occurs owing to the strong activity of the forces of the context.

Consequently, it follows that mathematical terms in the Qur'anic text realise stylistic values, and, contrary to the expectations, the poetical and mathematical languages achieve extraordinary harmony in a unique universe of that text.

This study analyses the capability of the Qur'anic text to realise the poetic synthesis of the poetical and mathematical languages, and that is a characteristic of its poetics. In other words, the study is aimed at proving that the extraordinariness of the text (ijaz) is not realised solely in the domain of style and language, but also in its surprising ability to transform the language of mathematics into the sphere of poetical values of language, to realise a kind of synthesis of stylistic and mathematical poetics. Essentially, that successful synthesis acts argumentatively.

Keywords:

Qur'an, Stylistic, Rhetoric, linguistics, mathematics, Argument.

الجمالية الشعرية والرياضية في نص القرآن الكريم
الحجة في تناسقهما

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الملخص:

تتواصل دراسات الأسلوب (البلاغة) واللغة في القرآن الكريم منذ قرون عديدة، لأن الدراسات اللغوية والأسلوبية تجد مادة غزيرة في نص القرآن الكريم. إلا أننا نواجه في العصر الحديث طرقاً ومناهج خاصة في تناول النص القرآني من الزاوية الرياضية.

ونجد أيضاً في الأزمنة القديمة محاولات معينة، أو إشارات إلى قيم النص من الزاوية الرياضية مع أن المناهج الرياضية الحديثة التي تتناول النص تأتي بنتائج ذات أهمية خاصة. إذ من المعروف أن لغة الشعر والسجع بصورة عامة ولغة القرآن الكريم بصورة خاصة تتميز بالمجازية والدلالية .. الخ.

أما لغة الرياضيات فهي على عكس ذلك إذ تتميز في أصولها بعدم وجود الرمزية والمجازية. ونظرا للتعارض بين هاتين اللغتين يمكن الزعم أنه من المستحيل أن يتميز النص القرآني بهاتين اللغتين في آن واحد.
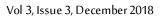
لكن الإعجاز في النص القرآني تحقق حتى في هذا الإطار نظرا لأن الكثير من المفاهيم الرياضية الموجودة في النص تحتوي معاني مخالفة ومضادة لمعانيها الأصلية في الرياضيات. إن الكثير من المفاهيم والمصطلحات الرياضية تتحول عن أصلها إلى المعاني الرمزية والمجازية في نص القرآن الكريم أي أنها تأخذ معاني غير رياضية أورقمية فتصبح هي ذات القيم الشعرية المتميزة، ويحدث ذلك بفضل قدرات السياق المميز للنص القرآني.

ومن خلال التفكير الاستدلالي نستنتج أن الكثير من المفاهيم الرياضية تصبح هي ذات القيم الأسلوبية والبلاغية الخاصة. إن اللغة الشعرية والرياضية قد بلغتا اتساقاً خاصاً في كون النص القرآني الفريد.

تتناول دراستي هذه قدرات النص القرآني على تحقيق التركيب والتساوق البلاغي بين هاتين اللغتين المختلفتين أصلاً. وأتوخى من هذه الدراسة في الحقيقة أن أبين بأن إعجاز القرآن الكريم لا يكمن في مستوى أسلوبه ولغته الرائعة وحسب بل إن إعجازه في الحقيقة يكمن أيضاً في قدرات سياق النص الفائقة في تحويل لغة الرياضيات إلى القيم الشعرية ومن خلال هذا التركيب للغتين مختلفتين أصلا (لغة الشعر ولغة الرياضيات) وبتناسقهما التام يتميز هذا النص عن جميع نصوص الثقافة العربية الإسلامية.

الكلمات المفتاحية:

القرآن الكريم، البلاغة، اللغة، الأسلوبية، الدلالة، الحجاج.

