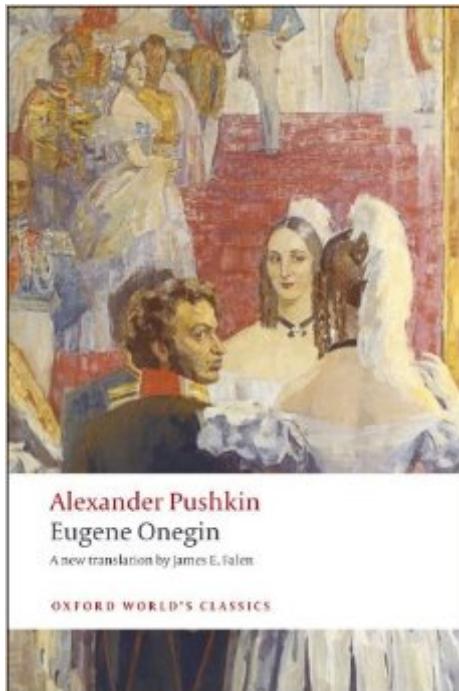


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Eugene Onegin: A Novel In Verse (Oxford World's Classics)



Synopsis

Eugene Onegin is the master work of the poet whom Russians regard as the fountainhead of their literature. Set in 1820s imperial Russia, Pushkin's novel in verse follows the emotions and destiny of three men - Onegin the bored fop, Lensky the minor elegiast, and a stylized Pushkin himself - and the fates and affections of three women - Tatyana the provincial beauty, her sister Olga, and Pushkin's mercurial Muse. Engaging, full of suspense, and varied intone, it also portrays a large cast of other characters and offers the reader many literary, philosophical, and autobiographical digressions, often in a highly satirical vein. Eugene Onegin was Pushkin's own favourite work, and it shows him attempting to transform himself from a romantic poet into a realistic novelist. This new translation seeks to retain both the literal sense and the poetic music of the original, and capture the poem's spontaneity and wit. The introduction examines several ways of reading the novel, and text is richly annotated.

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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Customer Reviews

Eugene Onegin was Pushkin's favorite among all his works, and although it seems to take a back seat to some of the great late-19th century Russian novels among western readers, Russians themselves tend to prize it above all other works of their country's literature. In case you're not familiar with the story, it deals mainly with two of the title character's ill-fated relationships: one with his friend and neighbor Vladimir Lensky, which ends tragically due to a very unnecessary rivalry over Olga Larin; and the other with Olga's sister Tatyana, which never comes to fruition because Eugene initially rejects her, only to fall in love with her later. Interwoven among all this, Pushkin himself periodically appears to invoke his muse or to digress on such seemingly unrelated topics as his penchant for women's feet. The work can't possibly be praised enough in a single review, and I won't try to do so; suffice it to say that Eugene's provincial boredom, Tatyana's passion, and Vladimir's poetic romanticism are all splendidly drawn, and many of Pushkin's digressions have justly become proverbs in his native land. Presumably much of the reason that the novel doesn't receive quite so much attention in the non-Russian speaking world is that, due to its verse structure (it consists of 14-line stanzas in iambic tetrameter with a consistent ababccddeeffegg rhyme scheme), it's very hard to translate while still retaining both the meaning and the delightfully spirited rhythm of the original. Vladimir Nabokov asserted very emphatically back in the 1960s that any faithful translation would have to almost completely sacrifice the original's lyric quality, and Nabokov's translation is notoriously dull, if extremely adherent to Pushkin's exact meaning.

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