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## **TYPES, GENRES AND FORMS OF ENGLISH ADVERTISING TEXT**

The given paper is devoted to studying and investigating of specific features of advertising texts. Timeliness is determined by need to study advertising text as a special type of the functional literary language. Based on analyses of theoretical studies, different types, genres and forms of advertising text are considered.

**Keywords:** *printed advertising text, types, genres, forms.*

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## **ENGLISH LOANWORDS IN GERMAN**

The article deals with the English loanwords in the German language. A short overview of the history of English borrowings in German is given. The reasons for penetrating English words into German are under consideration. Also different types of loanwords, the so-called, Denglisch (DEUTSCH + ENGLISCH), and the spheres of their active use are analyzed.

**Keywords:** *loanwords, anglicism, Denglisch, lexicon, adoption.*

Needless to say, the vocabulary of any language most sensitively reacts on the changes happening in the society. New phenomena arise and disappear, some of them become fashionable, and others, on the contrary, get obsolete. All these processes are reflected, fixed in a dictionary. It is known that the occurrence of loanwords in any language is the evidence its development. Adoption increases lexical richness of the language, serves as a source of new roots, word-formation elements and exact terms, and is a consequence of the events taking place in human life. In the middle of the XX<sup>th</sup> century scientists observed a noticeable increase in lexical loans in the German language, mainly from the English language. First of all, it can be explained by the global spread of English and the prestige of its use. Since 1990<sup>th</sup> years, the increase of the English lexicon in German advertisement has been the result of the intensification of the international relations globalization process, the expansion of the language contacts and the global popularization of the English language. Today English having become a universally recognized leading language of the international communication is intensively used by people over the globe in numerous spheres of human activity. In recent years more and more English words get into the German language. For example, Germans quite naturally use such anglicisms as *Jogging, Live, Basketball, Airbag, Mountain bike*, etc.

ANGLICISM is a word or a locution in any language borrowed from English or produced on the model of the English word or expression.

Loanwords are the words as well as the word elements, or individual expressions in the language borrowed from other languages as a result of communication of people with each other. Owing to the fact, that the world changes, people and languages are changing too.

The distinctive features of the words borrowed from English are:

- They have been borrowed during the last decades and represent the last wave of foreign- language influence and are, thus, the most characteristic for modern German.
- They expand all the spheres of the language functioning and are used by Germans irrespective of age, a social status, etc.
- They are borrowed not only in German, but also in other languages as the international communication is carried out mainly in English today.

The linguists of German assert that it is very difficult to estimate the exact number of loanwords in German. The fact of the matter is that it is still not known, how many words the German language has. What part do the loanwords make up? How often are English loanwords used in modern German? If German vocabulary numbers approximately 300000–500000 words, the quantity of all loanwords is 100000 words. The majority of loanwords are nouns, followed by adjectives, verbs and other words. The number of English loanwords in advertisements makes up 4 % of the used words.

The experts standing up for the language purity note an impetuous displacement of the German lexicon by anglicisms. As a result, many Germans have already forgotten how to speak literary German using instead a peculiar hybrid of the English and German languages. In fact, the scientists are afraid that modern Germans hardly will be able to understand their own language fifty years later.

There are some reasons for penetrating English words into the German language:

