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Research article

A Cognitive Linguistic Study of the Symbolism of Extended Huruf Muqaṭṭaʿāt in the Holy Qur'an

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ABSTRACT

This study analyses the cognitive function of huruf al-muqaṭṭaʿāt in Qur'anic discourse, addressing the gap between existing interpretive approaches and cognitive linguistic study. Rather than exploring what these letters mean, it investigates how they function in shaping the reader's interpretive process. By adopting a qualitative cognitive linguistics approach and utilising Fauconnier and Turner's (2002) Conceptual Blending Theory (CBT), four Qur'anic texts representing extended letter sequences of three to five letters are selected for analysis. The findings indicate that huruf al-muqaṭṭaʿāt do not function as carriers of explicit semantic meaning, but as cognitive cues that organise interpretive conditions, initiate perceptual arrest, guide attention, and establish a cognitive frame before propositional content. Increased structural complexity leads to more elaborate blending networks and delayed interpretive closure. The study concludes that these sequences play a systematic cognitive role in Qur'anic discourse, demonstrating that formal opacity itself constitutes a meaningful discursive act.

فك رمزية الحروف المقطعة الممدودة في القرآن الكريم: دراسة في اللسانيات المعرفية

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المُستخلص

تتناول هذه الدراسة الوظيفة المعرفية للحروف المقطعة في الخطاب القرآني، والتي ترد في بدايات عدد من سور القرآن الكريم. وتهدف إلى استكشاف كيفية إسهام هذه السلاسل الحرفية غير المعجمية في بناء المعنى وتشكيل عملية التأويل. وتظهر هذه الحروف في أنماط بنيوية مختلفة. وعليه، تعتمد الدراسة مقاربة نوعية في إطار اللسانيات المعرفية، مستفيدةً من نظرية المزج الادراكي (Fauconnier & Turner, 2002). وقد تم اختيار أربعة نماذج قرآنية تمثل الحروف المقطعة الممتدة للتحليل. وتُظهر النتائج أن الحروف المقطعة لا تؤدي وظيفة دلالية مباشرة، بل تعمل بوصفها إشارات معرفية تنظّم شروط التأويل. فهي تُحدث نوعاً من التوقف الإدراكي، وتوجّه الانتباه، وتؤسس إطاراً معرفياً يسبق المحتوى الدلالي للنص. كما تكشف الدراسة أن زيادة التعقيد البنيوي في هذه السلاسل تؤدي إلى شبكات مزج أكثر تعقيداً وتأخير في إغلاق التأويل. وتخلص الدراسة إلى أن هذه الحروف تؤدي دوراً معرفياً منظماً في الخطاب القرآني، من خلال تشكيل المعنى بوصفه عملية ديناميكية قائمة على البناء الذهني.

الكلمات المفتاحية: الحروف المقطعة، بناء المعنى، المعالجة المعرفية

1. Introduction

The Holy Qur'an is one of the most revered texts in the Arabic-Islamic tradition owing to its highly structured nature, eloquent language, and distinctive mode of conveying messages from Allah to mankind. As highlighted by Stewart (2008), it is a structured medium of communicating messages from revelation to man's thoughts. In addition, the Holy Qur'an is not only religious in nature but serves as an intermediate between revelations and man's understanding, as noted by Sharifian (2017). Accordingly, meaning is not an intrinsic property of text but rather a product of mental processing.

The huruf muqattaʿat are disjoined letters of one to five letters which occur at the beginning of 29 of the Qur'an's 114 surahs (chapters), including, Alif Lām Mīm (الم) or Ḥāʾ Mīm (حم). Most of the classical exegesis deal with these letters and they were certainly regarded as part of the Qur'an's iʿjāz (miraculous nature) like al-Ṭabarī (1992) and Ibn Kathir (1999), while others, such as Al-Zamakhshari (2009) considered them rhetorical devices to mark the threshold of revelation and therefore part of the language of the Holy Qur'an that is meant to be perceived as deliberate and significant, although the specific meaning was not established. The letters have been interpreted as symbolic and spiritually charged. Despite extensive exegetical attention, the cognitive processes underlying the interpretation of the huruf al-muqaṭṭaʿāt remain underexplored.

Within the broader framework of cognitive linguistics (CL), meaning is seen as arising from conceptualisation rather than arbitrary symbol-reference pairing Langacker (1987) demonstrated that language reflects embodied structures of thought, while Evans and Green (2006) argued that linguistic meaning is grounded in imagery and schematic knowledge. The huruf al-muqaṭṭaʿāt similarly function as

non-lexical cognitive cues that orient the believer's mind toward revelation (Geeraerts, 2010). Thus, rather than treating them as inherently mysterious, these letters may actually be interpreted in terms of their linguistic function and cognitive relevance. The fact that the huruf al-muqatt'at appear frequently at the beginning of a Surat emphasises not only structural and rhythmic intentionality but also their semantic ambiguity, which forces one to think about them in light of the verse that demands the faithful to meditate upon verses (āyāt li-qawmin yatafakkarūn, 2:164) of the Holy Qur'an.

