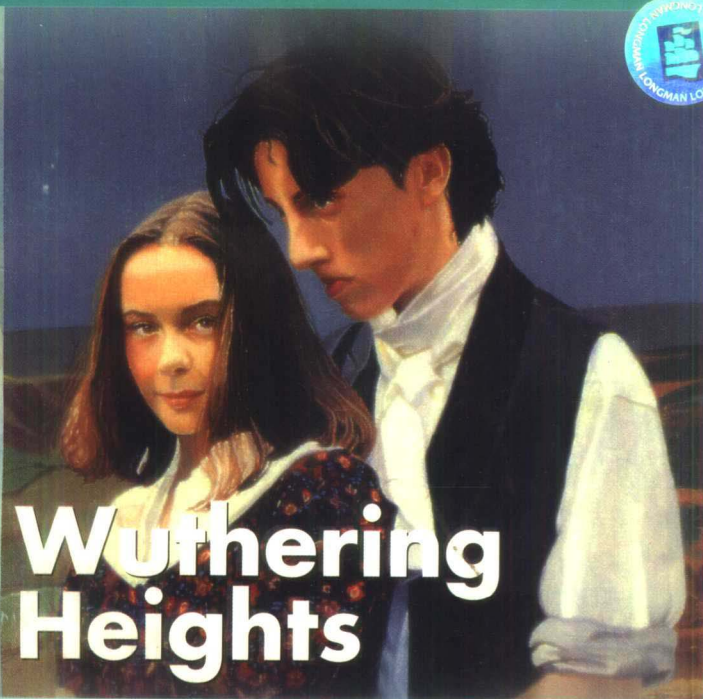


朗文英汉对照世界文学丛书



# Wuthering Heights

## 呼啸山庄

简写本

艾米莉·勃朗特原著 伊吾琳·艾特伍德改写 田心翻译

上海译文出版社 合作出版  
艾迪生·维سر理·朗文出版社中国有限公司

4:15



对照世界文学丛书

# Wuthering Heights

## 呼啸山庄

简写本

艾米莉·勃朗特 原著

伊吾琳·艾特伍德 改写

田心 翻译



上海译文出版社



LONGMAN 朗文

Simplified edition © Longman Group UK Limited 1993

This edition of *Wuthering Heights* with the Chinese translation (in simplified Chinese characters) is published by arrangement with Addison Wesley Longman Limited, London and Addison Wesley Longman China Limited, Hong Kong 1999.

Licensed for sale in the mainland territory of the People's Republic of China only.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the Publishers.

本书任何部分之文字及图片，如未获得出版社之书面同意，不得用任何方式抄袭，节录或翻印。

本简体字版只供在中华人民共和国内地销售  
凡属合法出版之本书，封面均贴有防伪标贴  
凡无防伪标贴者均属未经授权之版本，  
本书出版者及原版权持有者将予追究。

图字：09—1995—036 号

朗文英汉对照世界文学丛书

呼啸山庄

(简写本)

艾米莉·勃朗特原著 伊吾琳·艾特伍特改写 田心译

上海译文出版社出版、发行

上海延安中路 955 弄 14 号

艾迪生·维多理·朗文出版社中国有限公司

香港铜锣湾英皇道 979 号太古坊康和大厦 18 楼

全国新华书店经销

上海市印刷十二厂印刷

开本 787×1092 1/32 印张 10.375 字数 266,000

1999 年 4 月第 1 版 1999 年 4 月第 1 次印刷

印数：0,001—7,000 册

ISBN7-5327-2131-0/H·389

定价：11.40 元

## 前 言

艾米莉·勃朗特(1818—1848)是个异乎寻常家庭中的一员。她生长在十九世纪早期英格兰北部的小村子中,父亲是教区牧师。她的两个姐妹在孩提时期就过早夭折,仅有一位兄弟也在三十岁时就离开人世,而三个幸存下来的姐妹均成为有名的作家。艾米莉的诗歌在首次出版时曾为众人褒贬不一,而现今,却得到极高的评价。她写的唯一的一本小说《呼啸山庄》,在1847年出版之际曾遭到严厉的批判,而现今却被视为十九世纪最重要、最具独创性的英国小说之一。

