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Vishnitskaya Y.S.
teacher of the department of foreign languages,
Zaporizhzhia State Medical University

STRUCTURAL TYPES OF COLORONYMES IN DAN BROWN'S NOVELS «THE DA VINCI CODE», «ANGELS AND DEMONS», «THE LOST SYMBOL»

Вишницкая Яна Станиславовна
преподаватель кафедры иностранных языков,
Запорожский государственный медицинский университет

СТРУКТУРНЫЕ ТИПЫ КОЛОРОНИМОВ В РОМАНАХ ДЭНА БРАУНА «КОД ДА ВИНЧИ», «АНГЕЛЫ И ДЕМОНЫ», «УТРАЧЕННЫЙ СИМВОЛ»

Summary. Color and coloronymes were studied from different aspects in language, in comparative aspect, in literary texts in order to reveal the author's intention and features of his style. The article deals with the structural types and derivation models of coloronymes in literary texts of Dan Brown such as «The Da Vinci Code», «Angels and Demons», «The Lost Symbol». We make an attempt to divide all the coloronymes into groups and to determine the most common types in these literary texts.

Аннотация. Цвет и колоронимы изучались и продолжают рассматриваться с различных позиций, в различных аспектах, в разных культурах, исследовались они и в художественных произведениях, чтобы выявить особенности идиостиля писателя. В статье рассматриваются структурные типы и деривационные модели колоронимов в романах Дэна Брауна «Код да Винчи», «Ангелы и Демоны», «Утраченный символ». Предпринята попытка классифицировать колоронимы в зависимости от их структуры, выявить деривационные модели и определить наиболее часто встречающиеся типы в данных художественных текстах.

Key words: coloronym, structure, noun, adjective, verb, literary text.
Ключевые слова: колороним, структура, существительное, прилагательное, глагол, художественный текст.

Colors are present in our everyday life, we can know and understand some new information due to the colors which surround us. We also know that colors are actively used in advertising and psychology. As we know color can affect on us by its characteristics and may change our mood, feelings and frame of mind.

Color has been studied from different positions, there are such approaches for studying colors: psychological, linguistic and cultural, gender and anthropological approaches that is why we may observe an active interest of linguists and other scientists to this group of words. There was studied a psychological influence of the color [3], the place of color in history of nation, different nationalities [4]. Each color has its own symbolic meaning, also this meaning may be opposite for different nations and cultures.

Color has always been of great importance in our life, colors are the object of study in nonlinguistic disciplines too. In modern language the new coloronymes appear and move to active vocabulary that is why we can observe an active interest of linguists to them.

Dan Brown is the one of the popular and successful author in modern world. The researchers of his person and his novels also found that Dan Brown had created a new form of modern novel [1, 2]. It is important fact that there are many critics of Dan Brown himself and his novels, as well as followers and supporters.

The aim of this article – to look through the structural types of coloronymes in English literary texts in Dan Brown's novels «The Da Vinci Code», «Angels and Demons», «The Lost Symbol» and determine the derivation models of coloronymes in these novels.

The author of the article «Derivation models of professionally marked units with coloronymes in Russian, English and German» (2011) D. N. Polyakova distinguishes three main groups of coloronymes: one-component, two-component and multicomponent professionally marked units [5].

There are 4 subgroups among one-component units:

1) verbal nouns (gerund in English) – *whitening, whiting* – from *to white*; *browning, darkening* from *to brown, to darken* –to make dark, to make darker;

2) nouns, formed from adjectives – *brightness* from *bright*; *greyness* from *grey*;

3) substantivized adjectives (or nouns – proper names (nouns), common names formed from

adjectives): *the Whites, White Guards* –representatives of the counter-revolutionary movement;

4) verbs formed from adjectives-color names, *to blacken* –to make black; *to blue* – to make textile blue.

