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### RESEARCH ARTICLE

#### THE STYLISTIC PECULIARITIES OF THE “SONG OF HIAWATHA” BY H.W. LONGFELLOW IN ORIGINAL TEXT AND TRANSLATION

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#### Abstract

The article investigates the stylistic devices that are used in the plot of the poem of H.W. Longfellow “The Song of Hiawatha” and analyzes the ways of preserving them in translation versions. Theoretical content of the article is proved by examples of original extracts and their translation into the Uzbek language.

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#### Introduction:-

World literature study has important investigations of the Romantic literature, which is one of the major representatives of the world literature formed in the XIX century. Many researches in this sphere have been fulfilled. In the development of the world literature, translation is becoming one of the main committing energy in the development of national literature. Because the importance of translation works in educating national literature with samples of literature is important. The level of national perfections can also be determined by the development of translation.

World literary criticism is paying special attention to the identification of various technologies in the current stage of development, especially the idea of the of various methodologies, and recreating the originality of translation, their originality. In every way, a changing reality itself requires analyzing the need to observe the unfinished aspects in artistic works, the restoration of the original poetry in translation works. In the philosophy of the peoples of the world, their life and understanding of life, translation works play an important role in the formation of literary thinking.

During the gradual development of the formation of science of translation in the first half of the 19th century, translation texts from the point of view of linguopoetics was not given. At the end of the 1950s, there were many world-famous scientists who investigated poetry. Among them: L.I. Rongonen, M.G. Udartabova, K.O. Piar, Barkhudarov, M.Ya. Blokh, G.K. Wagner, A.V. Vashchenko, V.S. Vinogradov, V.N. Commissarov, V.A. Kukhareenko, P.M. Toper, R.R. Tchaikovsky, A.D. Switzer, N. Arvin, R.W. Cameron, M. Gartner, G.P. Norton. Among Uzbek scientists: I. Gafurov, K. Musaeu, Sh. Safarov, I.M. Tukhtasinov, R.K. Fayzullaeva, M.I. Holbekov and others who have conducted research to the certain extent. The translators focused on his stylistic tools that were found in the form of the shape and content of the play mentioned in their scientific work, and studied stylistic tools found in the works. However, H. Longfellow’s romantic works in texts translated into Uzbek and other languages, the problem of reconstruction in the text of the translation using the historical and cultural essence of the original texts, using stylistic means were not enough.

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H. Longfellow's work is to organize the masterpieces of the entire romantic school in world poetry. Longfellow was one of the school leaders who brought Boston poets. Poems in romantic spirit are a higher perfection and huge artistic professionalism, which is of great importance in the poet's work. We should note that the classic Oriental literature in the Uzbek language translations of these poems have a masterpieces in the spirit of Romance.

The object of the study of the present research is H.W. Longfellow's "The Song of Hiawatha" and its translations made by the romantic epics of translators.

The subject of the study is H.W. Longfellow's poetry, a comparative analysis of the specific aspects of the originality of the romantic epic "The Song of Hiawatha" in Uzbek translations in comparative aspect.

The following methods of research were used: method of comparative-historical, comparative-biography, linguopoetic and text analysis.

The tasks of the study are:

H.W. Longfellow's "The Song of Hiawatha", its linguopoetic analysis and Uzbek translations in historical and comparative study; coverage of the specific style of the author, the main lexical and stylistic features of the poetic text, its rhyming system, its originality, essentiality of language means, the problem of originality in the translation of the original poetics;

"The Song of Hiawatha", identifying the bright ideas of the author and the development of methodological recommendations for doing translations in Uzbek and developing the romantic spirit of the epic.

### Results and Discussion:-

Due to "The Song of Hiawatha" Longfellow became the American National Poet with a key factor that poem's connection was related to the Indians. As an emergency popular in our country and abroad success, the images of the oldest Indians are succeeded in harmony with their way of thinking, living and worldview. In the poem, history, ethnography and inspirational poetics have become a whole.

Longfellow's poem has specific features of epic poetry – also have a bright diversity of metaphors, epithets and other stylistic devices. There are comparisons and voice notes (alliterations, associations, anaphora, epiphora).

