

## “THE NORTHERN LIGHTS” BY PHILIP PULLMAN: THE LINGUISTIC ASPECT OF COLOUR

The language of the fiction represents multicomponent and strictly structuralized type of author's world-viewing. The lexical means, which verbalize colours (coloronims), smells (odoratives) etc., make the understanding of author's intentions, his mental state and also the inner sense of the novel and the poetical world of the author more detailed and full.

The names of the colours have often been the object of interest for psychologists, literary critics, linguists, ethnologists. The study of colour names has quite old tradition and is represented by immense number of publications (A. Wierzbicka, B. Berlin, P. Kay, I. Belov, M. Bolotina, E. Shabasheva, T. Venkel, I. Kovalska, V. Moskovych, N. Ohritska, T. Semashko). Nevertheless, nowadays investigations concerning colour spectrum are still urgent and demanding for many schollars. But for the organic and productive study of colours' names in the linguistics, such aspect of colours' names in the Pullman's picture of the world has not been an object of study for such type researches.

The works of Ph. Pullman have become the object of our interest quite logically. He is one of the most famous children's fantasy-writers. Ph. Pullman's novel “The Northern Lights” is in the list of hundred best novels of all times (the list was published in 2003 in newspaper The Observer). It caused the relevance of our research work.

The main aim of the research is to find out the symbolism of colours' names in the novel “The Northern Lights” by Ph. Pullman. The aim is intended to the tackling of such problems: 1) to base the theoretical aspects of the research; 2) to form the terminological apparatus of the research; 3) to describe the colours, represented in the text of the novel and to find out the lexical means of their representation; 4) to find out the sense and symbolic meaning of the coloronims, represented in the text of the novel.

The vast spectrum of the stylistic and lingvopoetical researches, dealing with the observing and stating the regularity of the word functioning in the idiostyle as well as in the language of fiction in general, is based on the understanding the fact, that poetical word, coinciding with language word, is not identical to it. Thus it is possible to say, that “the poetical word obtains a new function – the direction to the reality of fiction” [8, 292].

Colours and colour names exist in the human conscious as sensual image of colour and as lexical unit. Colour by its nature is an abstract concept and tends to symbolism. The symbolisation of the colour names is everlasting dynamic process of accumulation of some information, categorised in certain way, that represents the peculiarities of the national mentality [7, 10]. The colour vocabulary is an important instrument of explication of the author's intentions. By means of the lexems denoting colours, writer not only verbalises the visible world, but can also show the invisible – feelings, emotions, mental state of the characters. British schollars B. Berlin and P. Kay claim that the process of the origin and developing of the colour names is the certain linguistics universal unit [11, 28 – 29].

The analysis of the stylistic functions peculiarities of the colour names is one of the important aspects of their studying. I. Kovalska has made a great contribution to the solving of this problem. She says that “the semantical structure of the colorative is changing in different functions: from the absolute prevailing of the denotative meaning to its dissapearing and transferring of its connotative components into the main meaning” [4, 68]. As the objects of the reality have quite strictly stated colour features and sometimes are included into the associative sets, which identify certain colour, the choice of adjective for their description in the text is caused by these traditional colour features. That is why the firmest statistically valuable connections between collocated lexical units are stated [3, 14].

Oxford advanced learner's dictionary of current English explains the word “colour” in the following way: “colour – the appearance that things have that results from the way in which they reflect light” [13, 217]. According to this determination we characterise the direct nominations of colours in the novel as the explicit expressing of the category of colour.

In the novel “The Northern Lights” by Ph. Pullman we pay attention on the following: *Lyra could see his legs, in their dark green trousers and shiny black shoes* [14, 5]; *Last of all she packed the alethiometer in its black velvet cloth* [14, p. 98] – the colour names *green* and *black* inform the readers about the colour of the clothes and footwear of a person, naming them directly, i. e. explicitly. There is also an adjective *dark*, in this fragment of the text. It also is the nomination of the dark colourshade, but it does not function as the direct nomination, it only adds some information to the representation of the

green colour. The colour name *black* also adds to its informativeness by means of the adjective *shiny*. In the other context: *...over their reflection in the black water of the high tide* [14, 91], – the writer does not give the additional meanings to the colour, he only verbalises it by means of the adjective *black*. This information is monosemantic and therefore is considered to be explicitly expressed.