三姐妹在孩提时代就极少与村外其他人家往来。她们把大部分时间都消磨在到周围的旷野上去散步。他们姐弟们互相编造故事,以杜撰的人物住在杜撰的国家里干着狂野和有趣的事情为故事内容。这种杜撰的世界已经成为从他们所住的小村子里逃避开去的一种途径。这个杜撰的世界对艾米莉来说尤为重要,甚至在她长大成人之后仍然至关重要。另外一个从这个沉闷的现实世界逃避开去的途径就是阅读。由于她们几乎没有机会看到新书,所以她们阅读的大部分小说和诗歌都是写于十九世纪初叶的。在那时作家把感情和自然放在重要的地位(特别是强烈的、激动人心的感情以及狂野和美丽的自然)。她们自己创作的小说亦受到她们所读过的那些书以及她们的孩提时代所想象而杜撰编造的故事的影响。这些小说与1840年代其他人写的更为“文雅”的小说迥然不同。虽然早先的批评家们同意《呼啸山庄》这部作品的强大力度,但是他们还是把它描述成粗野与令人作呕。当后来得知小说的作者是位女性时(艾米莉出版该书时用的是另一个假名),它被人认为更是骇人听闻。

这个故事设计得非常之有条理:呼啸山庄的恩萧先生和太太

以及画眉田庄的林惇先生和太太各执一儿一女。林惇夫妇之子与恩萧夫妇之女结了婚，而他们唯一的孩子凯瑟琳又先后与她的两个表兄结了婚。那位大凯瑟琳的生活是以凯瑟琳·恩萧开始的，而以凯瑟琳·林惇结束；而其女的生活则以凯瑟琳·林惇开始，而在小说之结尾处，她马上就要成为凯瑟琳·恩萧了。她，这位林惇家族的最末一员将同恩萧家族的最末一员结婚。另外，这两座庄园，呼啸山庄和画眉田庄是以截然不同的对立形象出现的。呼啸山庄高高地矗立在旷野上，经受着狂风和恶劣天气的袭击。山庄的布置简单平实，住在那里的人粗鲁狂野。而画眉田庄安坐在山谷之中，躲开了风暴的袭击。田庄的布置华丽阔气，住在那里的人顺从间或软弱。这两座庄园代表着两种截然不同的生命方式，而悲剧的起因大部分归咎于那个大凯瑟琳：她为画眉田庄的人和生活的吸引，而她却没有能够认识到她自己的本性。哈里顿和小凯瑟琳，他俩是爱的结晶，他们具备自己父母的好品格。而林惇，那个仇恨的结晶，则具备自己父亲的坏品格。

对于大多数读者来说，这部小说能够久久留存在他们的脑海之中并非小说的严密结构，而在于希斯克利夫和大凯瑟琳两人之间那种狂野而强烈的难解难分的爱情。正如大凯瑟琳告诉耐莉的那样：“我对希斯克利夫的爱于我的生命必不可少，我就是希斯克利夫！”所以在他死后希斯克利夫会大声呼喊：“别在此地离开我！没有了我生命，我可无法活啊！”希的暴烈而强有力个性主宰了整部小说。他从旷野上两个庄园之外的那个世界走来，他改变了其他所有人物的生活，无论那些人是爱他，恨他，还是惧怕他。（他是个如此强劲的人物，只有那种极端的感情才可能接近他。）

