



e-ISSN: 2148-0494

dergıabant (AİBÜ İlahiyat Fakültesi Dergisi), Bahar 2019, Cilt:7, Sayı:13, 7:242-257

Gönderim Tarihi: 21.03.2019

Kabul Tarihi: 08.05.2019

Araştırma Makalesi

Doi: <https://doi.org/10.33931/abuifd.542982>

SAYYID QUTB'S LITERARY APPROACH TO SOME EARLY MECCAN SÛRAHS: A COMPARATIVE ANALYSIS WITH THE 20TH CENTURY WESTERN READINGS

Ersin KABAKCI*

Abstract

This article discusses Qutb's literary approach to the Qur'an in the context of his analysis of some early Meccan sûrahs. First of all, it is clear that Qutb analyzes the sûrahs as whole units. In addition, the mufassir supports his interpretations via thematic and stylistic relations among sûrahs. Moreover, the following three literary features highlighted by Qutb have been revealed: Firstly, he draws attention to the interrelations between theme and style while analyzing a sûrah. Secondly, Qutb usually presents the oath-clusters as a feature which enhances the literary quality. Thirdly, he has the opinion that some certain words having phonetically-stressed tones are particularly preferred to contribute to convey the meaning better. As a result, it has emerged that Qutb prioritizes a "literary" and "holistic" approach over the "historical" and "atomistic" one preferred by the Western scholars of his time.

Keywords: Tafsir, Sayyid Qutb, Method, Early Meccan Sûrahs, Western Readings.

SEYYİD KUTUB'UN BAZI ERKEN DÖNEM MEKKÎ SÛRELERE EDEBÎ YAKLAŞIMI: 20. YÜZYIL BATILI OKUMALARLA MUKAYESELİ BİR ANALİZ

Öz

Bu makale, bazı erken dönem Mekkî sûreleri analizi bağlamında Seyyid Kutub'un Kur'an'a edebî yaklaşımını konu edinmektedir. Öncelikle Kutub'un sûreleri bütün birimler olarak ele aldığı açık bir şekilde görülmektedir. Ayrıca müfessir, sûreler arası tematik ya da biçimsel irtibatlandırmalar yapmak suretiyle yorumlarını desteklemektedir. Bunlara ilâveten Kutub'un şu üç edebî özelliği öne çıkardığı saptanmıştır: İlk olarak Kutub, bir sûreyi analiz ederken tema ve üslûp arasındaki irtibatlara dikkat çekmektedir. İkincisi, yemin kümeleri edebî kaliteyi artıran bir özellik olarak sunulmaktadır. Üçüncüsü ise müfessir, fonetik açıdan vurgulu tonlara sahip belirli kelimelerin, anlamın daha iyi aktarılması için özellikle tercih edildiğini savunmaktadır. Bu saptamalardan hareketle dönemin Batılı araştırmacıları tarafından tercih edilen "tarihsel" ve "parçacı" yaklaşıma karşın Kutub'un "edebî" ve "bütüncül" bir yaklaşımı önelediği ortaya çıkmaktadır.

Anahtar Kelimeler: Tefsir, Seyyid Kutub, Yöntem, Erken Dönem Mekkî Sûreler, Batılı Okumalar.

* Res. Asst., Hitit University Divinity Faculty, Basic Islamic Sciences, Tafsir Department, ersinkabakci@hitit.edu.tr

ORCID ID 0000-0002-0913-8087

Introduction

The Egyptian mufassir Sayyid Qutb (d. 1966), who was a poet and a literary critic in his adult life as well, made a significant contribution to the 20th century tafsir literature with his celebrated tafsir work entitled *Fî Zilâl al-Qur'ân* (1959). The other prominent works of Qutb, *al-Taswîr al-Fannî fi'l Qur'ân al-Qarîm* (1945) and *Mashâhîd al-Qiyâmah fi'l Qur'ân* (1947), are mainly devoted to the literary characteristics of the Qur'an.¹

Two main motives have given rise to this paper. The first one is the fact that, contrary to the general expectations, there is no information about the method followed by the mufassir in the muqaddimah of *fî Zilâl al-Qur'an*. The second one is the lack of a self-contained study on the method and style that the mufassir adopted in his tafsir with a specific focus on a certain period of the revelations.² In this article, I have discussed the literary approach of Sayyid Qutb to the Qur'an in the context of his analysis of some early Meccan sûrahs.³ Thus, we both observed the limits of an article and tried to focus on an analysis of a certain period of the revelation. By the way, the historical references in *fî Zilâl al-Qur'an* from tafsir, hadith and sûrah literature have not been included in this analysis as they are not directly related to the aim of this paper.

A synchronic, text-based analysis was adopted in this article with a specific focus on the analysis of some early Meccan sûrahs in *fî Zilâli'l Qur'an*. In addition, we compared the literary approach of Qutb with Western readings of his period under some titles. So, this paper is an attempt of a comparative approach, as well.

The 20th century is a period in which the West had a great impact on the Islamic world in many areas. Especially since the middle of the 19th century, a remarkable literature has emerged in the Western academia on the Qur'an. In this context, one of the main claims of that period is that the Qur'anic text has a 'fragmented' or 'atomistic' character. In other words, the Qur'an is a book consisting the verses and sûrahs which do not have a certain coherence or unity in it.

¹ See more about the biography of Sayyid Qutb; Hilal Görgün, "Seyyid Kutub", *TDV İslam Ansiklopedisi* (DİA), XXXVII, p. 64-68.

² Issa J. Boullata wrote an article titled "Sayyid Qutb's Literary Appreciation of the Qur'an". In his paper, Boullata gives introductory information about the aforementioned two books of Qutb, *al-Taswîr al-Fannî fi'l Qur'ân al-Qarîm* (1945) and *Mashâhîd al-Qiyâmah fi'l Qur'ân* (1947), as well as *fî Zilâl al-Qur'ân*. In addition, there are some brief references to *fî Zilâl al-Qur'ân* in the context of the sûrahs al-Fâtiha, al-Baqara, Âl-Imran, an-Nisâ, al-Ma'ida and al-Ahgâf. So, it is a significant article which includes some general remarks of Sayyid Qutb's approach to the Qur'an. See, Issa J. Boullata, "Sayyid Qutb's Literary Appreciation of the Qur'an", *Literary Structures of Religious Meaning of the Qur'an*, (ed. Issa J. Boullata), London-New York: Routledge, 2000, pp. 354-371.