The Text of the Qur'an caused an explosion in culture literally as in how semioticians speak about explosion in culture.[1] Ideologically, the explosion equaled the force that reshapes the world, and the effects of this have become apparent in the vast time span since the Qur'an was revealed. We should bear in mind that the process has not yet finished, but is still very dynamic with obvious prospects to continue in the future. But particularly powerful, the creatively dramatic explosion of the Text occurred in the culture which It broke into the almost boundless "world of fragments".[2] The fragments have remained for centuries in motion around the Text as the very nucleus of a semiosphere. In the literary tradition, as the most carefully arranged sphere of that culture – until the appearance of Islam, the Arabs were the best in that particular field – the Text crushed the cultivated systems so forcefully that the Arabs remained in a poetical dead silence for decades, creatively depressed in the face of total poetic turnabout caused by the Text: for decades their poetical creativity was nearly withered in front of 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 an exodus from decaying polytheism to the perfect system of monotheism, from paganism to the civilization 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 as well as forcefully transformed by the Text into the most sublime state of Metaphor, just like It wrecked the pagan-laden polytheistic cults through salvation of monotheistic transcendence. The Text took a whole culture out of the state of cold distance expressed in Simile – which should not be seen here only as a poetical figure but also as a culture-logical dominance – 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 also that it acquires unimagined potential of cognition through the Text, surpassing tradition in that manner. This turnabout, like hardly any, shows that those who call metaphor a shortened simile do not understand its very essence. *The Qur'an*, at the same time, entirely surpassed the Arabic inductive poetics by Its deductive poetics: It shows that it is impossible to derive authenticity on the principle of imitating the existing exemplars (inductively), but rather by presenting metaphysical contents in language and form (deductively), whose struggle to convey overall contents has been fascinating to both believers and scholars for centuries. Tradition was entirely dedicated to form, while the Text is focused on the content presenting it in adequate form. Owing to such relation between the content and the form, the Text, on one side, revealed the way in which centrifugal forces acted in the tradition from the lowest to the highest level, and on the other, Its poetics highlighted the activity of centripetal forces. Namely, at that time literary tradition as a whole was exhausting itself to

overcome centrifugal forces, all the way until *Mu'allaq* (exemplary corpus in that literature from the sixth century), where relative multitude of topics in every poem illustrates general activity of centrifugal forces which uniform meter and rhyme cannot restrain: 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 the first *Sura al-Fatiha*, it is easy to notice that it represents the entire Meaning of the System, that it thematizes the System, so that ultimately, the whole Text might be reduced to the meaning of this *Sura*. The same applies, for example, to a sura on the other side of *al-Mushaf*, the sura *al-Ikhlas*, etc. So, the Text could be reduced to its very nucleus – to *al-Fatiha, al-Ikhlas* or even, say, *Bismillah.* In this, rhyme, as a factor of form, also acts in a centripetal way, with much more effective cohesive result than in *Mu'allaqas.*

Turnabouts of the Text are so big and with such consequences that it is congruous to speak about them as an Explosion in a positive sense: the elements of the broken culture will be forced to re-vitalize and re-systematize in a new semiosphere rearranged by the Text. By such merits of the Text – that compelled the tradition to re-vitalize and re-systematize – the tradition was enriched beyond all expectations, reaching the scopes that could not be imagined ever before.

Even several centuries after the "bang" of the Text, there were attempts to re-systematize the elements of broken tradition, but in the domain of literature they failed to "embed" into the Text, instead they form new shapes in its "orbit". Thus, during the reign of the *Umayyads* (661-750), in the first Islamic dynasty epoch, lyrics was blooming, marking the whole epoch, particularly love lyrics as it was the least likely to "embed" with the then priority contemplativeness of the Text. Yet, as the time was passing, the fragments of the culture were continuously being transformed, trying to establish special types of relation with the Text as the centre of semiosphere, and special forms – all the way to the deep whirlpools of the Sufi poetry. In other words, the systems of broken culture were not forgetting their origin but were renewing and transforming themselves abruptly and relatively strongly in the new space, hence 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 interactions of various forces of the Text, new space in which the remains of the broken culture were moving was not turned into chaos but into cosmos whose orderliness is proportional to the forces of the Text in the center. For all these reasons, primitive Arabian Bedouins, whose monotonous horizon always ended on the edge of a desert or a poor pasture, were able to capture, so to say overnight, an enormous part of the world that used to be much more civilized than them before the Revelation. In this, we should bear in mind – it is undeniable – that

they were not able to capture such and so vast world by their sharp sabers, but they did it by brisk forces generated by the big Explosion of the Text in Culture: their spirit was the first to change in that way, gaining strength that enabled it to easily overcome the resistance of other cultures, the cultures that were actually, with certain curiosity, incorporating themselves in "foreign" space, building a true universe with parts of the new culture.

For centuries, ever since it appeared, the Text has been fascinating minds with diverse forms of Its impact and by never entirely revealed layers of its parallel meanings, where literary values of the Text and Its amazing poetical orderliness have a prominent place. It is those values that caused shock and amazement in tradition, and they will be given a particular attention here.