In the text of the novel the author often uses colour names for the direct nomination of certain object: *Lyra had taken to wearing a little white leather shoulder-bag everywhere* [14, 86] – the explicit representation of the white colour by means of the adjective *white*. The colour name has only informative character, as well as in such contexts: *I would have had this slide tinted to show you the colours; pale green and rose, for the most part, with a tinge of crimson ...* [14, 23]; – the author verbalises some additional information about the adjective *green*, collocating it with the adjective *pale*. And pink colour (*rose*) is linguistically emphasised by means of the whole phrase *a tinge of crimson*; *...and emerald eyes glittered in the light from the cut glass lamp on the wall nearby* [14, 94] – the representation of green colour is marked by the imaginative verbalisation, due to the using not just the colour name *green*, but *emerald*, in contrast to the other context: *and the green glow of his daemon's eyes beside him* [14, 24]; *Yellow light gloved inside, and the fragrance of coffee drifted out* [14, 100] – the colour is also explicated without additional associations and significations.

The adjective *silver* is often used in the text of the novel. It not only represents the category of the colour verbally, but also informs about the substance, the object is made of: *The Butler came in with a silver tray* [14, 12]; *“That photogram was taken with a standard silver nitrate emulsion”, Lord Asriel said* [14, 21]. The similar feature we can observe, analysing the adjective *golden*, but it firstly informs about substance, and then, as the result, about the colour: *Pantalaimon twisted this way and that, shrieking and snarling, unable to loosen the golden monkey's grip* [14, 87]; *Mrs. Coulter's daemon sprang off the sofa in a blur of golden fur ...* [14, 87].

The direct representation of the information about colours can be observed in such contexts: *The powerful-looking grey-haired man was looking directly at her* [14, 94]; *A stout black-bearded man climbed on to the platform* [14, 134] – adjectives *grey* and *black* collocate with nouns, which they describe by the colour. But the information about the colour is expressed explicitly. *When they were last in Oxford, she and Roger and some of the other kitchen boys from Jordan and St. Michael's College had laid an ambush for them, throwing mud at their brightly-painted narrow-boat ...* [14, 37] – except of the direct nomination of the colour by means of the adjective *bright* the author does not specify what bright colours he represents. He verbalises the whole bright colours spectrum, and it allows reader to imagine and to choose all bright colours to one's taste.

Such text piece as: *Lord Asriel was a tall man with powerful shoulders, a fierce dark face* [14, 13]; *Lyra could see his dark eyes searching among the Scholars* [14, 24] – includes the explicit information about dark colour, but in the first case the adjective *dark*, collocating with the noun *face*, performs additional significations – it not only expresses the colour, but also describes the mental state of a person, what is additionally emphasized by means of the adjective *fierce* in preposition. In other words, colour in this context adds the symbolic meaning, though the information about it is explicit.

*He lifted out the first slide and dropped another into the frame. This was much darker; it was as if the moonlight had been filtered out* [14, 21] – in this context the information about colour is expressed by means of the grammatical category of the degrees of comparison of adjectives, that gives the additional information as for the colour saturation. The same language instrument author uses in the following text fragment: *And now that same Lord Asriel is held in the farthest coldest darkest regions of the wild ...* [14, 136].

More rare in the contrast with the adjective-colour name *dark* we can point out colour names, representing white colour: *...another man tapped the Professor on the shoulder and spoke quietly to him, at which he turned pale and followed then out* [14, 94]; *He went pale and he fainted right away at the table* [14, 133]. These colour names, except of representing the colour, express the information about the emotional state of a person.

The implicit meaning of the lingual unit we determine as such, which is associationally understood by means of the unity of the explicit means of lingual elements.

In the novel “The Northern Lights” by Ph. Pullman such text fragments are worth attention: *The tree great tables that ran the length of the Hall were laid already, the silver and the glass catching what little light there was* [14, 3] – the author does not use the direct nomination of the colour, but the phrase *what little light there was*, expresses the black colour. In this context *black/dark* colour is expressed implicitly. *The only light in here came from the fireplace, were a bright blaze of logs settled slightly as she looked, sending a fountain of sparks into the chimney* [14, 4] – this context also verbalises *black/dark* colour, but when in the previous context the key words for understanding and imagining the colour are *little light*, in this one the expression of the colour is performed by means of the phrase *the only light*, the information is expressed implicitly.

The noun *light* can express not only *black/dark* colour: ***The door opened, and the light changed in the room*** [14, 5] – in this case colour is represented by the whole phrase, because the word-combination *light was changed in the room* is less informative for readers. It is impossible to understand in what way the light changed without phrase *the door opened*. Only by means of the full sentence we can get the implicit information.

