

УДК 81'1

**ХУДОЖЕСТВЕННЫЙ КОНЦЕПТ CHILD В ПРОИЗВЕДЕНИЯХ
ДЖ.К. РОУЛИНГ: ЗРИТЕЛЬНЫЙ МОДУС ВОСПРИЯТИЯ**

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Поступила в редакцию 15.09.2015

Предлагаются результаты исследования, посвященного описанию концептуальных признаков художественного концепта CHILD в произведении английской писательницы Дж.К. Роулинг в рамках образного слоя сквозь призму зрительного модуса перцепции. На основе анализа примеров выделяются 6 групп концептуальных признаков, актуализированных в тексте посредством существительных, прилагательных, глаголов и их форм.

Ключевые слова: художественный концепт, концептуальный признак, образный слой, зрительный модус перцепции, лексические средства.

В настоящее время в лингвистике уделяется большое внимание изучению концептов, в частности их типологии и структуры. В данной статье представлен обзор образного слоя художественного концепта CHILD на материале серии книг о Гарри Поттере английской писательницы Дж.К. Роулинг.

Анализ литературы по проблеме исследования образного слоя показал, что одним из возможных вариантов является изучение концепта на основе модусов перцепции, поскольку известно, что действительность репрезентирована субъекту через призму перцепции, а в художественном тексте писатель переводит предметы чувственно воспринимаемого мира во внутренние духовные образы [1, с. 123–124].

Обратившись к характеристике зрительного модуса перцепции, мы выяснили, что художественный концепт CHILD в произведениях Дж.К. Роулинг находит выражение в таких концептуальных признаках, как: 'colour' ('colour of face', 'colour of eyes', 'colour of hair', 'colour of ears', 'colour of hands', 'colour of lips', 'colour of eyebrows', 'colour of forehead', 'colour of skin'), 'size' ('size of lips', 'size of hands', 'size of eyes', 'size of hair', 'size of teeth', 'size of body', 'size of nose', 'size of face', 'size of shoulders', 'size of mouth'), 'form' ('form of nose', 'form of face', 'form of eyes', 'form of hair'), 'injury of skin', 'dirt on skin', 'mimics'.

В нашем корпусе примеров цветовыми характеристиками наделяются лицо, глаза, волосы, уши, руки, губы, брови и лоб «детских» персонажей, при этом наиболее часто обращение к названиям цветового спектра наблюдается при описании лица, глаз и волос ребенка.

Концептуальный признак 'colour of face' актуализируется группами цветов и оттенков

красной, белой, серой и зеленой гаммы следующими способами:

– прямыми номинациями *red, brick red, pink, purple, scarlet; white; gray, gray-faced; green, greenish*. Например: *Why couldn't we've come in the car, eh?» Ron was **scarlet in the face**, grinning embarrassedly, but Harry could see one person who didn't look happy at all [2, p. 84]; Harry and Ron stared at each other, **white-faced**... [2, p. 79]; ... Before Hermione could answer, Ron groaned and opened his eyes. He was still **gray** and his face glistened with sweat... [3, p. 271]; Ron had gone a nasty **greenish color**, his eyes fixed on the house [2, p. 32] и др.;*

– посредством глаголов и глагольных форм *to redden, to purple, to blaze, to blush, to flush; to white*. Например: «Sorry about that,» said Ron, his face **reddening** with anger... [4, p. 368]; He had spoken without thinking, and saw Ginny's face **whiten**... [5, p. 89];

– сочетанием колоратива с интенсификаторами *bright, even, slightly; very, extremely, so*. Например: Neville went **bright red** but turned in his seat to face Malfoy ... [6, p. 223]; ... Malfoy's pale face went **slightly pink**... [4, p. 225]; ... «Harry!» said Fred, who looked **extremely white** underneath, the mud... [7, p. 179]; «Turpin, Lisa,» became a Ravenclaw and then it was Ron's turn. He was **pale green** by now. Harry crossed his fingers under the table and a second later the hat had shouted, «GRYFFINDOR!» Harry clapped loudly with the rest as Ron collapsed into the chair next to him [6, p. 122] и др.;

– путем сравнения с объектами живой и неживой природы. Например: *Ron went as **brightly pink as Lockhart's valentine flowers** and closed his mouth again [2, p. 331]; Ron went **purple in the face**; he looked like a radish with a bad sunburn [6, p. 305]; Her face was **white as marble**,*

and as cold, yet her eyes were closed, so she wasn't Petrified... [2, p. 307]; *He was pale as smoke, and Harry could see right through him to the dark sky and torrential rain outside* [2, p. 122] и др.

Концептуальный признак 'colour of eyes' актуализируется в тексте эксплицитно посредством оттенков цветов спектра:

– с помощью интенсификаторов *light* и *bright*. Например: *His light gray eyes narrowed* [3, p. 112]; *The eyes behind his glasses were bright green, and on his forehead, clearly visible through his hair, was a thin scar, shaped like a bolt of lightning* [7, p. 6] и др.;

– с помощью прилагательного *watery*: *Dudley looked a lot like Uncle Vernon. He had a large pink face, not much neck, small, watery blue eyes, and thick blond hair that lay smoothly on his thick, fat head* [6, p. 21];

– с помощью колоративов *pale* и *dark*. Например: *Malfoy's pale eyes narrowed; he wasn't fool enough to pick a fight right under a teacher's nose* [7, p. 80]; ... *She didn't look too enthusiastic about having Ron as a partner, though; her dark eyes lingered on the frayed neck and sleeves of his dress robes as she looked him up and down...* [4, p. 450] и др.