Study of fictional literature in the objecty and translation leads to a logically individual-author concept. Once upon a time V.V. Vinogradov noted, in the research of the artistic literature student is a support building. "If more complex constructive forms and attention of more than the outer grammar of the language, the literary language structure is more complicated in the form, in which the author body is embedded in a subjective plan" [V.V. Vinogradov, 1959, p. 269].

In the literary creation of the writer and his works, the word serves as a unique construction material of the images. And it is impossible to create a real literary work without it, and the word forces the reader to feel incidents and live under influence. It was epithets that have internal sensitivity and bright expression, which occurred during lyrical art [A.N. Veselovskiy, b. 288]. The mobility and variability of the meanings ensures the ability to have a special semantic capacity, the bright assessment convening is the ability to build lively literary form between them.

Epithet is an important stylistic method in the poem "The Song of Hiawatha" (294 epithets), in the story of the author, the author comes as a tool that represents "I". Longfellow uses a "epithet" method, i.e., trying to turn many substantic words identifiers. The epithet is haunting the hidden and appear as a noun, verb, number. It should be noted that in the logical identification, the context plays a leading role, which can also determine the epithet. Longfellow identifiers use the following methods in using of contextual epithet:

A) extremely positive epithets (actual identifiers; they can turn to constant epithets (128 epithets):

Listless, careless Shawondasee! [Longfellow, 1967, p. 245];

Thus the wretched Shawondasee [Longfellow, 1967, p. 278];

With the scared belt of Wampum [Longfellow, 1967, p. 4].

B) determinating postpositive (after the word or sentence of directly related to the word or sentence that is directly related) (12 epithets) expressed by several adjectives:

Shawondasee, fat and lazy [Longfellow, 1967, p. 226];

To the lodge came, wild and wailing [Longfellow, 1967, p.169].

C) postpositive identification; expressed by the present time (24 epithets):

Trailing strings of fish behind him [Longfellow, 1967, p. 153];

Sifting, hissing through the forest [Longfellow, 1967, p. 138].

D) postpositive identifier; expressed by a prefix and noun (32 epithets):

Comes a youth with flaunting feathers [Longfellow, 1967, p. 217];

Filled the red-stone pipes for smoking

And with herbs and leaves of fragrance.[Longfellow, 1967, p. 48].

From the perspective of semantic (meaning), poem epithets are easily associated (linked). They are obvious that it is unique to the epic genre of the train more than any other genres. Among them, the permanent epithet, which are typical of the public poet, are separate, and they, in turn, are divided into the evaluating, describing and repetitive types:

1) Evaluating – **words of sweetness, sweetest odors, a faithful bowstring, a swift arrow, gentle look**, etc.

2) Describing – **a green forest, green branches, a yellow water-lily, a white fog, the red sun, leafy woods**, etc.

3) Repetitive – **faithful friendship, moody melancholy, deep abysses**.

Metaphorical epithets (65 epithets) are relatively clearly distinct by the associated (links) epithet comes in the form of revitalizing-epithet. The surrounding the world is alive Indian folk tour also is also unique. For example, the pine songs sing in the “The Song of Hiawatha” is called **singing pine-trees, sleeping shadows**. From semantic point of view, poem epithets look like these ones.

The role of epithets in “The Song of Hiawatha” often in most cases is vivid thorough qualities of nouns. The main section is simply on the structure, only in small epithets are expressed in complex adjectives: ooal-black, blood-red, heavy-hearted. Together, combined with other stylistically, the epithet plays a big role in ensuring that the image of the poem is rich and emotional.

In addition to individual epithets, double, double epithets are also specific to Henry Longfello:

1) **Epithet-alliteration**

In his caverns **dark** and **dreary** [Longfellow, 1967, p. 164]

2) **Epithet-synonyms**

In the land of the Ojibways

In the **pleasant land** and **peaceful** ... [Longfellow, 1967, p. 94]

3) **Broadened epithet**

In the land of the Ojibways,

In the **pleasant land** and **peaceful** ... [Longfellow, 1967, p. 94]

Thus, alliteration connects expanded epithets a whole. Alliteration in Longfellow’s poem is widely manifested. He not only covers the word within a single verse, but also enhances, depicts several sequences, some series of incidents or events, and helps to separate this or that word separately.

