

## Morpho Semantics of ‘Yaa’ Morpheme in Mary of the Qur’an, A Study in Huroof e Muqatta ‘at: The Prefaced Letters

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### Abstract

This paper carries out morpho semantic study of the morpheme ‘yaa’ in chapter nineteen of the Qur’an known as ‘Mary’ or Maryam in Arabic. The reason the morpheme attracted the author’s attention is the work of Rehman (2011) which studies a single morpheme with reference to three Qur’anic chapters under the hypothesis that the morpheme is related to the templates present in the said chapters in a systematic manner and Rehman (2014) showing the relevance of three morphemes with their respective chapters. As the ‘yaa’ morpheme occurs in the beginning of the chapter ‘Mary’, it becomes a good candidate for further study on similar lines. The study of the morpheme reveals and reinforces the study carried out by Rehman (2014 b) that the prefixed letters make the themes, sounds and structures of all the prefixed chapters. The morpheme yaa makes the major rhyme of the chapter and it serves other semantic, syntactic purposes open for stylistic explorations as discussed in the paper. This work is a further development in Qur’anic studies which builds upon the existing scholarship such as Jeffery (1924), Bellamy(1973), Massey(1996) and Nguyen(2014) from the Western world while great Muslim scholars such as Taba Tabai, Zamashkhari, Tusi and Tabrasi to name but a few. It brings to the field of Qur’anic study the fruit of linguistics, providing a systematic analysis of the Prefixed Qur’anic letters. The study is based on Katamba’s (1989), morphological templates as well as Widdowson’s (1989), and (1996) pedagogic and Leech’s (1981) and Mc Short’s (1996) model for stylistic analysis. The cohesive links of the prefaced morpheme lead to coherence in the text and work as an inevitable binding reference for articulation and interpretation.

**Key Words: Mysterious letters; morpho semantics**

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### 1.1. Introduction

This paper discusses the presence, role and significance of the morpheme /yaa/ in the background of a research by Rehman (2011) a paper on one letter in three chapters of the Qur'an and (2014) which makes a doctorate level linguistic cum stylistic investigation into the presence of fourteen alphabets in the beginning of twenty nine chapters out of the 114 chapters of the holy Qur'an and subsequent papers (2017 and 2020). First it briefly discusses the background to locate the work in its field and to help create necessary context to understand the work. Then the procedure of analysis and the reason for choosing the /yaa/ morpheme and how it is present in different forms in the chapter for which samples from three anecdotes in the chapter have been chosen for analysis. Next the significance of the study to show why the study is worth going about and what it carries for the scholar of linguistics. Lexical selection and sample verses have been explained at the end for the reader's ease. Simple roman transliteration of the verses of the Qur'an have been used to keep things simplified.

### 2.1. Background to this paper

The Qur'anic text contains one hundred and fourteen long chapters (286 verses), medium (100 verses), short (30 verses) and very short (3 verses) chapters. Twenty nine of these chapters contain alphabetical beginnings which require special dealing by the reader, for details see Rehman (2014, p 1-8), which deals with the patterns of these letters in the said chapters and (jeffery2004) summary of different scholars' interpretations. These letters have been under study for centuries and called (Mystery letters) Bellamy (1973 p267), Abbreviations of redactors, Noldeke (q. Jeffery 1924 p251) Disjointed letters, cut letters (Kenawy1998), Mystical monogram (Sprenger p343) Mystic Letters (Jones) and Jeffery (1924) and most recently 'Prefaced letters' Rehman (2020), based on his doctoral thesis (2014) establishing a link between Suyuti 's 'vocabulary selections of specific nature related to the letters, Bauer's 'catch words' in the suras' with Seale's 'certain striking features relating to the suras' , and Goossens' 'thematic connections' among similar letters' groups of suras. This study organizes all the

