PHOTOGRAPHERS' NON-CODIFIED LEXEMES: PRAGMALINGUISTIC PRINCIPLES OF GENERATION

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Abstract: The article is written in the framework of pragmatic and contrastive linguistics and is devoted to the problems, factors and trends in the formation of non-codified lexemes, denoting photography equipments, of Russian and English versions of photographers' professional language. The research is exemplified by 535 Russian and 520 English non-codified lexemes of professional photographers' language, used by people engaged in photo industry: professional photographers, assistants of photographers and amateur photographers. In the course of the study, the reasons of the non-codified lexemes generation were identified, which made it possible to identify the symmetry and asymmetry of the principles of generating non-codified lexemes of the Russian and English versions of professional photographers' language.

Key words: pragmatic and contrastive linguistics, non-codified lexemes, professional photographers

1 Introduction

A prerequisite for the existence of professional languages is the continuous development of practical and mental activities of a person in society, contributing to the emergence of special signs that serve as a means of communication for persons of a specific industrial and professional group, arising from the various professional and social needs of communicants .

For more than a half of the century of its existence, photography has undergone from an ersatz of naturalistic painting to a way of documenting real facts and diagnosing all types of human activities. Photography is a relatively new kind of fine art, but has already firmly entered the life of modern society as a way of capturing historical and significant moments, transmitting information, a means of agitation and propaganda in the media, raising the status of a person in society, as well as a vast area of theoretical and practical human knowledge.

Photography as a specific area of human activity corresponds to a specific type of language, defined by us as the professional photographers' language. The professional photographers' language is "a functional variety of a national language, operating among photographers in the conditions of both formal and informal conditions of photographers' communication" (Mikhailova, 2017). The discourse of a professional community "always functions as a normalizer of professional and social values since it has a great impact on the community and the society as a whole (Mihailova & Solnyshkina 2017).

The professional language that serves the communication of a particular team, united by the principle of the unity of professional activity in the performance of production duties, is heterogeneous. The verbalization of professional knowledge in the field of photography is expressed by the lexical-semantic apparatus of the professional photographers' language, the basis of which are terms (codified lexemes). When maintaining communication in the professional sphere often non-codified lexemes are used. "A feature of non-codified lexemes is the creation and parallel use of a system of lexical units corresponding to the terms" (Solnyshkina, 2005). Non-codified lexemes of professional photographers' language are lexemes that nominate and partially duplicate the codified nomination of phenomena and objects used in Russian and English versions of photographers' languages.

2 Sources Of The Material And Data Collection

Domestic and foreign linguistics do not have a comprehensive comparative study of the Russian and English versions of professional photographers' language. The speech portraits of photo sites' users (Popova et al 2012), Russian professional folklore of photographers (Golovanova,2011) and problems and principles of streamlining the terminology of photographic (Teneneva, 2001) are described. The terminological (codified) explanatory dictionaries of photographers, as well as dictionaries of non-codified vocabulary of persons employed in the photo-industry have not been published except the bilingual dictionary "English-Russian Dictionary of Photography and Cinematography" (Sakharov, 1960).

The sources of research materials were: 1) monolingual and bilingual dictionaries and vocabularies of the Russian and English languages, posted on photo forums and personal pages of photographers; 2) dictionaries of Russian slang (youth slang dictionary) and English slang (Urban Dictionary) languages; 3) text materials (comments) posted on the Russian photo forums "КлубFoto" and "ПентаКлуб" from 2015 to 2019 and the American photo forums "PhotoNet" and "Digital Photography Forum" from 2015 to 2019 on the following topics: Weddings and Events, Beginner Questions, Medium Format, Large Format, Travel, Macro.(Communicative Platform "Club.Foto.ru"2018; Communicative Platform "ПентаКлуб"2019; Communicative Platform "PhotoNet"2018; Digital Grin Photography Forum 2019).

The article studies the volume of text messages is 540,889-word usages in the Russian language and 610,035-word usages in the English language. The research is based on 535 non-codified lexemes of the Russian language and 520 non-codified lexemes of the English photographers' language, used by people engaged in photo industry.

3 Methodology

The implementation of the comparative study led to the use of the following research methods: the continuous sampling method was used to collect linguistic material – non-codified lexemes of Russian and English versions of professional photographers' language, the descriptive method made it possible to describe the course and results of the study, the semantic analysis method made it possible to identify the total and particular meaning of the lexemes which are under study in denotative and connotative macro components of the lexical meaning.

4 Results And Discussion

The absence of lexemes denoting certain concepts or realities in the codified photographers' language causes the emergence of a significant part of lexemes for naming objects, so some lexemes of the professional photographers' language fill the voids in the codified substrate.

Supporting the views of L. F. Kakhovskaya (Kakhovskaya, 1983) we note that the extra-linguistic conditioning of lexical changes is associated with the development of interethnic cultural ties and the scientific and technological process. Factors "cause the need for mass nomination of a number of newly emerging phenomena on the basis of improving the known nominations or through the application of new methods of derivation (Kakhovskaya, 1983).

The extra-linguistic pragmatic principles of photographers' non-codified lexemes generation.

Among the main extra-linguistic factors contributing to the process of generating Russian and English non-codified lexemes of professional photographers' language, we note the rapid development of mass media (communication (forums) and information (sites) platforms for photographers, blogs and vlogs of photographers to exchange information), the discovery of new photographic processes, the creation and improvement of

photographic equipment and graphic editors. For example, бандинг (banding) 'a kind of noise in the form of regular straight stripes', заблюрить (to blurry) 'to make the image less clear through a graphic editor', belfie '1) a photo of somebody with an alcoholic drink, mainly with beer; 2) a photograph of somwbody, taken from below in such a way that buttocks are shown', ACR (Adobe Camera Raw) 'an addition to the software Adobe, which allows to process and convert files.'

