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## THE INFLUENCE OF ENGLISH ON THE SPANISH REGISTER OF PHOTOGRAPHY: AN EMPIRICAL STUDY

### Abstract

Spanish is one of the languages where the presence of English borrowing is remarkable. Many studies have dealt with Anglicisms in Spanish, not only in the general lexicon (Rodríguez González & Lillo Buades, 1997; Pratt, 1980), but also in specialized areas (Balteiro, 2014; Laviosa, 2006; López Zurita, 2005). However, despite the growing number of English loanwords incorporated on a daily basis into the Spanish register of photography, no attention has, to our knowledge, been paid to this jargon so far. Thus, the present study analyzes the semantic changes and phonetic and morphological adaptations of Anglicisms in the Spanish register of photography. For these purposes, a sample of blogs on photography in Spanish, counting around 50,000 words, was compiled. The results show a great number and variety in English borrowings, which sometimes keep their English-looking form (*selfie, catchlight, flash*), or appear disguised through adaptations and calques (*cámara réflex, megapíxeles, clave alta, doble exposición, fotoperiodismo*), or as semantic loans (*disparar, ruido, quemar*).

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### Key words

lexical borrowings, Anglicisms, Spanish, register of photography, English for Specific Purposes.

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## Sažetak

Španski je jedan od jezika u kojima je izuzetno zastupljeno pozajmljivanje iz engleskog. Mnoga istraživanja bavila su se anglicizmima u španskom, ne samo u opštoj leksici (Rodríguez González & Lillo Buades, 1997; Pratt, 1980), već i u specijalizovanim oblastima (Balteiro, 2014; Laviosa, 2006; López Zurita, 2005). Međutim, uprkos sve većem broju pozajmljenica iz engleskog koje svakodnevno prodiru u španski registar fotografije, do sada, koliko nam je poznato, ovaj žargon nije privukao pažnju istraživača. Zato u ovom radu analiziramo semantičke promene i fonetske i morfološke adaptacije anglicizama u registru fotografije u španskom jeziku. U ovu svrhu prikupljen je uzorak blogova o fotografiji na španskom od oko 50.000 reči. Rezultati ukazuju na veliki broj i raznolikost engleskih pozajmljenica, koje ponekad čuvaju oblik iz engleskog (*selfie, catchlight, flash*) ili su prikriveni putem adaptacija i kalkiranja (*cámara réflex, megapíxeles, clave alta, doble exposición, fotoperiodismo*) ili semantičkih pozajmljenica (*disparar, ruido, quemar*).

## Ključne reči

leksičko pozajmljivanje, anglicizmi, španski, registar fotografije, engleski jezik nauke i struke.

## 1. INTRODUCTION

Over the years Spanish has welcomed the arrival of English words, just like other European languages (see Berns, 1995, 2009; Fischer & Pulaczewska, 2008; Furiassi, Pulcini, & Rodríguez González, 2012; Görlach, 2001, 2002; Silaški, 2009; Vakareliyska & Kapatsinski, 2014), despite the fact that Anglicisms were often contemplated as threats to the purity of the recipient language<sup>1</sup> (henceforth, RL). The emergence of mass media brought a great number of Anglicized vocabulary into different languages. As a result, nowadays, the influence of the English language on Spanish and its expansion all around the world seems to be an undeniable reality. Among the reasons of its global hegemony are globalization and

<sup>1</sup> As Balteiro (2011: 26) explains, “in the past some countries have adopted a number of protective measures in order to preserve such purity, which have included creating bodies or institutions such as the *Real Academia Española* (Spanish Royal Academy), or, more recently, even enacting statutory instruments like the French Toubon Act, aimed at preventing the massive influence of English”. Also, it could be mentioned that Spain experienced a brief period of linguistic chauvinism and political isolationism during the early stage of Franco’s dictatorship (Rodríguez González, 2002: 129).

the widespread status of English as a *lingua franca* (Jenkins & Leung, 2014; Seidlhofer, 2011). Another cause is the emergence of the United States as a dominant power,<sup>2</sup> whose culture, politics, economy, science and technology play a major role in prevalent position that English enjoys at the present time. In addition, technological and scientific developments bring about new realities, objects and materials, which need to be named. In such cases a language may use either its own internal word-formation processes to create new words by making use of its own resources or borrow terms from foreign languages, especially from English (Balteiro, 2011: 25). This latter phenomenon has become extremely common in the last decades as a result of the widespread use of the information and communication technologies and the Internet. Consequently, the impact of English on present-day Spanish lexicon is unquestionable in almost any field of knowledge. It has been noted that Anglicisms exist at all levels of language;<sup>3</sup> nevertheless, it is in lexis where they are most perceivable (Balteiro, 2011: 24). In Weinreich's (1953: 56) words: "the vocabulary of a language [...] is beyond question the domain of borrowing *par excellence*". Furthermore, it is in the restricted technical registers where Anglicisms occur the most, especially in written form (Rodríguez González, 2002: 133,142).

The present paper aims to study the use, adaptation and development of photography Anglicisms in Spanish. The first section encompasses the theoretical background of the study, followed by a section on its methodology where we describe in more detail the feature and the data sets used. We then present our analysis and discuss the results. We conclude the paper with a summary of our main findings and future directions to build a better understanding of the Anglicisms in the Spanish register of photography.