Epithetes also affect the emotional composition of poems. They represent the author’s “I” and the events that will happen - **sweetly sang the blue bird, said the old man darkly frowning groping blindly in the darkness**.

Longfello often uses a horse for “of-phrase”: **a smile of sunshine, words of sweetness, a sigh of sorrow, a voice of sunder, a cry of pain and anguish**.

The epithets play a major role in creating imagery in poem and ensuring emotional verification.

The next widespread stylistic device used in the poem is metaphor (a total of 194 metaphors). In H.Longfellow’s poem, the verb is dominated by metaphors, which forms 65% (126 verbs metaphors) in all cases of metaphaphy word application. Example:

**the whispering of the pine-trees; signing of the branches, the riverlet, talking to the ...forest; the footsteps of the thunder; he streamlets laughed; the rushes whispered; the waves ... sobbed.**

Ordinary metaphors, enriching the imagination of an object, often comes side and moves. For example:

... he heard **the cataract's laughter** [Longfellow, 1967, p. 106].

Sometimes the accumulation of unified metaphors with one key idea, gathering the reader's attention to one point. Such tightening of metaphors has, for example, allowed the stylistic effect in the hungry winter image.

All the earth was sick and famished;

**Hungry was the air** around them,

**Hungry was the sky** above them [Longfellow, 1967, p. 183]

The author also includes a number of traditional metaphors. These are a revitalizing metaphor type: **the rushes whispered; the forest signed; the stars looked at them; the tempest of anger**. In poetic context they will help the image clearly and clear with other image tools. However, concreting details develop images, giving them a new shape:

**All the stars of night looked at them,**

**Watched with sleepless eyes their slumber** [Longfellow, 1967, p. 111];

**Guskewau, the darkness, wrapped her**

**Closely in his sacred mantle** [Longfellow, 1967, p. 135]

In "The Song of Hiawatha" there are many realias:

1. **The objects of everyday use** (totally 53): a bow, bow-string, a cord, an arrow, a birch-canoc, paddles, a war-club, a loance, an arrowm a wigwam, a heart-stone, curtains of a wigwam, etc.

2. **The animals world** (48): a bison, a panter, a deer, an antelope, a wolf, an otter, a squirrel; birds: an eagle, a flamingo, a crow, a magpic, a robin; insects: a wasp, a spider, a cricket, a battle, a hornet, a dragon-fly; trees: a willow, a birch, an oak tree, a pine-tree; flowers: a water-lily, a lily, prairie, grasses, reeds, rushes.

3. **Natural objects** (24): far-off waters, a water, a river, a streamlet, sun, moon, stars, etc.

The main task of imaginative images in the "The Song of Hiawatha" is to ensure image-expression. I. R. Galperin pointed: "Comparison real compares the objects such as metaphors and help the writer to clarify the writer's attitude and helps the author's worldview appears to show strongly" [I.R. Galperin, 1981, p. 167].

Longfellow's poem is clearly manifested as a unique style of the poem of the Hayavaata observes an expressive means of repeated (lexical and sound). Different variety of repetitions is one of the leading stylistic features of the folk mouth of different peoples. For example, the repetition is the main principle of the construction of the work, primarily to repeating the content. Exactly repetitions of H. Longfellow provides diversity characteristic of a poem style. The poet uses rethinking in sensitive to the Indian songs train in his own style:

Anaphora

**And the stood there on the meadow, With sheir weapons and their war-gear, Painted like the leaves of Autumn, Painted like the sky of morning** [Longfellow, 1967, p. 73];

Epiphora

**And then answered, "There is nothing, Nothing but the bulrush yonder, Nothing but the great Apukwa!** [Longfellow, 1967, p. 136];

Circling rhyme

**Clothed her in her richest garments Wrapped her in her robes of ermine, Covered her with snow, like ermine;**

**Thus they buried Minnehaha** [Longfellow, 1967, p. 148];

Anadiplosis

**All her young and handsome suitors, And then married old Osseo, Old Osseo poor and ugly...**

In the process of analyzing epithets in the form and translation, we have made sure that I.A. Bunin seeks ways to preserve this stylistics device. The interpreter deals with different epithets. We found that the work will drop 104 epithets in their translation from 294 epithets in the original version.