Amidst all Arabian cults, the greatest was the Cult of Words, the essential one, expressed in splendid rhetoric and poetry. However, the *Qur'an* overpowered this cult most convincingly 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 be stressed that their belief was based not only - not even in the first place - on "irrationality" of the faith but in the expounded incomparability of the Text with tradition. In other words, studying the language and style of the *Qur'an* has been in the focus of attention of many minds for centuries, so there is vast abundance of studies 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 has been found that the Text calls for permanent lingo-stylistic interpretation as well as markedly theological interpretations. That belief has become so general and undeniable to the extent that we can talk about its intolerant relation to different approaches or methods of studying: the claim is that since the Text has reached Its transcendence in the domain of language and style, the modern approaches are not immanent to It. Just such belief is expression of unforgettable-ness 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 Words, its remains preserved the memories of the entirety trying to establish it as the Cosmos of Words. That is a distinctive kind of wits of the culture, its shrewdness directed to preservation of its basic values and instincts. Hence, it is often heard today from the so-called pundits in Islamic world – especially and not accidentally in its Arabic part – that modern computer approaches to studying the Text are innovation, with all negative connotations of the word. Yet, this Text would not be so grandiose if It permitted such rigidity to make it aloof from interpretations. On the contrary - it proves to be too powerful and too meaningful so that in the afore mentioned semiosphere 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 definitiveness except for the definitiveness of changes. Therefore, it is incomprehensible that some so-called pundit is not aware of his own relativity
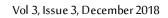
and futility of his position in regard to overall and historic power of changes that Explosion permanently generates.

So, studying the language and style of the Qur'an has gained in tradition the sacrosanct status whose self-confidence is based on the Text Itself and the universe in which It is active. However, in modern times there is an effort to adopt a quite different approach which obviously will not give in to traditional methods since it also has already gained a considerable self-confidence in research of literary works in general. It is about the exact mathematical researches of the Text.

Arabic-Islamic tradition recognized numeric values of the texts long ago disclosing it in different manners - from establishing numeric values of alphabet (*abjad*) to numeric symbols and giving metaphysical meaning to some figures in the text. Such attempts in interpretation of the *Qur'an*, or some of its parts, are also known. (Often mention of the number *seven,* for example, is interpreted in various ways). However, today's computer processing of the Qur'anic text is resolutely differentiated from metaphysical or even cabalistic interpretations of mathematical language in the *Qur'an,* with tendency to enter the world of mathematics as a science. The aim of such researches is mainly to use exactness of the mathematics, its perfect language of the science, in order to remove symbolic ambiguities of earlier interpretations of numeric layer of the Text. Although both cases include research and interpretation of the numbers in the same Text, modern computer processing, which is only indicating the possibilities unimaginable before, represents a complete turnabout: by insisting on mathematical principles, computer processing presents the Text as markedly denotative and non-suggestive, while traditional interpretation of the numeric values is just the reverse – it points to their connotative-ness and extremely high suggestiveness. The consequences of thus opposed approaches are enormous. Symbolic and suggestive value of the "numeric system" in traditional interpretation is very big, cooperating in the best way with traditional explanation of the 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, in mathematically non-redundant denotative-ness, the Qur'anic statements on creation of *seven* heavens (*Qur'an,* 67:3 – "Who created the seven heavens one above another; you see no incongruity in the creation of the Beneficent God; then look again, can you see any disorder?"), on genesis of the world within *six* days (*Qur'an*, 7:54 – "Surely your Lord is Allah, Who created the heavens and the earth in six periods of time, and He is firm in power; He throws the veil of night over the day, which it pursues incessantly; and (He created) the sun and the moon and the stars, made subservient by His command; surely His is the creation and the command; blessed is Allah, the Lord of the worlds"), and similar. Or, when the *Qur'an* speaks about 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 relative units right to their symbolic value; they are fraught with connotations. In that manner, some mathematical expressions are turned into their own contrariety: they transform their mathematical value into symbolic one, translating exact and non-suggestive meaning they have in mathematics into enormous suggestiveness, into expressiveness typical for poetical, not mathematical language. Consequently, the conclusion follows on extraordinary poetic function of thus used numeric values. Just because they are transformed from the world of mathematical non-suggestiveness and denotative-ness into the world/Text of optimal expressiveness and connotative-ness, these values gain the status of outstanding stylems in the Text of high literary values. Two seemingly incompatible languages – the language of mathematics and the language of poetry – established a remarkable cooperation in building up 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. For, modern computer processing of the Text, that brings It by the language of mathematics to the mathematics as science, seems to have different intentions, disturbing for traditionalists. The computer processing tends to determine – through mathematical language – regularities in the Text that should exactly show – as believed – divine exceptionality of the Text. In doing so, these researchers mostly do not care for literary values of the Text: they do not deny them, nor do they affirm them with findings of their method and science. The problem arises at this point. Namely, two diametrically different languages and two methods are active in the same Text, suggesting the view of their independence, of parallelism which makes some people even believe in their mutual exclusion, or a substantial level of mutual distrust. To this unpleasant parallelism, I offer a response in further discussion – as a poetic-logical synthesis of the two languages and of the two poetics. But before that, some characteristics of those two approaches should be pointed to.