³ See some of the traditional Meccan-Medinan lists; Badr al-Dîn Muhammad ibn Abd Allah al-Zarkashî, *al-Burhân fi ulûm al-Qur'ân* (ed. Muhammad Abû al-Fadl Ibrahim), Cairo: Maktabah Dâr al-Turâs, n.d., I, 192-194; Jalâl al-Dîn Abd al-Rahman al-Suyuti, *al-Itqân fi ulûm al-Qur'ân*, Beirut-Lebanon: Dâr al-Fiqr, 2005, I, 13-15. To look at the traditional Meccan-Medinan list collectively, see Esra Gözeler, *Kur'an Âyetlerinin Tarihlendirilmesi*, İstanbul: KURAMER, 2016, p. 58-109.

Furthermore, the Qur'an is rather a "historical" text to be "reorganized" chronologically in such works. Western scholars like Thomas Carlyle⁴ (d. 1881), Gustav Weil⁵ (d. 1889), J. M. Rodwell⁶ (d. 1900), Hartwig Hirschfeld⁷ (d. 1934), Richard Bell⁸ (d. 1952), Rudi Paret⁹ (d. 1983) and W. Montgomery Watt¹⁰ (d. 2006) are the prominent ones to utter such kind of allegations in various levels. So it is foreseeable that Muslim scholars gave some answers to such kind of Western claims about the Qur'anic text in their works.

Hence, contrary to the aforementioned Western claims, an opposing view which claim that the Qur'anic sûrahs has coherence and unity as well as a literary quality appeared among the 20th century Muslim mufassirs. In addition to Qutb, some mufassirs -such as Abu'l A'lâ al-Mawdûdî (d. 1979), Abd al-Hamid al-Farâhî (d. 1930), Amin Ahsan Islahi¹¹ (d. 1997), Muhammad al-Tabatabai (d. 1981) and Muhammad Izzat Darwaza (d. 1984)- have argued that the Qur'anic text does not lack coherence as claimed and they have analyzed the structures of the sûrahs and verses of the Qur'an in this basis, according to their own perspectives. How these scholars analyzed the structure of the Qur'anic text and how they interpreted the literary characteristics of the verses and sûrahs deserves to be studied in depth, of course. The point which we want to underline is that the issue of the Qur'an's literary structure, especially with this period, has come to the fore as an important topic in the Muslim tafsir literature.¹² This paper, with a specific focus on the analysis of some early Meccan sûrahs in *fî Zîlâl al-Qur'ân*, aims to illustrate the reflection of the claim, which emerged from in the 20th century tafsir literature that the text of the Qur'an has a unity and coherence as well as a remarkable literary quality. Above all else, what we want to touch on is that while in the West an essential literature about the "atomistic" structure and many claims about the so-called "literary defects" of the Qur'an emerged; there appeared a tafsir literature arguing just the opposite-e view in the East. In this context, this paper aims to show the intrinsic relation between these two opposite literature as well.

⁴ Thomas Carlyle, *On Heroes, Hero Worship, and the Heroic in History*, New York, London and Bombay: Longmans, Green, and Co., 1906, p. 63.

⁵ Gustav Weil, "An Introduction to the Qur'an III", *The Biblical World* 5/5 (1895), 348-349.

⁶ John Meadows Rodwell, *The Koran*, London: Everyman's Library, 1963, p. 2.

⁷ Hartwig Hirschfeld, *New Researches into the Composition and Exegesis of the Qur'an*, London: Royal Asiatic Society, 1902, p. 5.

⁸ Richard Bell, *Introduction to the Qur'an*, Edinburgh: Edinburgh University Press, 1953, p. 1.

⁹ Rudi Paret, "Tarihte ve Günümüzde Kur'an", *Kur'an Üzerine Makaleler* (ed. and trans. Ömer Özsoy), Ankara: Bilgi Vakfı Yayınları, 1995, p. 99.

¹⁰ W. Montgomery Watt, *Bell's Introduction to the Qur'an*, Edinburgh: Edinburgh University Press, 1970, p. xi.

¹¹ See a remarkable study on Islahi's approach to the Qur'an; Mustansir Mir, *Coherence in the Qur'an: A Study of Islahi's Concept of Nazm in Tadabburi Qur'an*, Indianapolis, IN: American Trust Publications, 1986.

¹² Mustansir Mir, "The Sûra as a Unity: A Twentieth Century Development in Qur'an Exegesis", *Approaches to the Qur'an*, (eds. G. R. Hawting-Abdul-Kader A. Shareef, London-New York: Routledge, 2013, 212.

The apologetic reaction of the 20th century Muslim scholars to the claims of the Western assertions clearly reveals itself, for example in the introduction of Mawdudi's *Tafheem al-Qur'an*.¹³ Similarly, a defensive response is given by Darwaza who wrote his tafsir, *al-Tafsîr al-Hadîs*, chronologically. In his introduction, Darwaza shares his method followed in this work and says: "The connection among the verses and parts of the sûrahs were pointed out... the Qur'anic passages were linked to each other... in order to reveal the Qur'anic nazm and thematic relationship. Because some (people) claim that the verses and parts of the sûrahs were collected without any relation or coherence whereas our investigations have led us to an indubitable opinion that most of the verses which make up the sûrahs are in a connected and coherent structure."¹⁴

This article aims to call attention to these two opposing views in the 20th century (especially until the last quarter of the century) about the structure of the Qur'anic text in the example of the tafsir of Qutb. Within this framework, we detected and tried to gather the subjects into five subtitles in the context of the sûrahs we analyzed: the *sûrah as a literary unit*, *interrelations among the sûrahs*, *interrelations between theme and style*, *oath clusters* and *onomatopoeic echoes*. In fact, in the beginning of *Mashâhîd al-Qiyama fi'l Qur'an*, Qutb clearly enunciates that the basic motive of all his writings is to convey the Qur'anic message to the people of his time.¹⁵ Nevertheless, we have left Qutb's religious concerns out of the scope in this paper and just preferred to focus on his literary evaluations.

1. The Sûrah as a Literary Unit

The leading Western Qur'anic scholars of the 20th century claim that many sûrahs in the Qur'an are in a "fragmented" character. For example, according to Weil, what the redactors of Uthman only did was that they anyhow collected the revelations without taking attention their arrangement or unity.¹⁶ As for Noldeke, it is not rare to encounter several incoherent structures in the Qur'an.¹⁷ For such scholars as Muir, Bell and Watt, the Qur'anic text is "unsystematic".¹⁸ In sum, the prevailing belief is that the Qur'anic text is neither chronologically nor thematically ordered.¹⁹

¹³ S. Abul A'lâ Maudûdî, *The Meaning of the Qur'an*, trans. Ch. Muhammad Akbar, Lahore: Islamic Publications, I, 19-20.

¹⁴ Muhammad Izzat Darwaza, *At-Tafsîr al-Hadîth*, Beirut: Dâr al-Garb al-Islâmî, 2000, I, 8.