above into one and arranges them into a linguistic cum stylistic approach applying the latest stylistic understanding of the subject in the light of Leech, Widdowson, Mc Shot and many others mentioned from time to time, (See Rehman 2014). The study reveals these letters, morphemes prefacing the chapters and summing up the patterns, themes, tone, melody, lexical choices and setting the overall stylistic environment of the chapters. Other papers/international presentations; Rehman (2011) and Rehman and Ayaz (2017), Rehman (2017), (2018) and (2020) consistently uphold this theory. This paper extends upon the same to a micro study of a single morpheme /yaa/ on the subject of these letters/morphemes for the interest of academics and researchers. The paper further investigates how this remarkable singularity of usage has been achieved. First I have concentrated on the rhyme scheme of the said chapter and then on other miscellaneous functions of /Yaa/ in Arabic language to approach the subject. Samples from different anecdotes present in the text have been chosen to elaborate on the subject making the study symmetric and comprehensive, but not exhaustive of course.

The reason the morpheme /yaa/ attracted the author's attention is the fact that this morpheme presents sufficient foregrounding features with reference to 'yaa' which extends the work of Rehman (2011) on a single morpheme with reference to three Qur'anic chapters under the hypothesis that morphemes are related to the subject-matter, themes, chapters, sounds of the said chapters in a systematic manner and Rehman (2014), a PhD thesis showing comprehensively the relevance of prefixed letters/morphemes in similar fashion with their respective chapters which are twenty nine in number.

## **2.2. Procedure:**

The procedure as has been mentioned in (Rehman 2014, pp129-30), is as follows. First a morpheme is selected, its phonetic value and its phonological role in Arabic language is identified. Then its usage in Arabic language, grammar, its lexical formation with different morphological make up is studied. Its use in literature and different connotations attached to it are also considered. Then we proceed to the concerned chapter and with close reading and textual study of the text, noting each and every use in the chapter to collect the data related to that morpheme. As a next step the data is organized to look

for the significance of its use in the context of the chapter and relate it meanings provided by scholars to reach stylistic significance. This is how the paper follows.

### 2.1. Phonetic description of /yaa/

/Yaa/ is the counterpart of the English letter [Y] but also makes sounds similar to /ee/ and /i/. /Yaa/ is one of the three letters Alif ( ا ), Wow ( و ), /Yaa/ ( ي ) that might be either a consonant or a vowel letter. It is palatal alveolar and voiced, (Kenawy 1998;251)

### 2.3. Genesis of /Yaa/:

Yaa is made of a glide, /j / pronounced as /Yaa/and a long vowel /aa/. It has the morphological form of [yaa], [yaa], [ii], [aa] or zero phonetic value in Arabic language. It functions as vocative, exclamatory /Yaa!/.

### 2.4. Sonority

The /yaa/ morpheme contains two phonemes, a glide/j/ and a long back vowel /a:/, both these are on the highest sonority scale (see below) which has melodic implications if these sounds abound in a text the text would be of more musical appeal which is certainly the case here. Qutub's comment on the surah supports this, he notes that this chapter has special melodic effect which is contributed by the /yaa/ endings. He, however, remains silent on the subject of the initially prefixed yaa. (q.Rehman2014, 81-2)

### 2.5. Functions of /Yaa/ in Early Studies

Fayruz Abadi, ( n.d.) has given different usages of the [yaa] morpheme; enumerating /Yaa/ as lexical as well as functional particle. Lexically /yaa/ is part of words such as, *yaum*, day, or proper name as Yahya, phonemically it may occur in the beginning, middle or at the end of words. Functionally it may be used as first person singular as in the anecdote of Ibrahim in the chapter Mary, *inni qad ja'ani*, verily came to me, *fattabi 'ni*,<sup>43</sup> so follow me *aalihati*, my lords <sup>46</sup> *fahjurni*/<sup>46</sup>, so leave me. As third person singular particle before a verb as *yadrib*, he beats or plural as *yadriboon*, they beat. It is also used as a vocative /yaa/ to address the second person singular or plural, as in */yaa Ibrahim/*, */yaa bani Israel/*. It is also used as a high

long vowel as in /ee/ and a low vowel as /aa/. It is also used as an exclamatory particle /yaa/ as an exclamation of great sorrow, *yaa hasrataa*, 'O great sorrow' and an exclamation for surprise, *yaa bushra* 'Ah Good News!.' Yaa differentiating between feminine and masculine, as *wastaghfiri*, ask repentance (you, second person feminine). This shows that that the morpheme /yaa/ is a functional particle with multiple roles in the Arabic language known to Arab grammarians of the earliest times. The study of 'prefaced letters' (after Rehman2020) makes such study as the background for investigation and analysis. See Rehman (2014, pp 74-87).

