

## *Wuthering Heights* における Catherine の表現について

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前回筆者は Heathcliff の人間像を、文体的な角度から考察したが、本稿においては、もう一人の主要人物である Catherine の姿を描いて、*Wuthering Heights* への理解を一步深めてみたいと思う。

Heathcliff がこの作品に終始登場するのに対して、Catherine は全体の半分にも満たない15章の終りで死ぬが、その後は実際には現われなくとも Heathcliff の執念の中で生き続けるといってもよいだろう。Heathcliff には「ただ一つの願望」<sup>1)</sup>が貫ぬかれているが、Catherine には様々な要素があり、それらが一見矛盾するかに見えて、実は Catherine の人間性を一層 vivid に表わしているようだ。Heathcliff のこの世のものとも思えぬ激しい愛憎に reality を与えているのも、この Catherine の人間性である。

Hanson は *Wuthering Heights* と *Jane Eyre* の相違の一つとして “Emily’s people are built up entirely by word and action ; they have nothing of introspection that plays so large a part in Charlotte’s characters. As a result, the men and women in *Wuthering Heights* are seen and known as it were from a distance but hard, bright and clear, whereas every movement of the heart and mind of *Jane Eyre* is not only known but felt.”<sup>2)</sup> と述べているが、Catherine だけを例にとっても、Emily は見たままの彼女の姿を注釈なしに描いているといえよう。Jane Eyre の場合のように基調となる声の色合いが濃く出ていないので Catherine の personality を理解する手掛りは捉えにくい、注意深く読んでいくと、彼女が激しい気性であっただけに、その時々 mood や situation によって、その tone がかなり違っていることに気づく。Catherine の性格は、Nelly, Heathcliff, Edgar, Isabella 等のことばを通して

1) “ I have a single wish, and my whole being and faculties are yearning to attain it. They have yearned towards it so long and so earnest.” (*Wuthering Heights*, p. 375, The Modern Library Edition).

2) Lawrence and E. M. Hanson : *The Four Brontës* (p. 232)

理解することはできるが、彼らは彼女の一面しか理解していない。Heathcliff でさえ Catherine の複雑な女心は理解できなかったようだ。そこで筆者は、Catherine 自身の表現の中に彼女の personality を探してみたいと思う。

(1) 前回においても言及したことであるが、Catherine は一つの事態に直面すると、それに対する感情的な反応が激しくて、思ったまま感じたままをすぐ口に出してしまう。これは Catherine に限らず、*As you Like It* の Rosalind のことばにもうかがわれることだし、<sup>1)</sup> 女性に特有の instinctive な一面であろう。たとえば Linton 家に五週間滞在して、帰宅した Catherine が Heathcliff と最初に顔を合わせた瞬間、口をついて出てくることばは

“Why, how very black and cross you look! and how — how funny and grim!”

(p. 60)

と相手の気持を思いやる余裕もなく感情をあらわに示す。

Heights を訪れた Edgar は、Heathcliff を嘲けるような皮肉をいったため、ソースの入った器を投げつけられる。それを見た Catherine は、きめつけるような口調でいう。

“You should not have spoken to him! .....He was in a bad temper, and now you’ve spoilt your visit; and he’ll be flogged: I hate him to be flogged! I can’t eat my dinner. Why did you speak to him, Edgar? .....Well, don’t cry, .....you’re not killed. Don’t make more mischief; my brother is coming: be quiet! Hush! Isabella! Has anybody hurt *you*?” (p. 67)

ここには修飾語句は全然なく、短い simple sentences が並び、高圧的なことばの調子が感じられる。

しかしこのような Catherine も、Heathcliff を愛しながら一方 Edgar に心を惹かれはじめると、表現に変化が見られるようになる。次は Catherine が Edgar の来訪を待っているところへ、Heathcliff がやつて来てかわす対話である。

“Cathy,...Are you going anywhere?”

“No, it is raining,” she answered.

“Why have you that silk frock on, then?” he said.

“Nobody coming here, I hope?”