The next groups are two-component professionally-marked units. There are such models among them:

1) units that are created by word formation, as well as word-hybrids – *Blackearth, Blacksoil, black humus earth*. In English, there is also a group of compound nouns based on phrasal verbs (*black-out* from *to blackout* – eclipse, conspiracy, concealment of information, temporary absence of electric lighting, temporary blindness, loss of memory, etc.;

2) coloronym-adjective + noun – *white oil, technical white oil, industrial white oil*);

3) adjective / noun + coloronym-(noun) – *black copper ore*;

And the last type are multicomponent professionally-marked units with 4 subgroups:

1)qualitative adjective + adjective-coloronym + noun: the names of organizations: (англ. *International Red Cross*); in terms: (англ. *absolutely black body, black body radiator, ideal black body*);

2) word-combination: (coloronym + noun) + noun: (англ. *black-box testing*, *white-box testing*, *white coat effect*;

3) two adjectives-coloronymes, or such word-combination + noun: (англ. *black-and-white display*) англ. *Black and white* –1. policeman; 2. police patrol car;

4) phrasal verb, idiomatic verb phrase: (англ. *to give smb. a green light, to get a green wave*) [5].

We studied the one-component coloronymes in Dan Brown's novels and they are:

1. nouns formed from the adjectives:

*It was plain, made of dark wool, accentuating **the whiteness** of his skin and hair* (The Da Vinci Code, p.31);

As Langdon sat alone, absently gazing into the darkness, the silence of his home was shattered again, this time by the ring of his fax machine (Angels and demons, p.75);

In the blackness of each cell (Angels and demons, p.222);

Suddenly the steel door hissed and slammed shut behind her, plunging her into total blackness (The Lost Symbol, p. 134);

2. verbs, formed from the adjectives-color names:

*His eyes were drown, and stubble had begun **to darken** his cheeks* (Angels and demons, p. 343);

1. The next group is two-component professionally-marked units. There are such types in Dan Brown's novels:

1) units that are created by word formation, as well as word-hybrids:

*The skull was hollow, like a bowl, filled with **bloodred wine** (The Lost Symbol, p.3);*

*His **once-dark hair** was turning silver, and his famous visage reflected a lifetime of power and a vigorous intellect (The Lost Symbol, p.4);*

There is only one type of these lexemes.

Multicomponent professionally-marked units are:

1) qualitative adjective + adjective-coloronym + noun:

2. *Red Cross, black market, black magic, white magic, white zone* (Angels and Demons);

red service, red zone (The Da Vinci Code);

white noise, black market, black magic (The Lost Symbol);

2) word-combinations: (coloronym + noun) + noun: not found;

3) two adjectives-coloronymes, or such word-combination + noun: *black-and-white images* (Angels and Demons);

3. *black-and-white marble tile, black-and-white interior shot, black-and-white tile, black-and-white floor* (The Lost Symbol);

4) phrasal verb, idiomatic verb phrase: not found.

At first, we will consider the classification of parts of speech of coloronymes in Dan Brown's novels:

1. Two-component word-combinations (Adj+N):

The Da Vinci Code: *white hair, blue uniform, dark eyes, black onyx, red light, purple amethyst, red dot, crimson robes, black Audi, green eyes, blue eyes, red hair, black clothes, dark island, black light, crimson aura, purple text, black tunics, red zone, red carpet, grey stone, blue button, black mask, white cylinder, crimson silk, crimson ink, dark corridor;*

Angels and Demons: *brown hair, red light, black eyes, black Peugeot, white handkerchief, gray eyes, black hair, dark skin, white lab, white smocks, black velvet, dark hair, green eyes, black robe, white clouds, blue screen, dark figure, black chronograph, white beard, red cross, blue light, white marble, gray hair, red beard, dark fingers, black shadow, white noise, crimson cell, black van, black sky, crimson haze, dark color, white light, white flesh, black parachute, golden light, white smoke, blue jeans;*

The Lost Symbol: *white gloves, crimson wine, green granite, black marble, gray eyes, dark suit, dark ritual, white Volvo, black complexion, black hair, red hair, blue blazer, black eyes, blue eyes, white scar, black tea, black holes, black market, pale flesh, black passageway, orange pylons, black camouflage, orange flame, black limousine, dark hole, black paint, black bird, red liquid, black velvet, crimson liquid, black cassock, black shadow, crimson tincture, black Escalade, crimson splashes, white sedan, inky blackness, white ceiling, blond hair, white smoke, dark slacks, white obelisk.*