– с помощью сравнений с животными: *This was partly because he didn't think he could stand Fred and George singing, «His eyes are as green as a fresh pickled toad» one more time, and partly because he wanted to examine Riddle's diary again, and knew that Ron thought he was wasting his time* [2, p. 240].

При описании концептуального признака 'colour of hair' используются традиционные лексемы *red, brown, black, blonde*: ... *He pulled Luna after him into the crowd; he had indeed just seen a long mane of brown hair disappear between what looked like two members of the Weird Sisters...* [3, p. 316]; *Two girls were swinging backward and forward, and a skinny boy was watching them from behind a clump of bushes. His black hair was overlong and his clothes were so mismatched that it looked deliberate: too short jeans, a shabby, overlarge coat that might have belonged to a grown man, an odd smocklike shirt* [5, p. 663] и др.

Разнообразие цветовой гамме придают сравнения светлого цвета волос с серебром, с «мышинным» цветом, с оттенками песка и соломы посредством лексем *silver, silvery, mousy, sandy, straw-coloured*. Например: *Malfoy's head jerked forward as the mud hit him; his silverblond hair was suddenly dripping in muck* [7, p. 280] и др.

Концептуализация цвета волос осуществляется также посредством интенсификаторов *jet-, flaming-, vivid, blond-*. Например: *She nodded, blushing to the roots of her flaming hair, and put*

her elbow in the butter dish... [2, p. 44]; ... *Ginny was among them, easily visible because of her vivid Weasley hair ...* [2, p. 76]; *A teenage boy with a pale, pointed face and white-blond hair appeared from behind the rack, wearing a handsome set of dark green robes that glittered with pins around the hem and the edges of the sleeves...* [3, p. 112] и др.

Признак 'colour of ears' передается в тексте эксплицитно посредством прилагательных *red, pink* и глагола *to redden*: ... *Ron's ears went pink* [2, p. 41]; ... «*It's what my mum calls them,*» *Ron muttered, his ears going red ...* [4, p. 558]; «*You don't care about Ginny,*» *said Ron, whose ears were now reddening ...* [2, p. 158].

Случаи использования цветовых характеристик при описании рук, губ, бровей и лба детей единичны. Они фиксируются только эксплицитно с помощью прилагательных *white, black, crimson*. Например: ... *Slipping and staggering, Harry got to his feet and plunged toward Malfoy, whose face was now shining scarlet, his white hands scrabbling at his blood-soaked chest* [3, p. 522]; *Ernie bit his white lips and then, taking a deep breath, said, «We were all there. We saw what happened» ...* [2, p. 200]; ... *As the boy passed, Harry caught a glimpse of a prominent curved nose and thick black eyebrows ...* [4, p. 272]; ... *People throughout the hall were swiveling around to see who had received the Howler, and Ron sank so low in his chair that only his crimson forehead could be seen ...* [2, p. 87].

Следующая группа концептуальных признаков связана с особенностями размера тела ребенка.

Размер тела «детских» персонажей моделируется эксплицитно через две пары оппозиций: вертикальную оппозицию «высокий – маленький» и горизонтальную оппозицию «худой – толстый».

Оппозиция «высокий – маленький» актуализируется посредством противопоставления прилагательных положительной и сравнительной степени: *tall, gangling, long / small, short; bigger, taller / smaller, shorter*. Например: ... *Right in the middle of the picture was Ron, tall and gangling, with his pet rat, Scabbers, on his shoulder and his arm around his little sister, Ginny* [7, p. 8]; *Charlie was built like the twins, shorter and stockier than Percy and Ron, who were both long and lanky...* [4, p. 61]; ... *Dudley was about four times bigger than he was...* [6, p. 20]; *He was much taller than Harry, but he, too, had jet-black hair...* [2, p. 243]; ... *And from behind the six large figures before them came a seventh, smaller boy, smirking all over his pale, pointed face...* [2, p. 111].

Оппозиция «худой – толстый» прослеживается в использовании таких лексических единиц, как *skinny, lanky / massive, large, huge, thick, porky, burly, stout*. Например: ... *A skinny boy of fourteen looked back at him, his bright green eyes puzzled un-*

der his untidy black hair... [4, p. 23]; Harry led them all back into the kitchen where, laughing and chattering, they settled on chairs, sat themselves upon Aunt Petunia's gleaming work surfaces, or leaned up against her spotless appliances; Ron, long and lanky; Hermione, her bushy hair tied back in a long plait... [5, p. 45] и др.