## 2. THEORETICAL FRAMEWORK

Anglicisms in Spanish have been the object of many studies producing an extensive bibliography on the subject. Thus, Pratt (1980), Lorenzo (1996) and Rodríguez González and Lillo Buades (1997) compiled the most frequent Anglicisms found in Spanish and studied their incorporation into the recipient language. Gimeno (2003) focused on social multilingualism through the study of the impact of English on the Spanish of America and Spain. Medina López (2004) offered an overview of different theoretical and practical approaches as well as a classification of Anglicisms. Recently, other trends have appeared in this very rich

<sup>2</sup> From the historical point of view, the focus of the influence of the English language came from Great Britain during the nineteenth up to the mid-twentieth century, but it shifted to the other side of the Atlantic after the World War II.

<sup>3</sup> Although, as Rodríguez González (2002: 130) remarks, English contact with Spanish is "most visible in spelling, pronunciation, morphology, and lexis, and is hardly notable in semantics, pragmatics, and syntax".

area of linguistic inquiry. Studies on particular fields emerged, for example in economy (Alejo, 2004; López Zurita, 2005), medicine (Segura, 2001), computer language (Aguado de Cea, 2006; De la Cruz Cabanillas, Martínez, Prados, & Redondo, 2007), fashion terminology (Balteiro, 2014; Balteiro & Campos, 2012), legal and business context (Campos, 2011, 2015), tourism language (Folqués, 2015), among others.

Despite the vast amount of literature on Anglicisms in diverse specialized fields, there is a notable lack of studies in the register of photography which seems particularly fond of introducing English terms, given the number of items found in this study. Many are the factors that favor the adoption of Anglicisms, but mainly the creation of terms usually takes place in English first and then they spread to the rest of the world, because of the prestige of English and its status as a *lingua franca*. Besides, the new technologies and above all the specialized publications on photography (particularly magazines, blogs,<sup>4</sup> forums, and other photography related websites) contribute to their proliferation. Balteiro and Campos (2012: 239-240) name the principal factors for the adoption of English terms in Spanish, which can be applied to the photography jargon: (1) the trendsetting nature and (2) the prestige of English, (3) the lexical gaps in the recipient language and the need to adopt new forms before making use of its own lexical resources, (4) the conciseness of English words for the sake of language economy, as well as (5) homogeneous character of English which facilitates international communication, especially at a professional level. These and other reasons make Spanish and other European languages import numerous words and expressions (sometimes even unnecessary) from English into the general language or into specific fields, to an extent that nowadays it is believed Europe is attesting the Anglicization of its lexis (see Fischer, 2008; Furiassi et al., 2012).

Regarding the Spanish language of photography, the presence of lexical Anglicisms is particularly noticeable, probably due, amongst other reasons, to its close relationship to the diverse scientific fields and technology. Although we do find some scarce studies which explore briefly this terminology in Spanish (Paz, 2002, 2003) and in English (Mykytka, 2016), to the best of our knowledge, there are no works on Anglicisms in this field. This study, therefore, attempts to shed light on Anglicism in the Spanish register of photography.

For the purposes of this study, a definition of Anglicism is worth making, although the modern theory of language contact does not offer a consensus on it. On the one hand, it is widely agreed that its identifications should be based on its formal aspect (Pulcini, Furiassi, & Rodríguez González, 2012: 5). Thus, Görlach (2003: 1) identifies an Anglicism as “a word or idiom that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three), but is accepted as an item in the vocabulary of the receptor language”. This definition is certainly valid for lexicographic purposes as well as automatic extraction of

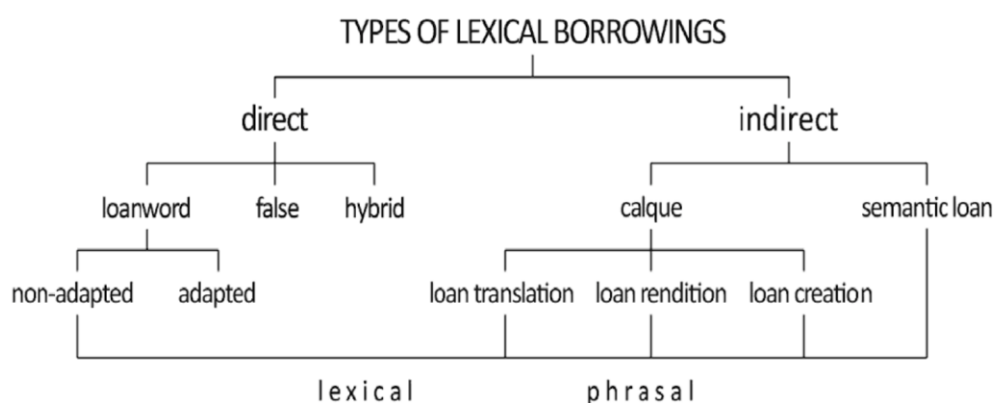
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<sup>4</sup> This relatively new type of discourse, widely spread on the Internet, is creating a new type of communication that changes the traditional models (Calvi, 2010).

English terms from electronic corpora. However, as Rodríguez González points out (2002, 2005), often Anglicisms appear “camouflaged” in the recipient language by adaptation to its orthographic and morphosyntactic system. Therefore, those forms of lexical influence should not be ignored. In accordance with this, Gottlieb (2005: 163) defines an Anglicism as “any individual or systemic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English”. Furthermore, in line with this second definition we should consider not only the direct influences from English but also the indirect ones. Accordingly, López Morales (1987: 303) depicts these nuances in his definition of Anglicism: “not only words whose origin is English, regardless of whether they have become common in Spanish and have been accepted by its Academy, but also words from other languages which have entered Spanish through English” (translated by the author). Consequently, if reaching an agreement on the definition of an Anglicism is hard, finding one classification of different types of Anglicisms is almost beyond the bounds of possibility. This phenomenon has produced an important terminological confusion and has been differently named in the literature. There is no unanimity of whether the imported term should be called “Anglicism”, “foreign item”, “borrowing”, “adoption”, “importation”, “loanword” (on this see, for example, Casas, 1986; Clyne, 1967; Gómez Capuz, 2000). Thus, some scholars use the term *Anglicism* to refer exclusively to English loanwords, both adapted and non-adapted, while others adopt it as a general term for all forms of English influences. Likewise, the term *borrowing* may be used with the general meaning of Anglicism, or also as a more specific synonym for loanword.<sup>5</sup> In like manner, some scholars use the term “direct” to name loanwords imported in the RL directly from the source language (henceforth, SL) and “indirect” to refer to those English words which entered the target language through other languages (for example French or German). Other scholars use the same terms with different intentions: “direct” applied to borrowings which are still recognizable as English, and “indirect” to those that are no longer identifiable as such. This last distinction, made by Pulcini et al. (2012: 6-10), is the one utilized for the purpose of this study (Figure 1).