In the fragment: *The horizon was still visible, with the dark shape at the hut and its light snow-covered roof standing out, but the complexity of the instruments was hidden in the darkness* [14, 21] – we can observe the contrast of two colours: *black* та *white*. But these colours are also expressed implicitly, by means of indirect nomination: white colour is verbalised by means of the whole phrase: *light snow-covered roof*. As for the black colour, it is expressed in both ways – explicitly – *dark shape*, and implicitly – *the darkness* – by means of the noun.

Black colour in the text of the novel is expressed by means of other lingual instruments, as in such text fragment: ***The night was full of noises ...*** [14, 99] – black colour is expressed by means of the noun *night*.

The novel “The Northern Lights” by the British writer Ph. Pullman is the first part of the trilogy “His Dark Materials”. It was said about the novel that: “Philip Pullman’s His Dark Materials trilogy is one of the great imaginative works in the English language. It creates a universe so atmospheric and tangible that I am convinced it exists – somewhere”[14]. And it can mean only one thing – the author, by means of the lingual units, represented almost everything, that fills the novel, makes it the complete fragment of the really existing universe, so naturally and lively, that the fairy, imagination about the Lyra and her daemon’s adventures has come alive and become the real picture in the conscious of the reader.

The main colours, which are verbalized in the novel, – black and white, – are verbalized not only by their symbolic meaning. They can symbolize something, almost opposite to commonly accepted, in other words – to show their dualistic nature, emphasizing on the continuity of two beginnings: light and dark, impossibility of being of the goodness’ world without world of darkness and evil. As these two worlds are connected in the humans’ consciousness and generally in the whole history of mankind, in ancient myths, legends and fairy-tales, as well black and white colours are interrelated and interdependent. By connecting of these colours Ph. Pullman one more time claims the main idea of his novel on the background level, adding the green colour – the symbol of magic and wisdom, which is aimed to balance, equalize the dark and light “materials”.

The problem of the colour in the novel “The Northern Lights” by Ph. Pullman is considered to be the envisaging further development on the whole trilogy material and also in the relation with the metamorphosis of the daemons – for the analysis of the deep sense of the peculiarities of human’s soul representation.

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*Анотація.* Стаття присвячена опису та з'ясуванню особливостей вербалізації кольоро-назв у тексті роману популярного британського письменника Ф. Пуллмана "Північне сяйво". Кольороніми у тексті твору відзначаються неоднаковим семантичним наповненням: колір може виражатися експліцитно чи імпліцитно, різною словотворчою структурою та граматичним оформленням, тобто колір чи певний відтінок кольору часто виводиться асоціативно. Саме асоціації знаходять своє продовження і переростають у знаки та символи, яких вимагає жанр твору.

*Ключові слова:* кольороназва, вербалізація, експліцитний, імпліцитний, значення.

*Summary.* The article deals with the description and the analysis of the peculiarities of colour names' verbalisation in the novel "The Northern Lights" by popular British writer Ph. Pullman. The colour names in the text of the novel are marked with different semantic meanings and can be expressed explicitly as well as implicitly. The colour is often perceived associatively. This associations are transformed into the signs and symbols, as it is caused by the novel genre. The main colours, which are verbalized in the novel, – black and white. They can symbolize something, almost opposite to commonly accepted, in other words – to show their dualistic nature, emphasizing on the continuity of two beginnings: light and dark, impossibility of being of the goodness' world without world of darkness and evil. Green colour in the novel is the symbol of magic and wisdom, which is aimed to balance, equalize the dark and light "materials".

*Key words:* colour name, verbalisation, explicit, implicit, meaning.

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## ИНДИВИДУАЛЬНО-АВТОРСКИЕ ОСОБЕННОСТИ СИНТАКСИЧЕСКОЙ ОРГАНИЗАЦИИ НАУЧНОГО ТЕКСТА

Проблема объективности научных знаний в целом и их субъективного представления в научном тексте позволяет по-новому взглянуть на проблему взаимоотношений субъективного и объективного в тексте научного исследования. Вопреки частому мнению об объективности научного текста, в нем обнаруживается как объективная, так и субъективная информация, представляющая субъекта познания и процесс познания. Научное знание, выраженное в тексте, включает в себя объективное и субъективное знание в их единстве, являясь специфическим продуктом познавательной деятельности субъекта (автора научного текста).

Совокупность различных средств выражения автора в тексте называют авторизацией. На протяжении последних десятилетий категория авторизации находится в центре внимания функциональных ориентированных студий, в частности в области функциональной стилистики (М.Н. Кожина, М.П. Котурова), прагмалингвистики (Е.А. Барляева, М.В. Максимова), этнолинг-