- All countries of the world are in close connection with each other. The events, (wars, revolutions, new political regimes) that one of the countries experiences, influence the political life in other countries and bring new lexicon, concepts and expressions.
- It is possible to find many anglicisms in various professional spheres such as sport, music, economics and technology. The examples are: *Fan, Match, Job, Team, Computer, Know-how, Holding* and so on. As these spheres are under the influence, new terms appear based on the new technologies, mainly from the USA.
- The linguists explain introducing foreign words into German by the fact that some things, concepts, objects borrowed from abroad have no equivalents and can be defined only by means of description using phrases. Besides, all languages strive toward brevity. Many English words are shorter and more convenient in pronunciation than German ones, for example: «*Jointventure*» – «*Gemeinschaftsunternehmen*»; «*Management*» – «*Unternehmensleitungen*». In this case, the Anglo-American terms are more easy-to-use than the German equivalents which are too difficult to describe these concepts. Theodor Adorno wrote: «It is better to use foreign words when a literal translation is impossible».
- It is known also that the Anglo-American vocabulary contains approximately 700000 lexical units, while the German vocabulary has only about 400000 words. Therefore there are many concepts which have no equivalents in German. Perhaps, the point is that English has become the language of world communication due to its international value and its spread in the spheres of economics, science, culture, fashion and sport.
- There is an opinion that anglicisms are often used for boasting or creating some image, when interlocutors want to underline their social status or intellectual level, or like to demonstrate the belonging to young people and up-to-dateness. It is noticeable that numerous anglicisms have the exact and expressive equivalents in German: «*Lover*» would not be better than «*Liebhaver*», «*Verlierer*» would not be worse than «*Loser*».

There are so-called «Denglisch» (Deutsch + English) which have different types of borrowing:

- Direct borrowing without changing the word meaning: *Talkshow, CD player, Team, Meeting, Sprint, Jeans*. These words have come to German without changing their spelling structure. Moreover, a new word can often force several German words, actively used before, out. For example, the word 'ticket' has taken the place of a number of German words, such as «*Fahrkarte*», «*Flugschein*», «*Strafzettel*».
- Terminological synonyms exist together with the names which are available in the language and compete with the German synonyms: «*Leasing*» – «*Vermietung*»; «*Marketing*» – «*die Massnahmen eines Unternehmens*»; «*Consulting*» – «*der Berater*»; «*Investor*» – «*der Investitionstrager*»; «*Slang*» – «*die Umgangssprache*»; «*User*» – «*Nutzer*».
- The mixed word formation, when complicated words have one part borrowed from English, and another part – from German word: «*Powerfrau*» – «*Geschafffrau*»; «*Livesendungen*» – «*Sendungen uber das Alltagsleben*»; «*Reiseboom*» – «*grosse Reisenachfrage*».
- Pseudo-anglicisms are loanwords formed from English words, but are used in other sense in German. They are called 'false friends of the interpreter. Linguists note that a third of the anglicisms existing in German have been borrowed with a partial meaning. This arises from the fact that one word meaning is used in the process of borrowing. It can cause the value narrowing, for example, the expression «*Swimming pool*» means all pools in the English language, while in the German language it defines the pools in the yard of private houses or in hotels. «*Drink*» means any drink in English, while in German it is only a blended alcoholic drink. «*Oldtimer*» means «*an old man*» in English, «*a rare model of the car*» in German. «*Shorty*» signifies «*a person who is not tall*» in English and «*female pajamas with shorts*» in German.

As for the prevalence of using anglicisms, we can observe their total penetration into all spheres of life in Germany. The most common spheres are:

- Advertising, in which English and American concepts are willingly used to propagandize another way of life and to present the spirit of the 'desired and beautiful' world to clients. Advertising agents suppose that it is more pleasant for Germans to buy *Lotion, Snacks, Conditioner*. The advertising lexicon is widespread: *Slogans, Marketing, Corporate Identity, Promotion, Image, Message*;
- Technology, especially the world of computers and the Internet which leaves a special trace on the language, e.g., *mouse, e-mail*. «*Rechner*» has turned into «*computer*», «*Speicher*» into «*Memory*», and «*Bildlaufleiste*» into «*Scrollbar*». Previously the German language borrowed such technical anglicisms as: *Airbag, Display, Play Station, Joystick, etc.*;
- Sport, which extends at the expense of typically American sports. Thereby the corresponding concepts making the communication and mutual understanding between the athletes and fans easier penetrate into German, for example: the word «*Surfing*» (sliding on a surf water crest on a special board) has led to creating a thematic group including such words as: «*Surfboard*», «*Windsurfer*», «*Surfen*». Sportscasters have filled the lexicon of sports fans up with the following words: «*der Libero*» (free player), «*der Hobby-Sportler*» (amateur athlete). Also such concepts as «*Jogging*», «*Golf*», «*Football*», «*Tennis*», «*Handball*», «*Bodybuilding*», «*Cross*», «*Start*», «*Aerobic*», «*Fitness*» are included into the daily speech;
- Art and music which have been replenished with the new trends: «*Action-Painting*» (abstract American painting), «*Pop-Art*» (pop art); the art of decorative poster has caused the introduction of the word «*der*