Within this perspective, Conceptual Blending Theory (CBT) provides a more precise model for examining how such non-lexical forms generate meaning through mental integration. Recent studies have paid particular attention to the aesthetic and cognitive functions that these mysterious sections of the scripture generate in their readers. Sells (1999) and Stewart (2008) have explored how al- muqattaʿat function as a 'cognitive pivot' producing a state of suspense during which the listener is rendered even more attentive and this effect is particularly relevant to cognitive approaches

According to this point, this study focuses on extended letter sequences (three or more letters) to examine how increasing structural complexity shapes cognitive processing. By analysing selected examples through CBT, the study demonstrates how these sequences function as cognitive triggers that delay interpretive closure and intensify attentional engagement. Despite the extensive exegetical literature on huruf al-muqaṭṭaʿāt, no study has systematically applied CBT to extended letter sequences specifically to examine how structural complexity shapes cognitive processing. The present study addresses this gap.

2. Literature Review

2.1 Overview and Interpretations of the Huruf Muqaṭṭaʿāt in the Qur'an

Huruf Muqaṭṭaʿāt, the disjointed letters that occur at the beginning of twenty-nine Surahs of the Holy Qur'an remains one of the most enduring and enigmatic features of Qur'anic studies (Koushki, 2016; Nguyen, 2012). These combinations, varying from one to five Arabic letters (for example, Alif Lām Mīm, ألم, Ḥāʾ Mīm) appear prominently and consistently at the openings of selected chapters, yet their lexical, semantic or rhetorical functions are not definitively established (Nguyen, 2012).

From a descriptive standpoint, scholars observe that huruf al- muqaṭṭaʿāt are confined to a limited set of chapters and consist of a restricted selection of letters approximately fourteen distinct letters comprising half of the Arabic alphabet which underscores their deliberate and non-random nature within the Qur'anic textual corpus (Sayoud, 2013). The interpretive landscape of the muqaṭṭaʿāt is complex and controversial (Massey, 2003; Neuwirth, 2019).

The most influential view in classical Qur'anic exegesis is that the full meaning of these letters is only known to Allah ('İzz al-Maqbūl) as such, they are one of the so-called "mutashābihāt" ambiguous elements of revelation whose correct interpretation belongs to the divine. As per this opinion their existence is a signifier of the transcendence and inimitability of Qur'anic discourse, the text is written of all letters known to the Arabs, but no one could write anything similar (Koushki, 2016; Nguyen, 2012).

Another significant strand of interpretation by (Massey, 2003) treated huruf al-muqaṭṭaʿāt as symbolic initials, abbreviations, or markers of meaning for example, representing divine names or attributes, Surat

titles, or thematic cues embedded within the text. For instance, some early scholars held that Kāf Hā Yā ʿAyn Ṣād (كهيعص) might map onto divine attributes. (Massey, 2003). A further approach regards them as structural-textual devices, perhaps signaling rhythmic, phonological or rhetorical features of the Qur'an's composition though empirical or systematic investigations in this regard remain limited (Azaiez et al., 2016).

Sayoud (2013) argued that despite these multiple proposals, it remains the case that no interpretation has achieved universal scholarly consensus. This long-standing ambiguity guarantees that the huruf al-muqaṭṭaʿāt still occupy a significant position at the crossroads of the Qur'anic exegesis, linguistics and semantics. Taken together, these interpretive strands theological, symbolic, and structural reflect a consistent pattern: scholars have approached the huruf al-muqaṭṭaʿāt primarily through the question of what they mean, rather than how they function cognitively in the reader's processing of the text. However, these approaches have largely prioritised interpretive outcomes over the cognitive processes involved in their reception. This gap points to the need for a cognitive-linguistic framework that addresses not what the huruf al-muqaṭṭaʿāt mean, but how they function in shaping the reader's interpretive orientation. Accordingly, this study is guided by the following research questions:

1-How do the Qur'anic disjointed letters function as cognitive-linguistic opening cues rather than as lexical units with fixed meaning؟

2-How can CBT explain the discourse-level meaning constructed through the interaction between the disjointed letters and their immediate co-text?