Namely, since Muslims believe that the *Qur'an* is God's Word, they have always been seeking in It the evidence of Its divine origin. They pointed to supernatural and non-imitative style of the *Qur'an*, but at the same time were looking for evidence of Its divinity in the so-called positive or natural sciences. Thus, divine nature of the Revelation was corroborated by Its reminder more than fourteen centuries old 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 We are the makers of things ample"); that God created all beings of 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 are not in collision with high stylistic values of the Text. On the contrary, they co-operate in the same task with the style of the Text – they convince us of Its superhuman origin. This permanently and optimally stresses non-artistic character of the Text: accordingly, It is defined as a work of God Who has always known everything, not as a work of an illiterate Arab from the pagan sixth century. In brief, the principle of argumentativeness has always been affirmed 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 taken with some suspicion. Moreover, it would be normal to expect that those results are received with welcome – as fresh contributions to a constant aspiration towards the mentioned argumentativeness.

The problem of the reading and interpretational *habits* is always present and important. Due to its generality, I will not deal with it here, but pay attention to the factors whirling strongly under the surface.

The computer approach to the Text is the result and requirement of the modern age. It would be incredible had the information-computing technology not made some meaningful connection with the Text which speaks about Its divine source, about Its openness to all times and all worlds. The results of that kind of research so far have not been so complex that we could talk about them as the mathematical science in the highest sense, but consistent *language* of mathematics suggests that in future, much more intricate mathematical findings could be also expected in that domain. Our age is the age of self-perfecting scientism in the cause-effect relation with fast development of modern technologies, so that today we cannot even dream of the sorts of inventions that will occur in fifty or a hundred years, provided the mankind does not plunge into abyss because of possible complete defeat of ethics. Computer processing of the Text belongs to that spirit of overall scientism. The novelty is important and fundamental and as such it is viewed with suspicion by many traditionalists for conformist reasons. They even tend to qualify it as an *innovation* – namely as something on the brink of blasphemy. Important argument in the traditionalists' standpoint is also that the 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 that for centuries has been explained as Its exceptional characteristic. Verbalized scientific argumentation of the Text (I have illustrated it by the statements on the universe) is in no way presented as opposed or indifferent to the high stylistic values of the Text, while the language of numbers and mathematical tables is presented as a system outside of those values. At the same time, the researchers of the Text by computer technology do not show interest in traditional methods and their ranges: they do not deny them, but – to my knowledge – they do not

feel the need to interpret the relation between their results and the traditional ones, possibly due to too high pride in their methods and scientism, or perhaps due to their feeling of insufficient competence for synthetic adoption of traditional and modern methods. In any case, parallelism of their endeavours is obvious, but along with those endeavours, the need for synthesis will be growing: only when it is established, mutual resistances will be overcome. For example, a booklet by Ahmed Deedat - *"Al-Qur'an the Miracle of Miracles"* - attracted the attention of wide audience by its amazing interpretation and universalisation of number 19 in the Q*ur'an*.[3] Admittedly, *authoritative* public evaluations of the booklet are not known to me, but a significant number of editions in the Bosnian language (nine till 2002) shows big interest in it. Deedat's findings are surprising in a positive sense, but the author did not make an effort to overcome impression of entire self-reliance, self-sufficiency of results of his researches. Therefore, a reader, although probably impressed while reading, in the end believes that the whole *Qur'an* can be deduced to its mathematical dimension, which is wrong, so the book does not achieve full effect.[4] There are some indications on a negative response of *ulama* to Deedat's text.

In 1982, Zulfikar Resulović published a text in Bosnian entitled *Numeric and placement values of the Qu'ranic initials*[5] where he gives a numeric interpretation of consonant enigmas which are the opening lines of some suras in the *Qur'an* (Alif-Lam-Mim and similar). Resulović's attempt to mathematically articulate the consonant sets sank into the silence as his contemporary *ulama* did not support him either, quite the contrary. It is noteworthy that Resulović, too, unfortunately did not express the need to avoid self-sufficiency of his method, at least in order to deceive conservative ulama, so his text has also left (negative) impression that one phenomenon of the Text is being closed in mathematical language.

