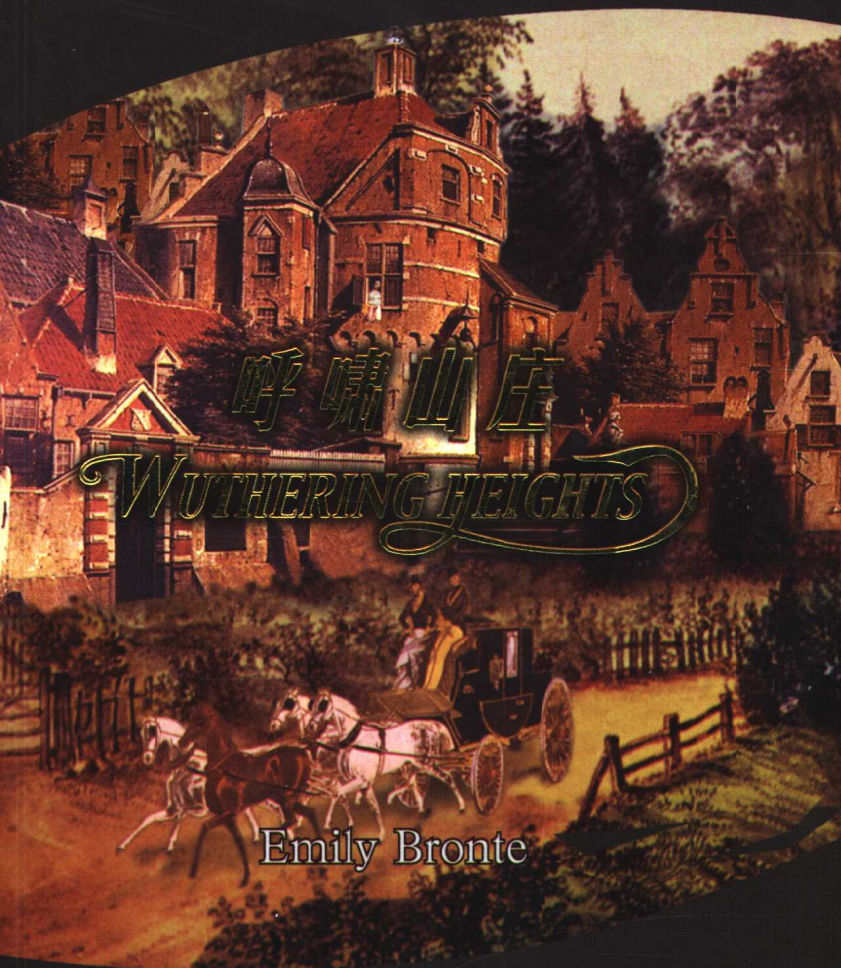


英美文学经典丛书
English & American Classics

大学生必读



呼啸山庄

WUTHERING HEIGHTS

Emily Brontë

青岛出版社

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序 言

一个民族由于文学的产生,语言的色彩因而更丰富,语言的表现力更生动了。在文学的民族宝库中蕴藏着民族语言的精华。在不同的人生场合,我们有所感悟、有所感慨时,往往会感激古人,把我们想倾吐而又不知该怎么说的,表达得那么贴切、精辟,如同自己的肺腑之言。例如:“同是天涯沦落人,相逢何必曾相识。”“不识庐山真面目,只缘身在此山中。”

我们甚至不曾意识到我们的日常谈吐中已融入了代代相传、都有来历的语言,而且多不胜数,像“割鸡焉用牛刀”(《论语·阳货》),“人言可畏”(《诗·郑风·将仲子》),“战战兢兢”(《诗·小雅·小旻》),“勾心斗角”(《阿房宫赋》),“三思而行”(《论语·公冶长》)等等。孔子自述“三十而立,四十而不惑,五十而知天命”(《论语·为政》);我们借以表达人已进入某一阶段时,就说“而立之年”、“不惑之年”、“知命之年”。