“Not that I know of,” stammered Miss: “but you should be in the field now, Heathcliff. It is an hour past dinner time: I thought you were gone.”

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1) “Do you know I am a woman? When I think, I must speak.” (II. iv. 263—4)

“I’ll not work any more to-day: I’ll stay with you.”

“Oh, but Joseph will tell,” she suggested: “you’d better go!”..... “Isabella and Edgar Linton talked of calling this afternoon,” she said, at the conclusion of a minute’s silence. “As it rains, I hardly expect them; but they may come, and if they do, you run the risk of being scolded for no good.”

“Don’t turn me out for those pitiful, silly friends of yours! I’m on the point, sometimes, of complaining that they—but I’ll not—”

“That they what?” cried Catherine, gazing at him with a troubled countenance. “Oh, Nelly!” she added petulantly, jerking her head away from my hands, “you’ve combed my hair quite out of curl! That’s enough; let me alone. What are you on the point of complaining about, Heathcliff?”

“Nothing—only look at the almanac on that wall; ...The crosses are for the evenings you have spent with the Lintons, the dots for those spent with me. Do you see...”

“Yes—very foolish: as if I took notice!” replied Catherine in a peevish tone. “And where is the sense of that?”

“To show that I *do* take notice,” said Heathcliff.

“And should I always be sitting with you?” she demanded, growing more irritated. “What good do I get? What do you talk about? You might be dumb, or a baby, for anything you say to amuse me, for anything you do, either”... (p. 78-9)

彼女は何かして彼をうまく追払いたいと思い、しかもそのこと自体に一種のひけ目を感じているので、最初の方はことば数も少く、“Not that I know of”などと口ごもつたりしているが、次第に excite してくる気持ちをかくしきれない。そして相手が命令的な口調になると、持前の haughty な調子になって人の心を傷つけるようなこと迄も口走つてしまう。

次は Edgar に propose されて承諾はしたものの、不安に駆られて Nelly の意見を聞こうとする場面である。

“Nelly, will you keep a secret for me?”... “Is it worth keeping?” I inquired, less sulkily.

“Yes, and it worries me, and I must let it out!...”

“I accepted him, Nelly. Be quick, and say whether I was wrong!”

“You accepted him! then what good is it discussing the matter?...”

"But, say whether I should have done so—do!" she exclaimed in an irritated tone; ... "There are many things to be considered before that question can be answered properly," I said sententiously.

"First and foremost, do you love Mr. Edgar?"

"Who can help it? Of course I do," she answered...

"Why do you love him, Miss Cathy?"

"Nonsense, I do—that's sufficient."

"By no means; you must say why?"

"Well, because he is handsome, and pleasant to be with."

"Bad!" was my commentary.

"And because he is young and cheerful."

"Bad still."

"And because he loves me."

"Indifferent, coming there."

"And he will be rich, and I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband."

"Worst of all. And now, say how you love him?"

"As anybody loves—You're silly, Nelly."

"Not at all—Answer".

"I love the ground under his feet, and the air over his head and everything he touches, and every word he says. I love all his looks, and all his actions, and him entirely and altogether. There now!" (P. 88-90)

前半では I must let it out! / Be quick and say whether I was wrong! / But, say whether I should have done so—do! の如く、せきこんで焦立たしげな調子だが、後半においては Catherine のことばも空廻りしている。頻出する 'and', 'every', 'all' 等もいふべき内容を持たないためのカムフラージュのようだ。Nelly が「どうして Edgar を愛するのか」と尋ねたのに対して "I do—that's sufficient." と答えたのは如何にも女性的な logic である。そして Nelly が結局賛成してくれないと知ると、

"I don't want your permission for that I shall marry him: (90)

と再び高圧的なもののいい方になる。

(2) 成長した Catherine には ironical な一面もある。そしてそれは特に Edgar の

egoism や冷淡さを憤った場合に屢々見られる。次は Heathcliff を快よく迎えようとしな  
い Edgar に対してのことばである。

“...Set two tables here, Ellen: one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders. Will that please you, dear? Or must I have a fire lighted elsewhere? If so, give directions. (P. 109)