十九世纪初叶许多英国小说都拥有一位阴暗、危险而又狂

暴的男主角，然则由于他对女主人公的爱情而变得温顺，故事又常有一个快乐的结尾。如同这样一些男主人公，希斯克利夫亦有一个神秘莫测的起始（从来不知道他的父母是谁以及他最初讲的是什么语言），而且他的所作所为亦神秘莫测（从未告诉过我们在他离开呼啸山庄的三年之中他去过哪里或他是如何变富的）。从孩提到成年他遭受恶劣待遇，如若他将来能够为此而报仇。他运用自己的才智和决心使他人按照他的要求行事。他以使弱者受苦而感快乐，然而他也以自身深受苦难的形象出现，并且没有任何希望能使他自己的痛苦得到安慰。凯瑟琳死后，对于他来说未来充满如此之痛苦，于是他恳求她，宁愿让她的阴魂缠住他，使他发疯，而不要让他独留人世，因为有了她而感觉空虚。到最后，他甚至再也感受不到复仇的快乐。他失却了消灭他的敌人以及欣赏他们受苦受难的意志。他唯一能做的事就是热切地盼望自己与凯瑟琳重逢的时刻。他与她交谈，仿佛她就在面前，并扬言说他已经接近自己的天堂——到那时，他俩又能够重新相聚。他的脸在死时依然露出对他身后在世的人们及生活的凶相和蔑视。

希斯克利夫和大凯瑟琳性格中的狂暴不羁，亦反射了当地周围一带的荒凉以及气候的狂暴：凯瑟琳把她对希斯克利夫的爱比作永恒不变的岩石，仿佛那是一种自然的力量。她病倒时要求打开窗子，那样她可以再一次感受从旷野吹过来的风。而希斯克利夫在临终时也把窗子大开，以便感受风雨。风，是一股强劲的力量贯穿着整部小说。呼啸山庄周围那强劲的风把它四周生长的树吹得改变了原有的天然形状，而同样的形象亦用在承受暴力待遇的人身上。希斯克利夫在孩童时曾被苛待，他看管那孩子哈里顿时曾这样说：“让我们看看，在同一股风的吹拂之下，一棵树会不

会像另一棵树一样地长得弯弯曲曲！”所以毫不奇怪，像洛克乌德先生那样一个来自上流社会的陌生人，会被告诫若是在狂暴的气候中，在旷野上会有迷路的危险，或在冬天在旷野上赶路之后他就会病倒。

小说给予同情的人物是那些对上流社会并不循规蹈矩的人。大凯瑟琳的表现被认为是完全不符合贵妇人的身份：当她是女孩时，她把时间花费在同希斯克利夫一起在旷野上狂野地奔跑上。当她成为妇人时，她故意折磨伊莎贝拉。她自私的脾气会突然强烈爆发，并且明确表示自己关注希斯克利夫更甚于她丈夫。她肯定不是作为一个完美的女主人公形象而出现的；她的行为，那种给她自己以及他人带来不幸和痛苦的行为，也并非由于她的“狂野不羁”所造成，而是由于遵循上流社会的准则而造成。以那个社会的看法，她不能够同一个社会地位低下的人结婚，否则就会降低她自己的地位。而嫁给一位富人她就能够成为“这一带最高贵的女人”。她的高尚品质在于她的诚实，意即她始终明白无误地将自己的感情表露出来：当希斯克利夫失踪时，她表现出悲痛；当希斯克利夫归来时，她表现出快乐。她向伊莎贝拉无情地描述希斯克利夫的性格，她抱怨耐莉没有更多地表露出对她的关心，或是她告诉自己那焦虑的丈夫，“你是一旦需要时，永远也找不着的那种东西。”

以同样的方式，作者对故事以及事件发生的时间都作了周密的安排，对讲述故事的方式作了非常周密的组织。主要故事由洛克乌德讲述，他于那个地区及人们均是个陌生人。而在主要故事里面又有另一个故事，由耐莉·丁对他讲述。耐莉对当地的人和事都很熟稔，而她的故事中又包含着其他人物告诉她的一些事。（例如，伊莎贝拉信中的讯息，还有小凯瑟琳对她拜访呼啸山庄的叙述。）这就意味着，小说中的其他人物和事件并未直接在我们面前出现，而是通过耐莉和洛克乌德的眼睛、耳朵和思想来让我们知晓。而他俩都对主人公，如希斯克利夫和大凯瑟琳缺乏真正