2.2 Symbolic Functions of Huruf Muqaṭṭaʿāt

An emerging school of scholarship on the Holy Qurʾan has stressed the fact that huruf al-Muqaṭṭaʿāt are symbolically important to a much greater extent than they seem to be on the surface, as disjointed letters. Instead of being randomly inserted pieces of phonetic, these letters serve as the signals of semiotic gateways that indicate the discourse transitions, foreground thematic emphasis, and position the readers on the revelatory nature of the Holy Qurʾanic message. The letters were described by (Abdel Haleem, 2011; Nguyen, 2012) as linguistic symbols which intentionally break the standard reading patterns. The sudden introduction of alphabetic bits like Alif Lām Mīm (ألم) draws a call of attention, indicating to the audience that it is followed by heightened theological or moral significance.

Moreover, one of numerous contemporary commentators, Ghmari (2021), claimed that the symbolic power of al- Muqaṭṭaʿāt is that they fulfilled the Qur'an's claim to miraculousness. The fact that these letters are constructed to provoke meaning as opposed to delivering it, as Mukhlisin (2023) argued, is evidenced by the fact that the letters have always been open symbolic forms and remain relevant in historical and cultural contexts. Abdel Haleem (2011) explained that al- Muqaṭṭaʿāt are used to usher the listener into a state of heightened attentiveness at the onset of revelation, thus leading to a shift from ordinary speech to sacred communication. While these studies highlight the symbolic and rhetorical significance of huruf al-muqaṭṭaʿāt, they stop short of examining the cognitive mechanisms through which this significance is processed by the reader. To the best of the researchers' knowledge, no study has

yet applied CBT systematically to extended letter sequences to trace how structural complexity shapes meaning construction at the discourse level.

3. Conceptual Blending Theory (CBT)

Cognitive linguistics is a modern approach to language which emerged in the 1970s and developed further in the 1980s. According to Dabrowska and Divjak (2015), as cited in Hussien & Alghezzy, 2022, p. 406) CL is "an approach to language study based on the assumptions that our linguistic abilities are firmly rooted in our general cognitive abilities". Within the broader perspective of CL, meaning is understood as arising from dynamic processes of conceptualisation rather than fixed linguistic forms. This view emerged from developments in cognitive science and the growing interest in understanding the relationship between language and human cognitive, Talmy (2000 as cited in Mohammed & Al-Gezzey, 2025, p. 406) the study of the human mind and how it works, in particular, has had a significant impact on CL. CL is an extensive term for any approach that views language as a mental phenomenon. Therefore, as a part of cognitive science, it is used for any mental process that can be studied in particular terms. Thus, CL is the study of language about the human mind, considering language as a mirror to reveal the mind's workings. More specifically, the current study adopts CBT (Fauconnier & Turner, 2002) as an analytical model to examine how huruf al-muqaṭṭaʿāt construct meaning through mental integration across conceptual domains. Blending Theory, likewise referred to as Conceptual Integration Theory or the Many Space Model, CBT was established and developed by Gilles Fauconnier and Mark Turner (2002) as a model for explaining how meaning structures through the integration of multiple mental spaces. CBT presents that meaning construction involves the integration of elements from different mental spaces, resulting in emergent structure that exceeds the sum of its inputs. This operation, known as blending, is considered an essential mechanism of human cognition.

3.1 Typical Network of Conceptual Blending Theory

Conceptual blending involves four mental spaces of conceptual mixing: the input spaces encompass components that should be suggested in the generic space**,** cross-space mapping, it is a double direction procedure while generic space comprises all of the data. Selected elements are then projected into the blended space, where new meaning and emergent structure are constructed.

3.2 Types of Blends

Fauconnier and Turner (2002, p.120) proposed a four-stage continuum of distinct forms of integration networks that can differ in complexity. These networks include simplex networks, mirror networks, single-scope networks, and double-scope networks, was proposed.

3.3 Features of Blend

Fauconnier and Turner (2002) identify a set of features of CBT. First, emergent structure, which refers to the creation of new meaning, Coulson and Oakley (2000) stated that the emergent structure is formed through three blending processes; composition, completion, and elaboration. Second, Selective projection involves the projection of only a few elements of a frame to a blend, but not all the elements. Third, Compression of vital relations, it is a cognitive blending process that allows humans to have

simultaneous control over multiple chains of logical reasoning and to understand such chains' comprehensive significance.