While writing about stylogenetics of the consonant enigmas[6] I anticipated exceptional numeric values of the consonant sets, but I did not take them into consideration on that occasion. Yet, independently from my work and without my knowledge, numeric value of the consonants was examined by Lutvo Kurić who presented me his work by a combination of circumstances. Pleased to see Kurić's exact analysis, which also neither denies nor promotes stylistic value of the consonant sets, I was faced with unexpectedly big task: by accepting Kurić's findings obtained by strictly denotative language of mathematics, the problem arose how to reconcile them with my connotative stylistic analysis. For, if we accept validity of both methods in the same Text, although they seem 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 should offer such a synthesis, and the fate of Kurić's text is yet to be seen, which I connect with the fate of my text with joy, hope and belief.

Kurić has defined a numeric value of the consonants, which he calls the *consonant sets* (mathematical term for the consonants that some *Suras* begin with, which I call *consonant enigmas*), and, on the basis of that numeric value, he found a number of mathematical regularities in larger structural units. The research findings are mathematically precise and measurable indicating exceptional and intentional orderliness of the Text as a system. In other words, Kurić's researches discover extraordinary system in the Text. At the same time – and it is the researcher's point - 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 – the issue on which a whole science has been developed – establishing *relative* regularity in author's choice of lexemes and phonemes, for example, in the choice that is not mathematically intentional but appears as the result of the author's other intentions – primarily stylistic and aesthetic ones. A statistical method is efficient in this kind of texts when it is essentially approximate; it cannot survive in unconditional mathematical precision.[7] So, the essence of Kurić's approach is in the fact that he does not develop mathematical poetics in the sense which is applied to it by the poets who deal with literature as an artifact. Kurić reveals the language of mathematics and the impact of mathematical rules in the Text, implying their self-sufficiency or independence from the aesthetic; while the poetics scholars use some mathematical methods only to promote stylistic or aesthetic values of the Text.

Second, Kurić's method tends to prove, as I have already mentioned, the Author's intentionality, i.e. divine origin of the Text. Namely, the Author of the *Qur'an* built the Text according to certain mathematical principles, showing His superiority over human work, using mathematical procedures and results which all turn to be absolutely accurate as their aim is to achieve, by the authority of accuracy, the argumentativeness as their final goal. In this respect, approximation would undermine the authority of argumentation.

The aforesaid provides a very strong support to the belief that the *Qur'an* is not a work of art. For, its mathematical intentionality itself indicates its priorities. Since mathematical approach to the Text (here related to numeric value of the consonant sets) discloses Its mathematical precision, it turns out that argumentativeness of the Revelation is Its primary goal. Meanwhile, artistic texts have the aesthetic "effect" as the final goal for whose disclosure some mathematical or statistical rules are also being examined, wherein full precision is not welcome as the work of art is built up just in permanent tension between observing specific regularities, although very broadly understood, and surpassing them, which helps the work to avoid automatism.

Mathematical approach is actually a process of formalization and logical modeling which discloses structures in the Text invisible at first sight, and when presented they look relatively independent of the Text in the contextual sense.

Reading the *Qur'an* for centuries, people have been impressed by Its "second level" (the first one would be ideological), i.e. by Its style and literary-aesthetic values in general, and they did not notice the "third level" – mathematical language. It might be so because of the fact that the Revelation was first given to the Arabs who had always promoted the Cult of Words, as mentioned above, or because of the fact that at several points the *Qur'an* calls, as a divine argument, for the reception of Its literary-aesthetic values.

So far I have warned of parallelism between literary-aesthetic and mathematical approach to the Text, i.e. of unbridgeable difference between poetical and mathematical language, and that it is the main reason for distrust between the two types of researchers or for mutual indifference to the findings of the other group. Before making conclusions, it is necessary to sharpen the contrasts here just in the manner of the two research approaches. The features of the poetical language I am going to discuss represent nearly general places, but it is necessary to give their guideline in order to contrast them with mathematical language.

1. Poetical language is impregnated with a number of elements of the affective. No wonder then that readers often and intensely experience the *Qur'an* exactly in this manner.

2. This language is at the same time remarkably suggestive, so it is natural, regarding a high level of its suggestiveness that people understand it differently in many aspects, and that exegesis, a whole science about it, has been developed. Since the metaphor is - let us remind ourselves - its stylistic dominant, it represents 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 metaphoric arch between the constituents of the metaphor; in fact, its connotative quality is infinite since by means of a language it successfully presents something entirely transcendental. It is truly an immense power.

4. Poetical language of the *Qur'an* builds a context which is immeasurably important for affirmation of its stylistic values. Literary work of art is realized within the context. All the features of the poetical language aforementioned are accomplished within the context whose forces are so strong that it gives unequal meanings to the same words, syntagmas, etc., bringing in different expressive potential in different contexts. This primary context at the same time implies secondary or external contexts, such as reader's experience, his position in ideological and cultural milieu, or simply, in what we call the other time – that is why the meaning of the context is poly-semantic and permanent; referring to it, we may well speak about the openness of the work.