¹⁵ Sayyid Qutb, *al-Mashâhîd al-Qiyama fi'l Qur'ân*, Cairo: Dâr ash-shurûq, 1968, p. 9.

¹⁶ Weil, "An Introduction to the Qur'an III", 346.

¹⁷ Noldeke et al., *The History of the Qur'an*, p. 105, 114, 210.

¹⁸ W. Muir, *The Life of Mahomet*, London: Smith, Elder and Co., 1861, I: iii; Bell, *Introduction to the Qur'an*, p. 1, Watt, *Bell's Introduction to the Qur'an*, p. xi.

¹⁹ To read extensive evaluations about the 20th century Western approaches to the Qur'an see Bilal Gökür, "Western Attitudes to the Origin of the Qur'an: Theological and Linguistic Approaches of Twentieth Century English-Speaking World from William Muir to William M. Watt", (doktora Tezi, The University of Manchester, 2002).

The Western scholars especially emphasize not only the “incoherent” structure of the Medinan sûrahs, but also the Meccan ones. For instance, according to Bell’s analysis, the verses 15-18 of the sûrah al-Alaq “seem to have an individual”.²⁰ Similarly, the verses 51-52 of the sûrah al-Qalam “seem rather unconnected...”²¹ The verses 15-19 of the sûrah al-Muzzammil are “unconnected”.²² The parts of the sûrah al-Fajr, according to Bell, are so disorganized that “how the various parts of the sûrah came to be conjoined it is impossible to say”²³ Hirschfeld divides the sûrah al-Alaq into two subsections in terms of his distinctive chronological categorization of the revelations: verses 1-5 (first proclamation) and verses 6-19 (within the confirmatory revelations).²⁴ So, the “fragmented reading” of the sûrahs, including Meccan ones, is clear in Hirschfeld’s list.²⁵ In the analysis of the sûrah al-Muddaththir, Watt says that: “there seems to be little connection between different sections of this sûrah”.²⁶ Anyhow, what we try to underline is the fact that the Western scholars are in the inclination to divide the sûrahs into subchapters as they do not see an intrinsic relation among these parts. So, it should be added that the main focus in the Western studies is “reorganizing” the Qur’anic text “chronologically”.

In tafsir literature, the relationship among the verses and sûrahs (*tanâsub al-ây wa's-suwer*) has been discussed since early centuries.²⁷ In the 4th century, Abu Bakr an-Nisaburi (d. 324/936) touched this subject and then some celebrated tafsir scholars like al-Zamakhsharî (d. 538/1144), Abû Bakr İbn al-Arabi (d. 543/1148), ar-Râzî (d. 606/1210), al-Biqai (d. 885/1480), al-Suyûtî (d. 911/1505) included this theme in their works. Interestingly, some scholars like Izz al-din ibn Abd al-Salam (660/1262) opposed to the search for connections among the verses and sûrahs which were revealed at different times and contexts.²⁸ In sum, it should be noted that the arrangement of the verses and sûrahs is not a modern issue. However, as Mir argued, the “atomistic” character of the classical tafsir literature went on to a large extent until the 20th century. Beginning with this period, instead of verse-by-verse approach, the sûrahs have rather been analyzed as unities.²⁹ This study also aims to illustrate this modern tafsir trend in the context of *fî Zilâl al-Qur’ân*.

²⁰ Richard Bell, *The Qur’an: Translated, with a Critical Rearrangement of the Sûrahs*, Edinburgh: T. & T. Clark, 1937, II, 667.

²¹ Bell, *The Qur’an: Translated, with a Critical Rearrangement of the Sûrahs*, II, 596.

²² Bell, *The Qur’an: Translated, with a Critical Rearrangement of the Sûrahs*, II, 613.

²³ Bell, *The Qur’an: Translated, with a Critical Rearrangement of the Sûrahs*, II, 654.

²⁴ Hirschfeld, *New Researches into the Composition and Exegesis of the Qur’an*, p. 143.

²⁵ See the chronology list of Hirschfeld for more atomistic reading examples; Hirschfeld, *New Researches into the Composition and Exegesis of the Qur’an*, p. 143-145.

²⁶ W. Montgomery Watt, *Companion to the Qur’an*, Oxford: Oneworld, 1994, p. 283.

²⁷ al-Suyuti, *al-Itqân fî ulûm al-Qur’ân*, II, 451-461; al-Zarkashî, *al-Burhân fî ulûm al-Qur’ân*, I, 35-52.

²⁸ See the historical background of *tanâsub* literature, Sabri Demirci, “Kur’an Ayetleri ve Sureleri Arasındaki Tenasüb”, *EKEV Akademi Dergisi*, 19/62, (2015), 147-172; Faruk Tuncer, “Kur’an Bütünlüğü Açısından Surelerin Baş Tarafı İle Sonu Arasındaki Münasebet”, (doktora tezi, Marmara Üniversitesi Sosyal Bilimler Enstitüsü, 2000), p. 18-23.

²⁹ Mir, “The Sûra as a Unity: A Twentieth Century Development in Qur’an Exegesis”, 212.

Qutb criticizes the classical tafsir literature because both the the “literary” aspects of the Qur’an were neglected and an “atomistic” approach was adopted.³⁰ According to him, each sûrah has a central idea, which he calls *mihwar*, and the verses of the sûrah revolve around it.³¹ He puts a special emphasis on the literary elements of the sûrahs and pays attention to read the sûrahs holistically as much as possible in his analysis. The existence of passages belonging to different periods in any given sûrah does not prevent Qutb from analyzing it as a whole. Moreover, the style and literary character of the sûrahs have a determining function in his historical assumptions. For instance, the mufassir emphasizes the significance of literary data over historical one when making a decision on the probable nuzûl period of the revelations. For example, the sûrah al-Qalam is the second one after the sûrah al-Alâq in the traditional Meccan-Medinan lists.³² According to Qutb, “despite all the historical data”, the content and style of the sûrah point approximately to the third year of revelation.³³ As clearly seen, the tafsir literature about the nuzûl period of the sûrahs has a secondary value for the mufassir and he prefers literary aspects of the sûrahs as a more certain criterion in this context.

Literary descriptions are frequently confronted in *fî Zilâl al-Qur’ân*. This aspect of the tafsir emerges its most important characteristics. For instance, we might have a look at the following depictions of the first verses of the sûrah al-Fajr: “These are not just words and expressions; they provide a feeling of the breeze at dawn and of the morning dew diffusing the fragrance of flowers.”³⁴ It would not be wrong to say that such literary descriptions spread to the whole of *fî Zilâl*.