## 2.6. Arabic Traditions in Poetry

It is a well-known tradition in the Arabic poetry that a poet chooses an alphabet and uses it in his poetry to show his command on text and message, (Kenawy), Rehman (2014), Hafas 1998). The holy Qur'an uses the one letter demonstration and extends it two three four and five letters/morphemes making it impossible for the poets to accept the challenge of the Qur'an in a very calculated manner.

### 3.1. Introduction: Chapter Maryam/ Mary

Yaa occurs in the beginning of Chapter Maryam/Mary as the third letter (*kaf ha ya 'ayn Saad*), the nineteenth chapter in the present form and is considered to be the 44<sup>th</sup> in the order of revelation. The specialty of this chapter is the existence of five letters in the beginning; Kaf ha yaa 'ayn and Saad. Yaa is the last alphabet in the alphabetic order of Arabic language. It works as a phoneme and morpheme as discussed here. As the dominant role of this alphabet in chapter Mary seems to be that of a morpheme, I have dealt it here as such. Yaa is also present in the chapter 36 of Yaa siin , however, I have dealt with Yaa in chapter Mary in this article and hope to deal with the subject Yaa in 36 in future.

### 3.2. First Glimpse of /Yaa/ in Maryam?, Mary

Every conscious reader or listener may be brought round to the fact that this chapter contains an abundant usage of /yaa/ in its rhyme, in usages such as Yaa as third person singular/ six times used in the anecdote of Ibrahim/*yasma'u yughni*, *yubsiru*/42, *ya'tika*/43,

*yamssaska*,<sup>45</sup>, *ya 'budoon*/<sup>49</sup> *Yaa* as 1st person singular *yaj'alni*/<sup>32</sup>, First person singular in the anecdote of Ibrahim, *inni qad ja'ani*, *fattabi'ni*,<sup>43</sup>, *inni*/<sup>45</sup> *aalihati*, <sup>46</sup> *fahjurni*/<sup>46</sup>, *rabbi*/<sup>47</sup>, *rabbi*/<sup>48</sup>, <sup>48</sup>. /*Yaa* as vocative/*Yaa Zakariyya*/*yaa yahya*/ *yaa Maryam*/<sup>27</sup>, *yaa ukhta haroon*/ In the anecdote of Ibrahim/<sup>41-50</sup>, *yaa abati*/ repeated four times in 42, 43, 44, 45/ Example of *yaa*/ *Yauma yamutu wa yauma yub'asu hayya*/ again 'Isa says, *Yauma wulidtu.yauma amootu wa yauma ub 'asu hayya*/ 4 times use of *yaa*/ . This phenomenal use of *Yaa* in the beginning, in the middle of verses and in the final providing sufficient foregrounding for systematic study of *yaa* morpheme in this chapter.

### 3.3. /Yaa/ studies in Earlier Literature;

Although there is no dearth of literature on these letters, (see Jeffery<sup>1924</sup> for a detailed discussion), the [yaa] morpheme as a separate letter has hardly drawn the attention of scholars except a few as discussed here. /*yaa*/ according to Seale (p2761957) and (Jeffry, 1924: 258) is *Yahya* who makes a section of this chapter (*Mary*), it is part of *basmalah*, the beginning verse of each of the chapters of the *Qur'an* except *surah 10*. (Bellamy 1996:283). Rauf (2004) has, however a detailed discussion of the [ya] rhyme in *Mary* which is included in the section under *Ya* rhyme. I have also found a distinguishing feature of this chapter as it is the only chapter in the *Qur'an* that carries this rhyme with the morpheme /*yaa*/ prefaced. This is dealt in the upcoming section.