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

6. For all aforesaid reasons, literary work of art is discussed from the point of its reception, which implies a certain degree of subjectivity, or - more precisely – impossibility of its reception in scientific meaning. The most that a literary work of art can expect is inter-subjective assessment of values on which its position in the system of values is dependent.

Concerning the mathematical language, it is distinguished as follows:

Ad 1) With regard to the affective, the language of mathematics is entirely neutral; as a language of science in its strict sense (it is the language of science of the highest order), it is impervious to the affective as it does not include it nor expects such a response.

Ad 2) 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 which is unpredictable and permanent in poetical language. The language of mathematics does not need metaphors since their cognitive function is unsuitable to mathematical language.

Ad 3) I have already mentioned that the language of mathematics is markedly denotative: it does not have connotations but always has the same meaning regardless of the mathematical language context it is brought in. Such precision is ideal to a number of natural and social sciences, but unimaginable in literature as its soul is in connotation and suggestiveness.

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

Ad 5) While literary values are contained in particularity, in individuality, mathematical language does not know individuality but elevates everything to the level of generality and operates at the level of supra-individual generalization. In other words, it has mastered synthesis and formalization, but has also gained – it is particularly important here – unattainable degree of universalization. While the poetical language is fulfilled in individuality of the work in a native language (e.g. in Bosnian), or traditionally, leaving infinite possibilities to fulfill other individualities in other native languages and their traditions; thereon also leaving possibilities for creative materialization of individuality in endeavors of translations, which

represents permanent and meaningful evasion of generality; whereas mathematical language has entirely obtained the universality principle: it is identical for all individuals in the world and requires no translations. Ideal of universality and scientific generality is present here at the highest level.

Ad 6) Subjectivity in mathematics is nil. Since the language of mathematics expresses optimal capacity for synthesis and formalization, it is universal, unambiguous to all people. As opposed to inter-subjectivity of literary work of art, total objectivity is expressed in mathematics so that we can speak of mathematical "cold" scientism. Understandably, consequent to all the mentioned, we cannot speak of the assessment of values in mathematics: its structures are general and exact, entirely beyond the influence of our impressions, contextual interpretations, and the like. For instance, Kurić's mathematical findings can be discussed only from the point of their mathematical exactness but in no way within the context of traditional interpretations of the *Qur'an*, human understanding of the Text, or from the point of validity of such methodological approach, etc. Only one question is possible here: Are Kurić's analyses and findings mathematically disputable or not? Possibility to approach some other structures of the Text mathematically does not nullify Kurić's results – if we accept them as correct, and I do not see the reason why we should not accept them as such. Moreover, the other possibilities confirm Kurić's implicated belief that the structures are suitable to be studied in that manner too. Before this relentlessness of mathematics, all subjectivity is helpless, every a priori attitude of prejudice is in vain and narcissism of the tradition is shaken. Something new and important emerges before us, it appears with strictness and orderliness of the mathematical language; it is indifferent to our affectivity and subjectivity just as it was indifferent while it was spun in the Text for hundreds of years. So, the problem is not in the novelty as such, if it is mathematically consistent and correct, but in the manner we cope with it: is a man, prone to prejudice and blunder, able to absorb the quality of the novelty in accordance with his tradition and habits?

Let me put this question in the following way:

Is it possible to establish a living connection - as we discuss the same Text - between Its two levels, i.e. are Its two-kind poetics - literary and mathematical - divergent, mutually excluding or coherent and co-active?[8] If they are not co-active, is their parallelism sustainable in the same Text with regard to the particularities of their languages, and accordingly, with regard to their informative-ness? Is it, at all,

necessary to find out if there is any relation between these two poetics and possibly what the nature of the relation would be?

Literary poetics of the *Qur'an* is self-sufficient. Its self-sufficiency is undoubtedly confirmed by many centuries in which it has amazed significant parts of humankind.

"Presentation of evidence" about it can be found in vast abundance of literature which has been written since the dawn of the Revelation.

Mathematical poetics – whose endeavors, it seems, are yet to come – also looks self-sufficient for, in the works to date, it has not required any support from literary poetics or literary and aesthetic values of the Text, and since it presents itself sufficiently consistent and coherent.

