

# 预习讲义：爱伦·坡《乌鸦》

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## 1 引言 (Introduction)

埃德加·爱伦·坡 (Edgar Allan Poe) 的《乌鸦》(The Raven) 于 1845 年首次发表，随即引起轰动，成为美国文学乃至世界文学中最著名的诗歌之一。这首诗以其音乐般的语言、阴郁的哥特式氛围、对死亡、失落、记忆和绝望等主题的深刻探讨而闻名。诗歌讲述了一个在午夜苦读、沉浸在对已逝爱人蕾诺尔 (Lenore) 的思念中的学者，与一只神秘闯入、只会说“永不复焉”(“Nevermore”) 的乌鸦之间令人绝望的对话。

## 2 原文文本 (Original Text)

*Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore,  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door. “  
‘Tis some visitor,” I muttered, “tapping at my chamber door—  
Only this, and nothing more.”*

*Ah, distinctly I remember it was in the bleak December,  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow;—vainly I had sought to borrow  
From my books surcease of sorrow—sorrow for the lost Lenore—  
For the rare and radiant maiden whom the angels name Lenore—  
Nameless here for evermore.*

*And the silken sad uncertain rustling of each purple curtain  
Thrilled me—filled me with fantastic terrors never felt before;*

*So that now, to still the beating of my heart, I stood repeating, “  
“’Tis some visitor entreating entrance at my chamber door—  
Some late visitor entreating entrance at my chamber door;—  
This it is, and nothing more.”*

*Presently my soul grew stronger; hesitating then no longer,  
“Sir,” said I, “or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you”—here I opened wide the door;—  
Darkness there, and nothing more.*

*Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortals ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, “Lenore!”  
This I whispered, and an echo murmured back the word, “Lenore!”—  
Merely this, and nothing more.*

*Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
“Surely,” said I, “surely that is something at my window lattice,  
Let me see, then, what thereat is, and this mystery explore—  
Let my heart be still a moment and this mystery explore;—  
’Tis the wind and nothing more.”*

*Open here I flung the shutter, when, with many a flirt and flutter,  
In there stepped a stately raven of the saintly days of yore.  
Not the least obeisance made he; not a minute stopped or stayed he;  
But, with mien of lord or lady, perched above my chamber door—  
Perched upon a bust of Pallas just above my chamber door—  
Perched, and sat, and nothing more.*

*Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance it wore.  
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,  
Ghastly grim and ancient raven wandering from the Nightly shore—*

*Tell me what thy lordly name is on the Night's Plutonian shore!*  
*Quoth the Raven, "Nevermore."*

*Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning—little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blest with seeing bird above his chamber door—  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as "Nevermore."*

*But the Raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing further then he uttered—not a feather then he fluttered—  
Till I scarcely more than muttered, "other friends have flown before—  
On the morrow he will leave me, as my hopes have flown before."  
Then the bird said, "Nevermore."*

*Startled at the stillness broken by reply so aptly spoken,  
"Doubtless," said I, "what it utters is its only stock and store,  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore—  
Till the dirges of his Hope that melancholy burden bore,  
Of 'Never—nevermore'."*

*But the Raven still beguiling my sad fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird and bust and door;  
Then, upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore—  
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore  
Meant in croaking "Nevermore."*

*This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom's core;  
This and more I sat divining, with my head at ease reclining  
On the cushion's velvet lining that the lamplight gloated o'er,  
But whose velvet violet lining with the lamplight gloating o'er,  
She shall press, ah, nevermore!*

*Then, methought, the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose footfalls tinkled on the tufted floor.  
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee  
Respite—respite and nepenthe, from thy memories of Lenore;  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”  
Quoth the Raven, “Nevermore.”*

*“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—  
Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate yet all undaunted, on this desert land enchanted—  
On this home by horror haunted—tell me truly, I implore—  
Is there—is there balm in Gilead?—tell me—tell me, I implore!”  
Quoth the Raven, “Nevermore.”*

*“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!  
By that Heaven that bends above us—by that God we both adore—  
Tell this soul with sorrow laden if, within the distant Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore—  
Clasp a rare and radiant maiden whom the angels name Lenore.”  
Quoth the Raven, “Nevermore.”*

*“Be that word our sign in parting, bird or fiend!” I shrieked, upstarting  
—*

*“Get thee back into the tempest and the Night’s Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken!—quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my door!”  
Quoth the Raven, “Nevermore.”*