### 3.4. /Yaa/ rhyme in /Maryam/ Mary

There are ninety eight lines in the chapter out of which sixty five lines follow the [y] rhyme (morpheme ending): 1-33 and 41-74. The first line ends in *Zakariyya* (proper name) the second line *khafiyah* (secret whisper), the third ends in *waliyya*: (son), continuing in this manner till line number 74 with a break of eight lines in between. (Jeffery 1924). This means it is the dominant end rhyme of this chapter and deserves closer attention as it is also the third letter/morpheme placed in the very beginning of the chapter.

Concentrating on the letter/morpheme, /*yaa*/ reveals some very interesting aspects. It is present in the end rhyme, it exists in the syllabic structures of different words, *Nabiyya*,<sup>30</sup>, <sup>41</sup>,<sup>49</sup>,<sup>51</sup>,<sup>53</sup>,<sup>54</sup>,<sup>56</sup> used six times as this structure and interestingly it is used only in this

surah in the whole Qur'an. *sawiyya*, 43, *'asiyya* 44, *waliyya* 45, *maliyya* 46, used only in this chapter, *shaiqiyya*, 48, used only here, *'ailyya*, 50 *taqiyya*, (only used in this chapter) 3, 18, 63 maintain the rhyme of /yaa/

Names, such as *Zakariyya*, *Yahya*, *'Isa*, *Maryam* make a good co-text for the letter /yaa/ morpheme. With different morphemic characteristics in line with the poetic traditions present in the Arabic literary world where a letter/morpheme was chosen intentionally and used masterfully in the text authored.

A closer study shows that the /yaa/ ending is achieved with proper syntactic functioning, where pre-posing or fronting (bringing a word to the front of the sentence while its natural place in grammar is somewhere else) transposing (changing) and inversion have been used to achieve it Toorawa (2011) shows the importance of end rhyme here, quoting Hamsawi, who sees rhetorically and aesthetically motivated repetitions in the said chapter with a special focus on the rhyming end words. We can see this if we compare similar occurrences in the Qur'an to note the structures where the motivation of [yaa] is not involved. For example, verse two of this chapter *dhikru raḥmatī rabbika 'abdahu zakariyyaa* may be compared with 3:39, where the same message has been repeated in the line; *hunḥalika daḥḥal zakariyyarabbah*<sup>1</sup>. The two structures;

*rabbika 'abdahu zakariyyaa* /19:2 When he cried unto his Lord a cry in secret,

*daḥḥal zakariyyarabbahu* /3:39/ Then Zakariyya prayed unto his Lord

show that in the first structure, *'abdahu zakariyyaa*, all the nouns have been put together in a line while *zakariyyaa* has been transposed to the end of line to achieve a certain rhyme, while in the second line the structure, *daḥḥal zakariyyarabbahu* follows VSO (subject verb and object) where verb is *daḥḥal*, Subject is the proper noun *Zakariyyaa* and Object is *rabbahu*. This is the natural order in Arabic grammar, however, such an arrangement does not fit in the [yaa] ending scheme, the transpositions have been done to suit the demand of the co-text (Rauf2004). Similar syntactic changes occur in almost every line, for example, line three could have been naturally,

*idh naadaa nidaa'an khafiyyaa li rabbahu,*

Instead of

*idh nada rabbahu nidaa'an khafiyyaa ,*

When he cried unto his Lord a cry in secret, Here, we can note that the accusative has been inserted in between the qualifying adjective and its qualifier, where it has been changed to,

*idh naadaa rabbahunidaa'an khafiyyaa/19:3.*

Thus the [yɔ] ending is achieved. This continues and we can note that by placing [yaa} at the end of sixty five lines and performing necessary grammatical restructuring on almost each of the sixty six lines, the rhyme is maintained. The phenomenon can be said to be associated to the normal style of the Qur'an, however, when we note that the same message in another place is conveyed with /yaa/ preferences and that the [ya] occurs in the beginning of the chapter we have a reason to contemplate (do thinking/ tadabbur) conclusions. For example, in this chapter when *Zakariyya* asks for a sign he is told,

*Q-la 'yatuka 'all- tukallimann- sa thal- tha lay- lin sawiyy- / Q.19: 10*

*'thy sign shall be that thou shalt speak to no one for three nights.'*

The same question by *Zakariyya* is responded in Chapter 3, Aale 'imran (The house of Imran)

*Qaala 'aayatuka 'allaa tukallimannaasa thalaathata 'ayyaamin illaaa ramzaa. 3.41 /*

Thy sign shall be that thou shalt speak to no one for three nights but with signals.