また Edgar が下男に命じて Heathcliff を追い出そうとした時には

“Fair means!...If you have not courage to attack him, make an apology or allow yourself beaten. ...I'm delightfully rewarded for my kindness to each! After constant indulgence of one's weak nature, and the other's bad one. I earn for thanks two samples of blind ingratitude, stupid to absurdity! Edgar, I was defending you and yours; and I wish Heathcliff may flog you sick, for daring to think an evil thought of me! (P. 133)

と腹立たしげにいう。Fair means/delightfully/thanks などが、いずれも正反對の意味で用いられている。

Edgar の冷淡さをなじつていうことばには

“What is that apathetic being doing? / “Has he fallen into a lethargy? or is he dead?”

などがあるが、apathetic, lethargy のような、その場にふさわしくない literary なギリシャ系の語を用いて irony を表わしている。

衰弱した Catherine を見て Heathcliff は、

“Oh, Cathy! Oh, my life' how can I bear it!”

と絶望的な調子で叫ぶが、それに対して Catherine は、憤りを皮肉まじりに表わす。

“What now?...You and Edgar have broken my heart, Heathcliff! And you both came to bewail the deed to me, as if *you* were the people to be pitied! I shall not pity you, not I. You have killed me—and thriven on it, I think. How strong you are! How many years do you mean to live after I am gone?”

“I wish I could hold you, till we were both dead!. I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do! Will you forget me? Will you be happy when I am in the earth? Will you say twenty years hence, That's the grave of Catherine Earnshaw. I loved her long ago, and was wretched to lose her; but it is past. I've loved many

others since: my children are dearer to me than she was; and at death, I shall not rejoice that I am going to her; I shall be sorry that I must leave them! Will you say so, Heathcliff?" (183-4)

特に“how many years do you mean to live after I am gone? や Heathcliff のことばを真似ていう “at death, I shall not rejoice that I am going to her;” などには顕著である。

Catherine には、irony に加えて playful な残酷さも見られる。次は傍に当の Isabella がいるのに彼女の思いのたけを Heathcliff に述べる場面である。

“Come in, that’s right!” exclaimed the mistress gaily, pulling a chair to the fire. “Here are two people sadly in need of a third to thaw the ice between them; and you are the very one we should both of us choose. Heathcliff, I’m proud to show you, at last, somebody that dotes on you more than myself. I expect you to feel flattered. Nay, it’s not Nelly; don’t look at her! My poor little sister-in-law is breaking her heart by mere contemplation of your physical and moral beauty. It lies in your heart to be Edgar’s brother! No, no Isabella, you shan’t run off,” she continued, arresting, with feigned playfulness, the confounded girl, who had risen indignantly. “We were quarrelling like cats about you, Heathcliff; and I was fairly beaten in protestations of devotion and admiration: and moreover, I was informed that if I would but have the manners to stand aside, my rival, as she will have herself to be, would shoot a shaft into your soul that would fix you for ever, and send my image into eternal oblivion!” (p. 121)

ここでは、sadly in need of / your physical and moral beauty / quarrelling like cats about you / my rival, as she will have herself to be, would shoot a shaft into your soul / eternal oblivion 等、いずれも irony と exaggeration の混った playful tone で語られている。

(3) 激しい感情のむき出しになつたところでは、すでに見て来たように、simple な表現が多かつたが、reflective 又は meditative になつている場合の Catherine のことばには、少々比喩的な色合いが見られる。

“...I’ve dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they’ve gone through and through me, like wine through

water, and altered the colour of my mind.” (p. 91)

比喩はこの他にも、Linton と Heathcliff を比較する時、又この二人に対する Catherine の愛情を対照させる時にも用いられる。

“Whatever our souls are made of, his and mine are the same; and Linton’s is as different as a moonbeam from lightning, or frost from fire.”(p. 92)

“My love for Linton is like the foliage in the woods: time will change it, I’m well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary.”  
(p. 94)