Размер глаз и носа «детских» персонажей является непостоянной характеристикой и может меняться, на что указывают слова *huge with, lengthening, widening, narrowed, expanded*. Например: «Harry -» began Hermione, her **eyes huge** with fear [3, p. 552]; His **nose was also slowly lengthening** – their hour was up, Ron was turning back into himself, and from the look of horror he was suddenly giving Harry, he must be, too [2, p. 224] и др.

При описании носа в художественном произведении используются прилагательные и причастия *prominent, flat, curved, upturned*. Например: ... Karkaroff beckoned forward one of his students. As the boy passed, Harry caught a glimpse of a **prominent curved nose** and thick black eyebrows... [4, p. 272] и др.

Форма детских глаз в художественном тексте сравнивается с формой глаз свиньи и рыб и выражается посредством лексем *piggy, puffer-fish*. Например: Draco Malfoy, who was Snape's favorite student, kept flicking **puffer-fish eyes** at Ron and Harry, who knew that if they retaliated they would get detention faster than you could say «Unfair» [2, p. 186] и др.

Во всех художественных контекстах исследуемого корпуса описывается также форма лица, которая уподобляется кругу. Например: «They went for Filch first,» Neville said, **his round face fearful** [2, p. 185]; ... Harry met Seamus Finnigan and Dean Thomas, his fellow Gryffindors, in Quality Quidditch Supplies, where they too were ogling the Firebolt; he also ran into the real Neville Longbottom, a **round-faced, forgetful boy**, outside Flourish and Blotts [7, p. 55] и др.

Закрепление концептуального признака 'form of hair' ребенка осуществляется посредством прилагательных *bushy, tousle, curly* с общей семой 'thick and shaggy'. Например: Hermione's hair was **bushy** again ... [4, p. 473]; ... All of them were peering through the gaps in their own hangings, heavy-eyed and **tousle-haired**... [4, p. 445]; A **curly-haired** third-year Hufflepuff girl to whom Harry had never spoken in his life asked him to go to the ball with her the very next day... [4, p. 425] и др.

В большинстве случаев форма носа, лица, глаз и волос передается эксплицитно. Вместе с тем отмечен контекст, в котором форма волос репрезентируется имплицитно, через описание детской прически «конский хвост» – *ponytail*. Например: Over his shoulder Harry saw Bill, who still wore his

long hair **in a ponytail**, hastily rolling up the lengths of parchment left on the table [4, p. 61].

Концептуальный признак 'injury of skin' актуализируется с помощью существительных (*scar, cut, freckle, bruise, freckle, burn*), прилагательного *freckly* и причастия *bruised*. Например: He's not even that good, it's just because he's famous ... famous for having a **stupid scar on his forehead** ...» [2, p. 50]; ... There was a flash of red light and Harry's body unfroze; he was able to push himself into a more dignified sitting position, hastily wipe the blood off his **bruised face** with the back of his hand, and raise his head to look up at Tonks, who was holding the Invisibility Cloak she had just pulled away ... [3, p. 156]; «Its end exploded!» said Dean angrily, showing Hagrid a **burn** on his hand... [4, p. 217]; There on his left was a familiar-looking, **freckly, red-haired person** [3, p. 415] и др.

Концептуальный признак 'dirt on skin' передается посредством существительного *soot*, прилагательных *muddy, blotchy, foul*, причастия *covered in earth*. Например: Harry tried to look innocent, all too aware of his sweaty face and his **muddy hands**, which he quickly hid in his pockets... [7, p. 282]; By the end of the class, Harry, like everyone else, was sweaty, aching, and **covered in earth** ... [2, p. 94]; She's hidden her face under the frame because **her nose has gone all blotchy**...» ... [7, p. 69]; Hermione, who was sweaty-faced and **had soot on her nose**, looked livid ... [3, p. 378] и др.

Признак 'mimics' выражается эксплицитно и номинируется существительными *smile, smirk, grimaces, smile, grin* с определениями, которые помогают раскрыть характер данного признака: *inexplicable, frantic, lurking, satisfied, skeptical, weak, wide* и под. Например: Hermione was acting as though she was quite oblivious to all of this, but once or twice Harry saw an **inexplicable smirk** cross her face [3, p. 425]; «Is there – is there anything we can do?» Hermione asked, ignoring Ron's **frantic grimaces** and head-shakings [3, p. 230]; Something about the **smile lurking** on Malfoy's face during the next week made Harry, Ron, and Hermione very nervous [6, p. 435] и др.

Подводя итоги, отметим, что ведущими способами фиксации концептуальных признаков разного слоя художественного концепта CHILD в романах Дж.К. Роулинг являются существительные, прилагательные, глаголы и глагольные формы, а также сравнения. Признаки передаются в тексте в первую очередь эксплицитно.

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LITERARY CONCEPT OF «CHILD» IN J.K. ROWLING'S BOOKS: VISUAL PERCEPTION

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The paper presents the results of the research aimed to describe conceptual features of the literary concept of «child» in J.K. Rowling's books through the visual perception of the literary concept layer. Basing on the analysis of contexts, we identify 6 groups of conceptual features which are actualized in the text with the help of nouns, adjectives, verbs and their forms.

Keywords: literary concept, conceptual feature, imagery layer, visual perception, lexical means.

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