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WUTHERING HEIGHTS

by

EMILY BRONTË

呼啸山庄

[英] 艾米莉·勃朗特 著



Liaoning People's Publishing House, China

辽宁人民出版社



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General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京

Is this book for you?

荒原上的旷世奇恋

在世界文学史上，有位绝无仅有的女作家，她仅凭一部小说便名垂青史，且该作品160多年来一直被世界各国学者广泛研究，又先后十几次被拍成电影，直到今天，仍被称为小说中的“斯芬克斯”，因为其中有太多“不解之谜”。

这位作家就是享誉世界的英国三姐妹之一——艾米莉·勃朗特，这部小说就是《呼啸山庄》。

《呼啸山庄》是一部具有哥特式风格的爱情小说，即具有“野蛮、阴森、恐怖、神秘、黑暗”等特点。小说开始，即是迷路者对暴雪中荒原以及初见呼啸山庄主人的描述，肃杀气氛骤然而生，接下来的整个故事，以复仇式追爱行动为主线，描述出一出出梦魇中血淋淋的幻象、挖掘坟墓换来与白骨的亲昵、游荡的幽灵与鬼魂的常年纠缠等场景。这一切都触目惊心，使得小说情节紧张生动、充满悬念、扣人心弦。

另外，小说中生离死别的爱情中，交织着狂野、奔放的本性，也充满了名利、地位等社会世俗之间的种种矛盾，小说一步步走向高潮。

提到《呼啸山庄》，这里不得不提及作家的生活背景与其本人的性格。因为它们都是让小说变得如此奇特和富于震撼力的原因所在。

艾米莉·勃朗特（1818-1848）所生活的年代，

是英国社会动荡的时代。资本主义正在发展，并越来越暴露出其内在缺陷——社会财富积累起来，但劳资矛盾开始尖锐化；失业工人日趋贫困；大量童工被剥削致死；医疗条件差，疾病到处肆虐，人均寿命不到三十岁……

艾米莉曾与姐姐夏洛蒂（《简爱》小说作者）一起去比利时留学，曾因家庭经济出现拮据，两姐妹一起做过家教。不过，苦于对荒原的留恋和对家乡的不舍，艾米莉很快踏上了回家旅途。因此艾米莉大部分时间都是在英国北部约克郡霍渥斯的家里度过的。

那是近乎与世隔绝的生活——除了读书，艾米莉最大的快乐，就是到荒原上自由自在地漫游。夏洛蒂曾这样评价她：“我妹妹艾米莉热爱荒原。在她眼中，最幽暗的石楠丛会开放出比玫瑰更娇艳的花；在她心里，银灰色的山坡上一处黑沉沉的溪谷，也会变成人间乐园。”

荒原滋养了艾米莉整个人，培养了她丰富而深邃的想象力，也使她产生了根深蒂固的荒原情结，她的性格因此变得非常狂野和自由。此外，母亲的早逝、两个未成年姐姐的相继病逝，都让她倍受打击。担任教区神职工作的父亲又非常繁忙，因此，强烈的责任感使她责无旁贷地担当起家庭中“男性”成员角色——她要保护家、干重活、担重任。

她的坚强、勇敢、冷酷和近乎野蛮的个性，也逐渐形成。这一点从几个例子中可见一斑：她曾用烧红的烙铁，烫自己胳膊上的伤口，以此达到消毒目的；她曾举起拳头，对着违反她命令而趴在她洁白床单上的、也是她最喜爱的大狗，施以接连不断的重击，直至其满眼冒血、眼眶突起，然后再给其热敷疗伤……在自己疾病

缠身、面对死神的时候，不满三十岁的她，竟能异常平静与坦然，而且精神比平日更加刚强！她对痛苦和死亡无所畏惧，是因为她在精神上早已超越了生死，而她早已将自己的思想和爱恨情仇，赋予了她倾注了短暂一生全部心血的《呼啸山庄》作品之上。

艾米莉塑造的人物形象——希斯克利夫——出身卑微，但却是个魔鬼般的英雄，此人物凭借勤劳的双手和智慧的大脑，摆脱了贫困的束缚。他爱起来疯狂热烈，恨起来不留余地；而另一个人物凯瑟琳，则具有两面性：内心狂野奔放，渴望真正的爱情，但在意世俗的钱权社会地位，所以内心受尽煎熬与被撕咬。

艾米莉将自己血液中的所有性格，分别给了这两个主人公，使其在故事的发展过程中，将真正的本我体现得淋漓尽致。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部作品，这无疑是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品的字里行间意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版

式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

——马 爽

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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. 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 further 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: I heard yesterday you had had some thoughts—'

'Thrushcross Grange is my own, sir,' he interrupted, wincing. 'I should not allow any one 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.' even the gate over which he leant manifested no sympathising 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, 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, though hale and sinewy. ‘The Lord help us!’ he soliloquised 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 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, 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 stop brought us into the family sitting-room, without any introductory lobby or passage: they call it here 'the house' pre-eminently. 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; 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 under-drawn: its entire anatomy lay bare to an inquiring eye, except where a frame of wood laden with oatcakes 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 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, 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 arm-chair, 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. 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; I have a sympathetic chord 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 farther; 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. By this curious turn of disposition I have gained the reputation of deliberate heartlessness; how