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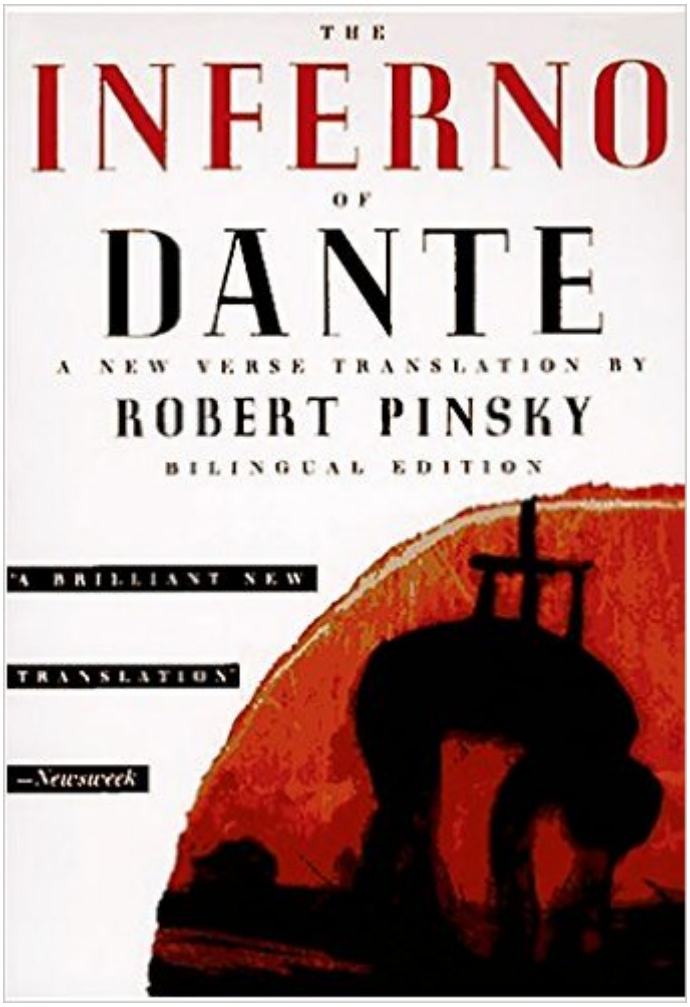
The Inferno Of Dante: A New Verse Translation, Bilingual Edition (Italian Edition)



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Synopsis

This widely praised version of Dante’s masterpiece, which won the Los Angeles Times Book Prize and the Harold Morton Landon Translation Award of the Academy of American Poets, is more idiomatic and approachable than its many predecessors. Former U.S. Poet Laureate Pinsky employs slant rhyme and near rhyme to preserve Dante’s terza rima form without distorting the flow of English idiom. The result is a clear and vigorous translation that is also unique, student-friendly, and faithful to the original: "A brilliant success," as Bernard Knox wrote in The New York Review of Books.

Book Information

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Customer Reviews

If you’re one of those readers who runs screaming from the Epic Poem because (a) the poetry is too hard to read or (b) you’re worried you won’t understand all the allusions, metaphors, or get the really dirty hidden jokes . . . well, then, Robert Pinsky’s highly entertaining translation of this classic poem is made just for you.Pinsky does his best to maintain the poem’s terza rima structure -- and his "Translator’s Note" at the beginning of the book will help you appreciate just how difficult a task that is -- but those accustomed to reading straight prose will hardly know the craft to which they’re being exposed. While Pinsky does indeed keep to the integrity of the terza rima, the text remains eminently readable. And if you’re one of those readers who has a tendency to take a slight mental pause at the end of each line of poetry (a real problem, I find, when rhyme is involved), then you’ll appreciate how Pinsky’s careful enjambment keeps things moving along in a manner that sounds natural to ears accustomed to modern-day spoken English. No forced rhymes or wacky syntax

here.And for those concerned that they may get lost among Dante's political, historical, and literary references, this translation comes with top-notch notes by Nicole Pinsky that help put everything into their proper context. Sure, there are times when you don't really care which obscure Italian pickpocket is getting his comeuppance in Hell -- but more often than not, the notes are an invaluable companion to the poem. There's also an intriguing topographical map of Hell included near the front of the book that you'll find yourself marking with your thumb for easy reference as you journey from one Ring of Hell to another.

The Inferno is by far the most interesting of the three books which make up Dante's Divine Comedy, and Robert Pinsky's translation is by far the best I've ever read.The Inferno is the story of Dante's journey through hell on the night before Good Friday in 1300. He moves through the nine circles, until he meets Satan in the middle. Each circle holds souls who committed various sins, each catagorised by their sins and punishments. All of Dante's sinners receive retribution, ironically based on their respective sins. He also fills hell with famous sinners, making it easier to determine what sins belong to which circle of hell. The nine circles are also catagorised by regions: the first five are the sins of incontinence, the next three are the sins of violence, the next is the sins of fraud, and the last and most terrible circle is the sins of betrayal.One of the most notable things about The Inferno is that Dante's theme is not that of Christian forgiveness, but instead it is justice. All sinners in hell deserve their punishments, and they will suffer them forever. This is illustrated by the case of the sinful love of Francesca da Rimini.Pinsky's gift to the readers of this version of The Inferno is twofold: the first is his ability to write so well in English, and the second is the way he chose to present the English with regard to the Italian. The Inferno is written in terza rima, which Dante invented for the Divine Comedy. This involves a rhyming scheme, and many translators restrict themselves to it when publishing The Inferno. However, Pinsky keeps the three line stanzas of terza rima while writing in plain verse instead of rhymed, letting him mirror Dante's phrasing and flow without restriction.

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