INTEGRATION OF QUR'ANIC THOUGHT AND CLASSICAL POETRY: AN EXPERIENCE OF TEACHING ALISHER NAVOI'S GHAZAL "KECHA KELGUMDUR DEBON..."

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Abstract. *This article analyzes Alisher Navoi's ghazal "Kecha kelgumdur debon..." on the basis of comparative-typological and hermeneutic approaches in relation to Surah At-Tariq of the Holy Qur'an. The Qur'anic and Sufi essence of the motifs of night, wakefulness, expectation, separation, light, and union in the ghazal is revealed. The article illuminates the poet's artistic skill in representing the aspiration of the human soul toward the Truth and the path of spiritual perfection through the experiences of love. The results of the analysis show that Qur'anic ideas in Navoi's ghazal are expressed not directly, but through mystical and artistic thinking.*

The second part of the article, which has the character of methodological recommendations, explains ways of analyzing Alisher Navoi's ghazal "Kecha kelgumdur debon..." in connection with Surah At-Tariq of the Holy Qur'an in the process of teaching it in higher education institutions. Recommendations are provided on the use of comparative-typological analysis, problem-based learning, interactive methods, and Sufi interpretation in helping students understand the motifs of night, wakefulness, expectation, light, separation, and union in the ghazal. The tasks, questions, and expected results used in teaching the topic are also described.

Keywords: *Navoi, Surah At-Tariq, Qur'anic thought, Sufism, night, light, separation, union, wakefulness, gnosis, methodological recommendation, ghazal analysis, Sufi interpretation, Qur'anic motifs, interactive methods, classical literature.*

Introduction

The creative work of Alisher Navoi has special significance in the history of Turkic-Muslim culture as a vast spiritual heritage closely connected with the Qur'an, hadith, and Sufi thought. In the poet's works, Islamic ideas often appear not directly but in symbolic, mystical, and artistic forms. From this perspective, studying Navoi's ghazals in relation to Qur'anic thought makes it possible to understand not only the poet's artistic mastery, but also his spiritual and philosophical views more deeply. As literary scholar Ibrohim Haqqul emphasizes, concepts such as the relationship between the human being and the Truth, love and enlightenment, separation and union are interpreted in Navoi's works on the basis of a Sufi worldview [4]. From this point of view, although the ghazal "Kecha kelgumdur debon..." outwardly reflects the feelings of a lover waiting for the beloved, its inner layer embodies the aspiration of the human soul toward absolute beauty and divine truth.

Surah At-Tariq of the Holy Qur'an also gives an important place to the concepts of spiritual awakening, divine supervision, light, and truth. Therefore, studying the spiritual harmony between this ghazal and the surah has significant scholarly importance.

Degree of Study of the Topic

The issue of Qur'anic motifs in Navoi's creative work has been studied in various aspects in Uzbek literary scholarship by such scholars as N. Komilov, I. Haqqul, B. Valikhojayev, and A.

Abduqodirov [3; 4; 6; 10]. However, the direct comparative analysis of the ghazal "Kecha kelgumdur debon..." with Surah At-Tariq has not been widely studied as a separate object of research. In this respect, the present article is aimed at illuminating the insufficiently studied aspects of the topic.

Methods

In the course of the research, comparative-typological analysis, hermeneutic interpretation, Sufi commentary, and methods for identifying intertextual relations were used. The artistic images in the ghazal were analyzed comparatively with Qur'anic exegesis and Sufi sources.

Results

Qur'anic Foundations of the Motifs of Night and Wakefulness in the Ghazal

Surah At-Tariq begins with the following verses:

"Vas-samaai vat-toriq. Va ma adroka mat-toriq. An-najmus-soqib" [1].

In these verses, the relationship between the night and the star that illuminates it acquires symbolic meaning. In Islamic thought, night has often been interpreted as a period of human spiritual trials, struggle with the nafs, and spiritual searching. The stronger the darkness, the greater the value of light becomes.