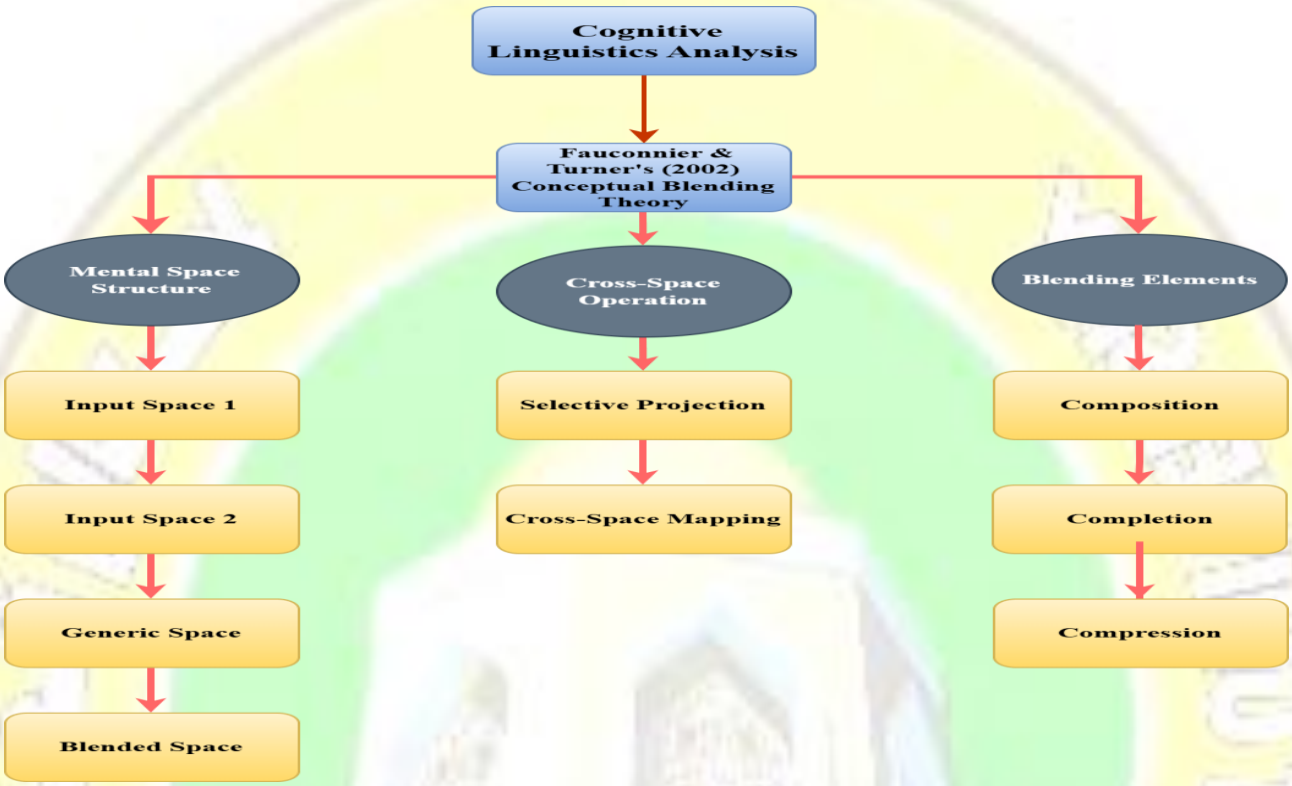
4. Methodology

This work makes use of a qualitative research methodology, which is especially effective for the study of meaning and for the examination of linguistic data in a contextualised setting. According to Shank (2002), qualitative research is "an organised, systematic, disciplined approach that is concerned, in part, with understanding how human beings interpret their experience"(p. 5). Qualitative research is attuned to the exploration of symbolic and mental aspects of language use (Krippendorff, 2019), making it an appropriate approach for this project.

The data used in this project is purely Qur'anic; passages selected are those that begin with huruf al-muqaṭṭaʿāt, with purposive sampling used to choose passages to represent the variety in the form of these isolated letters. In qualitative research, the individual researcher is central to the process of data collection and analysis, so a purposive sampling strategy is utilised to select the passages used for analysis (Maxwell, 2005).

The methods of analysis are qualitative content analysis (Hsieh & Shannon, 2005) and qualitative hermeneutic analysis, focused on interpretation (Mayring, 2000). The selection of the four Qur'anic texts is motivated by a combination of criteria. First, the selected sequences represent increasing structural complexity: Ṭā Sīn Mīm (طسم) comprises three letters, Alif Lām Mīm Ṣād (المص) comprises four, and both Kāf Hā Yā ʿAyn Ṣād (كهيعص) and Ḥā Mīm ʿAyn Sīn Qāf (حم عسق) comprise five letters, with the latter distributed across two consecutive verses. This gradation allows for the systematic examination of how structural complexity influences blending networks. Second, the selected Surahs represent diverse discourse contexts: Surat Al Shu'rara frames a discourse of prophetic warning and disbelief; Surat Al A'raf establishes a context of divine guidance and moral responsibility; Surat Maryam opens a narrative of divine mercy and personal supplication; and Surat Al Shura situates revelation within a framework of continuous divine communication across prophetic history. Third, all four sequences belong exclusively to the category of extended letter combinations that is, sequences of three or more letters which constitutes the specific focus of this study. Together, these criteria ensure that the selected corpus is representative, analytically varied, and adequate for addressing the research questions. These examples of analysis adopted to analyse the selected data of the study are stated below.