Realization of a non-lingual reason comes down to borrowing a word along with a concept, object, or phenomenon. Often, in connection with the need to name a new reality, a cumbersome descriptive phrase or phrase is replaced by a shorter version. The extra-linguistic conditions of lexical changes in the language of photographers is related to the socio-professional request to give names to new phenomena: photoshopper 'person / photographer using the Adobe Photoshop graphics editor', pnetter 'user of the "Photo.net" site.'

In all cases of creating non-codified lexems of photographers' language, there is a tendency toward nominativity in order to overcome language redundancy: горизонт (horizon) 'horizontal lines, objects in a horizontal position on a photograph / computer monitor', портретник (portrait) 'a lens that specializes in portraits', birder 'a photographer of birds', duckface 'self-portrait photograph with extended lips in a tube.'

The intra-linguistic pragmatic principles of photographers' non-codified lexemes generation

The enrichment of the nominative fund of the professional photographers' language mainly occurs under the influence of intra-linguistic factors, which may be due to the fact that the lexemes does not demonstrate the required denotative, connotative or functional semes. New concepts do not mean new objects, they are used to name existing realities that do not meet the requirements of communicants.

The intra-linguistic factors include primarily the desire for savings. The desire for savings is combined with the tendency of regularity of intra-linguistic relations, which is realized by the abbreviation of the lexemes: shelfie (shell + selfie 'photograph of oneself') 'photograph of a bookshelf', lelfie (legs + selfie) 'photograph of legs', belfie (beer + selfie) ' photograph of himself with an alcoholic drink.'

Phonetic changes occur in order to create a compact duplicate replacement. Due to the desire to save speech effort, three articulations are replaced by one in Russian language. For example, пятьдвак (pyadvak) < 5d2 (five-d-two); пятрик (pyatrick) < 5d3 (five-d-three) or complex articulation is replaced by a light one in Russian and English languages: пентюх (pentuh) < pentax, олик/ оля (olik / olya) < Olympus, pix < pictures.

The tendency to differentiation is caused by "the need to give a separate name to each species of one kind or another and thereby establish logical genus-species relations" (Solnyshkina, 2005). For example, res (resolution) 'image quality', hi-res (high-resolution) 'a raster image containing a large number of pixels per area of the photo / image', lo-res (low-resolution) 'a raster image containing a small number of pixels per area photos / snapshot.'

The need for new emotional and expressive notation of well-known concepts is associated with the constant expansion the range of synonymous tools in the vocabulary that allow to clarify the concept, emphasize its characteristic feature using the connotative macro component of the meaning, which is undoubtedly connected with a tendency to differentiation. For example, a derogatory fauxtographer 'a photographer who tries to take a good picture without changing settings', an ironic gearhead 'an aspiring photographer who does not understand equipment and programs', an approving cameraist 'a photographer', cameraman 'a photographer', shooter 'a photographer.'

The reasons for the appearance of a number of English abbreviations in the photographers' language are the need to eliminate information and seal communication. For example, TTDPA (Take the Damn Picture Already), PhD (Press here Dummy) .

To a greater extent, the appearance of non-codified lexemes of Russian and English versions of professional photographers' language explained by the principle of least effort. "Linguistics considers the principle of economy as the most important principle that regulates the functioning of the language system and, in particular, determines the relationship between grammar and dictionary: irregular language forms are more economical to store in the dictionary without generating them each time using unique formulas" (Reformatsky, 1967). The result of the principle of least effort is truncated forms and abbreviations: pic (picture) 'photograph', ЗП (background) 'background of the photograph.'

The principle of redundancy is a semantic-pragmatic principle caused by the need to report a new meaning based on the existing form of the lexeme, which contributes to the creation of the abbreviation. For example, JPG 1) Joint Photographic Experts Group 'a joint group of photography experts'; 2) 'compressed raster graphic image format'; 3) Just Gooey Pixels 'file type for low quality photos.'

The principle of emphases is "caused by the need to update the form in order to create an aesthetically acceptable, psychologically attractive reduction, to express a slightly different evaluative attitude" (Bloch & Sergeeva 2014). For example, golden hour/ magic hour 'time of day, usually towards the end of the day, when the sun reaches its highest point .'

In the professional photographers' language lexemes oriented towards rough form, nominating photographic equipment, photographers and photographers, are subject to the principle of dysphemism. Synonymous and / or antonymic lexemes arise under the influence of the need to introduce additional shades of meaning (Reformatsky, 1967). Generation of non-codified synonymous lexemes nominating photographic equipment, photographers and photographed objects, comes down to create a form that demonstrates a negative meaning. Negative seme is observed in the nominations of photographers and photographed people. For example, fauxtographer < faux (false) 'a photographer who tries to take a good picture without changing the settings of the camera', bridezilla < bride and Godzilla 'the bride, whose behavior becomes extremely nervous in the process of preparing the wedding.'

5 Conclusion

The analysis allows us to conclude that the symmetry of the mechanisms of generating non-codified in the Russian and English versions of the professional photographers' language is determined by the implementation of the pragmatic principle of economy, principle of redundancy, principle of dysphemism, principle of emphases and principle. The reasons for the non-codified Russian and English photographers' lexemes generation are reduced to two main and obvious ones: 1) the absence of a name; 2) the need for communicants in additional denotative, connotative, functional macro components of the lexical meaning. Russian and English non-codified photographic lexemes appear using the following means: intrinsic motivation, imagery, word-building capabilities and associative connections.

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