

**O'ZBEK VA INGLIZ TILIDA PUSHKINNING 'YEVGENI ONEGIEN'
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Annotatsiya: Ushbu maqolada ingliz tili va o'zbek tilida Pushkinning "Yevgeni Onegin" asarining kelib chiqishi va o'ziga xos xususiyatlari asarning yaratilish tarixi va uning qahramonlarining o'rni va ularning xarakterlarini aks ettiradi.

Kalit so'zlar: Eugene Onegin, she'r, Olga, zodagonlar, Pushkinning hayoti.

THE ESSENCE OF PUSHKIN'S "EUGENE ONEGIN" IN UZBEK AND ENGLISH

Abstract: This article, in English and Uzbek, reflects the origin and characteristics of Pushkin's work "Eugene Onegin", the history of the creation of the work, the role of its heroes and their characters.

Key words: Eugene Onegin, poem, Olga, nobility, life of Pushkin.

**СУТЬ ПУШКИНСКОГО ЕВГЕНИЯ ОНЕГИНА НА УЗБЕКСКОМ И
АНГЛИЙСКОМ ЯЗЫКАХ**

Аннотация: В данной статье на английском и узбекском языках отражены происхождение и особенности произведения Пушкина «Евгений Онегин», история создания произведения, роль его героев и их характеров.

Ключевые слова: Евгений Онегин, поэма, Ольга, дворянство, жизнь Пушкина.

Eugene Onegin is a novel in verse by Russian author Alexander Pushkin, first published between 1825 and 1832 in serial form. The title character is a worldly but cynical man who leaves the city of Saint Petersburg after inheriting a large estate in the country. Eugene Onegin has been hailed as a landmark achievement in Russian literature and a demonstration of Pushkin's mastery of the Russian language. The novel has been adapted for the ballet, the theater, television, film, and most famously as an opera of the same name. This guide uses the 2009 Oxford World's Classics edition of Eugene Onegin, translated by James E. Falen. Eugene Onegin lives in Saint Petersburg, Russia in the 1820s. Though he is wealthy, the constant churn of social events leaves him feeling empty. He has a wealthy but sick uncle whom he must care for, but Onegin wishes his uncle would die soon. When his uncle does die, Onegin inherits his uncle's substantial wealth and a country estate. The inheritance gives Onegin an excuse to leave Saint Petersburg. Upon moving to the country, he quickly becomes friends with his neighbor, Vladimir Lensky. He learns that Lensky is a poet and, unlike the cynical Onegin, has a romantic view of the world. Lensky introduces Onegin to his fiancée, Olga Larin. Olga is a pleasant young woman, but Onegin does not consider her to be an intellectual. While meeting Olga, he also notices her younger sister, Tatyana. The two sisters could not be more different. Tatyana seems quiet and reserved but harbors a passionate soul. She is immediately interested in Onegin, eventually writing to