When analyzing the sûrahs, Qutb generally divides the sûrahs into sections with respect to their subjects and sometimes considering rhyme-ends. However, he does not interpret these parts as independent units; he searches for contacts among them and establishes an ultimate link. Even in the Madinan sûrahs, generally regarded as having a more diverse character both stylistically and thematically, Qutb keeps his efforts to read the sûrahs as a whole. In the analysis of the sûrah an-Nisa, for instance, he defines that sûrah as well as the others as the ones having a distinctive characteristics and a pivot.³⁵

When we turn to the early Meccan ones and look at the analysis of the sûrah al-Alâq, we see that Qutb analyzes this sûrah within four subsections: 1: 1-5, 2: 6-8, 3: 9-14, 4: 15-19. According to Qutb, the first five verses of this sûrah form the first revelation unit.³⁶ It is clear that the rest of the sûrah was revealed at a later time. But there is a perfect harmony between the subsections of the sûrah. Insomuch that the

³⁰ Sayyid Qutb, *at-Taswîr al-Fannî fi'l Qur'an*, Cairo: Dâr ash-shurûq, 2004, p. 27, 34.

³¹ Mir, “The Sûra as a Unity: A Twentieth Century Development in Qur'an Exegesis”, 213.

³² al-Zarkashî, *al-Burhân*, I, 192, 194.

³³ Sayyid Qutb, *Fî Zilâl al-Qur'ân*, Beirut: Dâr al-Shurûq, 1972, VI, 3650.

³⁴ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3903.

³⁵ Qutb, *Fî Zilâl al-Qur'ân*, I, 555.

³⁶ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3935.

sûrah becomes a single complement of interconnected subsections.³⁷ How is this unity achieved?

In short, according to the mufassir, the first subsection (vv. 1-5), emphasizes that Allah created man and therefore he should give thanks to Him. In spite of this clear fact, the ingratitude of human being forms the subject of the second subsection (vv. 6-8). In the third one, a concrete example is given to this ingratitude (vv. 9-14). In the last subsection (15-19), it is recommended that man give up such a bad course and serve only God. The last sentence of Qutb, when finishing the analysis of this sûrah, is remarkable in that it shows the significance that he attaches to the textual coherence: “So, the subsections of the sûrah fit well with each other and each complements one another”³⁸.

I want to go on giving some different examples about Qutb's reading the sûrahs as whole units. The mufassir explains the meaning of the verse 15 in sûrah al-Muddaththir (Then he desires that I should add more) with the verse 52 in the same sûrah: “Yet every one of them desires to be given scrolls unrolled.” So, according to Qutb, the desire of the man mentioned in the verse 15 is revealed in the verse 52 at the end of the same sûrah.³⁹ There is coherence again in the parts of the sûrah al-Muzzammil: The sûrah begins with a call, then continues with a program aiming to prepare him to a mission, finally ends with the alleviation of the program and reminding the grace and mercy of Allah.⁴⁰ Another example is from the tafsir of sûrah al-Fajr. The following words of the mufassir stress how he attaches significance to read the sûrahs as a whole: “Though the verses vary, they are so harmonizing with each other that they form a single melody having different tones.”⁴¹

So, all these examples reveal one of the leading characteristics of *fi Zilâl*: reading the (Meccan) sûrahs as whole units.

2. Interrelations among the Sûrahs

As mentioned in the beginning paragraph of the first chapter, according to Western scholars, the Qur'an is regarded as an incoherent text that needs to be reordered anyway. So, the context that the Western scholars make references among sûrahs is directed towards the understanding of finding “more reasonable place” for some passages, according to them, the current place of which are somewhere irrelevant. Besides, the sûrahs are considered as units analyzed within the scope of their literary aspects in order to establish some certain clues for the

37 “هناك تناسقا كاملا بين أجزاء السورة... يجعل من السورة كلها وحدة منسقة متماسكة”، Qutb, *Fî Zilâl al-Qur'ân*, VI, 3938.

38 “و هكذا تتناسق مقاطع السورة كلها و تتكامل ايقاعاتها”، Qutb, *Fî Zilâl al-Qur'ân*, VI, 3943.

39 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3756,3757.

40 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3743.

41 “ألوانا متنوعة تؤلف من تفرقتها و تناسقها لحنا واحدا متعددالنعيمات موحد الإيقاع”، Qutb, *Fî Zilâl al-Qur'ân*, VI, 3901.

nuzûl time of them. In other words; stylistic, thematic and structural investigations of the sûrahs serve rather for historical purposes.⁴² Thus, some hypotheses are developed in that the sûrahs belonging to a certain period includes certain themes and an approximate style. By this way, while analyzing a sûrah, the other sûrahs are put into agenda only to accomplish essential "historical" results for that sûrah. For example, Noldeke classifies the sûrahs according to their probable nuzûl time and he does this categorization in the context of some criteria like style and theme. So, when we witness such sentences in *The History of the Qur'an* as "Most of the sûrahs of this period are short"⁴³, "these sûrahs have no particular character in common"⁴⁴, we clearly realize that his main objective in his literary research is mostly "historical". In sum, theme, style, phraseology or "written documentaries" are "underpinnings" in order to achieve historical results about the sûrahs or sûrah passages in the 20th century Western studies.⁴⁵

For Qutb, the issue almost completely diverts its direction from the "historical" to the "literary" one. One of the noteworthy points in *fî Zilâl al-Qur'ân* is that while analyzing a sûrah, Qutb often makes references to other sûrahs. In other words, some thematic or stylistic connections are established among the sûrahs. In this context, we come across such phrases in *fî Zilâl* as "in the following verses of the sûrah as in the sûrah al-Muzzammil" (كما كان هناك في سورة المزمل), "as in the sûrah al-Qalam" (على نحو ما ورد في سورة القلم) and so forth.⁴⁶

It would be to the point to exemplify Qutb's references to other sûrahs in his analysis of some early Meccan ones:

- In sûrah al-Alâq: to the sûrah al-Anfal;⁴⁷
- In sûrah al-Qalam: to the sûrahs az-Zukhruf, ash-Shu'arâ, al-Qamar, Fussilat, al-Kâfirûn, al-Humaza, al-Hujurât, Tâ-hâ;⁴⁸
- In sûrah al-Muzzammil: to the sûrah al-Alaq;⁴⁹
- In sûrah al-Muddaththir: to the sûrahs of al-Maârij and Tahrîm;⁵⁰
- In sûrah al-Fâtiha: to the sûrahs of al-Baqara, al-Qasas, al-Hijr, al-Alaq, an-Nûh, ar-Râd, al-Jâthiya;⁵¹
- In sûrah al-Takvir: to the sûrahs of al-Tâ-hâ, al-Wâki'a, an-Naba', az-Zilzâl, al-Infitâr, an-Nahl, al-Zukhruf and al-Isrâ;⁵²

⁴² Bell, *Introduction to the Qur'an*, p. 100; Watt, *Bell's Introduction to the Qur'an*, p. 114-115; Noldeke et al., *The History of the Qur'an*, p. 63, 97, 117; Hirschfeld, *New Researches into the Composition and Exegesis of the Qur'an*, p. 2.