英美文学中的佳句、警句,同样显示出进入日常语言的亲和力。例如:美国期刊《时代》(*Time*, 2002, 12, 23)发表专文推荐可能为奥斯卡年度最佳外语片的《对她说》(*Talk to Her*),文章标题脱胎于《第十二夜》开头第一句“If music be the food of love, play on”,作者巧妙地把它

改为“If Conversation Be the Food of Love, Talk On” (“如果谈话是爱情的食粮，谈下去吧”)。

第二次世界大战期间，英国首相邱吉尔访美，呼吁大力援助战争物资，引用了狄更斯笔下的孤儿奥列佛·退斯特，在儿童收容所中饥饿难忍，端起一只空碗，向掌勺的人发出的那一声迫切的呼吁：“Give me more!”（再添一些吧！）借助于这文学背景，在座的议员们为之动容，演讲收到了非常好的效果。

明白了一个民族的语言精华蕴藏在他们优秀的文学作品中，也就可以理解我们编写这套“英美文学经典丛书”的宗旨所在了。因为对于广大英语学习者来说，掌握了基本词汇量，攻克了语法等难点，具备了一定的阅读能力，又有志于进一步提高自己的英语修养，从而对于英语能有更深入、更亲切的认知，那么广泛阅读，尤其是有选择的精读优秀的英美文学，可说是不二法门了。

方平



导 读

艾米莉·勃朗特(1818—1848),《呼啸山庄》的作者,是名震英国文坛的勃朗特姐妹之一。勃朗特姐妹生活在英国劳资矛盾尖锐、宪章运动蓬勃兴起的年代。她们幼年随父母迁居英国北部约克郡的哈渥兹——一个偏远荒凉的地方。他们的住宅被绵延数英里的莽莽荒原同其它居民点分隔开来,而且永远处于北方的狂风扫荡之中。他们的父亲是爱尔兰血统的国教牧师,母亲早逝。艾米莉兄弟姐妹6人,两个姐姐未成年因贫病夭折,惟一的兄弟勃兰威尔死于肺病,小妹安妮也相继病逝,艾米莉因过度悲痛,年仅30就走到了生命的终点,寿命最长的夏洛蒂也在40岁时先于父亲辞世。艾米莉姐妹一生孤独、苦闷而又短暂,但她们自幼勤奋好学,思想早熟,性格坚强,才华横溢,写诗作文,力图把自己在时代影响和生活经历中积累起来的对劳动者的同情和对压迫者的憎恨反映在文艺作品中。她们将浪漫主义的澎湃诗情化入日常生活的场景,在沉重的人生、情感和精神负荷中挣扎出鲜活不屈的独立人格。她们表达欲望、情感的坦诚和大胆,在维多利亚文学中独具特色。以诗而论,艾米莉最有成绩,她的诗作富于哲理和神秘感,颇有布莱克的风格。除诗歌外,艾米莉毕生只创作了一部小说,即《呼啸山庄》。该书

刚问世时,因想象力奇特,当时不为世人理解,因此,并未引起多大反响。进入20世纪后,《呼啸山庄》赢得了越来越高的赞誉,评论如潮,当之无愧地被列入世界文学名著之林。它以其丰富的想象、奇异的构思及独特的风格为作者在英国文学史上赢得了稳固而突出的地位。

《呼啸山庄》并非荒诞不经的梦魔传奇,而是运用浪漫主义的艺术想象,强烈的人物情感,紧张的戏剧冲突和粗狂的自然景物描写,讲述了一个旷古奇绝、震撼人心的压迫与反抗、爱情与复仇的故事,展现了19世纪资本主义社会中人们尖锐的精神矛盾和生活悲剧。在结构上,作者一反平铺直叙的传统小说写法,以前三章为引子,由局外人洛克伍德(Mr Lockwood)引出故事,以1801年为起点,向两个方向发展,最后四章采取顺叙,与引子部分呼应衔接。