For example:

Adjectives (82 cases)

In the **dreadful days** of Sha-Sha ...

[Longfellow 1967:51]

Like a **wretched** Shagodaya

Кўрқинчли кунларда Ша-Ша...

[Bunin 1982:52]

Худди кўрқоқ кампирдек,

Like a <b>cowardly</b> old woman! [Longfellow 1967:20]	Худди манфур Шагодайядек! [Bunin 1982:22]
1) Adverb (12 cases) Listen to this <b>simple</b> story, To this song of Hiawatha! [Longfellow 1967:6]	Сизга найрангсиз куйлаётирман Ҳаявата ҳакида бу қўшиқни [Bunin 1982:6]
2) Noun (9 cases) In the <b>darksome</b> forest... [Longfellow 1967:111]	Ўрмон зимистонида... [Bunin 1982:113]
bloody hands of death... [Longfellow 1967:130]	Ажалнинг қўлида қон доғлари. [Bunin 1982:133]
3) Verb (23 cases) As the <b>singing, singing</b> branches... [Longfellow 1967:102]	Шох-шаббалар қандай куйлар, хўрсинар... [Bunin 1982:102]
The difference between epithetical and adjective replacement is completely rebuilt. However, English and Russian grammatical standards, lexical dependence, have much difference in mutual correspondence requires. Epithet is usually given in translation, but can also move to thenoun or adjective:	
<b>Bravely</b> have you wrestled with me [Longfellow 1967:49]	Сен мен билан <b>мардона</b> олишдинг... [Bunin 1982:50]
Twenty eyes glared at him <b>fiercely</b> ... [Longfellow 1967:149]	Йигирмата кўз <b>ғазабда</b> ёнади... [Bunin 1982:150]
Epithet-nouns are either with previous words, or without them:	
Woed her with a <b>smile of sunshine</b> ... [Longfellow 1967:17]	Ва куёш тафтила эркалар... [Bunin 1982:17]
By the <b>pleasant</b> water-courses... [Longfellow 1967:5]	Нур таратган оқимларда... [Bunin 1982:5]
Went forth from his <b>gloomy</b> doorway... [Longfellow 1967:190]	Ва зим-зиё чайладан жимгина чиқди... [Bunin 1982:190]

In her research, I.A.Morozova noted that I. Bunin paid bright expressive, emotional and memorable feature images using epithetics [I.A. Morozova, 1999, p. 15]. Henry Longfellow's style was the only reliable and appropriate way to the translation of the epithetics. The author's subjectivity is felt and coordinated when it comes to the creation of the images of nature and people, their efforts and character.

I.Bunin selects lexical-stylistic equivalents skillfully, creates a solidistic translation in stylistically. It can be said that the text of the original is further strengthened in the spirit of Longfellow and in the spirit of the Russian poetry:

<b>And the tree with all its branches</b> <b>Rustled in the breeze of morning,</b> <b>Saying, with a sign of patience,</b> <b>"Taking my clock, O Hiawatha!"</b> [Longfellow 1967:83]	Томиригача титради Оқайин япроқлари, Маёус хўрсиниб деди: "Тўнимни ечиб ташла, о, Ҳаявата!" [Bunin 1982:74]
<b>Through the summit of the Cedar</b> <b>Went a sound, a cry of horror,</b> <b>Went a murmur of resistance;</b> [Longfellow 1967:83]	Кедр тепасидан шовқин, суронла Қўркув нолази изиллаб ўтди, Норозиликнинг ингроқ, кичкириғи; [Bunin 1982:74]

Advanced metaphors (42 metaphors) are partially reduced, because in a poetic translation is forced to retreat often in front of semantic stylistic and aesthetic match. The original original method of originality is based on compensation, that is, a variety of reasons (the difference in English and the original rhythmist, etc.), while some metaphors are weakened, while others are strengthened. He brings only 25 metaphors on the text.

