

SOCIAL SCIENCE AND HUMANITIES

Manuscript info:

Received August 18, 2019., Accepted September 19, 2019., Published October 20, 2019.

**"THE SONG OF HIAWATHA" BY HENRY
WADSWORTH LONGFELLOW
(SOURCES AND TRANSLATIONS OF THE POEM)**

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<http://dx.doi.org/10.26739/2573-5616-2019-10-9>

Abstract: This article considers the work of Longfellow "The Song of Hiawatha" which brought him world-wide fame. The life of the Indians people of the Ojibwe tribe is described. The poem is an attempt to create a national epos reflecting the culture of American identity.

Keywords: Longfellow, Hiawatha, Wenonah, Mudjekeewis, Minnehaha, Mondamin, Pau-Puk-Keewis, Manito.

Recommended citation: UmidaElova. "THE SONG OF HIAWATHA" BY HENRY WADSWORTH LONGFELLOW (SOURCES AND TRANSLATIONS OF THE POEM). 9-10. American Journal of Research P. 86-90 (2019).

"The Song of Hiawatha" brought Longfellow the world fame. He became interested in Indian creativity thirty years before the poem appeared. During his student years, he studied the book sources of the future work, later met the leader of the Ojibwa tribe, borrowed a lot from the records of legends, traditions, songs and, rites of the Indians, made by Henry Rowe Schoolcraft.

"Indian Edda", as Longfellow called his poem, he created based on legends and traditions of several tribes. These legends told about a half-real and a half-legendary prophet and

teacher who taught Indians arts and crafts. However, the image of Hiawatha at Longfellow is not only Indian. It contains and depicts the features of the heroes and gods of the ancient world (Orpheus, Hercules, Prometheus, Dionysus) and the European folk epos (Siegfried, Beowulf, Russian bogatyrs, heroes of the Finnish "Calais-Gwala"), "The Song of Hiawatha" was written by the iambic trochaic tetrameter. From ancient mythology and medieval European epos borrowed allegories, situations, metamorphoses, descriptions of life.

When the poem was published, the author was under the crossfire of criticism. Respectable Boston newspapers presented Hiawatha as "legends of wild aborigines," "not appealing to readers." Liberal critics blamed Longfellow for portraying the "good of civilization" in the pink light. The ending of the poem is indeed tendentious: the colonialists are described as the "brothers" of the Indians. While dying, Hiawatha bequeaths his people to take care of the newcomers, whom he settled in his tepee: "so that ... they would always be ready for shelter, and food." Why did the poet need this idyllic ending? After all, in the poem "Miles Standish's Matchmaking" he wrote about the hatred of the Indians for the first colonists, and three years after the appearance of "Hiawatha" published "The Revenge of Rain in the Face", where there was such a stanza:

*В ловушку эту, через дол
Три сотни воинов привел
Вождь белых с желтой гривой,
И там все триста полегли,
Мечтавших из чужой земли
Прийти домой с пожилой.*
(Trans. E. Etkin)

*Into the fatal snare
The White Chief with yellow hair
And his three hundred men
Dashed headlong, sword in hand;
But of that gallant band
Not one returned again.*
(H.W.Longfellow)

Obviously, Longfellow was sincerely convinced that if the first

settlers had not begun to plunder and kill the Indians, then the two races could live along peacefully on the American continent. At the same time, it was intentionally forgotten that the main goal of all Europeans who were rushing into the New World was the only robbery. Gold, silver, furs, tobacco, cotton, rich land - that was what attracted them to America, which belonged to the Indians.

Longfellow had another goal when he painted a picture of the "brotherhood" of aliens and Indians. In the middle of the XIX century had been forming the original National American literature. Longfellow considered "The Song of Hiawatha" as the first step towards the creation of a national epic. The folklore of the Indians was for him a part of the American original culture, its specific colourful feature. That is why in the poem the aliens are presented as successors and heirs of the traditions, the creator of which is the legendary Hiawatha.

His image - deeply poetic, fabulously fantastic, romantically raised - for over a hundred years captivates the imagination of readers all over the world. Hiawatha, the "son of tender passion and sorrow," was born from the daughter of the moon Wenonah and the insidious westerly wind Mudjekeewis. He has unreasonable strength, can crush rocks, "crush stones into grains of sand," he has magical moccasins in which "with every step Hiawatha could do a whole mile." To all of this, he has a wonderful gift: "He

learned all the bird's talk," "he recognized the language of all animals."

Longfellow strictly adheres to the artistic methods traditional for the national epic: All surroundings of Hiawatha is animated and humanized - winds, clouds, birds, animals, plants. Mondamin is represented by a young man with golden curls, with whom Hiawatha has been fighting and won. A surprisingly poetic picture of the construction of pirogue: Hiawatha asks a young birch for the bark, a strong cedar for trunk and roots, spruce for resin, a hedgehog for needles, which brightly colours the juice of herbs and berries and colours their creation with them. Other forms of human labour are poetically presented: sowing and cultivation of plants, fishing, hunting. Hiawatha is a demigod who brings knowledge and joy of art to his people. He teaches Indians to cultivate cereals, make leather, build boats, collect wild rice in the meadows, arrange holidays, enjoy song and dance, cast spells from thieves and foes, honour the memory of ancestors. He is the creator of the art of drawing and writing, the first healer.

Man is the crown of nature; He is unsurpassed in labour, in his strength of mind, and his will to victory. This is the basic philosophical thought of the poem. She relates Longfellow with Cooper, with Edgar Poe, Melville. The epic picture of the battle of Hiawatha with his father Medjekeewis (traditional for the epic battle picture) has a

deep implication: only a man, although he is a part of nature, can curb the elements and force them to serve themselves.

Hiawatha is fighting not only with the forces of nature; he defeats the evil wizard - the Spirit of Wealth - and distributes the treasure of the sorcerer to the people. Another social motive bursts into the poem: Hiawatha pursues the insidious Pau-Puk-Keewis, who taught the Indians to play dice. The villain turns into a beaver, a brant, an eagle - he has as many-faces as the vices of a man; a victory over him requires a mind, perseverance, patience from Hiawatha. In a fantastic poem, the author introduces a very real disaster - hunger! The hunger was carried away by the gentle beauty Minnehaha - the wife of Hiawatha.

The poem is multidimensional; This poetic allegory presents the main events in a person's life: birth and death, fun and work, love, creativity, friendship, battles with enemies. The author's didacticism is deprived of the poem straightforward edification, creating a wreath of wonderful myths:

*.... сказки и легенды,
С их лесным благоуханьем,
Влажной свежестю долины,
Голубым дымком вигвамов,
(Trans. E. Etkin)*

*..., whence these stories?
Whence these legends
and traditions,
"With the odours of the forest,*

*With the dew and
damp of meadows,
With the curling smoke of wigwams,
(H.W.Longfellow)*

the poet ultimately teaches the reader to build a wise and beautiful life devoid of hostility and war. In the poem, the Lord of Life, Manito, carves the Peace Pipe from stone and convenes "all nations to a meeting":

*Закурите Трубку Мира
И живите впредь как братья!*
(Trans. E. Etkin)

*Therefore be at
peace henceforward,
And as brothers live together.
(H.W.Longfellow)*

This humane thought concludes the best of the works of the famous American poet. The metaphoric nature of the Indian language, poetic hyperbole, pathetic allegory, colourful, pomp comparisons are the characteristic features of the poem. The classic translation of the poem into Russian, belonging to I. A. Bunin, which preserves the spirit and style of the outstanding work.

Longfellow's poetry expanded the boundaries of the romantic perception of the world, introduced a sensible realistic stream into literary use.

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