*And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon’s that is dreaming,  
And the lamplight o’er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—nevermore!*

### 3 写作背景 (Contextual Background)

- **作者 (Author):** 埃德加·爱伦·坡 (Edgar Allan Poe, 1809-1849), 美国短篇小说家、诗人、编辑和文学评论家, 被认为是美国浪漫主义运动的重要人物, 尤其以其神秘、恐怖和哥特风格的作品闻名。坡的一生充满坎坷, 包括早年父母双亡、与养父关系破裂、贫困潦倒以及爱妻弗吉尼亚 (Virginia Clemm) 的早逝 (1847 年, 即《乌鸦》发表后不久), 这些个人悲剧深刻影响了他的创作主题和基调。
- **发表与反响 (Publication and Reception):** 《乌鸦》于 1845 年 1 月在《纽约晚镜》(New York Evening Mirror) 发表, 立即获得了巨大成功, 使坡名声大噪。尽管带来了声誉, 但并未给他带来多少经济上的改善。
- **文学流派 (Literary Movement):** 属于 \*\* 浪漫主义 (Romanticism)\*\* , 特别是其 \*\* 哥特 (Gothic)\*\* 分支。强调情感、想象力、个人主观体验、神秘主义和超自然元素。哥特文学常包含恐怖、死亡、疯狂、废墟、黑暗环境等元素, 这些在《乌鸦》中都有体现。
- **创作理念 (Poe's Philosophy of Composition):** 坡在后来写的散文《创作哲学》(The Philosophy of Composition) 中, 声称《乌鸦》是经过冷静、精确的逻辑计算和对“效果”(effect) 的精心设计而创作出来的, 而非单纯的灵感迸发。他提到选择“忧郁”(melancholy) 作为最适合诗歌的基调, 而“死亡”, 尤其是“美女之死”(death of a beautiful woman), 是“世界上最具诗意的主题”。他选择乌鸦作为信使, 因为它符合忧郁的基调且能发出单调重复的声音, 而“Nevermore”这个词因其长元音 O 和 R 音而被选中, 以达到最佳的声音效果。虽然这篇文章的可信度有争议, 但它揭示了坡对诗歌技艺的重视。

### 4 词汇、典故与短语详解 (Vocabulary, Allusions, and Phrasing)

- **dreary, weak and weary** (line 1): 沉闷的, 虚弱且疲惫的。奠定忧郁基调。
- **quaint and curious volume of forgotten lore** (line 2): 古雅奇特的关于被遗忘的知识的书卷。指神秘、深奥或古老的书籍, 暗示叙述者可能在研究神秘学或超自然知识。
- **'Tis** (line 5, etc.): It is 的缩写。古旧用法。
- **bleak December** (line 7): 阴冷的十二月。象征死亡、结束和绝望。

- **dying ember wrought its ghost upon the floor** (line 8): 将熄的余烬在地板上投下鬼影。营造诡异氛围，暗示死亡和灵魂的存在。
- **morrow** (line 9): 明天 (tomorrow)。
- **surcease of sorrow** (line 10): 悲伤的停止 (cessation of sorrow)。
- **Lenore** (line 10, etc.): 叙述者逝去的爱人。可能并非实指某个人，而是象征失去的美好与理想。
- **rare and radiant maiden** (line 11): 稀有且容光焕发的少女。理想化、完美的形象。
- **Nameless here for evermore** (line 12): 在此地永远无名。暗示她在人间的存在已彻底消失，或叙述者不愿/不能提及她的名字。
- **silken sad uncertain rustling** (line 13): 紫色窗帘丝绸般、悲伤的、隐约的沙沙声。运用通感 (synesthesia) 和拟人 (personification)。
- **fantastic terrors** (line 14): 离奇的恐惧 (unreal or imaginary fears)。
- **entreating** (line 16): 恳求 (begging, pleading)。
- **scarce** (line 23): 几乎不，勉强 (barely)。
- **mortals** (line 26): 凡人 (human beings)。
- **token** (line 27): 标记，象征 (sign, symbol)。
- **lattice** (line 33): 窗格，格子窗 (window frame with crossed strips)。
- **thereat** (line 34): 在那里 (at that place)。古旧用法。
- **flirt and flutter** (line 37): 轻快地振翅，扑动。
- **stately raven of the saintly days of yore** (line 38): 古时圣贤年代庄重的乌鸦。将乌鸦与古老、神圣甚至不祥的意象联系起来。“Yore”指很久以前 (long ago)。
- **obeisance** (line 39): 鞠躬，敬礼 (bow or gesture of respect)。乌鸦毫不理会。
- **mien** (line 40): 风度，神态 (manner, appearance)。
- **bust of Pallas** (line 41): 帕拉斯的半身像。\*\* 典故 (Allusion)\*\*: 帕拉斯·雅典娜 (Pallas Athena)，希腊神话中的智慧女神。乌鸦栖息在智慧女神像上，象征着非理性 (乌鸦) 战胜或栖居于理性 (帕拉斯) 之上。
- **ebony** (line 43): 乌木色的，漆黑的 (black)。