⁴³ Noldeke et al., *The History of the Qur'an*, p. 64.

⁴⁴ Noldeke et al., *The History of the Qur'an*, p. 97.

⁴⁵ See also examples for such kind of analyses; Bell, *Introduction to the Qur'an*, p. 92-93; Watt, *Bell's Introduction to the Qur'an*, p. 114-120.

⁴⁶ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3752.

⁴⁷ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3938.

⁴⁸ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3651-3672.

⁴⁹ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3742.

⁵⁰ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3757, 3758.

⁵¹ Qutb, *Fî Zilâl al-Qur'ân*, I, 21-26.

⁵² Qutb, *Fî Zilâl al-Qur'ân*, VI, 3838-3840.

- In sûrah al-A'lâ: to the sûrahs of al-Baqara, al-Mâ'ida, al-Wâqi'a, al-Hâqqa, al-A'râf, al-Hajj, al-Anbiya, al-Qamar, ar-Rûm and al-An'am;⁵³
- In sûrah al-Layl: to the sûrah al-A'lâ;⁵⁴

Obviously, on one hand Qutb analyzes the sûrahs as whole units and on the other hand he makes interrelations among them. This shows that he does not limit himself in the boundaries of a sûrah unit and frequently applies a kind of 'intertextual' reading.

By the way, such interconnections are not intended solely for the better "literary" explanation of the sûrahs. They also help Qutb estimate the probable nuzûl time of the sûrahs. For instance, Qutb, while analyzing the sûrah al-Muddaththir, points to the great resemblances among the sûrahs al-Muddaththir, al-Muzzammil and al-Qalam in the context of the targets of the sûrahs. This fact, according to the mufassir, is an indication that the nuzûl time of these sûrahs is close to each other.⁵⁵

Consequently, it can be said that Qutb tries to create some links, mostly "literary" but sometimes "historical" as well, among sûrahs for certain purposes.

3. Interrelations between Theme and Style

In the 20th century Western readings, theme and style generally function in the context of establishing the probable nuzûl period of the sûrahs or passages. For instance, Noldeke argues that the style of the sûrahs is a strong indicator to establish the nuzûl time of the revelations.⁵⁶ Watt, on the other hand, puts the style of the verses on the backburner and put some thematic points forward. Watt, following Bell, criticizes Noldeke as he attributes too much authority to the style in determining the probable nuzûl period of the verses.⁵⁷ But anyway, theme and style for the 20th century Western readings are rather instruments to establish chronology, that is, these are historical instruments.

When we consider the analysis of the sûrah al-Muzzammil by Westerners, for example, we can immediately notice the perspective difference. For Noldeke, this sûrah exists among the 'First Meccan Period' sûrahs and the last verse "is so obviously of Medinan origin."⁵⁸ Similarly, Weil says that the 20th verse "certainly was uttered in Medina".⁵⁹ According to Bell, "Verse 20 is long and evidently Madinan."⁶⁰ Mahdi Bazargan (d. 1995) also analyzes the sûrah in the context of

53 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3883, 3892.

54 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3922.

55 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3753.

56 Noldeke et al., *The History of the Qur'an*, p. 32, 89, 104.

57 Bell, *Introduction to the Qur'an*, 102-103; Watt, *Bell's Introduction to the Qur'an*, p. 111.

58 Noldeke et al., *The History of the Qur'an*, p. 81.

59 Weil, "An Introduction to the Qur'an III", 350.

60 Richard Bell, *The Qur'an: Translated, with a Critical Rearrangement of the Sûrahs*, II, 613.

establishing the probable nuzûl period of it and he separates the last verse from the rest of the sûrah with some references to the length, rhyme and theme of the verse.⁶¹

In his tafsir, Qutb occasionally establishes some connections between the style of the verses and their content. According to him, for example, the sûrah al-Muzzammil consists of two main parts. The first part consists of the first 19 verses. These verses end with the long *lâm* rhyme such as *qalîlâ, tartîlâ, thaqîlâ, sabîlâ*. The mufassir asserts that this rhyme reflects the seriousness of the mission and sense of responsibility. According to Qutb, the last verse (20), the second part of the sûrah as well, was revealed a year after the first part. This verse is also long and has a wavy style. The mufassir argues that such kind of a style gives the impression of stability and firmness. The end-rhyme of the verse (*ghafûrun rahîm*) gets in harmony with this stable atmosphere.⁶² Although Qutb accepts that two parts of the sûrah revealed at different periods, his attempt to create thematic and stylistic links between the two parts clearly shows how the unity of the sûrah takes precedence over the historical datum about the sûrahs.

In the sûrah al-Muddaththir, we come across a similar analysis. According to Qutb, the rhythm of the verses sometimes accelerates and sometimes slows down. This change is hand in hand with the theme. In addition, to use a certain rhyme then to pause it and later to reuse it is an 'expression of smoothness' and this can be regarded as a literary quality. For instance; the rhyme-ends of the first verses are *muddatthir, anzir, kabbir*. Then this rhyme halts and reappears after a short break: *qaddar, basar, istakbar, saqar*. So, for Qutb, the abrupt changes in the rhymes are preferred for certain literary purposes in the Qur'an.⁶³

So, when we handle the subject as a whole, it is quite obvious that the main purpose of the 20th century Western theme-and-style analyses is to establish the chronology of the sûrahs and the literary analysis of the verses directs this aim. Qutb's literary analysis, on the other hand, is much more related to putting the literary quality of the Qur'anic text, thus more "text-centered".

4. Oath Clusters

When be taken a glance to Meccan sûrahs, several oath clusters are seen in early Meccan sûrahs like al-Muddaththir (vv. 32-34), al-Layl (vv. 1-3), al-Fajr (vv. 1-4), ad-Duhâ (vv. 1-2), al-Asr (v. 1), al-Âdiyât (vv. 1-5). We witness verses beginning with *waw al-qasam* which means "I swear (that)". Generally, it is sworn on some natural objects such as moon, night, dawn, morning hours and time. The oaths in the

⁶¹ Mehdi Bâzergan, *Kur'an'ın Nüzûl Süreci*, Ankara: Fecr Yayınevi, 1998, p. 65-67. It should be noted that chronology studies are still an active field in the Qur'anic studies. See a recent paper proposing a method for a probable nuzûl chronology of the sûrahs in the context of sûrah al-Muzzammil considering some phraseological criteria, Selim Türçan, "Kur'an'ın İfade Kalıpları Nüzul Kronolojisini Aydınlatılabilir mi? Müzzemmil Sûresi Örneğinde Bir Yöntem Denemesi", *Hitit Üniversitesi İlahiyat Fakültesi Dergisi*, 9 (2010), 67-100.