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<sup>5</sup> A discussion of the appropriateness of these terms may be found in Balteiro (2009) and Furiassi et al. (2012: 10-13).



**Figure1.** Types of lexical borrowings (Pulcini, Furiassi, & Rodríguez González, 2012: 6)

The “direct” borrowings are classified into: a) “loanwords”, which can be “adapted”, that is, integrated orthographically, phonologically, and/or morphologically in the RL (*voleibol*<volleyball), or “non-adapted”, borrowed from the SL with no changes, except for minor formal or phonological integration (*fitness*<fitness); b) “false” or “pseudo-Anglicisms” which are those words or multi-word units whose appearance would suggest that they are borrowings from English but they are unknown or used with another meaning in the English language (*míster*<football coach); c) “hybrid” Anglicisms which are terms combining English elements with the elements of the recipient language (*fiesta acid*<acid party). In contrast, “indirect” borrowings are divided into two categories: on the one hand “calques” and on the other hand “semantic loans”. The former are especially popular in the Spanish language of photography, as we will see, and they present three varieties: a) “loan translation”, referring to a word or a multi-word unit translated into the RL (*baloncesto*<basketball); b) “loan rendition”, which is a word or a multi-word unit which is partly translated with a loose equivalent (*guardaespalda*<bodyguard); and c) “loan creation” which freely translates the English model in the RL (*oleoducto*<pipeline). Finally, “semantic loan” makes reference to an already existing form in the RL, not necessarily similar, which adds the meaning of the English word to its original meaning (*contraseña*<password) (Pulcini et al., 2012: 6-8).

Despite all the controversy and the divergent and multiple terminology on borrowings, this is a natural and “universal” (Chalker & Weiner, 1994: 49-51; Kocourek, 1991) phenomenon, which occurs because of the contact between languages and communication needs. Our awareness of the pervasiveness of Anglicisms in the jargon of photography and the lack of research in this area (even though Anglicisms in Spanish have been largely studied) are the main motivations for this paper. This register has received little attention not only in lexicographic

studies, but in general, within the domain of languages for specific purposes. The present study, therefore, intends to shed light on the Anglicisms borrowed into the Spanish register of photography which, due to its artistic, scientific and technological nature as well as its interdisciplinarity seems to be of great interest.

### 3. METHODOLOGY OF THE STUDY

The main aim of this study is to qualitatively analyze the presence of Anglicisms in the Spanish register of photography. We will mainly focus on the use, adaptation and development of photography Anglicisms in Spanish by selecting a sample of items following a corpus based approach.<sup>6</sup> The data for the analysis that follows has been gathered by means of an Internet search<sup>7</sup> creating a textual sample of around 50,000 words in order to base this analysis on a body of authentic texts. Our sources consisted of two blogs on the subject: *Blog del Fotógrafo* (<http://www.blogdelfotografo.com>) and *Dzoom* (<http://www.dzoom.org.es>). Blogs were chosen because they are free, easily accessible, contemporary and popular, addressed to specific groups of readers who share the same interests creating numerous communities within diverse domains.<sup>8</sup> Thus, blogs originate great diffusion of terminology among these communities.

Our methodology consisted in identifying the Anglicisms manually while reading the sources and compiling the sample. Once identified, their use was checked in the *Diccionario de la Real Academia Española* (henceforth, DRAE) and *Diccionario de uso del español* by María Moliner (2008). However, it has to be pointed out that these tools have important limitations since DRAE, for example, is considered to be too prescriptive, usually avoiding the inclusion of new Anglicisms or those which have not been adapted, even though, as Balteiro points out (2011: 28, 31), it has become more permissive lately and, therefore, included some items in its latest editions. Moreover, the novelty of many of the terms found, means that this lexis has not yet made its way into any established corpora of modern Spanish or general dictionaries. Hence, other online sources were also used whenever

<sup>6</sup> As Oncins (2009: 116) notices, corpora “have become an indispensable tool for research on English loanwords”.

<sup>7</sup> It should be noted that the starting point of this study was *Nuevo diccionario de Anglicismos* by Félix Rodríguez González and Antonio Lillo Buades (1997). However, this lexicographic tool failed to provide us with representative data (except for few items). As a result, the second step was to compile a sample which could be used to obtain the necessary data.

<sup>8</sup> Alcaraz Varó (2000: 5) mentions the so-called “knowledge communities”, that is, the communities that bring together the knowledge of different disciplines, acquiring certain identifying features and creating a distinct way of expression. Concerning the blogs, Clyde (2004: xx) noted that nowadays, they “are becoming more and more important as source of information on a range of topics and repositories of ideas and community experience”. Likewise, Berners-Lee, one of the creators of the Internet, said: “The Web is more a social creation than a technical one” (1999: 133).

possible. Note that, the *Oxford English Dictionary* (henceforth, OED) was used in order to check the origin and etymology of some of the elements studied.