小说的故事发生在英国一座偏僻的与世隔绝的地方——呼啸山庄(Wuthering Heights)。呼啸山庄主人老恩肖(Mr Earnshaw)收养了一个吉普赛弃儿希斯克里夫(Heathcliff),让他和女儿凯瑟琳(Catherine)与儿子辛德雷(Hindley)一起生活。凯瑟琳和希斯克里夫两小无猜,性情相投,随着年龄的增长,产生了强烈的爱情。但是老恩肖去世后,继承人辛德雷·恩肖却视希斯克里夫为奴仆,对他百般虐待和欺侮,因此,希斯克里夫从小就埋下了对辛德雷仇恨的种子。一天,希斯克里夫和凯瑟琳又像往常一样结伴到旷野游玩,无意间闯进了毗邻的画眉田庄(Thrushcross Grange),结识了田庄的少爷埃德加·林顿(Edgar·Linton)。阔少爷林顿爱上了凯瑟琳。辛德雷认为妹妹和希斯克里夫的恋爱有辱自己的门第,主

张凯瑟琳嫁给林顿。凯瑟琳在金钱和门第的诱惑下，意欲嫁给林顿，但又难以割舍和希斯克里夫的恋情。希斯克里夫得知凯瑟琳已答应林顿的求婚后，愤然离家出走。三年后，希斯克里夫成了一位富有的绅士，于是他返回呼啸山庄开始了蓄谋已久的疯狂复仇。他诱使辛德雷酗酒，赌博，自甘堕落，不能自拔，从而倾家荡产，沦为乞丐后死亡。希斯克里夫成了呼啸山庄的主人。他培养辛德雷不满6岁的儿子哈里顿·恩肖(Hareton·Earnshaw)成为野蛮愚昧的奴仆。他骗取情敌林顿的妹妹伊莎贝拉(Isabella)的爱情，婚后又肆意凌辱、虐待，以此发泄他对林顿的仇恨。与此同时，凯瑟琳在生下小凯瑟琳后带着对希斯克里夫深深的爱和痛苦的悔恨心情离开人世。伊莎贝拉不堪忍受希斯克里夫的折磨，逃离家庭，在伦敦独自带着儿子生活，12年后抑郁而终。妻子死后，希斯克里夫甚至把仇恨发泄在妻子为他生的儿子身上，他强迫小凯瑟琳和自己的儿子小希斯克里夫结婚，这样，林顿死后，画眉田庄自然成了他的财产，他终于成了两座古老庄园的主人。

希斯克里夫的复仇计划一步一步地实现了，他的仇人被他一个一个地消灭了，但他并没有感到心满意足，反而倍感空虚寂寞。希斯克里夫自幼无家可归，寄人篱下，受尽屈辱，他变得粗暴、疯狂和冷酷。但是，在他抑郁的外表下，潜伏着对凯瑟琳火焰般的疯狂的爱。弃儿与庄园主的女儿敢于冲破社会等级观念的桎梏，真挚相爱，这本身就是对传统观念的勇敢挑战，表现出强烈的争取自由和幸福的叛逆精神。他们那种性情相同、灵魂相通、生命相连、你中有我、我中有你的爱情如此挚热、深沉、持

久,显示出一种超越于生死之上的永恒力量。他这种热情而倔强、孤独而骄傲的拜伦式的叛逆性格本源于不断欺侮和迫害他的那个社会,不过,他用加倍虐待来反虐待,把疯狂的复仇强加于无辜的第二代年轻人身上,这种赶尽杀绝的复仇方式,使他从一个受害者异化成一个迫害狂。在艾米莉看来,要求爱和被爱是自然的人性,但是在残酷的社会环境压迫下,希斯克里夫的正常人性被扭曲,正常的爱的权利被剥夺,痛苦扭曲了他的灵魂,折磨异化了他的性格,使他由人变成了恶魔。作者在同情其遭遇又谴责其报复手段的同时,让他在胜利中感到极度的寂寞和空虚,直至失去理智,终日精神恍惚,在疯狂中走到了生命的尽头,安葬在他深爱的凯瑟琳的坟墓旁。这样,希斯克里夫的形象又从非人性的复仇狂回到了理性境界,而小说的主题——不公正的社会对人性的扭曲和扼杀,也得以从某种梦魇和恐怖的迷雾中突现出来。

