

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.

Scientific adviser Yu. P. Azhel, senior lecturer of TPU

Stepanova A. A., student
National Research Tomsk Polytechnic University
E-mail: stepanova-sasha00@mail.ru

Степанова А. А.

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.

Степанова А. А., студент
Национальный исследовательский Томский политехнический университет
E-mail: stepanova-sasha00@mail.ru

Nekrasova T. D.

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

names in Charles Dickens's novel «David Copperfield» (The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery) has been carried out.

In the article the following methods have been used: the philosophical, popular science, philological literature on the name problem and the biography of the writer have been studied, the analysis of the work by Charles Dickens has been performed.

The novel «The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery» is a novel about making up a personality and forming a character of the young person entering the life and finding his confession. David Copperfield possesses a set of advantages, but, thus, is not proud of any of them. The person having overcome so many adversities in the early childhood can not be ordinary. David Copperfield feels heartrending life experiences, but he is not disappointed in life, keeps responsiveness of heart and belief in people and, in this regard, differs from the numerous heroes of West European novelists – Dickens's contemporaries [3].

Much of David's biography was taken from the real life of the real person, Charles Dickens. Telling about David's childhood, his work in a wine warehouse, disappointments and unfulfilled hopes, Dickens reproduces the history of his sad childhood. In addition, many other episodes – David's work as a clerk and a parliamentary reporter, his appeal to literary occupations, the history of a marriage and some pages of the family life are partially autobiographical. This is little Dickens long before Davy became engrossed in reading fairy tales «Thousand and one night», «Don Quixote» and «History of Tom Jones». There is Dickens who sat in the cellar of a tiny factory pasting labels, though, not on the bottles with wine as Davy, but on the banks with shoe-polish. And still «David Copperfield» is not only the «flashback» and autobiography. It is history of the great writer formation, whose life repeatedly changed accepting all new turns.

The name of the main character, as well as the names of many other characters in the Dickens' works, is not accidental. It is important to note that David is a biblical name. It is hard to find someone who would have never heard of King David. If we turn to the biblical story, we can trace the biography of King David and correlate it with the biography of David Copperfield.

There are few people whose lives have changed so radically as the life of David, the son Iyessey. Being a shepherd, he suddenly became a national hero. Then there was an exile, when the tsar having gone mad pursued him with envy. After that David became the tsar and the conqueror. He experienced painful consequences of a grave sin. There were tragedies and disagreements in his family. He saved up wealth and grew old.

Childhood in Dickens story is a major part of human life determining his fate. Davy's childhood in Blanderston is especially well remembered. Much attention is paid to the problems of upbringing here. A happy time of David's childhood is broken by Mr. and Miss Murdstone invasion. David's stepfather and his sister become the first teachers of the boy. These «lessons» and morals poison his life in his own home. The last thing these selfish and cruel people think is the welfare of the child. Black and empty eyes of Mr. David Murdstone inspire terror. Butch, gloomy type of «metal lady» – Miss Mudstone frightens him. The Murdstones degrade the child and enjoy his helplessness. With him we experience the horror of attaching to the cruel world embodied by these sinister figures – Davie stepfather and his sister. To enhance the impression made by these images, Dickens gave them the surname Murdstone, from the word 'murder' – the killer. From the first pages, when Murdstone appears in the novel, even when he has not shown his cruel nature yet, the reader feels that this man will play a fatal role in the life of Davy. While reading the novel and getting closer acquainted with the Murdstones, the reader is convinced of the first impression correctness arising on the basis of the name.

Home training is replaced by school. Educational institution of petty tyrant Mr. Creakl named «Salem House» becomes a place of new torments. 'Creak' means 'to grind'. Angry hop trader heading this school, of course, cannot teach anything, his basic educational method is beating with a stick.

But there were also inspiring moments at the beginning of Davy's life represented by two fair images, two women bearing the name of Clara. These women are his mother and Davy's nurse. Dickens gave these women the same name not incidentally. 'Clara' means 'light' (Latin). Mother tormented by the Murdstones dies young remaining the fairest image of the childhood in David's soul. A kind and devoted nurse surrounds the boy with care and love after the death of his mother. She loves Davy like he is her own son.

Betsey Trotwood becomes a true friend of David. 'Trot' means 'lynx', 'fast walk'. A grandmother image illustrates an extremely strong energetic woman, a female eccentric version of Dickens. She appreciates money only to the extent that it can help people. Her views on the education are opposite to the «PRINCIPLE» of Murdston and the «system» of Creakl. Her objective is: «I want the child to become a happy and useful person».