In our study, we have collected one hundred and fifteen Anglicisms which were analyzed and classified following the classification by Pulcini et al. (2012) shown in Figure 1 above.

#### 4. ANGLICISMS IN THE SPANISH OF PHOTOGRAPHY

The Spanish language has been adopting English terms for many years, inasmuch this process is by no means a new phenomenon. Nevertheless, in the recent times it has been notably accelerated. This may be due to several reasons. First of all, many of the words imported originated in English, being a universal scientific language, and only then did they spread to other languages. The speed with which they are expanded and adopted is extraordinary fast as a result of the globalizing status of English and the growing number of people whose second language is English. If English words penetrated other languages when only a small percentage of people were fluent in English, nowadays, due to the increasing bilingualism and proficiency across Europe and the European teaching policies, this phenomenon is intensified (see MacKenzie, 2012). This is specifically true in the field of photography, where English is, in many cases, the source language. Moreover, the media, particularly television, newspapers, magazines, and above all the Internet and specialized photography publications (namely blogs, forums, webpages, online magazines, social networks and also Youtube channels) contribute considerably to their distribution. The imported words are easily adopted due to the attractiveness and the prestige of the English language across the world. Besides, a great number of the transferred photography loanwords are “necessary” in order to fill gaps in the Spanish lexicon of photography, mainly because of the novelty of many terms created.

The influence of English on Spanish goes beyond its own words, as many of the concepts introduced through English were formed in other languages. For instance, French affected English, as well as Spanish. Thus, many French words entered the Spanish language of photography through English, as for example “vintage” (Rodríguez González & Lillo Buades, 1997) in *cámara vintage*, or “amateur” (Pratt, 1980) in *fotógrafo amateur*. There are also words which originated in English and made their way to Spanish by means of French, as it is the case of *fotogénico* <Fr. *photogénique* <Eng. *photogenic* (DRAE). Similarly, we find in our corpus an example based on a Swedish word - *tungsteno*, referring to the type of light when adjusting the “white balance”, that was first introduced into English and exported to other languages afterwards. Also, Japanese has provided English, and correspondingly Spanish, with the word *bokeh* (<ぼけ “boke”), meaning “blur” or more specifically, in terms of photography, “out-of-focus blur”. The term was introduced into the photography community in 1997 with the final -h, which



was meant to forestall mispronunciation of *boke* /bəʊk/, as it is properly pronounced as a two syllable word. It mushroomed immediately among the photographers of different countries being embraced by the photography lexicon of Spanish, French, Italian, Russian, German, Ukrainian, and so on. A Google search for the word “bokeh” has just now resulted in approximately 36,000,000 hits.

Additionally, it should be noted that many photographic terms (both English and Spanish) were coined using classical elements. Spanish, as Rodríguez González (2002: 134) points out, is morphologically similar to Latin, which makes invisible the English origin of many words. Hence, many of these neoclassical internationalisms are not included in dictionaries of Anglicisms, nor is their English nature approved by DRAE or Moliner’s dictionary of Spanish language. For example the word *fotografía*, according to DRAE, was made of two elements “*foto-*” and “*-grafía*”, as well as OED explains that the English word “photography” came from Hellenistic Greek *φωτο-*, combining form of ancient Greek *φωτ-*, *φῶς*, meaning “light” and the Greek *-γραφία*, meaning “drawing, writing”. So, it raises doubts about the actual provenance of this and other words which belong to the “common heritage”, making it extremely difficult to establish whether there was any influence from English. In such cases, their identity can only be established on an etymology basis (Onysko, 2007). Regarding the term “photography”, it was coined and popularized by the English scientist and photographer Sir John Herschel in 1839 (Schaaf, 1979), which may suggest that the Spanish term *fotografía* might be a fully integrated Anglicism, although this still needs to be delved into. Other cases of the use of English words in Spanish photography-related terminology are *álbum*, *cámara*, *digital*, *vídeo* (Pratt, 1980; Rodríguez González & Lillo Buades, 1997). The latter has been claimed to be among the most common Anglicisms in use.<sup>9</sup> This alludes to the idea of the different stages in the course of a loanword, from the actual moment of borrowing, through all the adaptations, to the final integration and semantic maturity when the borrowed item acts as one more patrimonial word of the RL (see Gómez Capuz, 2000).

We have collected one hundred and fifteen Anglicisms in our study grouped in different categories. Figure 2 gives a general idea of the variety of Anglicisms in the Spanish photography lexis, which will be developed in detail succeedingly. Thus, as it can be observed, calques constitute 53%, being the largest group, followed by loanwords with 29%, semantic loans with 14% and finally the smallest group of hybrid Anglicisms with 4%. We have not identified any “false Anglicisms” so far as it is a small-scale study aimed to shed light on this particular register.

<sup>9</sup> According to *La Información* ([http://www.lainformacion.com/interes-humano/curiosidades/los-25-anglicismos-mas-usados-del-espanol\\_ZVHb7zzURvW1R3sEyqG3t5/](http://www.lainformacion.com/interes-humano/curiosidades/los-25-anglicismos-mas-usados-del-espanol_ZVHb7zzURvW1R3sEyqG3t5/)).