him in a letter that declares her love. Onegin declines to respond, even though Tatyana intrigues him. When she meets him in public, she reiterates her interest, but he publicly declines her advances. He delivers a long speech about her letter, claiming that he appreciates her comments but finds the concept of marriage to be hollow. He could never marry, he says, because he would soon become bored. Instead, he can be Tatyana's friend. He recommends that she learn to control her emotions; otherwise, he believes that she could be manipulated by a less wholesome man. Lensky sends Onegin an invitation to a small gathering. Unbeknown to Onegin, the party is being held to celebrate Tatyana's name day and is far more lavish than Lensky promised. Onegin arrives at the ball, which is more rural and boisterous than anything Onegin experienced in Saint Petersburg. As he moves through the crowd, Onegin becomes annoyed that the guests seem to be talking about him and Tatyana in romantic terms. He is bored by being tricked into attending exactly the kind of event he tried to leave back in the city. He is annoyed with Lensky. To seek revenge against his friend, he decides to flirt with Olga. Onegin invites her to dance, and Olga accepts, seemingly more interested in Onegin than in preserving the feelings of her fiancé. Lensky sees Olga dancing and flirting with Onegin. He is so hurt by her behavior that he challenges Onegin to a duel. Onegin believes that social etiquette means he must accept the challenge, even though he does not want to potentially kill his friend. Onegin accepts the challenge and they face each other down with pistols. Onegin shoots and kills Lensky, even though he does not want to do so. The experience fills him with regret. He leaves his country estate and travels to another country to escape his regrets. Tatyana goes to the now-empty country estate where Onegin lived. She searches through his possessions, including his many books. In these books, Onegin has made copious notes in the margins. From these notes, she begins to piece together the fragments of Onegin's personality. To her, he seems like a carefully constructed amalgamation of various literary figures. She starts to wonder whether there is no real version of Eugene Onegin. Still hurt by his departure, she asks her parents to send her to live with an aunt in Moscow in the hope that she might meet a suitable man. In Saint Petersburg, several years after the fateful duel, Onegin attends a social event. The glamorous ball is attended by many of Russia's foremost aristocrats. Among the crowd, he spots a beautiful woman. She is the focus of everyone's attention. As he stares at her, he realizes that this captivating woman is actually Tatyana. She is now married to an old military man. Onegin becomes obsessed with Tatyana. He plots how he might win her love. When he writes to her, he receives no reply. They finally meet and he asks her to run away with him. She declines, claiming that the moment in which they might have been together has passed. She confesses that she still loves Onegin but reaffirms her commitment to her husband. Tatyana leaves, mourning the machinations of fate. As with many other 19th-century novels, *Onegin* was written and published serially, with parts of each chapter often appearing in magazines before the first printing of each chapter. Many changes, some small and some large, were made from the first appearance to the final edition during Pushkin's lifetime. The following dates mostly come from Nabokov's study of the photographs of Pushkin's drafts that were available at the time, as well as other people's work on the subject.

The first stanza of chapter 1 was started on May 9, 1823, and except for three stanzas (XXXIII, XVIII, and XIX), the chapter was finished on October 22. The remaining stanzas were completed and added to his notebook by the first week of October 1824. Chapter 1 was first published as a whole in a booklet on February 16, 1825, with a foreword which suggests that Pushkin had no clear plan on how (or even whether) he would continue the novel. Chapter 2 was started on October 22, 1823 (the date when most of chapter 1 had been finished), and finished by December 8, except for stanzas XL and XXXV, which

were added sometime over the next three months. The first separate edition of chapter 2 appeared on October 20, 1826. Many events occurred which interrupted the writing of chapter 3. In January 1824, Pushkin stopped work on *Onegin* to work on *The Gypsies*. Except for XXV, stanzas I–XXXI were added on September 25, 1824. Nabokov guesses that Tatyana's Letter was written in Odessa between February 8 and May 31, 1824. Pushkin incurred the displeasure of the Tsarist regime in Odessa and was restricted to his family estate *Mikhaylovskoye* in Pskov for two years. He left Odessa on July 21, 1824, and arrived on August 9. Writing resumed on September 5, and chapter 3 was finished (apart from stanza XXXVI) on October 2. The first separate publication of chapter 3 was on October 10, 1827. Chapter 4 was started in October 1824. By the end of the year, Pushkin had written 23 stanzas and had reached XXVII by January 5, 1825, at which point he started writing stanzas for *Onegin's Journey* and worked on other pieces of writing. He thought that it was finished on September 12, 1825, but later continued the process of rearranging, adding, and omitting stanzas until the first week of 1826. The first separate edition of chapter 4 appeared with chapter 5 in a publication produced between January 31 and February 2, 1828. The writing of chapter 5 began on January 4, 1826, and 24 stanzas were complete before the start of his trip to petition the Tsar for his freedom. He left for this trip on September 4 and returned on November 2, 1826. He completed the rest of the chapter in the week November 15 to 22, 1826. The first separate edition of chapter 5 appeared with chapter 4 in a publication produced between January 31 and February 2, 1828. When Nabokov carried out his study on the writing of *Onegin*, the manuscript of chapter 6 was lost, but it is known that Pushkin started chapter 6 before finishing chapter 5. Most of chapter 6 appears to have been written before the beginning of December 19, 1826, when Pushkin returned to Moscow after exile on his family estate. Many stanzas appeared to have been written between November 22 and 25, 1826. On March 23, 1828, the first separate edition of chapter 6 was published. Pushkin started writing chapter 7 in March 1827, but aborted his original plan for the plot of the chapter and started on a different tack, completing the chapter on November 4, 1828. The first separate edition of chapter 7 was first printed on March 18, 1836. Pushkin intended to write a chapter called "*Onegin's Journey*", which occurred between the events of chapters 7 and 8, and in fact was supposed to be the eighth chapter. Fragments of this incomplete chapter were published, in the same way that parts of each chapter had been published in magazines before each chapter was first published in a separate edition. When Pushkin completed chapter 8, he published it as the final chapter and included within its denouement the line *nine cantos I have written*, still intending to complete this missing chapter. When Pushkin finally decided to abandon this chapter, he removed parts of the ending to fit with the change. Chapter 8 was begun before December 24, 1829, while Pushkin was in St. Petersburg. In August 1830, he went to *Boldino* (the Pushkin family estate) where, due to an epidemic of cholera, he was forced to stay for three months. During this time, he produced what Nabokov describes as an "incredible number of masterpieces" and finished copying out chapter 8 on September 25, 1830. During the summer of 1831, Pushkin revised and completed chapter 8 apart from "*Onegin's Letter*", which was completed on October 5, 1831. The first separate edition of chapter 8 appeared on January 10, 1832. Pushkin wrote at least 18 stanzas of a never-completed tenth chapter. It contained many satires and even direct criticism on contemporary Russian rulers, including the Emperor himself. Afraid of being prosecuted for dissidence, Pushkin burnt most of the tenth chapter. Very little of it survived in Pushkin's notebooks. The first complete edition of the book was published in 1833. Slight corrections were made by Pushkin for the 1837 edition. The standard accepted text is based on the 1837 edition with a few changes due to the Tsar's censorship restored. In Pushkin's time, the early 19th century, duels were very strictly regulated. A second's primary duty