The additional word *sawiyyaa* in 19:10 not only serves in the communication of message but helps harmonize the co-text to rhyme with the sixty five other lines and thus foreground the prefixed letter [yaa.]. Toorawa (2011, p. 58) suggests that the repetition of some words such as *samiyyaa* vv. 7, 65, *waliyyaa* 5, 45 and *sawiyyaa* vv. 10, 17, 43 create an echo tying the later part of the surah to the earlier one and their role is structural in the /yaa/ rhyme.

The episode of *Zakariyyaa* runs parallel in the two chapters: Three and Nineteen of the Qur'an, and examples from verse 38-41 and 2-11 respectively uphold the motivation in Mary for [yaa] morpheme inclusion.

Verse seven of this chapter which addresses *Zakariyyaa*, begins as, *yaa zakariyyaa* containing the morpheme /yaa/ twice with two different roles. In the first, it is the addresser's call to the addressee while in the second it is part of the proper name of the prophet Zakariyya and becomes a natural ingredient to support the above phenomenon. Similarly, *yaa ya ʔyaa* in verse 12, contains this [yaa] twice, echoing the /yaa/ repetition.

Commenting on this Qutub 1997: pp 534-5 writes that this chapter when read carefully conveys the feelings of mercy and the shadow of the results of spiritual comfort, which is its dominant effect and at times when the complexities of polytheism come under discussion the tone changes and the rhyme endings and the word choices change to more charged words: from resonant /yaa/ to plosive/daa/ /kaa/ and geminate /ddaa/. In order to further understand the significance of yaa, each end word will have to be studied in context which as attempted by Toorawaa (2011, p. 59) will yield individual significance.

#### 4.1 Inflectional Variation

In this chapter Abraham/41 has been referred as *ʔiddiiqan nabiyya*, *Is ʔaaq*, *ya ʔquub*/49 as *nabiyyaa*, *musaa*/51 as *rasuulan nabiyyaa*, *ismaaʔil*/54 as *rasuulan nabiyyaa*, *Idrees*/ 56 as *rasuulan nabiyyaa* in line with rhyme of [yaa], with special introductory phrases that include the [yaa]. The alternative available in each case is *nabiyyun rasuulun* 'Prophet' as singular and *nabiyyiin* 'Prophets' as plural. Choices resulting in these structures make a good case of foregrounding of [yaa].

The [yaa] charisma is strong enough to change *shaqii* into *shaqiyyaa*/4, *walii* to *waliyyaa*/5, *raʔii* to *raʔiyyaa*/6, *ʔashiyi* to *ʔashiyyaa*/11 *taq<sup>l</sup>* to *taqiyyaa*/13, *zaki* to *zakiyyaa*/19 and the list goes on to about sixty such examples: a phenomenon unique to this chapter. It is proposed that for all these structures, the motivation along with the appropriateness of content and context is the medium

of the text. Syed Qutub notes that this chapter has special melodic effect which is contributed by *yaa* endings. His observations provides the essential guidelines in delving further on the subject of *yaa* relationship with the prefaced letter.

Let us note how Rauf has commented on the use of /*yaa*/ in this chapter

We also encounter in Qur'anic discourse stylistic variation at the word level due to the macro phonetic environment or the phonetic co-text of the final letter of a sentence final word. The present analysis attempts to investigate the stylistic shift which occurs at the end of the sentence with regard to the Qur'anic feature of assonance. In this analysis we are concerned with the final letter or letters which act as a prerequisite for the occurrence of specific sentence final words. (2004, p. 121)

He gives the following two examples, where the same message is conveyed in two different chapters in two different manners, to elaborate his point. First one is from surah 'ale 'imraan (chapter 3), while the second is the chapter under discussion.