的理解和同情。(例如,洛克乌德在希斯克利夫明确表示他不受欢迎的情况下,仍执意要再访呼啸山庄。同时耐莉认为凯瑟琳只是在装病,她也不理解希斯克利夫所说的他正在接近死亡的话;而在画眉田庄最不愉快的时刻,她居然会庆幸自己是“这个房子中唯一清醒的人。”)

这令读者经常会有种感觉,即比起耐莉和洛克乌德来,他们更为理解希斯克利夫和凯瑟琳的性格,同时也赋予小说的末尾一章更加独特的意义。在那一章里,耐莉和洛克乌德都清楚地表述,他们相信凯瑟琳和希斯克利夫已经在死后得到了安宁。他们可以这样肯定地相信,可是我们读者却知道,耐莉和洛克乌德犯了错误,因为他们不理解横亘在凯瑟琳和希斯克利夫之间那种爱情的强大力量。我们知道,凯瑟琳的鬼魂在她死后已经悲伤地游荡了有二十年,在希斯克利夫生命终结之时,他痛苦而快乐参半地感觉到凯正在拖曳他接近她,所以,很难相信,那么多的痛苦与快乐,爱情与折磨会伴随他平和地走向坟墓。

我们被告知在希斯克利夫死后,常可看见他和凯瑟琳在一起,看见他们出现在呼啸山庄以及其生前喜欢的旷野上。小说并未对这些事作解释,如同从未对希斯克利夫从哪儿来作过解释。小说的开头和结尾均有一个谜,这使我们联想到大多数小说向我们阐述的人物和事件在实际生活中是永远不可能存在的。在《呼啸山庄》中,我们读者可以去猜想,但永远不可能知道真实答案。



## Introduction

Emily Brontë (1818–48) was a member of a very unusual family who lived in the early part of the nineteenth century in a village in northern England where their father was the vicar. Two of her sisters died as children, and her only brother died when he was just over thirty; the three remaining sisters all became famous writers. Emily's poetry, which received mixed opinions when it was first published, is now regarded very highly, and her only novel, *Wuthering Heights*, which was criticised severely when it was published in 1847, is now considered one of the most important and original English novels of the nineteenth century.

As children, the sisters had very little contact with other families outside the village; they spent much of their time walking on the surrounding moors. They and their brother made stories for each other of imaginary people living in imaginary countries who did wild and exciting things; this imaginary world, which became a way of escaping from the small village in which they lived, was especially important for Emily, even when she was an adult. Another way of escaping from the dull real world was through reading; because they had few chances of seeing new books, most of the novels and poetry they read had been written earlier in the century, when writers put great importance on feelings (especially powerful and dramatic feelings) and on nature (especially wild and beautiful nature). Their own novels were influenced by the books they had read and the stories they had invented as children; they were very different from the other, more "polite" novels being written in the 1840s, and although early critics agreed that *Wuthering Heights* was very powerful, they also described it as rough and disgusting. When it became known that the novel had been written by a woman (Emily published it under another name), it was considered especially shocking.

The story is very neatly planned: Mr and Mrs Earnshaw

at Wuthering Heights and Mr and Mrs Linton at Thrushcross Grange each have a son and daughter. Mr and Mrs Linton's son marries Mr and Mrs Earnshaw's daughter, and their only child Catherine marries her two cousins in turn. The elder Catherine begins life as Catherine Earnshaw and ends as Catherine Linton: her daughter begins life as Catherine Linton and at the end of the novel is about to become Catherine Earnshaw; she, the last of the Lintons, is to marry the last of the Earnshaws. The two houses, Wuthering Heights and Thrushcross Grange, are presented as complete opposites: Wuthering Heights is high on the wild moor, attacked by wind and weather, and furnished plainly and simply; the characters who live there are rough and wild. Thrushcross Grange lies in a valley sheltered from storms, and is furnished splendidly and expensively; the characters who live there are tame and sometimes weak. They represent two different ways of life, and much of the tragedy is caused because the elder Catherine is attracted by the life and people at Thrushcross Grange and does not recognise her own nature. Hareton and the younger Catherine, who are both the children of love, have the good qualities of their parents; Linton, the child of hate, has the bad qualities of his.