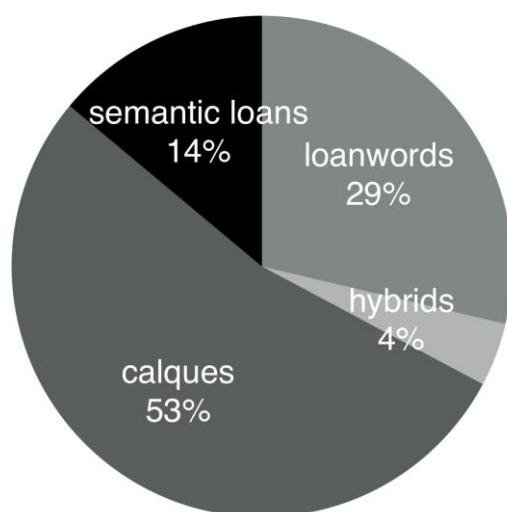


Figure 2. Types of Anglicisms in the Spanish photography register

In general, therefore, it seems that the majority of items found (67%) belong to the “indirect” borrowings, that is, invisible as such (calques and semantic loans), whereas 33% are perceived as foreign and labeled as “direct” loans. Let us now discuss each type thoroughly.

#### 4.1. Direct borrowings

Out of one hundred and fifteen Anglicisms found in our sample, only thirty eight belong to “direct” or evident borrowings, whose English nature is perceivable in Spanish (loanwords and hybrids). Out of these, seventeen were identified as “non-adapted loanwords”, another seventeen as “adapted loanwords” phonologically and/or graphically, and four were classified as hybrids (see Appendix 1).

##### 4.1.1. Non-adapted loanwords

Despite the differences in the graphemic system of English and Spanish, the latter has readily accepted English loanwords, especially at its early stages (Rodríguez González, 2002: 137). For instance, words as *bokeh*, *strobist*<sup>10</sup> or *slow-photography*<sup>11</sup>

<sup>10</sup> The word *strobist* originates from David Hobby’s blog (<http://www.strobist.com>), a photographer who primarily discussed off-camera flash lighting techniques. *Urban Dictionary* defines it as a) “a person who habitually uses small, hot-shoe mountable electronic flashguns (or speedlights), off-

are newly-born concepts still settling down not only in the Spanish language but also in English. They are not listed in the major dictionaries yet, although they are accepted by the photography community and in their original form so far. In contrast, the term *selfie*, despite its novelty, has become extremely popular since its creation in 2002 (OED) mainly due to the widespread use of the smartphones, and consequently, it has been included into many English dictionaries.<sup>12</sup> What is more, it was named the word of the year in 2013 by *Oxford Dictionaries*. Since then, this term has undergone some formal adaptations in Spanish being also known as *selfi* or *selfis* in plural, though coexisting with the original form.

As mentioned before, eighteen non-adapted Anglicisms have been identified in our sample. The reason why these terms are perceived as foreign or rather English by Spanish speakers, according to Rodríguez González (2002: 137) is the existence of unusual letters (“k”, “w”), some combination of letters (“sh”, “wh”, “chr”, “oa”, “ou”), doubled vowels (“oo”, “ee”) and consonant graphemes (“nn”, “bb”, etc.). In the Spanish photography language we observe these and other English characteristics such as the letter “k” (*kit*), doubled vowels (*zoom*), combinations of “sh” (*flash*), “tch” and “ght” (*catch light*), “ph” (*street photography*), “st” and the initial “s” followed by a consonant (*strobist*), also the doubled “ll” (*full frame*), as well as the final *-ing* (*lightpainting*), probably one of the most characteristic and recurrent morphemes that facilitates their identification as English words in Spanish. Given that they have recently permeated the Spanish language (except for the word *zoom*), these words are still in their earliest stages preserving their spelling totally. Traditionally, they have been known as “foreignisms”, “xenisms” and “exotisms” (Pulcini et al., 2012: 12).

From a phonological point of view, it must be noted that some words classified as non-adapted do experience some minor changes in Spanish, especially phonological ones, due to the differences in the sound system of both languages. Thus, the term *flash* might be pronounced /flas/ because of the lack of the sibilant /ʃ/ in Spanish, *strobist* might be pronounced inserting a prothetic /e/ before the initial “s” /estrobist/ as it occurs in Spanish in such cases where consonant clusters with initial “s” do not exist. Likewise, *street photography* would go through the same change apart from slightly “modifying” the long /i:/, considering that the Spanish system does not make a distinction between the short and the long vowels.

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camera to enhance the lighting quality of his or her photos” or b) “anyone who attempts to generate professional quality photographs by using portable, lightweight and (relatively) inexpensive lighting equipment, creatively” (<http://www.urbandictionary.com/define.php?term=strobist>).

<sup>11</sup> Product of *Slow Movement* which promotes the idea of slowing down the life’s pace. This term is believed to be used for the first time in photography contexts in 2011. Its creation is owed to the digital era of snapshots, advocating the idea of manual techniques and working slower ([http://www.slate.com/articles/life/obsessions/2011/01/the\\_slowphotography\\_movement.html](http://www.slate.com/articles/life/obsessions/2011/01/the_slowphotography_movement.html)).

<sup>12</sup> For example, *Oxford Dictionaries* included it in 2013, *Macmillan Dictionary* in 2013, and *Merriam Webster Dictionary* in 2014.

Furthermore, the foreign character of these words is often highlighted in writing. In this way, some words are written in italics (1), others are in quotation marks (2, 3), and sometimes the explanation is even provided (3):

(1) “*Una ventana es una fuente de luz fantástica [...] permite actuar como un **softbox** sobre un amplio número de objetos.*”

‘A window is a fantastic source of light [...] acting as a **softbox** over a great number of objects.’

(2) “*Este objetivo ojo de pez [...] uno de los objetivos “**fish eye**” preferidos por los fotógrafos.*”

‘This fish-eye lens [...] one of the favorite **fisheye** lens of the photographers.’