Figure 1 *Theoretical Framework of Data Analysis (Adopted from* Fauconnier and Turner's (2002)



Note. Developed by the researchers based on the framework of the study.

5. Data analysis

In this section, four Quranic texts have been chosen to be analysed according to the above model in Figure 1. The analysis is based on adopting the following procedures:
- Analysing the contextual meaning which is based on the interpretation of the selected Quranic texts.
-- Analysing the cognitive meaning by adopting Fauconnier and Turner's (2002) CBT.

5.1 Analysis of Qur'nic Text (1) Surat Al Shu'ra (The Poets) (26: 1-3)

"طسم ۝ تِلْكَ آيَاتُ الْكِتَابِ الْمُبِينِ ۝ لَعَلَّكَ بَاخِعٌ نَفْسَكَ أَلَّا يَكُونُوا مُؤْمِنِينَ ۝ سورة الشعراء" (٢٦ {١-٣})

"Ta Sin Mim (1) These are verses of the Book that makes (things) clear (2) It may be than frettest thy soul with grief, that they do not become Believers (3)" [Surat Al Shu'rara (The Poets) (26: 1-3) (Ali, Trans. 2004, P.908)]

Contextual Meaning of Text (1). The isolated letters Ṭā Sīn Mīm (Ta Sin Mim, طسم) at the first page of Surat Al Shu'rara (The Poets) begin without any definite meaning attached to them lexically or symbolically. The real meaning of such letters is the domain of the divine knowledge and cannot be approached using the common linguistic interpretation. Their main role is to be a solemn Qur'anic introduction that enables them to transition to the vocabulary of divinity and separates the revelation and

human speech. This expression is directly followed by the expression (These are verses of the clear Book, tilka āyātu al-kitāb al-mubīn ،تلكَ ايات الكِتاب المُبين)،in which the demonstrative pronoun tilka, (these تلكَ) which in general contracts signify the distant, refers to the high status and sublime position of the Qur'anic verses. The term al-mubīn, (clear المبين) which is based on the verb abāna (أبانَ) to make clear, to manifest, defines the Qur'an as a Book, the truth of which, and whose origin as the word of Almighty Allah, is revealed in itself, and whose verses have the properties of a miracle sent by Almighty Allah, albeit it is denied or distorted by unbelievers (al-Ṭabāṭabāʾī, 1996).

On the basis of the proposed CBT, the disjointed sequence Ṭā Sīn Mīm (Ṭ.S.M طسم) can be found at the beginning of the Surat Al Shu'rara (The Poets) period introduced, but not any descriptive or directive statement introduced. The letter cluster in this context is more of a structural cue, which creates a salient point of access to discourse and not a semantic one. Input Space 1 relates to the perception on the part of the reader of individual letter forms that are both phonologically and visually salient, but underdetermined semantically. This state of suspension stimulates the reader to acknowledge the sequence as a textual cue instead of plain linguistic text. The activation of Input Space 2 triggers a conceptual space of Qur'anic disclosure, whereby the discourse is an authoritative communication to human audiences. Here revelation is perceived as something that is guiding and the introduction of a theme of warning, instruction and orientation towards morals. The Generic Space abstracts itself out of these contributions a common schematic form, in which there is a formally marked textual threshold before meaningful disclosure. In both texts, the introductory sequence informs the audience that the discourse needs to be tackled as an interpretation process preceding the appearance of the explicit informational content.

In the blended space, Ṭā Sīn Mīm (T.S.M, طسم) serves as an organisational hint which reforms the way the next passage is handled. The letters authorise the subsequent statement that verses are a (clear Book, al-kitāb al-mubīn, الكِتاب المُبين) to be accepted as a purposeful reply to the formal incomprehensibility of the opening instead of a description. Under this arrangement, maximal graphic minimalism is set now to fruitful opposition with a definite introduction of a claim to clarity, producing an interpretive attitude where clarity is introduced as a select feature of revelation and is no longer a self-evident quality. This evolving orientation still plays out as the discourse moves on to the concerns of the Prophet being emotionally affected by disbelief, and in this sense, textual cogency and communicative urgency are processed as an element of one emerging message. The organisation of Ṭā Sīn Mīm (T.S.M, طسم), through this integration comes in an essential organisational aspect: a non-lexical minimum form of expression creates a conformable path of interpretation in which the concepts of authority, clarification and concern towards the belief are made to be cognitively integrated at the very beginning.