Navoi's ghazal also begins precisely with the image of night:

"Though she said, 'I will come at night,' that cypress-like, rose-faced beloved did not come; sleep did not come to my eyes until dawn." [2]

The wakefulness in this couplet is not an ordinary psychological state. In Sufism, wakefulness (yaqza) is regarded as the first stage of a person's emergence from heedlessness and the beginning of spiritual life [5]. From this point of view, the lover's sleeplessness expresses a broader meaning than romantic suffering and may be interpreted as the heart's aspiration toward union with the Truth.

Expectation and the Station of Seeking

In the following couplets of the ghazal, the motif of expectation comes to the center. The lover's waiting for the beloved at every moment and his spiritual suffering because of her absence recall the station of talab, or seeking, in Sufi literature.

As Najmiddin Komilov notes, talab is one of the most important stages in the spiritual journey of the seeker and means the sincere search for truth [3]. Through the image of the lover, Navoi depicts precisely this spiritual condition. True love is measured by the ability to wait and to be patient.

This condition is also consonant with the verse of Surah At-Tariq: "In kullu nafsin lamma alayha hafiz" [1]. The idea that every human action, even one's expectation, is under divine observation further enriches the inner meaning of the ghazal.

The Concept of Light and Beauty

In the Qur'an, light is interpreted as a symbol of guidance and truth. The image of "an-najmus-soqib" in Surah At-Tariq expresses divine light that pierces through darkness.

A distinctive feature of Navoi's poetics is that the external beauty of the beloved is always enriched with spiritual meaning. In the ghazal, the beloved's beauty is not merely beauty for the lover; it is a source of light. This light revives his heart and preserves his hope.

According to Sufi thinkers, when the light of enlightenment falls upon the heart, the person begins to see the truth behind outward reality. In this sense, the beauty of the beloved may also be interpreted as an artistic symbol of divine beauty.

The Mystical Essence of Separation

One of the strongest motifs in the ghazal is hijron, or separation. However, Navoi does not portray separation only as sorrow and parting. In his interpretation, separation is a force that educates the human being spiritually and leads him toward perfection.

Speaking about love, Imam al-Ghazali emphasizes that the truth of love is manifested through patience and separation, because the value of union is understood precisely through separation.

In Navoi's ghazal, the lover's tears, pain, and suffering may outwardly seem to be misfortune, but inwardly they express a process of spiritual purification. This aspect is shared with the Qur'anic ideas about the human being attaining perfection through trials.

Union and Spiritual Perfection

The composition of the ghazal has an inner dynamic moving from separation toward union. Although outward union does not occur, the lover's spiritual state changes. His love is purified, his patience is strengthened, and his heart draws closer to spiritual perfection.

The symbol of "wine" used in the maqta', or closing couplet, is considered in Sufi literature to be a symbol of divine love and enlightenment [9]. Thus, the joy intended by the poet is not material but spiritual joy. When the heart is filled with divine love, the darkness of grief and separation recedes.

This state is meaningfully harmonious with the idea in Surah At-Tariq of light overcoming darkness.

Scientific Novelty

In this research, the ghazal "Kecha kelgumdur debon..." was analyzed for the first time in a holistic comparative manner in the context of Surah At-Tariq. The Qur'anic sources of the motifs of night, wakefulness, expectation, light, and separation in the ghazal were identified, and their Sufi interpretation was revealed.

The analyses show that although Alisher Navoi's ghazal "Kecha kelgumdur debon..." is outwardly written on the theme of love, its layers of meaning contain deep mystical and Qur'anic ideas. In the ghazal, night appears as the human being's spiritual trials, wakefulness as spiritual awakening, expectation as the station of seeking, light as divine enlightenment, and separation as a means of education on the path to perfection.

The opposition between night and light in Surah At-Tariq is reinterpreted in Navoi's ghazal in an artistic and mystical form. As a result, through the imagery of love, the poet expresses the human being's aspiration toward the Truth and the path of spiritual perfection with high artistic mastery.