(3) “*Se conoce como “**fill the frame**”, el término en inglés, y es algo tan sencillo como llenar el encuadre.*”

‘It is known as **fill the frame, an English term**, and it is something as simple as filling the frame.’

Now we will turn our attention to the borrowings which have been adapted.

#### 4.1.2. Adapted loanwords

We find seventeen English words which have undergone some adaptations but are still striking, to a greater or lesser extent, as English. Words like *píxel*, *megapíxel*, *réflex*, *zoom*, *diales* are some examples. They have been through a process of assimilation and adaptation until their integration, functioning as a Spanish native word. Thus, some of them have been added acute accents in order to readjust the pronunciation making it closer to English.

The pronunciation of English words highly varies depending on the “age of the loan, its degree of linguistic and social integration, the channel of transmission (oral/written), and some sociolinguistic variables such as the age and the education of the users” (Rodríguez González, 2002: 135). For example the /z/ sound is devoiced and pronounced /θ/ as in *zoom* /θum/, due to the absence of the [z] sound in Spanish in initial position. However, interestingly, the doubled vowel “o” is kept and pronounced /u:/ as in English. Also some adaptations are made in cases of inflection or suffixation when the consonants /b, d, f, g, l, m, n, p, t/ occur in the final position, as for example the English word *dial* gives Spanish plural *diales*, *pixel* gives *píxeles*, and the derivative *tungsteno* is derived from English *tungsten*.

The register of photography, both in Spanish and English, presents a widespread use of abbreviations. Many of the English acronyms and initialisms are used in the Spanish photography lexicon: *imagen HDR* (High Dynamic Range), *el*

*formato RAW*,<sup>13</sup> *la cámara DSLR* (Digital Single Lens Reflex), *el ISO* (International Standards Organization making reference to the sensibility of the sensor), *fps* (frames per second), *filtro UV* (Ultraviolet), *una Cánon EOS 5d* (where EOS stands for “Electro-Optical System” and “d” for “digital”), *los sensores APS-C* (Advanced Photo System type-C), *MOS* (Metal-oxide-semiconductor structure), and *CMOS* (Active-pixel sensor based on “Complementary metal-oxide-semiconductor” technology), *los filtros ND* (Neutral Density filter). As a matter of fact, these abbreviations are uttered following the Spanish pronunciation. Moreover, often they are not transparent enough as being English, since a limited number of people are familiar with them and know what these abbreviations stand for.

As the majority of the terms found in our sample are nouns, we cannot fail to mention the gender issue, because the process of integration of Anglicisms can pose problems in the assignment of gender. Rodríguez González (2002: 138-139) explains that this can be easy for Anglicisms with animate reference, but it is much more difficult for inanimate referents. The author remarks that sometimes the choice depends on phonology and morphology (for example words ending in *-er* and *-ing* and monosyllables which end in consonants are usually masculine) although mainly on semantic criteria. *El kit, el flash, la cámara* are some examples that illustrate this. However, due to the complex nature of the associative processes, often the choice of one gender or another can differ. Let us consider this on the following example:

(4) “Y esto es lo que diferencia **un selfie** con tus amigos [...] con un autorretrato que hable real y profundamente de ti.”

‘And this is what differentiates a selfie with your friends [...] from a self-portrait which speaks really and deeply about you.’

(5) “Para hacer **una selfie** o una foto de la que sólo pretendemos subir a Facebook basta con un smartphone.”

‘In order to make a selfie or a photo which we only intend to upload to Facebook a smartphone is enough.’

As we can see, both genders are employed when using the word “selfie”. This conflicting nature of associations depends on the synonyms that establish analogy between the terms. Hence, *un selfie* is associated with *un autorretrato* (a self-portrait) which is masculine in gender, while *una selfie* is associated with *una foto* (a photo), of feminine gender. This gender alternation means that the gender of the noun is not totally defined and that the word is not fully assimilated in the Spanish lexicon.

<sup>13</sup> “RAW” (also “raw”) is not an abbreviation but the word “raw” meaning unprocessed, “uncooked”. Often it is capitalized so as to match other common file format names which are acronyms such as JPEG, GIF, MOV, MPEG, etc.

### 4.1.3. Hybrids

Some photographic terms in Spanish keep parts of English words. In fact, they appear like partial calques, where one element has been translated and the other one conserved. This is illustrated by the following examples:

- *modo bulb* < bulb mode
- *bracketing de enfoque* < focus bracketing
- *cámara bridge* < bridge camera

This type is the least common in the present study, representing only 4% of tokens.

## 4.2. Indirect borrowings

Apart from direct Anglicisms, there are a great number of indirect ones. Thus, we find seventy-seven Spanish photographic terms whose English origin goes unnoticed. Out of these seventy-seven tokens, sixty-two belong to calques, being translated from English into Spanish, and fifteen seem to be semantic loans.

### 4.2.1. Calques

Even though this phenomenon has drawn the attention of some scholars (e.g. Estrany, 1970; Larizgoitia, 2010; Lorenzo, 1996; Rodríguez González, 2005), it has not been studied as much as direct borrowing, probably because it seems difficult to detect the English origin of the calque, which is usually soon forgotten. As a consequence, many calques go unnoticed, and the researchers, apparently, opt to analyze those Anglicisms which can be recognized with more ease. If we look at the dictionaries of Anglicisms and foreign terms it seems that Spanish has always been more open to borrowing than to calquing. Nevertheless, as Rodríguez González (2012: 143) notes “a closer look shows the number of Anglicisms exceeds that of translation only as far as semantic calquing is concerned” and suggests that “there are more calques than borrowings” in contemporary Spanish. Regarding the photography lexicon, according to this study, they constitute the largest part (see Appendix 1).