*qaala rabbi 'annaa yakuunu l<sup>h</sup> ghulaamun wa qad balaghani yal kibaru wamra'atii 'aaqiran./3:40* translated as He said " O my Lord How shall I have a son, seeing I am very old and my wife is barren. And the second one,

*qaala rabbi 'annaa yak<sup>h</sup>nu l<sup>h</sup> ghulaamun wa qad balaghtu minal kibari 'itiyyaa./19:8*, He said " O my Lord How shall I have a son, when my wife is barren and I have grown quite broken-down from old age. The two verses convey the same message as translated by Yusuf Ali. However, the Arabic text of the two verses differs in their structuring, on which Rauf comments:

The changes in word order of the above sentences mark their stylistic

variation...why sentence 19:8 ends with the word ( عتيا - extreme old age). This is attributed to the macro textual phonetic environment which is dominated by the same phonetic features of the sentence final word in Q.19:8. The assonance of Q.19 is based on the long vowel/aa/ represented by the Arabic letter ( ا ) as in خفيا عشيا سويا (as already noted ). (2004, p. 192)

It is clear that the writer records the same phenomenon that has been noted here. He calls yaa to be the overall macro textual phonetic environment dominating the chapter. He calls it the assonance of /aa/ represented by the Arabic letter 'alif'. Rauf's study provides a landmark development in the study of prefaced letters. (Rauf, 2004).

#### 4.2. Yaa as vocative

The prophet Zakariyyaa asks for a son that could inherit his spiritual legacy. In answer to his beseeching God replies *Yaa Zakariyyaa /O Zachariah! Lo! We bring thee tidings of a son whose name is Yahya(John); we have given the same name to none before (him)*. In verse 12, Yahyaa the son is addressed again, as, *Yaa Yahya, (And it was said unto his son): O John! Hold fast the Scripture. And we gave him wisdom when a child, (12)*. Note the actual text carries the YA, YA effect three times in one line, *Ya Yahya khuzil kitaba ..... hukma sabiyya*.

In the next episode of Mary, when she arrives with a child to her people, she is addressed, *Ya maryam....shay in fariyya. / O Mary! Thou hast come with an amazing thing. (27)* The 'yaa' occurs in the beginning as the vocative and at the end as the end rhyme. The next line 28 begins with *'Ya ukhta haroon/ O sister of Aaron! Thy father was not a wicked man nor was thy mother a harlot. (28)*.

In the episode of Ibrahim, Abraham addresses his father four times in verses 42, 43, 44, 45 four times 'yaa' is used as vocative and four more times as end rhyme minus one, bringing the total to eight. In the next line 'yaa' is used by father to address his son, 'ya Ibrahim, 'O Abraham? If thou cease not, I shall surely stone thee. Depart from me a long while! (46). This phenomenal use of 'yaa' is specific to the

surah which by its mention in the beginning of the chapter provides a clue for discussion.

The establishment of the prefaced [yaa] forms an example playing the dominant sound effect of the chapter and echoing the vocative theme where characters are directly addressed and in turn they participate in the dialogues of the chapter. *Yaa !* as an exclamatory echoing particle should also be kept in mind when so many wondrous experiences; the birth of a son to old and barren couple, the birth of Christ to virgin Mary, are put together in a single chapter.

#### 4.1. /Yaa/ in Proper Nouns

Zakariyyaa, Yahyaa, Mryam, Ibrahim, Ismaa'eel 'Isa, Musa, Idrees, ya 'qoob, all have phonetic relationship with [yaa] morpheme. Their selection for the inclusion in the chapter seems to be not incidental, but planned as all of them are in keeping with the initial letters mentioned in the beginning of chapters as prefaced letters.

#### Lexical Selection

Words such as *Nasyam mansiyyaa/23*, (forgotten and out of sight), where *Ins* has been changed to *insiyyaa/26*, *huwa 'alayya hayyun/9*, 21, (that is easy for Me), The word */yawm/*, (day) in verses, 15, (x3) 26, 33(x3), 38(x2), 39, 85, and 95 make thirteen times the repetition in the chapter. This is over and above the rhyme counting mentioned earlier. Hundreds of other words in the chapter contribute to the /yaa/ effect.