5.2 Analysis of Qur'anic Text (2) Surat Al A'raf (The Height) (7:1-2)

" المص۝ كِتَابٌ أُنْزِلَ إِلَيْكَ فَلَا يَكُنْ فِي صَدْرِكَ حَرَجٌ مِنْهُ لِتُنْذِرَ بِهِ وَذِكْرَى لِلْمُؤْمِنِينَ۝" سورة الاعراف (٧{١-٢})

"Alif Lam Mim Sad (1) A Book revealed unto thee, -so let thy heart be oppressed on more by any difficulty on that account, -that with it thou mightiest warn (the erring and teach the believers) (2)" [Surat Al A'raf (The Heights) (7: 1-2) (Ali, Trans. 2004, P.345)]

Contextual Meaning of Text (2). Surat Al A'raf (The Heights) opens with the disjointed letters Alif Lām Mīm Ṣād (A.L.M.S المص) which belong to the class of Qur'anic opening letters whose full reality is known only to Almighty Allah. These letters are not discussed as bearers of the lexical meaning, but as a serious opening mark that preconditions the divine revelation and attracts the attention to the seriousness of the Book that is going to be presented (al-Ṭabāṭabāʾī, 1996). The fact that they are placed in front of the declaration of the revealed Book is another way of showing how sacred the Book is and in fact what is being said is not human speech but a message being relayed to them through Almighty Allah. Meanwhile, the application of isolated letters that consist of familiar Arabic elements is an implicit indication of the miraculousness of the Holy Qur'an that is created out of common letters, however, it is impossible to imitate (Ibn Kathir,1999).

In keeping with the structure of CBT formulated by Fauconnier and Turner, the sequence isolated series Alif Lām Mīm Ṣād (A.L.M.S ألمص) is presented at the start of Surat Al A'raf and then the discussion moves on to the declaration of revelation and the communicative mission of the Prophet. In this model, the cluster of letters is mainly a structural cue that prepares the reader to a consequential message of guidance and warning as opposed to a semantic expression. Input Space 1 is about the experience of the reader that introduced with a visual and auditory distinct group of disconnected letters whose graphic clarity is in contrast with the lack of lexical meaning. The conceptual domain of Qur'anic revelation perceived as a communicative act which is intentional is activated by the Input Space 2 which points towards the moral responsibility. In this area, revelation is related to direction, threat and conveying of divine knowledge by the Prophet to human communities. The Generic Space is abstracted out of these inputs of a common organisational pattern where a formally marked textual threshold is presented to the reader which invites a message of moral consequence. The opening in the two spaces also serves as an indication that it is authoritative and directive, and not purely descriptive.

Of the two inputs, selective projection in the Blended Space results in an emergent set-up in which Alif Lām Mīm Ṣād (A.L.M.S ألمص) is a preparatory threshold and not a carrier of explicit meaning. The letters create a momentary shift in a momentary cognitive interruption preceding the text in identifying itself as a reveled Book that was dispatched to the Prophet. This development makes it possible to run the blend through the co-text: the opacity of the opening is not worked out in meanings, but a position of preparedness to the task of warning and teaching. The command which the Prophet must not be anxious about the message is worked out in the same confused orientation, in which the burden of commission has been already anticipated by the significant opening. This is very germane here since the co-text prefigures both the prophecy-responsibility and the affective control. As a result of this integration, there is a unique discourse level effect: a minimal formal sequence structures the approach to revelation as both authoritative and challenging, and stabilises the attitude needed to receive it, namely the emotional one.

The letters do not clarify the message and do not symbolise the message, but they define the circumstances of the message perception. By condensing the gravity of prophetic duty into a small and

impenetrable introduction, this blend also enables the rest of verses to develop as the logical extension of a message that has already been established on a cognitive level as being serious.

5.3 Analysis of Qur'anic Text (3) Surat Maryam (Mary) (19: 1-3)

" كٓهٰيٰعٓصٓ ۝ ذِكْرُ رَحْمَتِ رَبِّكَ عَبْدَهٗ زَكَرِيَّا ۝ إِذْ نَادَى رَبَّهٗ نِدَاءً خَفِيًّا۝ " سورة مريم (١٩{١-٣})

"Kaf. Ha. Ya. Ayn. Sad (1) (This is) a recital of the mercy of thy Lord to his servant Zakariya (2) Behold! He cried to his lord in secret (3)" [Surat Maryam (Mary) (19:1-3) (Ali, Tran. 2004, P. 744)]