For most readers, however, their lasting memory of the novel is not this careful organisation but the wild and desperate closeness of the love between Heathcliff and the elder Catherine: in the same way that she tells Nelly "My love for Heathcliff is necessary to my being; I *am* Heathcliff!", so he cries out to her after her death "Do not leave me here! I cannot live without my life!" His violent and powerful character commands the whole novel; he comes from the world outside the two houses on the moors, and changes the lives of all the other characters, whether they love him, hate him or fear him (and he is such a strong character that only extreme feelings seem possible towards him).

Many English novels at the beginning of the nineteenth century had a dark, dangerous and violent hero, but he was

often made gentle and tame by his love for the heroine, and the stories frequently had happy endings. Heathcliff, like some of these heroes, has mysterious beginnings (his parents and the language he first speaks are never known) and he does mysterious things (we are never told where he goes during the three years when he is away from Wuthering Heights, or how he becomes rich). Both as a boy and as a man he accepts bad treatment if he can have revenge in the future, and he uses his intelligence and determination to make the other characters do what he wants: he enjoys making the weak suffer. However, he is also shown as suffering deeply and bitterly himself, with no hope of any comfort for his pain. After Catherine's death, the future for him is filled with such torment that he begs her to haunt him, even to drive him mad, rather than leave him alone and empty without her. By the end he is no longer able even to enjoy taking revenge; he has lost the will to destroy his enemies and enjoy their suffering. He can only look forward eagerly to the time when he will be with Catherine again; he talks to her as if she were present with him and speaks of being close to his heaven when they will be united again. In death, his face keeps its fierce, scornful expression for the life and people he has left behind.

The wildness in the characters of Heathcliff and the elder Catherine is reflected in the wildness of the countryside and its weather: Catherine compares her love for Heathcliff to the unchanging rock, as if it were a natural force, and in her illness asks that the window should be opened so that she can feel again the wind from the moor, and Heathcliff on his deathbed opens the window so that he too can feel the wind and the rain. The wind is a powerful force throughout the novel; the violent winds around Wuthering Heights have driven the trees growing nearby out of their natural shape, and the same image is used for people who feel the power of violent treatment. Heathcliff was treated cruelly as a boy, and he takes charge of the child Hareton with the words: "We'll see if one tree won't grow as twisted as another if it is blown by the

same wind." It is no surprise that a stranger used to polite society such as Mr Lockwood is told that he would be in danger of losing his way on the moor in violent weather, or that he becomes ill from his winter journey on it.

The characters with whom the novel has most sympathy are those who do not follow the rules of polite society. The elder Catherine behaves in a way that is considered very unlady-like: as a girl she spends her time running wild on the moors with Heathcliff, while as a woman she purposely torments Isabella, has violent fits of selfish temper, and makes it clear that she cares more for Heathcliff than for her husband. She is certainly not presented as a perfect heroine, but her actions which bring tragedy and pain to herself and others do not result from her "wildness" but from following the rules of polite society, in saying that she could not marry a man whose low social position would degrade her, and in marrying a rich man instead so that she would become "the greatest woman in the area". Her great quality is her honesty, which means that she always makes her feelings very clear, whether she is grieving because Heathcliff has disappeared, showing her pleasure in his return, giving Isabella a pitiless description of his character, complaining that Nelly doesn't look more anxious about her, or telling her worried husband "You are one of the things that are never found when they are wanted".