《呼啸山庄》不是简单地对现实社会伦理道德的反映,而是揭示人类所共有的更深层的人性和非人性的关系。作者认为现实世界是使人堕落的世界,即人性的世界,人踏入这个世界后,无论怎样努力保持自己的原始本性,都免不了要沾染恶习,一步步背离自然。文明习俗、思维方式、交往礼仪等是我们熟习的小说背景,但是在《呼啸山庄》里,主要人物对这些现实中的伦理道德摆脱得几乎荡然无存。例如,希斯克里夫就代表了一种形象化了的原始活力。他的名字是由 heath(长满石楠的荒原)和 cliff(悬崖)合成的。他更多具有非人性的素质,不被常人所理解,作者注重突出了他在做人的边缘上所处的模棱两可的地位。小说展现了两种超现实世界:原始

状态的非人性现实世界和文明风尚的人性现实世界。第一种现实表现在凯瑟琳和希斯克里夫这类狂暴人物形象身上,他们是大自然不断消长的部分,是岩石、石楠和暴风雨的产物,力争使他们自己同人性一致起来,但他们的非人性交往和贪欲搅乱了周围的一切,最终被他们自己那种非人性的原始活力所瓦解。第二种是宁静的、世俗的、自行约束的、十分富有人性的现实。这种现实反映在耐莉·丁和洛克伍德唠唠叨叨的谈话上。耐莉是山庄的老佣人,洛克伍德是来自城市的观光者,他头脑清醒,注意力集中,感觉敏锐而不失偏颇,能够摆脱大自然中扰人的粗狂声音,表现出多方面的感情控制能力。洛克伍德是第一个叙述者,耐莉是第二个叙述者,两人无疑是属于现实世界的人,读者是通过这两双眼睛来观赏故事,这样,就把这两位亲眼目睹的发生在山庄的非人性行为糅进了人们所熟习的人性的环境中去。第二种现实也表现在小凯瑟琳和哈里顿的爱情上。在他们的爱情故事里,书本知识、儒雅的风范、家人的温存构成了一个自我满足的小天地。小凯瑟琳教化了哈里顿,两人之间的相互尊重代替了希斯克里夫和凯瑟琳之间的原始激情。如果说希斯克里夫和凯瑟琳之间的恋爱是人类社会所惧怕的非人性的过程,小凯瑟琳和哈里顿之间的爱情则是英国维多利亚时代所赞许的人性化的恋爱。《呼啸山庄》是一部非同寻常的爱情小说,它把爱情表现得如此强烈执着,残酷无情,和一般小说中缠绵悱恻的爱情故事截然不同,它通过希斯克里夫与凯瑟琳的狂暴激情和叛逆个性,重现了浪漫主义文学的一个基本主题,即自然与文明、野性与温顺之间的冲突。