⁶² Qutb, *Fî Zılâl al-Qur'ân*, VI, 3743.

⁶³ Qutb, *Fî Zılâl al-Qur'ân*, VI, 3753-3754.

Qur'an is discussed under the name of *aq̣sâm al-Qur'ân*, which is among the sub-topics of *ulûm al-Qur'ân*.⁶⁴ Oaths were commonly used in pre-Islamic Arab society so the Qur'an maintained this tradition.⁶⁵ At the basis of swearing are there such aims as to convince the addressee or to show the decidedness of the addresser.⁶⁶

This is a disputable subject in the context that many Western scholars relate this style with the *kâhin* (soothsayer) forms. 20th century's some scholars like Theodor Noldeke, Richard Bell, H.A.R. Gibb and W. Montgomery Watt connect thematic and stylistic relations between the oath clusters and *kâhin* sayings. So, in such kind of a correlation it is not difficult to notice the traces of the search for a 'source' for the Qur'an. According to Noldeke, the Prophet Muhammad "borrowed this custom from pagan soothsayers".⁶⁷ Bell describes the verses beginning with oath clusters as "*kâhin*-style".⁶⁸ According to Gibb, this style is "admittedly that of the ancient *kâhins*...".⁶⁹ For Watt, some passages with oath-clusters "are suggestive of the utterances of soothsayers".⁷⁰

According to Qutb, oath clusters are a sign of stylistic quality which function to transmit the message in an effective way. The subjects on which Allah swear is an indication of their importance in human life. For example, in *sûrah al-Muddaththir* (vv. 32-34), the moon, the leaving night and the shining dawn affect the human heart and arouse deep feelings. It is almost impossible for a man witnessing this scene and not being impressed from it.⁷¹ In the *sûrah al-A'lâ*, be sworn on the night and day which are antipodes. The mufassir believes that by way of this, Allah gives a message to human beings: There are two roads to follow. One of them directs you to light and the others to dark. So the effect of the message is increased by the oath clusters.⁷² According to the mufassir, in the *sûrah ad-Duhâ*, via oath-clusters, a relation is established between the natural phenomena and emotions of people.⁷³

As a result, Qutb does not look from the same perspective what the Western scholars mentioned in the context of oath clusters. In fact, it can be claimed that, for Qutb, any style or theme of the 7th century Arabia 'used' by the Qur'an need not necessarily be evaluated in the context of the debate of 'divine origin' or the 'authenticity' of the revelations. In the analysis of *sûrah al-Qalam*, for instance, we read a story about the People of the Garden (vv. 17-33). According to Qutb, this story was most probably a well-known one which was in circulation among the people at

64 See al-Suyuti, *al-Itqân*, II, 486-489; Zarkashi, *al-Burhân*, III, 40-46.

65 Celal Kirca, "Aksâmü'l Kur'ân", *TDV İslam Ansiklopedisi* (DİA), II, 290.

66 See the functions of the oaths in the pre-Islamic society, Süleyman Gezer, *Sözlü Kültürden Yazılı Kültüre Kur'an*, Ankara: Ankara Okulu Yayınları, 2008, p. 195-200.

67 Noldeke et al., *The History of the Qur'an*, p. 29, 30, 63.

68 Bell, *Introduction to the Qur'an*, p. 75, 76, 90.

69 H.A.R. Gibb, *Mohammedanism: An Historical Survey*, New York: Oxford University Press, 1962, p. 36.

70 Watt, *Bell's Introduction to the Qur'an*, p. 78.

71 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3760.

72 Qutb, *Fî Zilâl al-Qur'ân*, VI, 3921-3922.

73 "فیربط بین ظواهر الکون و مشاعر النفس" Qutb, *Fî Zilâl al-Qur'ân*, VI, 3926.

that time. The Qur'an transformed the context of the story into one by which it could convey the message effectively.⁷⁴ Again, Qutb never avoids mentioning the resemblance between the style of the sûrah al-Alaq and *kâhin-sayings*. But the main difference between them is that while the verses of the sûrah has connections to each other and the sûrah is a whole unit, the *kâhin-sayings* are composed of the sum of "disjointed" utterances.⁷⁵ So, it is clearly seen that any thematic or stylistic resemblance between the literature of that time and the Qur'an is considered as quite usual by the mufassir. This is, at the same time, a remarkable example with respect to showing the difference between the "insider" and "outsider" perspective.

5. Onomatopoeic Echoes

We want to bring up a final interesting subject, which, we think, is one of the distinguishing characteristics of *fî Zilâl al-Qur'ân*. In his analysis of the sûrahs, Qutb takes our attention to a literary feature of the Qur'an that has been skipped by many mufassirs until now.

Onomatopoeia means *the formation and use of words to imitate sounds*. It is a figure of speech in which "the sound reflects the sense". It is applied mostly in verse, but less often in prose as well, *to achieve a special effect* in meaning.⁷⁶ In English, the words like *bang*, *zap* and *hiss* etc. are given examples for onomatopoeia.⁷⁷ In Turkish language this term is named as "yansîma" and there are several words, both in verb and noun forms, which can be given as onomatopoeia examples: *mirıldanmak*, *miyavlamak*, *hohlamak*, *havlamak*, *çıtırtı*, *tıkırtı*, *meleme*, *çınlama*, *fısıltı*. It is indicated that -especially in such languages as Arabic and Turkish-, onomatopoeic vocabulary is highly rich.⁷⁸ The vocabularies dedicated specially to this subject in both languages are an indication of this fact.⁷⁹ In Arabic, 'ismû's-sawt (إسم الصوت) is used as the equivalent of onomatopoeia.⁸⁰ In the classical Arabic literature, the relation between the sound and meaning is mentioned under the title of *tasâqub al-alfâz li-tasâqub al-ma'nâ* (تصاقب الألفاظ لتصاقب المعاني).⁸¹ Each language has more or less its own onomatopoeic vocabulary. But it is an interesting fact that some words exceed the boundaries of a language even if they undergo some kind of change according to the particular characteristics of the languages. For example let's look up dog sound. In

⁷⁴ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3664.

⁷⁵ Qutb, *at-Taswîr al-Fannî fi'l Qur'an*, p. 19.