2. Noun (subject), a verb as a predicate and an adjective-coloronym (N+V+Adj):

The Da Vinci Code: *irises were pink, masks were white, masks were black, the earth was still black, Sophie's eyes were deep green, mouth was snow-white, world slowly went black;*

Angels and Demons: *the corridor turned pitched black, her wrists now purple, his face was white with fear, Kohler and Langdon were white, the craft was white, everything around him was white, Chinita was black, the lights were deep red, the alley was pinched and dark, the flesh was seared black, the smoke was black, the Secret Archives were black, his knuckles would have been white, the room was golden, everything went black, his eyes burned black, the end*

of the object was white hot, the lower half of his body was crimson-black, the tiny windows seemed black, the metal still glowed red, she went white, their faces were white;

The Lost Symbol: *his once-dark hair was turning silver, face was pale, plate encrusted with green, corridor was pitch-black, night was dark, everything looked dark, her eyes were red, black Escalade with dark windows roared across the double yellow, his eyes were opaque and white, everything went black, wrinkle was the bloody, the screen faded to black, knuckles turned white, screen suddenly flash to black, the liquid turned a deeper crimson, her eyes flashed black, the key was black iron.*

3. singular noun or noun + noun with adverb and sometimes with adjective:

The Da Vinci Code: *whiteness of his skin, glint of gold, sea of green, blackness;*

Angels and Demons: *blackness, grayness;*

The Lost Symbol: *blackness, sea of green.*

Noun "whiteness" is a very frequent in Dan Brown's texts, especially in the novel «The Da Vinci Code», because it uses to describe the appearance of one of the negative characters.

The Lost Symbol: *white-robed figure, gray-eyed master, gray-eyed man, darkened alcove, dark-haired man, blond-haired gentleman, blackened mixture, black-clad figures, red-haired boy, white washed houses).*

Yu. Ivanova's coloronymes' classification [6] depends on the structural type, and in this case we may consider all the coloronymes of Dan Brown's novels as a complex coloronymes. We distinguish such structural types of complex coloronymes:

1) Complex-derived units. The first component is a simple color adjective, the second component is adjectival participle with – ed suffix and the meaning of the part of described object:

blue-robed Virgin Mary, Langdon sat white-knuckled, blue-clad baggage, ruby-faced Sir Leigh Teabing, the dark-haired man, white-clad knight, green-eyed woman (The Da Vinci Code);

white-haired man, with gray-suited man, gray-toothed smile, red-tiled rooftops, dark-skinned man, doe-eyed brunette (Angels and Demons);

white-robed figure, gray-eyed master, gray-eyed man, dark-haired man, the blond-haired gentleman, dark-haired woman, black-clad men, two black-clad figures, the bloody black-clad heap, a small red-haired boy (The Lost Symbol);

2) Complex-derived units of comparative nature with the second component – coloured:

4. *honey-coloured stone, cream-coloured Irish sweater, rose-coloured horse*

(The Da Vinci Code);

pearl-colored interior finishes, cream-colored Siena marble, eerie-colored lighting (The Lost Symbol);

3) Complex-derived units with the second component – adjective, which describes the subject according to the similarity with other objects:

flat-white light, olive-green eyes, strawberry blond hair, ghost-white fist, alabaster-white flesh,

blood-red slashes, snow-white mouth, olive-green (The Da Vinci Code);

jet-black eyes, pitch-black, chocolate-brown, apple-red Algerian marble, ink-blue Aegean sea, powder-blue triangular pediment, blood-red wine (The Lost Symbol);

4) Compound adjectives, which are represented by two basic units of simple units like *red-brown, scarlet-red, blue-grey*, which convey a permanent color feature or situational feature:

grey-green (The Da Vinci Code);

crimson-black (Angels and Demons);

once-dark hair, purple red (The Lost Symbol);

5) Attributive structures with the second component – the main adjective of color and the first component – the concretizer, more often from the point of view of color intensity (pale pink):

5. *dark red pupils, warm ochre marble, bright purple, pale yellow parchment, deep purple, deep green, muted crimson lighting, bright crimson robe* (The Da Vinci Code);

deep sable eyes, dark blue military uniform, the lights were deep red, red-hot stare, red-hot brand, bright red beret (Angels and Demons);

dark black smoke, luminescent green, dull red glow, deeper crimson nearly black, deep crimson, red-hot sparks, white-hot light, pure white, dark crimson liquid, purest white dove (The Lost Symbol).