这种冲突同时反映在小说故事的背景空间上。《呼啸山庄》的故事发生在一个封闭的小天地中。英国学者桑格研究发现,小说有完整的、自成体系的时间表,每一个重要事件都可以根据小说提供的线索推算出发生的时间,但这个空间内的时间和故事与外面的英国社会和大千世界没有联系。18世纪下半叶,工业革命已经给社会带来了翻天覆地的变化,不同层次的人们都打上了不同程度的工业化的烙印,这一切在小说故事空间里没留下任何痕迹。从小说开始到结尾,整整两代人的爱恨故事都发生在两个封闭的山庄:呼啸山庄和画眉田庄,而这两个山庄又代表了两个截然不同的世界:人性世界和非人性世界。呼啸山庄代表了野性的、原始的、非人性的世界。它长年经受狂风暴雨的考验,“只需看一看宅子尽头那几棵生长不良、过度倾斜的枞树,还有那一排消瘦的全部把枝条伸向一个方向,就像在向太阳乞求布施的荆棘,你就能捉摸出从旁刮过的北风该有多大的威力了。”^①猛烈的北风阻断了树木正常生长的途径,强迫它们向一边倾倒。生长在这里的希斯克里夫与凯瑟琳就像那些荆棘树木,在残酷的压制和人性化过程中被扭曲了。画眉山庄则是富丽堂皇的温柔之乡,那里鸟语花香,充满了温暖和慈爱,是小凯瑟琳童年的天堂,是符合社会规范的人性世界。两个世界对峙的结果是非人性的消亡,希斯克里夫与凯瑟琳只有死后才能回归自我,自由地在一起。小凯瑟琳和哈里顿冲破重重障碍建立起来的爱情,象征着人性化的成功。

^① 宋兆霖译,《呼啸山庄》[M],杭州:浙江文艺出版社,1997。

《呼啸山庄》的艺术魅力远远超越了它所产生的那个时代。扣人心弦的惊险情节、偏僻荒原的神秘气氛、荡气回肠的感情冲突、奇异不凡的性格塑造、雄浑粗犷的风格,以及多视角的、复调式的叙事手法等,都使小说很大程度上接近于浪漫主义。不过,小说在描写人物的生活悲剧和精神冲突所展现出来的深厚的生活基础和现实图景,又使我们有理由把它看做一部现实主义的社会小说。因此,应该说它是一部浪漫主义和现实主义相结合的杰作。

王成宇

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CHAPTER 1

1801 — I have just returned from a visit to my landlord — the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven; and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. ① A capital fellow! He little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still farther in his waistcoat, as I announced my name.

"Mr. Heathcliff!" I said.

A nod was the answer.

"Mr. Lockwood, your new tenant, sir — I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance in soliciting the occupation of Thrushcross Grange; ② I heard yesterday you had had some thoughts —"

"Thrushcross Grange is my own, sir," he interrupted, wincing. "I should not allow anyone to inconvenience me, if I could hinder it — walk in!"

The "walk in" was uttered with closed teeth, and expressed the sentiment, "Go to the Deuce!"; ③ even the gate over which he leant manifested no sympathizing movement to the words; and I think that circumstance determined me to accept the invitation. I felt interested in a man who seemed more exaggeratedly reserved than myself.

When he saw my horse's breast fairly pushing the barrier, he did put out his hand to unchain it, and then sullenly preceded me up the causeway, calling, as we entered the court:

"Joseph, take Mr. Lockwood's horse; and bring up some wine."

"Here we have the whole establishment of domestics, ④ I suppose," was the reflection suggested by this compound order. "No wonder the grass grows up between the flags, and cattle are the only hedge-cutters."

Joseph was an elderly, nay, an old man: very old, perhaps,

① A perfect... us;这是厌世者理想的天堂,我和希斯克里夫正是分享这荒凉景象的合适一对。 ② Thrushcross Grange;村庄名字;画眉田庄

③ Go to the Deuce;见你的鬼去! ④ the whole establishment of domestics;所有的家仆

though hale and sinewy.

"The Lord help us!" he soliloquized in an undertone of peevish displeasure, while relieving me of my horse: looking, meantime, in my face so sourly that I charitably conjectured he must have need of divine aid to digest his dinner, and his pious ejaculation had no reference to my unexpected advent.

Wuthering Heights^① is the name of Mr. Heathcliff's dwelling. "Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed; one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong; the narrow windows are deeply set in the wall, and the corners defended with large jutting stones.

Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door; above which, among a wilderness of crumbling griffins and shameless little boys,^② I detected the date "1500", and the name "Hareton Earnshaw." I would have made a few comments, and requested a short history of the place from the surly owner; but his attitude at the door appeared to demand my speedy entrance, or complete departure, and I had no desire to aggravate his impatience previous to inspecting the penetralium.

One step brought us into the family sitting-room, without any introductory lobby or passage: they call it here "the house" preeminently. It includes kitchen and parlour, generally; but I believe at Wuthering Heights the kitchen is forced to retreat altogether into another quarter; at least I distinguished a chatter of tongues, and a clatter of culinary utensils, deep within;^③ and I observed no signs of roasting, boiling, or baking, about the huge fireplace; nor any glitter of copper saucepans and tin cullenders on the walls. One end, indeed, reflected splendidly both light and heat from ranks of immense pewter dishes, interspersed with silver jugs and tankards, towering row after row, on a vast oak dresser, to the very roof. The latter had never been underdrawn: its entire anatomy lay bare to an inquiring eye, except where a frame of wood laden with oat-cakes and clusters of legs of beef, mutton, and ham, concealed it. Above the chimney were sundry villainous; old guns, and a couple of horse-pistols; and, by way of ornament, three gaudily painted

① Wuthering Heights: 村庄名字: 呼啸山庄 ② shameless little boys: 没羞的小男孩。这儿指小天使。因天使不穿衣服, 所以用 shameless 一词。

③ deep within: 最里头

canisters disposed along its ledge. The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green; one or two heavy black ones lurking in the shade. In an arch under the dresser, reposed a huge, liver-coloured bitch pointer,^① surrounded by a swarm of squealing puppies; and other dogs haunted other recesses.

The apartment and furniture would have been nothing extraordinary as belonging to a homely, northern farmer, with a stubborn countenance, and stalwart limbs set out to advantage in knee breeches and gaiters. Such an individual seated in his armchair, his mug of ale frothing on the round table before him, is to be seen in any circuit of five or six miles among these hills, if you go at the right time after dinner. But Mr. Heathcliff forms a singular contrast to his abode and style of living.^② He is a dark-skinned gipsy in aspect, in dress and manners a gentleman; that is, as much a gentleman as many a country squire; rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose. Possibly, some people might suspect him of a degree of under-bred pride;^③ I have a sympathetic chord^④ within that tells me it is nothing of the sort; I know, by instinct, his reserve springs from an aversion to showy displays of feeling — to manifestations of mutual kindness. He'll love and hate equally under cover, and esteem it a species of impertinence to be loved or hated again. No, I'm running on too fast; I bestow my own attributes over liberally on him. Mr. Heathcliff may have entirely dissimilar reasons for keeping his hand out of the way when he meets a would-be acquaintance, to those which actuate me. Let me hope my constitution is almost peculiar; my dear mother used to say I should never have a comfortable home; and only last summer I proved myself perfectly unworthy of one.

While enjoying a month of fine weather at the sea coast, I was thrown into the company of a most fascinating creature; a real goddess in my eyes, as long as she took no notice of me. I "never told my love" vocally; still, if looks have language, the merest idiot might have guessed I was over head and ears; she understood me at last, and looked a return — the sweetest of all imaginable looks. And what did I do? I confess it with shame — shrunk icily into myself, like a snail; at every glance retired colder and further; till finally the poor innocent was led to doubt her own senses, and, overwhelmed with confusion at her supposed mistake, persuaded her mamma to decamp.

① bitch pointer: 母猎狗 ② But Mr. Heathcliff... living: 希斯克里夫先生本人与他的住所和生活方式形成了一种奇特的对比。 ③ a degree of under-bred pride: 某种因缺乏教养而表现出来的傲慢 ④ sympathetic chord: 带有同情的直感