⁷⁶ J. A. Cuddon, *A Dictionary of Literary Terms and Literary Theory*, London: Wiley-Blackwell, 2013, p. 493.

⁷⁷ Edward Quinn, *A Dictionary of Literary and Thematic Terms*, New York: Facts on File, 2006, p. 304.

⁷⁸ Derya Adalar Subaşı, "Arapçada Ses Yansımali Sözcüklere Genel Bir Bakış", *Journal of Academic Social Science Studies*, 46/4 (2016), 70.

⁷⁹ See Hamza Zülfikâr, *Türkçede Ses Yansımali Kelimeler*, Ankara: Türk Dil Kurumu Yayınları, 1995; İbrahim Enis, *al-Asvât al-Lughaviyyah*, Egypt: Maqtabah an-Nahda, t.y.

⁸⁰ *Majdîwahbah- Qâmil al-Muhandis, Mu'cem al-Mustalahâti al-Arabiyyati fi'l-lugati wa'l Adab*, Beirut: Maktabah Lebanon, 1984, p. 39.

⁸¹ Abu'l Fattah Uthmân b. Jinnî, *al-Khasâis* (ed. Muhammad Ali an-Najjâr), s.l., al-Maqtabah al-Ilmiyyah, nd., II, 145-146.

Turkish, *hav hav* sound comes to the front and the verb is derived from that sound as *havlamak*. In English, *bark* sound possibly attracts the notice more and it becomes the name of the verb. As for in Arabic, *hab-hab* sound comes to the fore and it becomes the name of the verb: هبهب. In cat sound, these three languages take almost the same sound: *miyavlamak* in Turkish, *meow* in English and *mâ'a* (ماء) or *ma'â* (معا) in Arabic. Of course, the sounds of natural objects or animals do not always result in terms in a language. What should be kept in mind is that the sound of certain letters supports meaning from various angles. At this point, we come across some striking associations between sound and meaning in the analyses of the sûrahs in *fî Zilâl*.

Qutb argues that some words are specifically chosen in the Qur'an to strengthen the effect of the meaning. In this context, the mufassir shares some onomatopoeic words (though he does not use a specific term for this) in some early Meccan sûrahs. For example, in the 8th verse of sûrah al-Muddaththir, the phrase *nuqira fî'n-nâqûr* gives the feeling of the explosive effect of the sound that will be heard by the people during the day of qiyâmah. According to the mufassir, in other related verses, during the qiyamah scene the sound is also mentioned but this phrase is specially chosen to make the reader feel the high-frequency of the sound.⁸² So it can be concluded that Qutb evaluates the phrase *nuqira fî'n-nâqûr* as a more effective one than, for example, *nufikha fî's-sûr* in sûrah az-Zumar, verse 68.

Another example is from the sûrah al-Lahab. The *-b* sound in the rhyme-ends of the sûrah echoes the tying of woods into bundles and the neck being pulled by ropes: *Tabbat yadâ abî lahabin wa tabb... wa ma kasab, zâta lahab, hammâlata'l hatab, fî câdihâ hablun...* Here, we feel a kind of toughness during the tying of woods, a tightening. In addition, a bellicose tone, a kind of muffling and threat accompanies the whole sûrah. So the musical tone spreading around the sûrah is in phase with the theme of it.⁸³

The last two examples are from sûrah at-Takvir. According to Qutb, this sûrah touches the "chord of the heart" (إلى أوتار القلوب).⁸⁴ The first one is the 17th verse of the sûrah: "And by the night as it falls." Considering the Arabic expression of the verse, *wa'l-layli izâ 'as'asa*, the mufassir argues that there is a phonetic coherence between the chosen word *'as'asa* and the atmosphere of the night. The tone of the verb reminds the listener of nightlife due to the effect of *-s* sound. The second example is the next verse: "And by the morning as it breathes." Here again the verb *tanaffasa* phonetically echoes the morning that breathes.⁸⁵

I want to propose one more example that is not mentioned in *fî Zilâl al-Qur'ân*. The dominance of *-s* sound in the last sûrah of the Qur'ân is striking: *nâs, khannâs, yuwaṣwiṣu fî ṣudûr an-nâs* and so on. In the verses 4 and 5, the words *al-*

⁸² Qutb, *Fî Zilâl al-Qur'ân*, VI, 3755.

⁸³ Qutb, *Fî Zilâl al-Qur'ân*, VI, 4000-4001.

⁸⁴ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3837.

⁸⁵ Qutb, *Fî Zilâl al-Qur'ân*, VI, 3841-3842.

waswâs al-khannâs (slinking whisperer) and *yuwaswisu* (to whisper) give a temptation atmosphere to the sûrah. Thus, -s sound and the atmosphere of *whispering* in the whole sûrah seems to show a nice overlapping between the thematic and phonetic elements of the sûrah.

It should be noted that the boundaries of onomatopoeia is a matter of debate. Similarly, the relation between phonetics and meaning is also an extensive issue. I have just touched briefly to this subject in the context of the sûrahs analyzed by Qutb. Deeper scrutiny on this subject in the context of the Qur'anic research might give more worthy results, of course.

Conclusion

This article is the analysis of a prominent 20th century mufassir Sayyid Qutb's literary readings in the context of his celebrated tafsir work *fî Zilâl al-Qur'ân*, with a specific focus on some early Meccan sûrahs. As a result of this study, I achieved the following results:

A tendency to highlight the literary characteristics of the Qur'an and to read the sûrahs as whole units comes to the fore in Qutb's readings. As is clearly stated, this points out to a contra-reading against the claims of the Western scholars of his time about the structure of the Qur'an. Even in determining the probable nuzûl period of a sûrah, literary aspects such as theme, style and phraseology gives Qutb more clues than historical datum about the verses or sûrahs. After all, for him, the "history" of the Qur'anic text has a "secondary value" to grasp the meaning in it and the main focus is to extract the literary core of the Qur'anic text. In sum, we have concluded that a "literary" and "holistic" approach was adopted by Qutb, which points out the opposite of the Western readings having mostly "historical" and "atomistic" character.

Of course, the literary background of Qutb seems to have contributed to his readings. However, it should be kept in mind that Qutb does not analyze a "literary text" in *fî Zilâl*, after all. We are reading the writings of a Muslim "mufassir" not a "literary critic" in his tafsir book. Thus, it can be inferred that "literary aspects" of the Qur'an are employed as an effective tool for him to convey the "religious message" of the Qur'an ideally in addition to being a "counter-reading" against the aforementioned Western approach.