Discussion

Methodological Recommendations

Today, teaching examples of classical literature in the higher education system on the basis of modern pedagogical technologies is one of the important tasks. In particular, while studying Alisher Navoi's creative work, it is necessary to interpret the religious-enlightenment, Sufi, and artistic layers of his works in an integrated way. Although the poet's ghazal "Kecha kelgumdur debon..." is written thematically in the direction of love, it contains many symbolic meanings connected with the Qur'an and Sufi doctrine.

The comparative study of this ghazal with Surah At-Tariq helps students not only to understand the literary text more deeply, but also to perceive its spiritual and philosophical ideas. Therefore, the selection of effective methods and the meaningful organization of the lesson process are of particular importance in teaching this topic.

Using the Comparative Analysis Method in Teaching the Ghazal

Surah At-Tariq begins with the image of night and the star that illuminates it. These images express divine light, guidance, and human spiritual awakening. In the first couplet of the ghazal, the motifs of night and wakefulness also occupy a central place:

Though she said, 'I will come at night,' that cypress-like, rose-faced beloved did not come; sleep did not come to my eyes until dawn.

In the lesson process, it is appropriate for the teacher to organize a comparative analysis of the image of night in the surah and the depiction of night in the ghazal. By identifying the similarities and differences between these images, students begin to understand the deeper layers of the literary text.

The comparative analysis method forms students' skills in seeing intertextual connections, understanding symbolic meanings, and drawing independent conclusions.

The Possibilities of Problem-Based Learning in Teaching Sufi Concepts

The concepts of wakefulness, expectation, separation, and union found in the ghazal are important categories of Sufi teaching. For this reason, it is recommended to study the topic through problem-based questions.

For example, students may be asked the following questions: "Why is the lover's sleeplessness interpreted not as an ordinary psychological state, but as a sign of spiritual awakening?" or "Why does Navoi describe separation as a means of perfection?"

Such questions encourage students to think, to reason on the basis of evidence, and to interpret Sufi meanings independently.

Recommendations on the Use of Interactive Methods

The use of interactive methods in teaching the topic increases educational effectiveness. In particular, through the "Cluster" method, students group ideas around the concepts of "night," "light," "separation," "union," and "enlightenment."

With the help of the KWL table (Know - Want to Know - Learned), students identify their existing knowledge on the topic and systematize new information.

In the "Group Work" method, students may be divided into small groups according to the following directions:

- the motifs of night and wakefulness;
- expectation and the station of seeking;
- the concept of light and beauty;
- the mystical essence of separation and union.

Each group prepares a presentation on its topic and draws general conclusions.

Methodology for Interpreting Artistic Images

In teaching classical literature, it is important to reveal the multilayered meaning of images. For this purpose, the teacher may use the following table:

Image	**External Meaning**	**Sufi Meaning**
Night	Darkness	Spiritual trial
Wakefulness	Sleeplessness	Spiritual awakening
Beloved	The beloved person	Divine beauty
Light	Illumination	Enlightenment
Separation	Parting	Spiritual purification
Union	Meeting	Approach to the Truth

Through this method, students better understand the symbolic essence of artistic images.

Assessment of Learning Outcomes

When determining the level of mastery of the topic, it is recommended to assess not only reproductive knowledge, but also analytical and creative thinking skills.

Assessment may be carried out on the basis of the following criteria:

- understanding the content of the ghazal;
- identifying Qur'anic motifs;
- explaining Sufi concepts;
- conducting comparative analysis;
- drawing independent conclusions.

It is also appropriate to use essays, presentations, clusters, and creative assignments.

Conclusion

Teaching Alisher Navoi's ghazal "Kecha kelgumdur debon..." in connection with Surah At-Tariq develops a scholarly and spiritual approach to classical literature among students. By revealing the Qur'anic and Sufi essence of the motifs of night, wakefulness, light, separation, and union in the ghazal, students' artistic thinking, analytical reasoning, and spiritual worldview are developed.

Therefore, it is recommended to use comparative analysis, problem-based learning, and interactive methods in an integrated way when teaching this topic. This approach serves to convey the deep semantic layers of Navoi's creative work to students effectively and to improve the quality of classical literature education.

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