- **beguiling my sad fancy into smiling** (line 43): 将我悲伤的幻想诱骗至微笑。即乌鸦的庄重让叙述者暂时忘记悲伤，觉得它有趣。
- **grave and stern decorum of the countenance** (line 44): 其面容严肃庄重的仪态 (seriousness and strictness of its facial expression)。
- **crest be shorn and shaven** (line 45): 头冠被修剪。可能指乌鸦头顶光滑，或暗指它不像贵族那样有徽章羽饰，但并非懦夫。
- **craven** (line 45): 懦夫 (coward)。
- **Ghastly grim and ancient** (line 46): 可怕的、严峻的、古老的。
- **Night's Plutonian shore** (line 47): 夜晚的冥府之岸。\*\* 典故 (Allusion)\*\*: 普路托 (Pluto) 是罗马神话中的冥界之神 (相当于希腊神话的哈迪斯 Hades)。指代死亡、地狱或黑暗的源头。
- **Quoth** (line 48, etc.): (古语) 说 (said)。
- **ungainly fowl** (line 49): 笨拙的禽鸟 (awkward bird)。
- **discourse so plainly** (line 49): 说得如此清晰 (speak so clearly)。
- **relevancy** (line 50): 相关性 (relevance)。
- **blest** (line 52): (古语) blessed, 受祝福的。
- **placid** (line 55): 平静的, 宁静的 (calm, peaceful)。与叙述者内心的激动形成对比。
- **outpour** (line 56): 倾诉, 倾泻 (pour out)。
- **aptly** (line 58): 恰当地 (appropriately)。叙述者开始觉得乌鸦的回答并非偶然。
- **stock and store** (line 59): 全部所知, 仅有的东西 (only thing it knows)。
- **unmerciful Disaster** (line 60): 无情的灾难。
- **burden** (line 61): (歌曲的) 副歌, 反复句 (refrain)。也指负担。
- **dirges** (line 62): 挽歌 (funeral songs)。
- **velvet** (line 67, 75): 天鹅绒。象征奢华或舒适, 但也可能与死亡 (棺材内衬) 联系。
- **betook myself to linking Fancy unto fancy** (line 68-69): 开始将幻想与幻想联系起来, 即沉思、联想。

- **ominous bird of yore** (line 70): 古时那不祥之鸟。
- **grim, ungainly, ghastly, gaunt, and ominous** (line 71): 可怖、笨拙、可怕、憔悴、不祥。形容词的叠加加强了乌鸦的负面形象。
- **bosom's core** (line 74): 内心深处 (heart's center)。
- **divining** (line 75): 推测, 猜测 (guessing, inferring)。
- **gloated o'er** (line 76): (灯光) 贪婪地/得意地注视着。(此处用法奇特, 拟人化, 暗示灯光也参与了这诡异的场景, 或者反映叙述者扭曲的心态)。
- **She shall press, ah, nevermore!** (line 78): 她 (蕾诺尔) 将永远无法再靠在那上面了! 叙述者思绪急转, 触景生情, 想到逝去的爱人。这是第一个明确由叙述者自己喊出的"nevermore", 充满了痛苦。
- **methought** (line 79): (古语) 我想 (I thought)。
- **censer** (line 79): 香炉。
- **Seraphim** (line 80): 撒拉弗 (炽天使)。\*\* 典故 (Allusion)\*\*: 圣经中最高等级的天使。此处暗示了超自然或神圣的介入 (或许只是叙述者的幻觉)。
- **tufted floor** (line 80): 铺有地毯的地板。
- **Wretch** (line 81): 可怜的人, 不幸的人 (unhappy person)。叙述者对自己说。
- **Respite** (line 82): 暂缓, 喘息 (temporary relief)。
- **nepenthe** (line 82): 忘忧药。\*\* 典故 (Allusion)\*\*: 古希腊神话中一种能让人忘记悲伤的药水。
- **Quaff** (line 83): 痛饮 (drink heartily)。
- **Prophet** (line 85, 91): 先知。叙述者开始将乌鸦视为超自然的存在, 能预知未来。
- **Tempter** (line 86): 诱惑者, 魔鬼 (the Devil)。
- **tempest** (line 86): 暴风雨。
- **Desolate yet all undaunted** (line 87): 孤独但毫不畏惧。
- **desert land enchanted** (line 87): 被施了魔法的荒漠之地。指他的房间, 或他的精神世界。