更に Heathcliff の性格を描く場合に屢々用いられる。次は Isabella に Heathcliff がどんな男かということを説明する場面である。

“Tell her what Heathcliff is: an unreclaimed creature, without refinement, without cultivation: an arid wilderness of furze and whinstone. I’d as soon put that little canary into the park on a winter’s day, as recommend you to bestow your heart on him! It is deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head. Pray, don’t imagine that he conceals depths of benevolence and affection beneath a stern exterior! He’s not a rough diamond—a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man. I never say to him, ‘Let this or that enemy alone, because it would be ungenerous or cruel to harm them’; I say, ‘Let them alone, because I should hate them to be wronged’: and he’d crush you like a sparrow’s egg, Isabella, if he found you a troublesome charge...”  
(p. 118)

ここでは、arid wilderness of furze and whinstone/(put that little canary into the park on) a winter’s day/a rough diamond/a pearl-containing oyster/crush...like a sparrow’s eggs のような比喩を連続して用い、Heathcliff の残酷さを強調している。

宗教的といえば、*Wuthering Heights* では Joseph の偽善的な信仰深さが目立つが、一見非宗教的な Catherine には、もつと深い意味での宗教的要素が見られる。

“...The event of this evening has reconciled me to God and humanity! I had risen in angry rebellion against Providence. Oh, I’ve endured very, very bitter misery, Nelly! If that creature knew how bitter, he’d be ashamed to cloud its

removal with idle petulance. It was kindness for him which induced me to bear it alone: had I expressed the agony I frequently felt, he would have been taught to long for its alleviation as ardently as I. However, it's over, and I'll take no revenge on his folly; I can afford to suffer anything hereafter!

Should the meanest thing alive slap me on the cheek, I'd not only turn the other, but, I'd ask pardon for provoking it; and, as a proof, I'll go make my peace with Edgar instantly. Good-night! I'm an angel!" (114-5)

"Should the meanest thing alive slap me on the cheek, I'd not only turn the other, but I'd ask pardon for provoking it;" は勿論 Biblical expression (cf. *Matthew*, v. 39. "but whosoever shall smite thee on thy right cheek, turn to him the other also." である。しかしこの文章には、reconciled / humanity / rebellion / Providence / removal / petulance / alleviation, etc. ラテン系の語彙が多く、稍硬い文脈となつている。

"And the thing that irks me most is this shattered prison, after all. I'm tired of being enclosed here. I'm wearying to escape into that glorious world and to be always there: not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it. Nelly you think you are better and more fortunate than I; in full health and, strength: you are sorry for me—very soon that will be altered. I shall be sorry for you. I shall be incomparably beyond and above you all. I wonder he won't be near me!" (186

ここでは "not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it, and in it." が I *Corinthians* xiii. 12 の "For now we see through a glass, darkly; but then face to face" の echo を感じさせる表現である。"this shattered prison" という比喩的な表現にも、彼女の魂の憧れがこめられている。又 "but really with it, and in it," "I shall be incomparably beyond and above you all." では simple な syntax の中で前置詞の用法に深い connotation が感じられる。

次の paragraph では、action を表わす動詞よりも、存在を表わす be 動詞が多く用いられ、人間の本质、実在の意味が凝縮された形で述べられている。

I cannot express it; but surely you and everybody have a notion that there is or should be an existence of yours beyond you. What were the use of my



creation, if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and *he* remained, *I* should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it .....Nelly, I *am* Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being..." (p. 94)

(4) 次に、一つの situation における Catherine の感情の動きをとらえる意味で chapter 15 を選んでみた。

発作を起こして部屋にひきこもっている自分を、Edgar はきつと心配しているだろうと思っていたのに、Nelly から彼が本を読んでいると聞いたので、Catherine は堪りかねて身悶えし、激しく叫ぶ。

"Among his books!" she cried, confounded. "And I dying! I on the brink of the grave! My God! does he know how I'm altered?" continued she, staring at her reflection in a mirror hanging against the opposite wall. "Is that Catherine Linton! He imagines me in a pet—in play, perhaps. Cannot you inform him that it is frightful earnest?.....Are you speaking the truth about him now? Take care. Is he actually so utterly indifferent for my life"

"Why, Ma'am," I answered, "the master has no idea of your being deranged; and of course he does not fear that you will let yourself die of hunger."