In the same way that the story and the timing of its events are neatly planned, the way in which it is told is very carefully organised. The main story is told by Lockwood, a stranger to the place and the people; inside this story is another, which was told to him by Nelly Dean, who knows the people and the places well, and her story includes some things which other characters told her (the information in Isabella's letter, for example, and the younger Catherine's account of her visits to Wuthering Heights while Nelly was ill). This means that the other characters and the events in the novel do not come to us directly, but through the eyes, ears and ideas of Nelly and Lockwood, and neither of these has any real understanding

or sympathy for characters like Heathcliff and the elder Catherine. (Lockwood, for example, insists on visiting Wuthering Heights for a second time when Heathcliff has made it clear that he is not welcome, while Nelly thinks that Catherine is merely acting her illness, does not understand Heathcliff's talk of his approaching death and, at a time of great unhappiness at Thrushcross Grange, merely congratulates herself on being "the only sensible person in the house".)

This makes readers often feel that they understand the characters of Heathcliff and Catherine better than Nelly and Lockwood do, and also gives a particular meaning to the last chapter of the novel, in which both Nelly and Lockwood say clearly that they believe that Catherine and Heathcliff rest at peace in death. They may feel sure of this, but we readers know that Nelly and Lockwood have made mistakes before because they did not understand the power of the love between Catherine and Heathcliff. We know that Catherine's ghost had been wandering in sorrow for the twenty years after her death and that at the end of Heathcliff's life he felt her drawing him towards her with joy and torment mixed together; it is difficult to believe that so much pain and pleasure, love and torment go peacefully into the grave with him.

We are told that after Heathcliff's death he and Catherine are seen together, both at Wuthering Heights and on the moors they loved. The novel does not explain these things, any more than it explained where Heathcliff came from. The beginning and end of the story both have a mystery which reminds us that most novels explain characters and events to us in a way that is never possible in real life; in *Wuthering Heights* we the readers may guess but we can never truly know.

# 目 录

<b>第一部：一个奇怪的家庭</b> .....	3
第一章：无礼的接待 .....	3
第二章：接待更糟 .....	9
第三章：没有客房 .....	15
第四章：骚扰之夜 .....	19
第五章：主人的奇怪举止 .....	27
第六章：这些人是谁？ .....	31
<b>第二部：第一个凯瑟琳，或者播下仇恨的种子</b> .....	35
第七章：多余的外路人 .....	35
第八章：辛德雷成了主人 .....	41
第九章：闯祸 .....	45
第十章：凯瑟琳回家 .....	51
第十一章：不愉快的圣诞节 .....	55
第十二章：“根本谈不上作伴” .....	61
第十三章：不要耐莉 .....	65
第十四章：不凑巧的话 .....	69
第十五章：希斯克利夫逃走 .....	73
第十六章：归来 .....	79
第十七章：欢迎与不欢迎 .....	83
第十八章：伊莎贝拉小姐 .....	87
第十九章：坏影响 .....	93
第二十章：争吵 .....	97
第二十一章：病 .....	105
第二十二章：私奔者 .....	111
第二十三章：不好受的两个月 .....	113
第二十四章：“我一定要去看她！” .....	119
第二十五章：会面 .....	125
第二十六章：“你使你我心碎” .....	131
第二十七章：“愿你不要安息！” .....	137
第二十八章：辛德雷蓄意报仇 .....	141