- **balm in Gilead** (line 89): 基列的香膏。\*\* 典故 (Allusion)\*\*: 圣经《耶利米书》中提到的一种具有疗效的树脂，象征治愈和慰藉。“Is there no balm in Gilead?”意为“难道没有慰藉/解脱了吗?”
- **Aidenn** (line 93): 伊甸园 (Eden)。\*\* 典故 (Allusion)\*\*: 指天堂或乐园。叙述者问是否能在天堂与蕾诺尔重逢。
- **clasp a sainted maiden** (line 94): 拥抱一位圣洁的少女。
- **fiend** (line 97): 恶魔 (demon, devil)。
- **upstarting** (line 97): 跳起来 (jumping up)。
- **plume** (line 99): 羽毛。
- **token of that lie** (line 99): 你的灵魂所说的谎言的标记。叙述者认为乌鸦关于无法重逢的回答是谎言。
- **quit the bust** (line 100): 离开那座半身像 (leave the bust)。
- **Take thy beak from out my heart** (line 101): 把你的喙从我心中拔出! 强烈的意象，表示乌鸦的话语和存在给他带来了极大的精神痛苦。
- **flitting** (line 103): 轻快地飞，掠过 (flying quickly or lightly)。乌鸦一动不动。
- **pallid** (line 104): 苍白的 (pale)。可能指石膏像的颜色，也可能暗示死亡和缺乏生命力。
- **seeming** (line 105): 外表，样子 (appearance)。
- **demon's that is dreaming** (line 105): 做梦的恶魔。暗示邪恶和潜伏的危险。
- **shadow** (line 107, 108): 影子。象征着乌鸦带来的绝望、悲伤和疯狂，它笼罩着叙述者的灵魂，永远无法摆脱。
- **my soul...Shall be lifted—nevermore!** (line 108): 我的灵魂将永远无法从那阴影中解脱! 最后的绝望宣告。

## 5 语法与修辞特点 (Grammar and Literary Devices)

- **格律 (Meter)**: \*\* 触点格八音步 (Trochaic Octameter)\*\*。每行由八个音步组成，每个音步是一个重读音节后跟一个轻读音节 (*DUM-da*)。例如: “Once u | pon a | midnight | dreary, | while I | pondered, | weak and | weary”。这种格律比较少

见，节奏感强，向下沉落，有种催眠或沉重、执着的效果。注意最后一行通常较短，只有七个半音步，结尾是重音，形成强调。

- **韵式 (Rhyme Scheme):** 非常复杂和精巧。通常是 ABCBBB。每节的第二、四、五、六行押韵，第六行通常包含关键词“Nevermore”或与之押韵的词。此外，大量使用 \*\* 行内韵 (Internal Rhyme)\*\*，尤其在第一行和第三行（如 dreary/weary, napping/tapping/rapping）。这大大增强了诗歌的音乐性和回环往复的感觉。

- **声音效果 (Sound Devices):**

- **头韵 (Alliteration):** 重复辅音，如 ‘weak and weary’, ‘nodded, nearly napping’, ‘flirt and flutter’, ‘grim, ungainly, ghastly, gaunt’.
- **元韵/准押韵 (Assonance):** 重复元音，如 ‘purple curtain’, ‘dying ember’.
- **辅韵/和声 (Consonance):** 重复辅音，特别是在词尾，如 ‘rapping, tapping’.