"You think not? Cannot you tell him I will?" she returned. "Persuade him! speak of your own mind; say you are certain I will!"..."If I were only sure it would kill him, I'd kill myself directly! These three awful nights, I've never closed my lids—and oh, I've been tormented! I've been haunted, Nelly! .....How dreary to meet death, surrounded by their cold faces. ...And Edgar standing solemnly by to see it over; then offering prayers of thanks to God for restoring peace to his house, and back to his *book*! What in the name of all that feels has he to do with *books*, when I am dying?" (p. 140-141)

Catherine には "...though everybody hated and despised each other, they could not avoid loving me." という自負があり、この自負が彼女の haughtiness, selfishness

の原因の一つとなつていたのだが、今はそれが失われたと思うと彼女は堪えられない気持ちになる。

前半に於ては、“Cannot you inform...? / Are you speaking ...? / Is he actually...? / You think not? / Cannot you tell him...?” のように疑問形が続ぎ、焦立たしい中にも、まだ平静さの失われていない語調だが、急に命令的な口調に変わり、Edgar への激しい非難となる。身悶えし、熱に浮かされ、齒で枕をかみ切り、それから急にしおれ返つて、枕のさけ目から羽毛をひきぬぎ、種類別に並べひとりごとを呟く。

“That’s a turkey’s,...and this is a wild duck’s; and this is a pigeon’s. Ah, they put pigeons’ feathers in the pillows—no wonder I couldn’t die! Let me take care to throw it on the floor when I lie down. And here is a moor-cock’s; and this—I should know it among a thousand—it’s a lapwing’s. Bonny bird; wheeling over our heads in the middle of the moor. It wanted to get to its nest, for the clouds had touched the swells and it felt rain coming. This feather was picked up from the heath, the bird was not shot we saw its nest in the winter, full of little skeletons. Heathcliff set a trap over it, and the old ones dare not come. I made him promise he’d never shoot a lapwing after that, and he didn’t. Yes, here are more! Did he shoot my lapwings, Nelly? Are they red, any of them! Let me look.” (p. 142)

Vocabulary も syntax も子供の使うように simple なもので、fragmentary だが、同時にここでは一種の lyricism が漂っているように感ぜられる。狂乱の Lear や Ophelia にも訪れたあの lyricism である。

更に夢を見ているような調子が続くが、それはやがて恐怖に変わる。

“Don’t you see that face?...“It’s behind there still!...“And it stirred. Who is it I hope it will not come out when you are gone! Oh! Nelly, the room is haunted, I’m afraid of being alone!

このように恐怖を表わす場合、又次のように Heights への憧憬を表わす場合は、先の淡々とした lyrical simplicity とはちがつて強烈な emotve simplicity とでもいうべきものが感じられる。

“Oh, dear! I thought I was at home,” she sighed. “I thought I was lying in my chamber at Wuthering Heights. Because I’m weak, my brain got confused, and I screamed unconsciously. Don’t say anything; but stay with me. I dread sleeping: my dreams appall me.”.....“Oh, if I were but in my own bed in the

old house!" she went on bitterly, wringing her hands, "And that wind sounding in the firs by the lattice. De let me feel it—it comes straight down the moor—do let me have one breath!" (143-4)

Catherine を気づかつて入つて来た Edgar を認めると、

"Ah! you are come, are you, Edgar Linton?" she said, with angry animation. "You are one of those things that are ever found when least wanted, and when you are wanted, never! I suppose we shall have plenty of lamentations now—I see we shall—but they can't keep me from my narrow home out yonder: my resting-place, where I'm bound before spring is over. There it is: not among the Lintons, mind, under the chapel-roof, but in the open air, with a head-stone; and you may please yourself, whether you go to them or come to me!" (p. 148)

となじる。自分の夫に対して 'Edgar Linton' と呼びかけたのも、彼女の Linton 家へ対する憤りが感じられる。"You are one of those things that..." も "You may please yourself whether..." も少々嘲笑を含んだ表現となつている。そして次のことばには、exclamation も irony も露骨には見えないが、見えないだけに Catherine のほんとうの心を表わしているものと思われる。