Contextual Meaning of Text (3). Surat Maryam begins with the isolated letters Kāf Hā Yā ʿAyn Ṣād (K.H.Y.A.S كٓهٰيٰعٓصٓ) which, as per the accepted opinion of the classical exegetes, fall under the group of Qur'anic symbols whose true significance, only Almighty Allah who knows it. These letters serve as a serious preface that brings the sūrah and preconditions the reader with a discussion that is focused on the divine mercy and prophetic history. Some of the views mentioned are that they show thematic connections in the chapter, and have been proposed to refer symbolically to the prophets whose stories are related in the Surahs, such as Zachariah, Yahyā, Maryam, ʿĪsā and Ibrāhīm. A commonly known interpretation, which has been transmitted in classical tafsīr, is that the letters are attributes of Almighty Allah; whereby, al-Kāfī, al-Hādī, al-ʿAlīm among others are the attributes of Almighty Allah, each letter representing an attribute of Almighty Allah. The sūrah next continues directly to "a mention of the mercy of your Lord to His servant Zachariah," which means that what follows is a divinely chosen memory that emphasised the mercy of Almighty Allah to His righteous servants, and it was through the humble and silent prayer of Zachariah to his Lord (al-Ṭabāṭabāʾī, 1996).

In the context of the CBT, the introduction of the text in Surat Maryam is the isolated letters Kāf Hā Yā ʿAyn Ṣād (K.H.Y.A.S كٓهٰيٰعٓصٓ) characterised by its long length and the presence of a variety of phonemes. In contrast to similar Qur'anic introductions which jump off at once into either a declarative or a doctrinal statement, this structure is followed by a story about the mercy of Almighty Allah and personal prayer. Input Space 1 is the experience that the reader receives when reading an abnormally extended sequence of disjointed letters, which do not have any lexical sense and thus cannot be interpreted semantically at once. The order slows down the reading speed and anticipates the visual and acoustic form of the text itself because every letter is pronounced independently. This interruption alters the attention resources of extraction of the meaning to the structural awareness, prompting the reader to access the beginning as one of the formal cues instead of the normal linguistic content. Input Space 2 is based on the knowledge of the reader regarding the Qur'anic narrative discourse especially those passages that centered on the divine compassion, prophetic supplication and personal communication between Almighty Allah and his servants. The Generic Space abstracts these two inputs a common organisational schema where a formally conspicuous textual introduction is the vehicle which prepares the reader to a significant revelation that will be revealed in a gradual manner. The introduction creates the cognitive preconditions of the narrative of Zakariya that follows, where the theme of divine mercy can be developed in the context of an interpretative context already defined by the markedness of the first letter sequence.

In the blended space, selective projection generates an emergent orientation where Kāf Hā Yā ʿAyn Ṣād (K.H.Y.A.S, كهيعص) will be a marker of discourse and not a signifier of meaning. Linguistically, the sequence foregrounds created on top of the reference and the reader is taken out of the lexical access to the discourse-level inferencing before the narrative frame is defined. This generates a low-arousal processing mode which is in line with the immediate switch to ("the mention of the mercy of your Lord toward His servant Zakariyya" ذِكْرَ رَحمَتِ رَبِكَ عَبدَهُ زَكَرِيا) and the image of a subdued and secret lamentation. As the discussion progresses the blende is elaborated by the knowledge of the reader of the devotional scripts where mercy is revealed by silent prayer, where the formal obscurity of the letters may be read consonant the emotional tone of the story. Kāf Hā Yā ʿAyn Ṣād (K.H.Y.A.S, كهيعص) in such a structure carries out a special cognitive role.

In contrast to openings which place the truth-claims or cosmic order in the frame, this sequence organises the reception of the passage around the attentional restraint, humility, and personal appeal. It establishes the conditions of interpretation in which that narrative is handled. Compressing a receptive position to a formally salient, the blend orients the reader to be led smoothly into a discourse of mercy and prayer and shows how disjointed letters can work as regulators of discourse level as opposed to semantic icons.

5.4 Analysis of Qur'anic Text (4) Surat Al Shura (Consultation) (42:1-3)

"حم ۝ عسق ۝ كَذَٰلِكَ يُوحِي إِلَيْكَ وَإِلَى الَّذِينَ مِنْ قَبْلِكَ اللَّهُ الْعَزِيزُ الْحَكِيمُ ۝"سورة الشورى (٤٢){١-٣}

"Ha Mim (1) Ain. Sin. Qaf (2) Thus doth (He) send inspiration to thee as (He did) to those before thee, Allah, Exalted in Power, Full of Wisdom (3)" [Surat Al Shura (Consultation) (42:1-3) (Ali, Trans. 2004, p.1246)]