#### 4.4. Sample verses

A few verses from the chapter explain the characteristic use of text in the context of [yaa] morpheme.

- i) *Yarisuni wa yarisu aala ya'qoob waj'alhu rabbi radiyya/6*

The verse contains eight words, 4 are with [yaa] morpho phonemic morpheme, two with /ii/ morpheme which is also morpheme of [yaa], thus six [yaa] morphemes have been put together in eight words.

- ii) *Ya Zakariyya innaa nubshiruka bighulamu nismuhu Yahya/  
Lam naj 'al lahu min qabli samiyya/7*  
4 out of eleven words.

The two proper names Zakariyya and Yahya have been very appropriately used to suit the 'yaa' environment/co text (Rauf2004)

present in the whole chapter. The first vocative ‘yaa’ makes the beginning and the last rhyme similar.

*Wa salaamun ‘alayhi yauma wulidu wa yawma yamootu wa yawma yub ‘asu hayya*

Six times/yaa/ in the initial position with the end rhyme and once in the middle. Total seven times in fifteen words.

The sample verses bear verifiable presence of the /yaa/ morpheme in a fore-grounded manner showing its distinctive presence in the original text and supporting the argument developed in this article.

### **5.1. Significance**

This study differs from other studies in being non conjectural, un opinionated, textual. It verifiably answers many age old questions related to ‘*huroof*’ (Nguyun,2014). It demystifies the ‘Mystery Letters’ into a subject of linguistic investigation. Above all it is based on research studies at the highest level spread over a period of eight years. It is expected that it provides the necessary direction, linguistic focus and ice breaking to help answer the age-old questions and address the un-interpretability of these letters. It is a matter of time, academic procedures and consent and recognition of the academics to shatter the long time held mystery around these letters, and if this ever happens, this work and all that is done in this direction would prove to be the pioneering effort in the right direction. That with the help of required effort and right procedure we can reach an understanding of the significance of placing the letters in the beginning of each chapter. The fact that a letter is placed in the beginning of a chapter and then the whole chapter moves around the different characteristics and its significant values must not go unnoticed by linguists.

The phenomenon, then, seems to be further related with the challenge that the Qur’anic text presents to the suspicious readers. ‘If ye are in doubt about the text revealed to my slave then bring a text similar to it inviting all the forces except Allah. /2:23. Thus the paper draws attention of linguists to this wonderful phenomenon in the Qur’anic text which seems to be untranslatable, inimitable in letter and spirit yet so unobtrusive and natural that it does not seem to be externally inducted yet remains open to linguistic investigation.

### **Summary:**

Text study of the chapter with reference to the ‘yaa’ morpheme is quite revealing. The said morpheme recurs in the chapter in a systematic manner; in the rhyme, in the selection of inflectional forms, proper nouns, in the resetting of grammatical constructions etc. in such a manner that beginning occurrence of the letter begins to have new meaning, focus and significance for the reader. This phenomenon is open only to the original text reading and listening and gets opaque in any translation or interpretation: impossible to be imitated or translated.

**Conclusion:**

The prefaced letter [yaa] carries implications in the chapter 19 which can be appreciated only if we first comprehend the [yaa] as an alphabet, as a morpheme in its lexical, grammatical, phonetic realm and understand the usage by the Arab scholars, poets and then note the usage in the said chapter closely following the [yaa] morpheme and alphabet in the light of the background knowledge with linguistic and stylistic knowledge and understanding of the subject. Indeed it is a feast for scholars equipped with the latest knowledge of linguistics stylistics and Arabic language to revisit the Qur’anic text of the prefaced letters with yet newer focus to enlighten the world of the authenticity, aesthetic essence and the miraculous character of the text. The study on one letter reveals the potential that each prefaced letter in these chapters and in the whole Qur’anic text have a wealth of knowledge which is waiting for the scholars of linguistics, stylistics and Qur’anic Arabic to discover and convey to the knowledge thirsty world.

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