As explained previously (Figure 1), there are three types of calques, exemplified below:

(a) loan translation:

- *colores cálidos*<warm colors
- *cámara de bolsillo*<pocket camera

- *clave-alta* < high key
  - *modo ráfaga* < burst mode
  - *distancia focal* < focal distance
- (b) loan rendition:
- *caja de luz* < softbox
  - *flash incorporado* < built-in flash
  - *prioridad a la velocidad* < shutter priority
- (c) loan creation:
- *soporte para la sombrilla* < Flash Shoe Umbrella Holder Swivel Light Stand Bracket

The most extensive type of calques is “loan translation” which makes reference to a direct translation, the “literal” one, the closest to the English form and the most “perfect”. We have collected fifty-three tokens, which represent 86% of calquing. Group (b), which corresponds to “loan rendition” meaning “free” or “approximate” translation, where one part has been translated exactly and the second one more openly, is much smaller, only eight terms were encountered in our sample, representing 12% of calques. As you can see, for instance, “softbox” has been translated as “caja de luz” (lightbox) instead of “caja suave”, which would be the literal translation. Regarding the “loan creation” we have only found one example so far, apparently it is the most difficult type of calquing to be detected.

Often, calques and loanwords coexist in the RL: *selfie* and *autorretrato*, *objetivo fisheye* and *objetivo ojo de pez*, *softbox* and *caja de luz*, *fill the frame* and *rellenar el encuadre*, *filtro ND* and *filtro de densidad neutra*. The choice of one or another may be affected by several motives. On the one hand, the shortness and the popularity of the English terms which many times are perceived as modern, dynamic and fashionable, as it could be the case of *selfie*, or *filtro ND*. On the other hand, the age and the command of the English language of the utterer, as it is believed that younger people tend to choose the English words due to their growing knowledge of English, and older individuals tend to opt for the Spanish-looking calques. Curiously, sometimes both terms are used together either complementing each other (6) or establishing the difference (7):

(6) “[...] *las mejores alternativas del mercado en cuanto a los objetivos ojo de pez o “Fish eye”.*”

‘[...] the best alternatives of the market regarding the fisheye lens or the fish eye.’

(7) “¿Nos dejamos de *selfies* y nos hacemos un buen *autorretrato* para colgarlo en la pared?”

‘Let’s leave selfies apart and make a good self-portrait to hang it on the wall?’

This last example shows that sometimes there are semantic differences between the native words and the borrowed ones. Similarly, as there are people who prefer

the latter one as being more fashionable and modern, there are others who favor the native words. These opposing attitudes seem to be due to semasiological changes, which also occur in the borrowing process and imply changes in connotational as well as denotational meaning (Fischer, 2008: 5). Thus, in some cases the word *selfie* is perceived with pejorative meaning, making reference to an average snapshot, when *autorretrato* is treated more as a piece of art.

Historically, the majority of studies on lexical borrowing from English have focused on one-word items as well as compounds, considered the most common types of borrowing (Pulcini et al., 2012: 13). Besides, such words are most often nouns as according to the hierarchy established on the scale of borrowability which claims nouns to be first (Haugen, 1950; Muysken, 1981; Poplack, Sankoff, & Miller, 1988; Thomason & Kaufman, 1992). However, recently many linguists have agreed that the influence of English goes beyond the lexical borrowings and affects units consisting of several words, sentence-like expressions, and other phraseological patterns as idioms, collocations, proverbs (see Fiedler, 2012; Gottlieb, 2012; Martí Solano, 2012; Rozumko, 2012). As to the Spanish language of photography, although the vast majority of terms are nouns, some phrases have been imported from English too: “the rule of thirds” and “depth of field” that gave rise to Spanish *la regla de los tercios* and *profundidad de campo*, respectively. In fact, the great number of tokens in our sample are multi-word units (see Appendix 1). Some of them are collocations (*blanco y negro*<black and white), metaphors (*punto dulce*<sweet spot, *hora dorada*<golden hour), metaphoric expressions based on synesthesia which refers to linking different senses by way of metaphoric speech (*luz suave*<soft light, *luz dura*<hard light, *colores cálidos*<warm colors, *colores fríos*<cool colors). According to these examples, we are dealing with translation. Related to this, Gómez Capuz (1997: 90) affirms that phraseological borrowing is only possible as “loan translation” which affects polymorphemic units too.

#### 4.2.2. Semantic loans

The last but not least significant Anglicisms are semantic loans. According to this study, they constitute 14% of English borrowings in the Spanish language of photography. Although very similar to the calques, as they appear as translations, the semantic loans present their own characteristic, which distinguishes them from the lexical calques. Thus, the semantic loans are words that already exist in Spanish, and so no new lexemes are created, but they borrow the new meaning from English. Let us consider this with a few examples: *diafragma*<diaphragm, *cámara*<camera, *exposición*<exposition, *disparar*<shoot, *resolución*<resolution, *ruido*<noise, *grano*<grain, *cuerpo*<body, *autorretrato*<selfie, among others. All these words acquired new meanings used specially in the photography context. Hence, the word *autorretrato* has existed for a long time, although nowadays it is acquiring a new meaning, which is the one of a “selfie” (especially by those who



deny using this so common English term) – “a photographic self-portrait; [...] taken with a smartphone or webcam and shared via social media” (OED). This means that many of the semantic loans are metaphoric in nature, as metaphors create new meanings using the already existing forms and so they do not create new words (see Mykytka, 2016 for metaphors in photography language).