was to prevent the duel from actually happening, and only when both combatants were unwilling to stand down were they to make sure that the duel proceeded according to formalised rules. A challenger's second should therefore always ask the challenged party if he wants to apologise for the actions that have led to the challenge. In Eugene Onegin, Lensky's second, Zaretsky, does not ask Onegin even once if he would like to apologise, and because Onegin is not allowed to apologise on his own initiative, the duel takes place, with fatal consequences. Zaretsky is described as "classical and pedantic in duels" (chapter 6, stanza XXVI), and this seems very out of character for a nobleman. In effect, he is enthusiastic at the prospect of a duel and callous about its deadly possibilities. Zaretsky's first chance to end the duel is when he delivers Lensky's written challenge to Onegin (chapter 6, stanza IX). Instead of asking Onegin if he would like to apologise, he apologises for having much to do at home and leaves as soon as Onegin (obligatorily) accepts the challenge. On the day of the duel, Zaretsky gets several more chances to prevent the duel from happening. Because dueling was forbidden in the Russian Empire, duels were always held at dawn.[clarification needed] Zaretsky urges Lensky to get ready shortly after 6 o'clock in the morning (chapter 6, stanza XXIII), while the sun only rises at 20 past 8, because he expects Onegin to be on time. However, Onegin oversleeps (chapter 6, stanza XXIV), and arrives on the scene more than an hour late.[4] According to the dueling codex, if a duelist arrives more than 15 minutes late, he automatically forfeits the duel.[5] Lensky and Zaretsky have been waiting all that time (chapter 6, stanza XXVI), even though it was Zaretsky's duty to proclaim Lensky as winner and take him home. When Onegin finally arrives, Zaretsky is supposed to ask him a final time if he would like to apologise. Instead, Zaretsky is surprised by the apparent absence of Onegin's second. Onegin, against all rules, appoints his servant Guillot as his second (chapter 6, stanza XXVII), a blatant insult for the nobleman Zaretsky. Zaretsky angrily accepts Guillot as Onegin's second. By his actions, Zaretsky does not act as a nobleman should; in the end Onegin wins the duel. Onegin himself, however, tried as he could to prevent the fatal outcome, and killed Lensky unwillingly and almost by accident. As the first shooter, he couldn't show that he was deliberately trying to miss the opponent, because this was considered as a serious insult and could create a formal reason to appoint another duel. Instead, he tried to minimize his chances of hitting Lensky by shooting without precise aiming, from the maximal possible distance, not even trying to come closer and get a clear shot.

Conclusion: To sum up, the reader learns almost everything about the era: how people dressed, what they valued and what preoccupied them. Overall, the book reflects the whole of Russian life in the early 19th century.

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