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

Understandably, such remark provides negative answer to the question if the two poetics are divergent. Despite all the mentioned contrasts between the poetical and the mathematical language (namely literary and mathematical poetics), the conclusion cannot be made – in accord with the previous statement – that they are at odds nor that they exclude each other, because none of them undermines the system and the meaning of the other one by affirming its own. By their affirmation, even in the parallelism, they enormously improve the principle of polyvalence and openness. Just because they are built on the principles of different languages and their sciences (one is of the highest literary order and the other of the highest scientific order), the conflict between them is pre-empted leaving the possibility for parallelism.

However, I believe that we can talk here about simultaneous effect of the two languages and of the two poetics going in the same basic direction which means that they are aware of each other cooperating in an unexpected fashion. The Text is thus disclosed in the exceptional function.

As a starting point to elaborate this view I will take many times repeated, even a categorical statement explicated in the *Qur'an* saying that It is not a work of art. That is the key.

Namely, the principle of thus explicated intentionality must not be ignored in interpretation. Any serious researcher must not ignore the fact that the Text categorically and repeatedly stresses Its own non-artistic nature and the fact that at the same time It intentionally applies 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!), the researcher who overlooks this cannot be deemed a researcher due to fateful mistake that he made consciously and that will inevitably distort his methodology and bring creepy results. Therein it is entirely irrelevant whether he is believer or not, whether he accepts the Text at the ideological level - in any case, he must know that before

him he has a sacral text with all its particularities and that he must not ignore its authorial intentionality.

So, the researcher is faced with sacral work which refuses to be received as a work of art. It is followed by a number of consequences that also refer to Its poetics. Among the first and foremost is apprehension of reality and of relation to it. Work of art emanates in a peculiar manner from reality and ends up in the sphere of fiction. This sacral Text does not end, intentionally, in the world of fiction but is firmly, fatefully and divinely, connected with reality even if eschatological; it does not transpose reality but, by remaining within it, permanently re-creates it. To be fully efficient in this respect, this sacral Text must be argumentative at all Its stages and structures: it is crucial for the Text to convince by arguments, not to aestheticize by self-sufficient fictions. That is exactly why the Text has brought Its literary and aesthetic values to the level of a strong argument proving supernaturality of Its style and structure. In this sense, Its mathematical language, Its mathematical poetics has powerful effect. It acts in the domain of reality, underlining its importance but also divine orderliness of reality, by its exactness and the most perfect language of science – mathematical language. Realness of the Text is thus optimized and emphasized is its intentionality in refusal to be understood as an "aesthetic object" in the domain of fiction. It is how fictionality as the ultimate goal is defeated. Hence, literary and mathematical poetics cooperate on the same task here: within the former, a 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 the reality is presented by mathematical means, by the highest scientific language. Both poetics, despite their differences which I already pointed to, have the common principle of being systematic and orderly (they are not poetics without it), so from different poles 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. So, this is the Text that, so to say, by bipolar human experiences – by poetical and mathematical language and their poetics – immerses us into the absolute realism of the space and time, even eschatological one. Ultimately, such a forceful and overall insistence on realness functions very efficiently as an argument that *faith* (I do not say *religion* but *faith*) is not a matter of fiction, aestheticism and similar, but it is the most essential reality. From the point of this sacral Text – it is a thunderous argument! Moreover, it is becoming evident how a careful and dedicated reader – one who is able to escape prejudices – is simply not able to escape argumentativeness. Science and literature, in their most sublime forms, excellently co-act here and one could not imagine at this point a more efficient synthesis of the two seemingly incompatible fields.

Understandably, argumentativeness is continuously being underlined in this manner as the fundamental goal. By constituting these two poetics the Text engages the two biggest potentials of human spirit. By engaging primeval

human sensibility for the poetical, the Text has for many centuries made possible fulfillment and even cultivation of that sensibility; and thus it has nurtured and amazed his *soul*. But, mathematical poetics, whose ultimate reach is yet to be seen, has the task to satisfy another side of the same human, the one becoming more developed in modern times - to satisfy and encourage his *mind*; in their simultaneity human *spirit* is finding his calm. Connotative-ness is precious to the soul, and denotative-ness is precious to the mind: the presence of each and both of them – so suggests the Text – represents divine harmony and salvational balance.[9]

Understanding of one Qur'anic poetics or reception of one of its layers achieves quite specific effects and there are no barriers to self-sufficiency. However, simultaneous reception of those two poetics obtains incomparably greater *argumentativeness* and offers considerably greater *satisfaction*: it is equal to the feeling of a sudden but entire wholeness and fullness which is reached between seemingly opposite poles.