"...What you touch at present you may have; but my soul will be on that hill-top before you lay hands on me again. I don't want you, Edgar: I'm past wanting you. Return to your books. I'm glad you possess a consolation, for all you had in me is gone." (p. 148)

Catherine の病が再び小康を得て起き上がれる程になつた時、Heathcliff が訪ねて来て、Catherine は激しく動揺する。Heathcliff の一言々々えぐるような非難をきいて、Catherine は、すすり泣き乍らいう。

"Let me alone. Let me alone,...If I have done wrong, I'm dying for it. It is enough! You left me too: but I won't upbraid you! I forgive you. Forgive me!" (p. 187)

先に(1)の所では 'that's sufficient' という表現が見られたが、ここでは 'sufficient' のようなラテン系の語でなく、'enough' という Anglo-Saxon 系の monosyllabic な語を用いている。I forgive you. Forgive me! はぎりぎり迄けづられた simple な表現であり、これを最後にして、Catherine の意識は再び元へは戻っていない。

以上(1)においては世俗的な感情の激しさの女性的表現(2)においては同じく激しい口調なが

ら *ironical* な要素、(3)においては、*reflective, religious* な面とその表現を、それぞれ便宜上分けて、考察したが結局 Catherine の表現の特質は、(4)において特に見られるようにその場の感情の動きに従ってその表現の質も柔軟に変化していくことにある。

Catherine の表現は *Pride and Prejudice* の Elizabeth が洗練された *intellectual* な表現を用いているのに比べて、たしかに ‘uncouth’<sup>1)</sup> であるかもしれないし、また Mansfield の描く女性達が *tender* な感覚を持つているのに比べて、‘passionate’<sup>2)</sup> であり過ぎるかもしれない。しかし彼女には他の女性達には見られない宇宙的な直観の深さがあり、それが ‘simple, direct and shaded in meaning.’<sup>3)</sup> な表現となつている。これは Heathcliff と同質のものであり、それを奥深くひそめながらも、虚栄、傲慢、浅薄、皮肉といったいわゆる女性的な欠点が彼女の感情を動かし、彼女の悲劇、そして *Wuthering Heights* の悲劇となつているように思われる。

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1) cf. S. Maugham : *Ten Novelists and Their Authors*, “Emily Brontë and *Wuthering Heights*,” p. 226

2) cf. Lawrence and E. M. Hanson : *The Four Brontës* (p. 239)

3) E. Dimnet : *The Brontë Sisters*. (p. 174).

## ABSTRACT

### Catherine's Expressions in *Wuthering Heights*

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The previous paper was a study on Heathcliff's character from a stylistic point of view.

The present paper deals with Catherine, and is an attempt to understand a phase of her character as revealed in her speech. In comparison with Heathcliff, who has 'a single wish', Catherine has a mind more complicated and inconsistent. On the one hand, she wants to enjoy worldly happiness, and on the other, cannot resist her inner voice. Her tone of speech changes according to the different situations. These complexities of her character seem to be embodied in her expressions as follows:

(1) She is a woman who cannot disguise her feeling when excited and expresses it without reflection. When she is concerned with worldly things, her tone of speech becomes haughty or high-handed.

(2) When she gets angry (especially at Edgar's egoism or coldness), ironical elements are visible. If they are uttered in excitement, the sentence structure becomes as simple as in the case of (1). But if they are expressed with some 'feigned playfulness', the sentences become a little complicated.

(3) In the case where she is reflective, religious or meditative, her speech has a tinge of figurative colour. Similies and metaphors are used especially to compare Edgar and Heathcliff. Irreligious as she may appear, she has some religious elements deep in her bosom, and they are expressed with a philosophical tone.

(4) An example from chapter 15 is chosen to show how her tone of speech changes according to the emotion she feels at the time. There is violent passion, unconcerned lyricism, dispassionate anger, or serene simpleness expressed in each different tone.