Thus, analyzing the three most famous novels of Dan Brown, we can make a following conclusion: first, the author uses mostly the same color names throughout the three novels, this confirms the researchers' assumptions about a certain scheme invented by the author to write his novels. The most frequent color names are *black, white, dark, red,* and their derivatives, which create the special mysterious atmosphere, the coloronymes in his novels are simple, understandable for every reader and very often the author uses comparative inversions or metaphors that denote these colors: *blackness, blackened, black as death, black like oil, ebony eyes, jet- black, whiteness, white like angel, pure, alabaster white, snow white, ghostly white, white, like heaven, darkened, reddish, crimson, blood-red, red-hot.* We found certain structural types and derivation models with these coloronymes and the coloronymes of Dan Brown's novels are simple in structure and stylistic, one of the components is an adjective with the meaning of color and the other is noun.

It can be noted that coloronymes in Dan Brown's novels are most often used to describe the appearance of the main characters, as well as clothing, some color names are used to describe the environment, interior, buildings, atmosphere, and the least number of color names are words which belong to the category of household items, food, as well as objects of wildlife (animals, plants). All these coloronymes have their function in novels; they are repeated from one novel to other. Undoubtedly, Dan Brown is a good psychologist and he understands which colors he should use in his texts.

Our future researches are aimed at studying stylistic and pragmatic features of coloronymes of Dan Brown's novels.

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Kalashnykova M.Yu.
teacher of the department of foreign languages,
Zaporizhzhia State Medical University

VERBALIZATION OF THE ONLINE SOCIAL PROCESSES IN THE MODERN ENGLISH LANGUAGE

Summary. The development of social network services became one of the reasons for a new reality formation, which is called virtual reality – VR. The present research is concentrated on the study of the active neology processes based on the online social activity verbalization that are detected in the modern English language. This phenomenon is the evidence of the language supersystem reaction to the out-of-the-ordinary changes that take place in all fields of human activity caused by the new technologies. The article is concentrated on how the new ways and methods of new lexemes formation make the way to refinement on the basis of the study and analysis of the vocabulary proliferation. Important processes of self-regulation and self-organization of the language system are energized with the help of external stimulators that are of value for the modern studies of the English language.

Key words: concept, neologism, culture, society, virtual reality.

In the modern world, the importance of social relations is growing in a sustained way as all social, economic, scientific contacts and even personal relations go through a metamorphosis that human history has never seen before. The effect of the Internet becomes more and more forceful because of the huge mass of information that sometimes causes unpredictable consequences in terms of the global culture.

The urgency of the study is based on global changes that are caused by humanity online activity and the influence on the vocabulary of the modern English language.

The purpose of the present article is to detect and to present specific features of neologisms that reflect the peculiarities of online social processes within the English-speaking community.

The present study aims to analyze the new vocabulary that appears as a result of online social processes in order to determine the main fields of influence on the modern English language.

The subject is based on characteristic aspects of the innovative verbalization of online social processes in the English language. **The object** of the study is the number of neologisms that are used to describe new culture-specific elements of the Internet social processes in the course of the last twenty years.

Special attention to the problem of the development of the neology processes is presented in the works of Zatsnyi Yu. A., Vorobiova M. V., Hatsalova L. B., Shutova M. O. Social processes are analyzed on the basis of researches presented by Talcott Parsons, Fylymonov G. Yu., Tsaturian S. A.

According to the data presented by the United States Department of Commerce over the last thirty years the number of radio audience was up to 50 million, the television audience reached the same number in thirteen years and the Internet community made a breakthrough with the same number of users just in four years [6, c. 16].

Today there is an opinion that the Internet has created a unique ecosystem and this phenomenon was received the name *information ecology*. The definition of this notion is the following: "system of people, specialized processes, values, and corresponding technologies" *[8, c. 13]*. Important processes of self-regulation and self-organization are energized with the help of external stimulators that are of value for the modern studies of any language. It is not surprising that neology has been drawing scientific attention several years and its pace of development is so dynamic, just as its object of study – about 10 000 new words appear