这些声音效果共同营造了诗歌独特的音乐感和阴郁氛围。

- **重复 (Repetition):** 最显著的是关键词“Nevermore”作为每节（后半部分）的结尾，像一个无情的判决，不断加深绝望感。还有短语的重复，如“tapping at my chamber door”, “nothing more”, “Lenore”。这种重复模拟了叙述者执念般的思绪和不断被强化的痛苦。

- **象征主义 (Symbolism):**

- **乌鸦 (Raven):** 核心象征。可以代表死亡、厄运、不祥的预兆、顽固的记忆、悲伤本身、非理性力量，甚至是叙述者内心绝望的外化。
- **帕拉斯半身像 (Bust of Pallas):** 象征理性、智慧、学识。乌鸦停在上面，暗示非理性/悲伤/死亡凌驾于理性之上。
- **蕾诺尔 (Lenore):** 失去的爱、理想化的美、无法挽回的过去。
- **书房 (Chamber):** 叙述者的内心世界，与外部隔绝的空间，象征孤独和禁锢。
- **午夜/十二月 (Midnight/December):** 象征结束、死亡、黑暗、精神的低谷。
- **暴风雨 (Tempest):** 外在世界的混乱，也可能象征内心 风暴。
- **影子 (Shadow):** 最终笼罩叙述者灵魂的绝望、悲伤和疯狂，无法摆脱的命运。

- **典故 (Allusion):** 引用神话 (Pallas, Plutonian)、圣经 (Gilead, Aidenn, Seraphim) 和文学概念 (nepenthe)，增加了诗歌的文化厚度和象征意义。

- **氛围与语调 (Atmosphere and Tone):** 整体氛围是哥特式的：黑暗、神秘、恐怖、超自然。语调从开始的疲惫、好奇，逐渐转变为激动、质问、疯狂，最终陷入彻底的绝望 (despair)。
- **叙事结构 (Narrative Structure):** 诗歌讲述了一个完整的故事，展现了叙述者心理状态的逐步崩溃。从最初试图理性解释敲门声，到与乌鸦对话，不断提出关于爱、失落、死亡和来世的问题，最终被乌鸦“Nevermore”的回答彻底击垮。

## 6 文本解析与主旨 (Analysis and Interpretation)

- **核心主题:** 无法摆脱的悲伤、记忆的折磨、对死亡和失落的永久性绝望、理智与情感/非理性的斗争。这首诗深刻地描绘了一个人因失去挚爱而陷入无尽痛苦和精神崩溃的过程。
- **叙述者的心理演变:**
  1. **忧伤与好奇:** 最初，叙述者沉浸在对 Lenore 的哀思中，对敲门声感到疲惫和一丝好奇，试图用理性解释。
  2. **惊奇与试探:** 乌鸦的出现及其庄重姿态让他暂时觉得有趣，开始与之对话，尽管认为其回答没有意义。
  3. **自我折磨的质问:** 叙述者逐渐将乌鸦视为超自然的存在，开始问出自己内心最痛苦的问题 (能否忘记悲伤? 死后能否重逢?), 明知乌鸦只会说“Nevermore”，却似乎有意通过这种方式加深自己的绝望。这是一种心理上的自虐。
  4. **愤怒与崩溃:** 当得到所有否定的、令人绝望的回答后，叙述者情绪爆发，试图驱赶乌鸦，但徒劳无功。
  5. **彻底绝望:** 最后，叙述者接受了乌鸦 (及其象征的绝望) 将永远伴随自己、其灵魂永远无法解脱的命运。
- **乌鸦的意义:** 乌鸦本身可能只是一只碰巧学会了一个词的鸟。但对于沉浸在悲伤中的叙述者来说，它成为了一个投射其内心恐惧和绝望的对象。它的回答之所以“恰当”(aptly spoken)，是因为叙述者的问题本身就指向了绝望的答案。乌鸦是叙述者无法摆脱的悲伤和记忆的实体化象征。它的黑色羽毛、与冥界的联系、栖息在智慧女神像上，都强化了它作为非理性、黑暗力量的象征意义。
- **理性 vs. 非理性:** 帕拉斯的半身像代表理性，叙述者最初也试图用理性解释事件。但随着诗歌的进展，情感 (悲伤、恐惧、希望、绝望) 和非理性 (对乌鸦的超自然解读、疯狂的质问) 完全占据了主导地位。乌鸦稳坐于帕拉斯之上，象征着非理性最终压倒了理性。

- **永恒的绝望：**诗歌的结尾尤其重要。“Nevermore”不仅是乌鸦的话，也成为了叙述者命运的判词。他将永远无法忘记 Lenore，永远无法摆脱悲伤，他的灵魂将永远被绝望的阴影笼罩。这种彻底的、没有救赎的绝望是坡式哥特风格的核心特征。