



# THE CONCEPTS OF “HAPPINESS AND A HAPPY LIFE” AND THEIR INTERPRETATION IN THE WORKS OF MUSA JALIL

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## ABSTRACT

*The article reveals the features of M. Jalil's work; the main emphasis is on the interpretation of happiness in the works of the author under study, as well as happiness in the understanding of the famous Tatar poet Musa Jalil.*

**KEYWORDS:** *happiness, civilization, ascetic image, sage Solomon, motive, the highest good, general notebooks;*

## INTRODUCTION

Literature is one of the main custodians of the values that make up our civilization. The topic of happiness, since the interpretation of this term largely depends on what type of civilization a particular community belongs to.

## MAIN PART

The concept of “happiness” in the common mind, as a rule, is associated with material benefits, business success, an excess of entertainment and pleasure. However, this is not how things work out in life, and sometimes rich and successful people turn out to be the most unhappy. Much has been said about what happiness is in ancient times. The Stoics, for example, believed that happiness consists in an ascetic lifestyle and freedom from passions. Skeptics added fearlessness to death to dispassion. The Epicureans saw happiness in pleasures and pleasures, however, they also considered the highest good reason, which should govern a person.

“Happiness is a concept that designates the highest good as a completed, self-valuable, self-sufficient state of life; the generally recognized ultimate subjective goal of human activity, “says the New Philosophical Encyclopedia, published by the Academy of Sciences. So, happiness is “the generally recognized ultimate goal of human activity,” that is, an unconditional value recognized by all mankind, the difference is only in interpretations. The topic of the search for happiness is one of the most important in the literature, because at any time this issue is relevant for every person.

There are many books in the world that are capable of pushing a person to any business, many writers who have revealed the secrets of being in their works, or at least tried to do it. And almost every work of world literature talks about what happiness is.

The biblical sage Solomon, for example, believed that happiness is not in what we can achieve by our efforts, but in the efforts itself. To be happy means “to enjoy the good in all his labors, as he who labors under the sun all the days of his life that God has given him.” Various ideas about happiness are expressed by the heroes and characters of N. Nekrasov's poem “Who Lives Well in Russia”. In this work, Grisha Dobrosklonov was happy. This is how Grishka talks about true happiness:

*I don't need any silver  
No gold, but God forbid  
So that my fellow countrymen  
And to every peasant  
Lived freely, cheerfully  
In all holy Russia!*

And in A. Chekhov's story “Gooseberry”, it is stated that happiness lies in the ability to do good to people: “As long as you are young, strong, cheerful, do not get tired of doing good! There is no happiness and should not be, and if there is a meaning and purpose in life, the meaning is not at all in our happiness, but in something more reasonable and great. Do good!”

Our research is directly related to the interpretation of happiness in literary works, as well as happiness in the understanding of the famous Tatar poet Musa Jalil, and how this concept is presented in



his poems, by what means the poet conveys his feelings, emotions, thoughts to the reader, what other concepts is associated with the motive of happiness.

Musa Jalil's work can be divided into several periods, and the motive of happiness changes in each of the stages: the author uses other images, other methods to convey his thoughts to the reader, and the content of the works also differs.

The first period is the time of its formation. Several general notebooks with poems, stories, and plays of the poet have come down to us. The poet himself wrote: "In 1922-23 I was far from the actual embodiment of reality. My creative principles were such that I was unable to reflect modern life. The subject of poetry was far from real life. During the years of the workers' school, a revolution was outlined in my work. In 1924, I began to write in a completely different way. "The stages following this period: 1924-1932, when Musa Jalil was a poet of youth, the author wrote dozens of poems and poems "Sarvar" and "Traveled roads"; 1932-1941, notable for the fact that the poet's main attention was paid to the new man, the builder of the new time, his bright thoughts, his exceptional character; 1941-1944 is a very short period, perhaps the most studied, the most famous, as it is the front-line poetry of Musa Jalil, including the immortal Moabit Notebooks.

In Gazi Kashshaf's article "Musa Jalil" we read: "Jalil's early work bears clear traces of the influence of democratic literature of the early 20th century, especially the poetry of Gabdulla Tukai and Mazhit Gafuri. With their work, Musa's poems are brought together by humanistic pathos, sympathy for the oppressed, intransigence to evil in all its forms. From the very first, so far naive, experiments one can feel the democratism of the beginning author." As we know, he came from the lower classes, experienced the arrogant attitude of the Bai sons, so he was sympathetic to the people. During this period, the language of Musa Jalil's poems is simpler, his thought is expressed directly, without embellishment. His poetry was born and inspired by youthful maximalism, high intensity of civic feelings. From these romantically inspired early lyrics of the poet, one can single out the poem "Happiness", written in 1919. The lyrical hero of the young romantic is the son of his country. He is full of desire to fight against the enemy for the happiness and freedom of his homeland:

*If I took the saber, if I rushed with it,  
 Defending the red front, sweeping away the rich,  
 If there was a place for me in the line of friends,  
 If I used a dashing saber to cut the executioners,  
 If the enemy retreated before my strength...*