Contextual Meaning of Text (4). The initial word of Surat Al Shura (Consultation) is the so-called five disjointed letters Ḥā Mīm ʿAyn Sīn Qāf (H.M.A.S. حم عسق) which appears at the beginning of a number of the Qur'anic Surahs, with various explanations given in the exegetical literature. These letters are category of things whose end reality is concealed only to Almighty Allah and therefore comes under the category of mutashābih that are found in the Qur'an. A different opinion of the same school perceives such letters as having a preparative and attention-focusing role, the solemn approach to divine speech and the notifying the hearer of the extraordinary character of the revelation that is about to occur. This interpretive orientation is immediately reinforced by the subsequent verse, (Thus does God, the All-Mighty, the All-Wise, reveal to you and to those before you كَذَٰلِكَ يُوحِي إِلَيْكَ وَإِلَى الَّذِينَ مِنْ قَبْلِكَ اللَّهُ الْعَزِيزُ الْحَكِيمُ) which situates the revelation within a continuous divine practice extending across prophetic history. Thus, these letters a sort of prelude that helps the reader get ready to a discourse that is based on divine power, wisdom, and the cohesion of source of revelation (al-Ṭabāṭabāʾī,1996; Ibn Kathir, 1999).

Within Conceptual Blending structure of Surat Al Shura, is the emergence of isolated letters scattered in two verses in a row: Ḥā Mīm (H.M حم) followed by ʿAyn Sīn Qāf (A.S.Q.عسق) compared to the smaller clusters in the rest of the Qur'ān, this structure brings about a staggered textual entry, which occurs in two phases. Such configuration may suggest a two-phase cognitive entry, though the significance of this

structural division remains open to interpretation. Input Space 1 denotes what a reader perceives the first as the immediate impression of something out of the merely perceived cluster of letters which appear as independent mark verse units. These letters break the regular flow of reading, attracting attention to the structural aspects of the text and indicating that some marked communicative mode of discourse is underway, and not an initial piece of ordinary lexical text. Input Space 2 is based on the broader understanding of the discourse of Qur'an that the reader has about revelations being a part of an ongoing divine communication joining the Prophet with the previous messengers. Here, it is more concerned with the conveyance of revelation in the prophetic history and not on a moment of speech. The Generic Space is abstracted a shared organisational schema where formal marked textual opening throws off a staged communicative process into which a meaning will be emerged progressively as the discourse proceeds instead of being uttered immediately.

Selective projection in both directions of the Blended Space, so that when both inputs are taken selectively emergent temporal mapping between form and message arises: not a one-time threshold making of the two-part opening, but a slow cognitive adjustment. Revelation is therefore met with as an extended transmission that is reflected in its form. When the discourse proceeds to say that revelation comes (to you and to those before you, كَذَٰلِكَ يُوحِي إِلَيْكَ وَإِلَى الَّذِينَ مِنْ قَبْلِكَ) the preceding division is retrospectively assimilated to this statement, allowing the reader to experience the segmentation of. Within this blended intelligence, Ḥā Mīm (H.M, حم) and ʿAyn Sīn Qāf (A.S.Q, عسق), their scattered dispersion structures the way revelation perception is thought of, in such a way that they systematise the reader into an anticipation of systematic delivery as opposed to individual address.

In contrast to affectively oriented openings (as in Kāf Hā Yā ʿAyn Ṣād (K.H.Y.A.S, كهيعص) which prime intimacy and devotional inwardness, the continuity and mediated delivery of the two-stage configuration in Surat Al Shura (Consultation) are pre-empted. The disconnected letters thus assume a linguistic and cognitive role on discourse organisation level, which forms the rhythm and orientation of the opening such that the affirmation of continuing revelation is carried out as an extension of an old line of communicating instead of a discontinuous proclamation.

6. Conclusion

The cognitive function of huruf al-muqaṭṭaʿāt has been explored within a framework of CBT, showing that these letter series do not represent fixed units of semantics, but rather serve as regulating structures organising the conditions of interpretation. Based on the findings gathered from analysis of the relevant cases, it is possible to conclude that a regular feature common to all the examples in question consists in the fact that letters generate cognitive orientation before any propositional semantics comes into play, thus affecting focus of attention and anticipation. Whereas the short series usually cause immediate perceptual arrest and quick identification of the general framework for revelation, extended and more complex series create deferred interpretative closure and complex blending configurations, hence requiring greater cognitive involvement. Furthermore, different structural configurations of huruf al-muqaṭṭaʿāt, such as their segmentation or continuity, facilitate different types of discourse organisation,

namely attention control, devotional inwardness, and continuous revelation frameworks. Therefore, huruf al-muqaṭṭaʿāt can be described as cognitive thresholds organising the potential for interpretative action in order to facilitate continuous conceptualisation of the following discourse.

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