第二十九章: 伊莎贝拉逃走 .....	147
第三十章: 希斯克利夫实际上成了主人 .....	151
<b>第三部: 第二个凯瑟琳, 或复仇之树生长</b> .....	157
第三十一章: 凯蒂骑马外出 .....	157
第三十二章: 初次拜访山庄 .....	161
第三十三章: 希斯克利夫索求己权 .....	169
第三十四章: 林惇被迎送回家 .....	173
第三十五章: “你愿到我家里去吗?” .....	179
第三十六章: 第二次拜访山庄 .....	185
第三十七章: 凯蒂的秘密 .....	191
第三十八章: 爬墙的后果 .....	197
第三十九章: 林惇难侍弄 .....	203
第四十章: 被禁止的拜访 .....	211
第四十一章: 在旷野上见面 .....	219
第四十二章: 圈套 .....	225
第四十三章: 监禁 .....	231
第四十四章: 格林先生太迟了 .....	239
第四十五章: “她一直在烦我, 毫不顾惜” .....	247
第四十六章: 像公主般骄傲 .....	253
<b>第四部: 家庭变更</b> .....	261
第四十七章: 我重访山庄 .....	261
<b>第五部: 复仇之果无味</b> .....	267
第四十八章: “你不会同我说话吗?” .....	267
第四十九章: 最后成了朋友 .....	271
第五十章: 两三棵果树 .....	277
第五十一章: “我的斗争之可怜结局” .....	283
第五十二章: 变化来临 .....	289
第五十三章: “我已快到达我的天堂” .....	295
第五十四章: 希斯克利夫之死 .....	299
<b>第六部: 告别呼啸山庄</b> .....	305
第五十五章: 死者得到安息 .....	305
词汇表 .....	308

# Contents

<b>Part One: A Strange Household .....</b>	<b>2</b>
1 A Rough Welcome .....	2
2 Less Welcome Still .....	8
3 No Rooms for Visitors .....	14
4 A Disturbed Night .....	18
5 Strange Behaviour of My Host .....	26
6 Who Are These People? .....	30
<b>Part Two: The First Catherine, or The Seeds of Hate Are Planted .....</b>	<b>34</b>
7 Unwanted Stranger .....	34
8 Hindley Becomes Master .....	40
9 Misadventure .....	44
10 Catherine's Homecoming .....	50
11 Unhappy Christmas .....	54
12 "No Company At All" .....	60
13 Nelly Is Not Wanted .....	64
14 Unlucky Words .....	68
15 Heathcliff's Flight .....	72
16 The Return .....	78
17 Welcome and Not Welcome .....	82
18 Miss Isabella .....	86
19 Evil Influence .....	92
20 The Quarrel .....	96
21 Illness .....	104
22 The Runaways .....	110
23 Two Bad Months .....	112
24 "I Will See Her!" .....	118
25 Meeting .....	124
26 "You Have Broken Your Heart and Mine" .....	130
27 "May You Not Rest!" .....	136
28 Hindley Plans Revenge .....	140



29 Isabella Escapes .....	146
30 Healthcliff Is Master Indeed .....	150

### **Part Three: The Second Catherine, or the Tree**

<b>of Revenge Grows .....</b>	<b>156</b>
31 Cathy Rides Out .....	156
32 First Visit to the Heights .....	160
33 Healthcliff Claims His Own .....	168
34 Linton's Welcome Home .....	172
35 "Will You Walk into My House?" .....	178
36 Second Visit to the Heights .....	184
37 Cathy's Secret .....	190
38 Result of Climbing a Wall .....	196
39 Linton Is Difficult .....	202
40 Forbidden Visits .....	210
41 Meeting on the Moors .....	218
42 The Trap .....	224
43 Imprisoned .....	230
44 Mr Green Is Too Late .....	238
45 "She Has Disturbed Me, Without Pity" .....	246
46 Proud as a Princess .....	252

### **Part Four: The Household Has Changed .....**

47 I Revisit the Heights .....	260
--------------------------------	-----

### **Part Five: The Fruit of Revenge is Tasteless .....**

48 "Can't You Speak to Me?" .....	266
49 Friends At Last .....	270
50 Two or Three Bushes .....	276
51 "A Poor Ending to My Struggles" .....	282
52 The Change Comes .....	288
53 "I have Nearly Reached My Heaven" .....	294
54 The Last of Heathcliff .....	298

### **Part Six: Goodbye to Wuthering Heights .....**

55 The Dead Are at Peace .....	304
--------------------------------	-----

词汇表 .....	308
-----------	-----