The following state of morphological change in the supply of metaphaphor is observed:

- 1) Verb-noun (7 cases)  
**... he howled and hurried southward** – увиллаб жанубга йўналди  
 (шамол ҳақида) [Longfello 1967:84] [Bunin 1982:74]
- 2) Verb-adjective (7 cases)  
**... the branches... creaked and groaned** – музкотган дарахлар шохлари  
 [Longfello 1967:84] [Bunin 1982:74]
- 3) Participle I (2 cases)  
**... the singing, singing branches** – куйлади, хўрсинади шохлар  
 [Longfello 1967:84] [Bunin 1982:74]
- 4) Adverbial (8 cases)  
**... the Hedgehog with his sleepy eyes** – Кирпи мудроқ боқди бадқовок  
**looked at him** [Longfello 1967:84] [Bunin 1982:74]
- It should be noted that I. Bunin never broke the original style - if it expands the metaphorical image, it will only be done in accordance with the stylistics and general context.
- And the waves** upon the margin      Ва кирғоққа тўлқинлар шовқин  
 Rising, rippling on the peddles,      Солиб сачрайди ва зорланади  
**Sobbed**, “Farewell, O Hiawatha!”      Ва ингроғи жаранглар ғамгин:  
 Ингроқ: “Кечир, о Ҳаявата!”  
 [Longfello 1967:84] [Bunin 1982:74]

In this example, exciting sensitivity in translation is more powerful than in your originality. Advanced cases of lonely metaphors are rare, on the contrary, contraction is a decrease – the difference in the extent of the extent of Russian and English. The translator strives to give the image of metaphors to leaving the non-important details, but at the same time the leading components of the image and retain the melodies of the image.

- Through the forests and rivers**      Уни дея дарёлар тўлғанар,  
**Sang and shouted at his coming,**      Қоронғи дарахтзор хўрсинар,  
**Still his heart was sad within him,**      Бироқ доим Вебон хафақон;  
**For he was alone in heaven.**      Ёлғиз эди самода ҳамон.  
 [Longfello 1967:84] [Bunin 1982:74]
- From Kabibonokka's forehead,**      Ва Кабибоноккининг  
 манглайдан,  
**From his snow-besprinkled tresses,**      Кокилидан совуқ қорға,  
**Drops of sweat fell fast and heavy,**      Тер томчилай бошлади,  
**Making dints upon the ashes,**      Худди кўклам томдан оққандай  
**As along the eaves of lodges,**      Ё дарахтнинг новдасидан  
 томгандай  
**As from drooping boughs of hemlock,**      [Bunin 1982:74]  
**Drips the melting snow in spring-time,**  
**Making hollows in the snow-drifts.**  
 [Longfello 1967:84]

The important features of the style of translation are vivid in careful selection of the lexical tools, syntactic and stylistic expressions. The poet sang the glorious psyche of the Hindus – his bravery, strong and hardworking.

“The Song” style is distinguished by its richness in high-quality emotions typical of the romantic emotions in the poetry. The image of the poem is helped with this. However, the image of the language is an important sign of folk poetry. It is this feature that Henry Longfello has set the method of epic work.

I. Bunin's clear work that consistent with a careful approach to all features of style and the interrelationships of stylistic methods. D. Mikhalovsky did not develop comments explaining Hindu realities, but did not give stylistic bells, Poema's resounding. In translators, E. Sweshnikova and S. P. Kazansky allowed their translations to literally, the gross violation of the original method.

**Conclusion:-**

The comparative analysis of the original and translation shows that the majority epithetes, metaphors, methods, and syntax structures are replaced by the Russian language. However, the complexity for the translator is that it should not only to convey a certain stylistic medium, but also to retain its function in poem. In the translation of the Bunin, stylistic prospective words and phrases perform the original emotional, express-growing, expressive, duties.

Typically, translation includes something new to understand the poem. However, in the poetic text, the author participates in a particular objective stretch of eye view that they should be searched using complex artistic and lyvomalan analysis. Including all special features, opportunities and restrictions, an interpreter should know the problems and conflicts that occur during the translation process based on their accounting and regulation. He chooses the way for his talent is the way to solve these most acceptable problems, and it tries to consider the requirements for this.

H.U. Longfello's lingvopoetical analysis of the romantic epic was carried out in the Uzbek translation and compared to the historical and cultural bases and sources of the work.

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