## 5. CONCLUSIONS

Within the framework of the global phenomenon of linguistic borrowing, the present article has intended to throw light on a part of the language of photography, which is generally unknown to the public at large, namely the use of Anglicisms in the Spanish lexicon of photography. For this purpose, we have observed that borrowing is a natural process, even though sometimes considered as threatening and unwelcome, and it is also enriching. We have explained the main factors concerning the influence of English on the lexis of photography in Spanish, and we have discussed what an Anglicism is (in this study) on the grounds of the terminological confusion that exists in literature. In order to carry out the analysis, we have followed the classification composed by Pulcini et al. (2012: 6), mainly because it offers a clear and comprehensive typology of lexical borrowings. Thus, we have completed a qualitative analysis of the presence of Anglicisms in the Spanish language of photography, focusing mainly on its use, adaptation and development by selecting a sample of items from the Internet. As a result, we have remarked that the Spanish language of photography is one of those domains where the English influence is outstanding, presenting a wide variety of Anglicisms ranging from non-adapted or adapted either phonologically or graphically, through translated terms or calques, hybrid borrowings, to semantic loans. Following the results above, calques seem to be the most common type of borrowing in the Spanish language of photography (53%), followed by loanwords (29%), semantic loans (14%) and hybrids, being the least common type (4%). Also, this study suggests that the majority of the Anglicisms are “indirect” (67%), invisible as English, whereas only 33% are perceived as so. We have not found any false Anglicisms since the scope of this study is limited.

Finally, we hope this paper can offer a contribution to the body of research of Anglicisms in Spanish, and enrich our understanding of the English influence in specialized discourses, particularly photography, which has not been researched into so far. Accordingly, we would encourage scholars to continue studying the influence of English both in general languages and in specialized jargons, given that the constant Anglicization will be an endless source of data.

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## Appendix

### A. Direct borrowings

#### 1. NON-ADAPTED LOANWORDS

beauty dish	live view
bokeh	preset
catch light	selfie
fill the frame	skylight
fish eye	slowphotography
flash	softbox
full frame	strobist
kit	time lapse
lightpainting	

## 2. ADAPTED LOANWORDS

autofoco<autofocus	píxel<pixel
diales<diales	réflex<reflex
cámara DSLR<DSLR camera	selfi<selfie
Canon EOS<Canon EOS	sensor APS-C<APS-C sensor
filtro UV<UV filter	sensor MOS<MOS sensor
filtro ND<ND filter	sensor CMOS<CMOS sensor
imagen HDR<HDR image	zum<zoom
ISO<ISO	vídeo<video
megapíxeles<megapixels	

## 3. HYBRIDS

bracketing de enfoque<focus bracketing	formato RAW<RAW format
cámara bridge<bridge camera	modo bulb<bulb mode

## B. Indirect borrowings

### 1. CALQUES

#### 1.1. Loan translation

aberración cromática<chromatic aberration	iluminación del primer plano<foreground lighting
autoenfoco<autofocus	larga exposición<long exposure
blanco y negro<black and white	longitud focal<focal length
cámara compacta<compact camera	luminosidad<luminosity
cámara de bolsillo<pocket camera	luz ambiente/luz de ambiente<ambient light
cámaras sin espejo<mirrorless camera	luz de relleno<fill light
clave alta<high-key	luz dura<hard light
clave baja<low-key	luz suave<soft light
colores cálidos<warm colors	modo continuo<continuous mode
colores fríos<cool colors	modo ráfaga<burst mode
compensación de la exposición<exposure compensation	múltiple exposición/ exposición multiple<multiple exposure
disparo continuo<continuous shooting	objetivo de focal corta<short-focus lens
distancia focal<focal distance	objetivo de focal fija<fixed-focus lens
distancia hiperfocal<hyperfocal distance	objetivo de focal larga<Long-focus lens
distancia mínima de enfoque<minimum focusing distance	ojo de pez<fisheye lens
doble exposición<double exposure	pentaespejo<pentamirror
efecto sedoso<silk effect	postprocesar<post-process
espacio negativo<negative space	prioridad a la apertura<aperture priority
estabilizador de imagen<image stabilization	profundidad de campo<depth of field
filtro de densidad neutra<Neutral Density filter	punto dulce<sweet spot
filtro degradado de densidad	rebotar el flash<bounce flash
neutra<Graduated Neutral Density Filter	regla de los tercios<the rule of thirds
filtro polarizador<Polarizing filter/Polarizer	rellenar el encuadre<fill the frame
fotografía macro<macro photography	sombrilla translúcida<translucent umbrella
fotoperiodismo<photojournalism	tubo de extensión<extension tube
hora dorada<golden hour	visor digital<digital viewfinder
iluminación del fondo<background lighting	visor óptico<optical viewfinder

1.2. *Loan rendition*

caja de luz<softbox	gran angular<wide angle
desenfoque gaussiano<Gaussian blur	prioridad a la velocidad<shutter priority
disparador remoto<remote shutter release	velocidad de enfoque<autofocus speed
flash incorporado<built-in flash	velocidad de obturación<shutter speed

1.3. *Loan creation*

soporte para la sombrilla<Flash Shoe Umbrella Holder Swivel Light Stand Bracket<sup>14</sup>

2. SEMANTIC LOANS

autorretrato<selfie	quemar<burn
cámara<camera	reflector<reflector
capa<layer	resolución<resolution
congelar<freeze	retocar<retouch
cuerpo<body	revelar<develop
diafragma<diaphragm	ruido<noise
disparar<shoot	trípode<tripod
grano<grain	

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<sup>14</sup> This example is such an imprecise and vague translation, probably due to the difficulty that it implies when translating terms of such length. Apparently, the author opted for a shorter version (even though it is incomplete) and an explanation, instead of an incredibly long term hard not only to translate but also to understand.