In the novel «David Copperfield» we find one of the most famous Dickens' eccentric men. This is Mr. Dick. 'Dicky' means 'weak', 'do not stand on one's feet'. His relatives are convinced that he is mentally ill and place him in a special boarding house. But Miss Betsey Trotwood, having brought him home, is convinced that he is pretending. He has a pure soul, is boundlessly kind and affectionate.

The novel shows the people crippled by education. These are Steerforth and Uriah Heep. Steerforth has been brought up in an aristocratic family having the idea of superiority over others. The mother adoring Steerforth allows him to do what he wants. Being spoiled and arrogant, he despises people. Being gifted and attractive, he is selfish and cruel. 'Steer' means 'rule', 'direct'. Steerforth is the object of David's adoration. He possesses the boy's heart, but his mind is silent. David admires him, his sparkling wit and manners. Even when Steerforth cruelly humiliates the poor teacher, David sees only one thing – Steerforth knows how to take the lead over anyone!

Uriah Hip is a sinister figure. His life and character are the exact opposite of Steerforth. He has learnt the lessons taught to him at school for the poor, and after finishing it, he started his struggle to become somebody in this life. Uriah Hip hides his meanness, anger and cunning beneath the mask of a humble submission. «Be humble, Uri – repeats his father. – People like to be higher than you, and here you should bend down». That's why Uriah Hipp is an embodied hypocrisy; he is terrible in his quest to advance and in his anger against people. 'Hip' means 'depressed', 'a burden', 'cast down'. To overcome an inferiority complex rooted in him, he needs to make his way in the world at any price. To Uriah this means to rise above the people in order not to be humiliated any more, but be capable of humiliating others.

Agnes is another fair image in the novel. From the Greek 'Agnes' means 'pure' and 'chaste', and from the Latin – 'lamb'. Throughout the novel David repeatedly refers to her as to his guiding star, named sister. He endlessly admires not only her kindness, compassion and sincerity, but also her clear mind.

Needless to say, that the name is of great importance in human life. According to many philosophers, such as P. Florensky, S. Bulgakov, etc., there is a close connection between the name of a person and the events happening in his life. The name comprises the idea which is embodied by the person during his life [4].

To achieve the goal of our work, we have analyzed Charles Dickens's works from the point of view of the proper names use. Charles Dickens is an original realist. Force and value of realistic art are in typicalness of the images created by him.

Dickens's skill as a realist, a variety of those art and selective means which he uses as an artist, are brightly shown in delineation of the majority of characters. Proper names become an integral part of character images in his novels.

Charles Dickens had a great influence on the development of English literature and English language in general. Dickens used various techniques to express his thoughts. Among them are: a word-play and an amusing pun, an exaggeration. Turns and phrases, well-aimed jokes of Dickens entered English language and became public property.

Having read Charles Dickens's work and having analyzed the use of the proper names in the novel, we have come to the conclusion that the author named the heroes absolutely after careful consideration. Dickens somehow told that he did not think out the names of the heroes, that all the names in his works existed in real life. He only correlated the name with a character of the hero. When he heard an unusual name, he wrote it down to give it further to a suitable character.

Dickens resorted to the use of certain names and surnames to strengthen the images that he had created. He gave villains the shouting names, and chose bible names for positive characters. When writing novels, Dickens represented on the pages a great number of interesting characters, both positive and negative, giving them the speaking names. Thereby, the author allowed us to get more deeply into the essence of these novels to understand the main idea, which he wanted to deliver.

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Scientific adviser Yu. P. Azhel, senior lecturer of TPU

Nekrasova T. D., student
National Research Tomsk Polytechnic University
E-mail: tdn1@tpu.ru

Некрасова Т. Д.

ИМЕНА СОБСТВЕННЫЕ В ПРОИЗВЕДЕНИИ ЧАРЛЬЗА ДИККЕНСА «ЖИЗНЬ ДЭВИДА КОППЕРФИЛЬДА, РАССКАЗАННАЯ ИМ САМИМ»

Имя собственное имеет большое значение в культуре и жизни человека. По мнению ряда философов, между именем человека и событиями его жизни существует тесная связь. В художественном тексте имена не менее необходимы, чем сами образы. Для любого художественного текста характерна не случайность употребления автором имен собственных. В произведениях Ч. Диккенса имена собственные являются неотъемлемой частью образов действующих лиц. В данной статье уделяется особое внимание анализу употребления имен собственных в произведении «Жизнь Дэвида Копперфильда, рассказанная им самим»; на основе полученных результатов делается вывод о роли имен собственных в художественном тексте.

Ключевые слова: имена собственные, образы, личность Дэвида Копперфильда, произведения Чарльза Диккенса, зловещие фигуры, персонажи.

Некрасова Т. Д., студент
Национальный исследовательский Томский политехнический университет
E-mail: tdn1@tpu.ru