For example, my research of (textual) stylogenetics of the characteristic consonant sets in the openings of some Qur'anic suras has shown unexpectedly high stylogenetics of those sets, so that they can be described even as a sort of "stylistic signs" or stylistic rappers of the whole mega-structure. The apparent enigma of their appearance is transformed into unimaginable stylogenetics. Yet, when Kurić's mathematical paper on those consonant sets is read, it is experienced as a new highlighting of the structure, like a cognition of an unknown dimension of the Text, so that the aforementioned dimension, already highlighted by research, looks even more stunning and more precious: they do not exclude each other, they even do not exist in their parallelism but simultaneously, affecting the subject even more strongly. In other words, stylogenetics is enormously enhanced by their simultaneous activity, since beyond all expectations, their dual functionality in one is revealed. Thus, for a *sensitive* and *sensible* man, two important and targeted effects are achieved. On one side, disclosure of mathematical dimension of the Text *prolongs the feeling of pleasure,* already produced to a large extent by the interpretation of stylogenetics. At the same time – and this is important - the word *pleasure* is underlined here because, as the affective state, it is not essentially immanent to mathematics, which I have already discussed. So, a miracle has happened: mathematical language, contrary to its very nature, co-acts here with the effects produced by stylogenetics of the Text, and it means that in the relation between simultaneousness and synthesis they strengthen and prolong the reader's pleasure. At some level, it turns out that these two languages and the two poetics are not incompatible, on the contrary, they cooperate excellently.

On the other side, mathematical language in the Text does not, by any means or at any one moment, abandon its basic task – argumentativeness: it

persistently points to the authorial intentionality and to its own potentials by which it prevents the text from sinking into the world of artistic fiction.

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

Namely, at the level on which the computer researches of the Qur'anic text have been made so far, it is noticeable that they deal with the basic calculations. The future will show whether there are more complex mathematical operations and structures therein. But at the given level, the lack of complicated, mathematical "plots" is obvious. This leads to two more conclusions about complementariness of the two poetics.

First, relative simplicity of mathematical language in the Text, lightness of its structures that are on the verge of some sort of hilarity in ("stanzaic") tables, without too complicated endeavours, make me give this mathematics the name that seems to be as necessary as it is unusual. It is, actually, *mathematical lyrics*[10]. If we add the fact that the Text is very poetical (with abundance of rhymes and refrains, tropes and figures), then a new propinquity of the two languages and of the two poetics from different domains emerges again.

Second, and with regard to the aforementioned, the mathematical analyses carried out by Kurić have shown that Qur'an does not mean to explain the Universe to the very last detail by the most complex mathematical language and operations. I believe that the humans at this stage of their development would not even be able to comprehend something like that, nor it is the goal of the Text. Its goal is to point out in a sufficient measure the authority of mathematics in creation and comprehension of the world, by very simple operations, woven in the Text. This leads to the following two important conclusions:

a) Mathematics is here, by such positioning and at this level, presented as a kind of a *metaphor* for non-conceptual mathematical orderliness of both universes. In other words, the language of mathematics has presented itself here as suggestive, since through the regularities we find in the Text, it indicates, *as absolute certainty* (aiming at argumentativeness), something that we are not able to comprehend rationally in its entirety.

b) In ultimate consequences, at the highest level – if we accept the metaphor and the suggestiveness of mathematics in described sense, and I see no reasons not to – the language of mathematics has been completely transformed here: it has become very connotative without abandoning its elementary denotative-ness.

Since it is widely known that poetic language is remarkably suggestive and connotative, we are surprised in a positive way to learn that the mathematical language at those levels is also suggestive and connotative, and that in this way it extraordinarily well cooperates with poetic language. What at first sight looked like an incompatibility - when in the beginning of this discussion I spoke about characteristics of poetical and mathematical language - turned to be

overcome: two languages and two poetics fully cooperate. So, they do not exclude each other, but – if viewed in relation of parallelism, then they are both significantly impoverished. However, by establishing synthesis which I have just presented, another, up to incomparability impressive feature of the Text appears.

Namely, It has made a feat here that merits Its status in history and in future: It has brought the two languages and two poetics to the full harmony and cooperation, whereat they strongly affirm each other, but they do it so unobtrusively that their cooperation remained unnoticed for centuries, in such a subtle manner that traditionalists are not yet able to accept these delicate ties and powers. But - the Text is in no hurry!

The text is just now in a position to remind of its "explosive" nature. It already once in history caused an explosion I mentioned at the beginning of this paper, and the approaches to It by methods and technologies of modern era show that we should count on its trans-historical explosiveness, for It claims that It is revealed as a divine miracle to all people and to all times. Out of that depth It receives the strength for ever-reviving contemporariness that requires permanent poetic reinterpretation.

From the position of the Text – this is also Its strong argument. It defeats the prejudices.