*Poster*», «*Rock Current*» has become popular in music. In addition, the words *Videoclip*, *Remix*, *Rap*, *Punk rock* have been adopted in Germany;

- Besides, there are other spheres where anglicisms are actively applied: in mass media – *Feature*, *Pay-TV*, *Primetime*, in the cosmetic industry – *Fluid*, *Eyeliner*; in the world of fashion – *Fashion*, *Dress*, *Boots*.

In conclusion, it should be noted that there are different opinions about the borrowed words – people have divided into two camps: people who support this idea and people, who are strongly against it.

The author of the paper belongs to the first type of people believing that the language is a phenomenon, which is constantly changing. It is able to self-purify and get rid of unnecessary borrowings. Eventually some loanwords will go out of use, or will become the main part of language, thus enriching it. Perhaps in the years to come the German language will slightly change, and we will face other, unstandardised in our understanding, grammar and phonetics. Who knows? Time will show.

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## **АНГЛИЙСКИЕ ЗАИМСТВОВАНИЯ В НЕМЕЦКОМ ЯЗЫКЕ**

Данной статья посвящена проблеме заимствования английских слов в немецком языке. Подробно описаны причины проникновения английских слов в немецкий язык. Рассмотрены основные типы заимствований, так называемых Denglisch (DEUTSCH + ENGLISCH), и проанализированы сферы их активного использования.

**Ключевые слова:** заимствованные слова, англицизмы, совмещенные слова из английского и немецкого языков, лексика, заимствование.

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## **PROPER NAMES IN THE WORK «DAVID COPPERFIELD» BY CHARLES DICKENS**

A proper name is of great importance in culture and human life. According to a number of philosophers, there is a close connection between the name of the person and the events that happen in his life. In the literature names are not less important than images. In any text proper names are chosen by the author not casually. In the works by Ch. Dickens the proper names are an integral part of the characters' images. The author named the heroes after careful consideration. In this article a special attention is paid to the analysis of the proper names used in his novel «David Copperfield» and on the basis of the received results the conclusion about the role of the proper names in the text is drawn.

**Keywords:** proper names, images, personality of David Copperfield, Charles Dickens's works, sinister figures, characters, to embody.

What is actually the name of a human? According to some philosophers, name is a thought-form, which has its own energy potential and contains some specific idea. The philosopher A. F. Losev says that when people ask about a particular person, they also ask about the name. Name is purely social. Name of the thing speaks loudly about the thing itself. It does not allow thing to be in complete isolation. This is its sign and label. There are always certain associations with the heard name. The name to some extent determines the character of its carrier [1].

The magic of the name has always attracted people's attention. It has been felt that the name of the person influences his character, helping its development or slowing it down. People have known that the name affects the person whether he admits it or not. The philosopher P. A. Florensky writes that «there is a secret and inexplicable harmony between the person's name and the events of his life» [2].

In Ch. Dickens's novels the proper names are an important part of heroes' images. The author resorted to using certain names and surnames for images to strengthen and achieve understanding of the main idea. In the present article the novel «David Copperfield» (The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery) by Charles Dickens is under consideration.

For adequate understanding of the novel, it is necessary to penetrate into the essence of the names chosen by the author. This requirement also determines the relevance of this work. The purpose of the article is to reveal the role of the proper names in Charles Dickens's works.

To achieve the goal the following problems have been solved: the role of the proper names in culture and human life has been studied; the role of the proper names in the art text has been analyzed; the analysis of the proper