Musa himself not only campaigned for a new life, but also defended the new power with arms in hand: in the detachments of special forces he fought with white gangs. Therefore, agitation is not enough for the lyrical hero: he wants to rouse the

whole people to fight. And the very last lines of the poem allow us to draw a conclusion about what happiness is for a hero. Personal happiness is possible only in the struggle:

*I would consider this death in battle happiness,  
 I sing the glory of a heroic death in a song.*

Another poem, written in 1923, has something in common with the previous one. This is the poem "From the Heart". The lyrical hero here is the one who "opened a new path to the sun behind the gloom, visited the blue stars, brought the sky closer and made friends with the earth." We understand that the form of Jalil's poems has changed: epithets, metaphors, personifications, which carry a great semantic load, have adorned the poem, made the language expressive, showed that an interesting poet came to Tatar literature, with his own vision, with his own attitude to life. But the ideals of his lyrical hero are the same:

*My comrades, we have no fear!  
 United in one impulse,  
 We rejoice in happiness and victories,  
 There are thousands of us, we are the youth of the  
 country.*

The inner world of the lyrical hero is enriched. His feelings become psychologically more reliable, and the perception of life - philosophically more significant, wiser. From a sharp oratorical gesture, the poet goes on to a confidential lyrical confession. From the sweeping, energetic tread of verse - to song melodiousness. His hero is always militantly active. Idle contemplation, spiritual passivity is alien to him.

According to critics, "in the works of Musa Jalil, a lively, lyrical feeling breaks through, like melt water from under the snow. Lyricism is the strongest side of Jalil's talent".

We hear these motives in the poems "Song of Youth", "Youth", and very often, using the pronoun "we", Jalil speaks on behalf of the entire young generation and affirms all the same values.

The works written by Musa Jalil at the front, and later in captivity, stand apart. "The poems written at the front have a different character. The pathetic monologue and open publicism are replaced by front-line poetry, simply and reliably revealing the feelings and thoughts of a person in war," wrote Raphael Mustafin about them. Perhaps these are the most mature poems of the poet, and in them we already see a philosophical attitude to the concept of happiness. Take the poem "Happiness", written in 1942. In it, the author talks about the minutes of hardship and happiness. He is confident that:

*Past adversity  
 And troubles and grief  
 Will rush like water  
 Will be forgotten soon.  
 But happiness is a man  
 Never forgets:  
 But you will never forget*



*Past happiness.*

*You live again*

*And there is no oblivion for you,*

*Oh, human happiness*

*Hours and moments!*

And this is probably due to the fact that during the Great Patriotic War Musa Jalil had to go through a lot, reconsider his attitude to life and death, to good and evil, to loyalty and betrayal. The images in his poems change, the means used in poetry change. His lyrical hero, who was in captivity, seems happy with the most common things for us, which we sometimes do not even notice: the opportunity to see the sun, breathe fresh air, be close to loved ones, (the poems "Parting", "Will", "Beloved" and others).

More and more often we feel the connection between the happiness motive and the memory motive. Reading "The Gardener", created in 1943, the reader, along with the hero Jalil, is transported to a beautiful garden where apple trees, berries, violets and poppies grow, hears the voices of birds arriving in spring. The poet leads the reader to the idea that nature is renewed every spring - this is an eternal law, and man is not given to live twice. But you can live in the grateful memory of people, and it depends only on the person himself: live, work so that the next generations will remember you with a warm word:

*And the youth will come and praise the garden.*

*And if he dies, the gardener,*

*The garden will live, bloom from year to year.*

*And the old one is happy: the larch is a friend*

*He will sing about him, grieving, in the wind.*

In the poem "My Songs" you will not find the word "happiness". But it is guessed. The songs reflected the poet's whole life, his hatred for the enemy, love for a friend, his loyalty to the Motherland, truthfulness and sincerity; poems helped him live, supported him in moments of joy and sadness, so he turns to them with such warmth and love. The poet sees his immortality in them:

*If you die, I will die into oblivion,*

*If you live, I will find life with you.*

The poem especially vividly expressed the poet's passionate desire to serve with his song to the Motherland, the people:

*I have always dedicated songs to the Fatherland,*

*Now I give my life to my Fatherland.*

The poet managed to convey the feelings and aspirations of people - love for the Motherland, willingness to give his life for her, hatred of the enemy, feelings of friendship and brotherhood. The pictorial and expressive means that reveal the ideological content of the poem are interesting and bold: the poet compares his life with a ringing song, death with a song of struggle, his feelings are hot, and his oath is firm. He rejects "low joys, petty happiness", and thereby conveys his thoughts and feelings: happiness lies in the ability to be free and in

captivity, to live the life of the country, to fight for the freedom of the Motherland and for its happiness.

## CONCLUSION

Thus, having studied the works of Musa Jalil, the motive of happiness in Jalil's lyrics is one of the main motives, and it undergoes changes from stage to stage, that is, it "grows" together with the poet, deepens in content and the poet's happiness is a multifaceted concept: it is also personal happiness, and happiness is universal.

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