Finally, this paper has revealed the need of similar comparative studies especially about the literature on the Qur'anic studies since the beginning of the 20th century during which a considerable interaction between the Muslim and Western academia arose. The conclusions of such mutual interactions in the academic level and probable methodological or apologetic effects should be scrutinized. By this way, it would be possible to achieve more comprehensive and essential results in the context of the contemporary Qur'anic studies.

References

- Bâzergan, Mehdi, *Kur'ân'ın Nüzûl Süreci*, Ankara: Fecr Yayınevi, 1998.
- Bell, Richard, *Introduction to the Qur'an*, Edinburgh: Edinburgh University Press, 1953.
- Bell, Richard, *The Qur'an: Translated, with a Critical Rearrangement of the Sûrahs*, Edinburgh: T. & T. Clark, 1937, I-II.
- Boullata, Issa J., "Sayyid Qutb's Literary Appreciation of the Qur'an", *Literary Structures of Religious Meaning of the Qur'an*, (ed. Issa J. Boullata), London-New York: Routledge, 2000, pp. 354-371.
- Carlyle, Thomas, *On Heroes, Hero Worship, and the Heroic in History*, New York, London and Bombay: Longmans, Green, and Co., 1906.
- Cuddon, J. A., *A Dictionary of Literary Terms and Literary Theory*, London: Wiley-Blackwell, 2013.
- Darwaza, Muhammad Izzat, *At-Tafsîr al-Hadîth*, Beirut: Dâr al-Garb al-Islâmî, 2000, I-X.
- Demirci, Sabri, "Kur'an Ayetleri ve Sureleri Arasındaki Tenasüb", *EKEV Akademi Dergisi*, 19/62, (2015), 147-172.
- Enis, İbrahim, *al-Asvât al-Lughaviyyah*, Egypt: Maqtabah an-Nahda, n.d.
- Gezer, Süleyman, *Sözlü Kültürden Yazılı Kültüre Kur'an*, Ankara: Ankara Okulu Yayınları, 2008.
- Gibb, H.A.R., *Mohammedanism: An Historical Survey*, New York: Oxford University Press, 1962.
- Gökkır, Bilal, "Western Attitudes to the Origin of the Qur'an: Theological and Linguistic Approaches of Twentieth Century English-Speaking World from William Muir to William M. Watt", (doktora Tezi, The University of Manchester, 2002).
- Görgün, Hilal, "Seyyid Kutub", *TDV İslam Ansiklopedisi (DİA)*, XXXVII, 64-68.
- Gözeler, Esra, *Kur'an Âyetlerinin Tarihlendirilmesi* İstanbul: KURAMER, 2016.
- Hirschfeld, Hartwig, *New Researches into the Composition and Exegesis of the Qur'an*, London: Royal Asiatic Society, 1902.
- Jinnî, Abu'l Fattah Uthmân b., *al-Khasâis* (ed. Muhammad Ali an-Najjâr), s.l., al-Maqtabah al-İlmiyyah, nd., I-III.
- Kırca, Celal, "Aksâmü'l Kur'ân", *TDV İslam Ansiklopedisi (DİA)*, II, 290-291.
- Majdîwahbah- Qâmil al-Muhandis, *Mu'cem al-Mustalahâti al-Arabiyyati fi'l-lugati wa'l Adabi*, Beirut: Maktabah Lebanon, 1984.
- Maudûdî, S. Abul A'lâ, *The Meaning of the Qur'an*, trans. Ch. Muhammad Akbar, Lahore: Islamic Publications, 2013, I-VI.
- Mir, Mustansir, *Coherence in the Qur'an: A Study of Islahi's Concept of Nazm in Tadabburi Qur'an*, Indianapolis, IN: American Trust Publications, 1986.
- Mir, Mustansir, "The Sûra as a Unity: A Twentieth Century Development in Qur'an Exegesis", *Approaches to the Qur'an*, (eds. G. R. Hawting-Abdul-Kader A. Shareef, London-New York: Routledge, 2013).
- Muir, William, *The Life of Mahomet*, London: Smith, Elder and Co., 65, Cornhill, 1861, I-IV.
- Noldeke, Theodor et al., *The History of the Qur'an*, Leiden-Boston: Brill, 2013.
- Paret, Rudi, "Tarihte ve Günümüzde Kur'an", *Kur'an Üzerine Makaleler* (ed. and trans. Ömer Özsoy), Ankara: Bilgi Vakfı Yayınları, 1995.
- Quinn, Edward, *A Dictionary of Literary and Thematic Terms*, New York: Facts on File, 2006.
- Qutb, Sayyid, *Fî Zilâl al-Qur'ân*, Beirut: Dâr ash-Shurûq, 1972, I-VI.
- Qutb, Sayyid, *al-Mashâhid al-Qiyama fi'l Qur'ân*, Cairo: Dâr ash-shurûq, 1968.
- Qutb, Sayyid, *at-Taswîr al-Fannî fi'l Qur'ân*, Cairo: Dâr ash-shurûq, 2004.
- Rodwell, John Medows, *The Koran*, London: Everyman's Library, 1963.

- Subaşı, Derya Adalar, "Arapçada Ses Yansımali Sözcüklere Genel Bir Bakış", *Journal of Academic Social Science Studies*, 46/4 (2016), 69-83.
- al-Suyuti, Jalâl al-Dîn Abd al-Rahman, *al-Itqân fî ulûm al-Qur'ân*, Beirut-Lebanon: Dâr al-Fîqr, 2005, I-II.
- Tuncer, Faruk, "Kur'an Bütünlüğü Açısından Surelerin Baş Tarafı İle Sonu Arasındaki Münasebet", (doktora tezi, Marmara Üniversitesi Sosyal Bilimler Enstitüsü, 2000).
- Türcan, Selim, "Kur'an'ın İfade Kalıpları Nüzul Kronolojisini Aydınlatılabilir mi? Müzzemmil Sûresi Örneğinde Bir Yöntem Denemesi", *Hitit Üniversitesi İlahiyat Fakültesi Dergisi*, 9 (2010), 67-100.
- Watt, W. Montgomery, *Companion to the Qur'an*, Oxford: Oneworld, 1994.
- Watt, W. Montgomery, *Bell's Introduction to the Qur'an*, Edinburgh: Edinburgh University Press, 1970.
- Weil, Gustav, "An Introduction to the Qur'an III", *The Biblical World* 5/5, 1895, 343-359.
- al-Zarkashî, Badr al-Dîn Muhammad ibn Abd Allah, *al-Burhân fî ulûm al-Qur'ân* (ed. Muhammad Abû al-Fadl Ibrahim), Cairo: Maktabah Dâr al-Turâs, n.d., I-IV.
- Zülfikâr, Hamza, *Türkçede Ses Yansımali Kelimeler*, Ankara: Türk Dil Kurumu Yayınları, 1995.