COMPARATIVE ANALYSIS OF ART TERMINOLOGY IN ENGLISH AND UZBEK: A CORPUS-BASED APPROACH

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Abstract: *This article presents a comparative study of art terminology in English and Uzbek based on corpus analysis. The aim is to explore similarities and differences in the lexical composition, semantic structure, and cultural connotations of art terms across both languages. Using data from the British National Corpus and the Uzbekistan National Corpus, the study identifies frequently used art-related terms, investigates their usage in context, and highlights challenges in translation and equivalence. The findings contribute to a better understanding of cross-linguistic and cross-cultural dynamics in art language, offering practical implications for translators, lexicographers, and educators.*

Keywords: *art terminology, corpus linguistics, comparative analysis, English-Uzbek, semantics, translation, lexicography*

Introduction Art language is deeply rooted in culture, aesthetics, and history. Each language encodes artistic expression in its own way, influenced by unique traditions, values, and worldviews. The comparison of art terminology in English and Uzbek offers insights into how different cultures categorize and describe visual arts, including painting, sculpture, architecture, and design. With the growing need for accurate translation in art history, criticism, and education, a systematic corpus-based analysis of art terms can help reveal key patterns, identify lexical gaps, and support standardization efforts.

Methodology The study adopts a corpus-based comparative approach. Data were collected from the British National Corpus (BNC) and the Uzbekistan National Corpus (UNC), focusing on high-frequency art-related terms. A mixed-method analysis was applied, combining quantitative frequency analysis with qualitative interpretation of contextual usage. Dictionaries, glossaries, and academic texts were also reviewed to support terminological comparison. Criteria such as word frequency, collocation patterns, semantic shifts, and cultural specificity were used to guide the analysis.

Analysis and Findings

1. **Lexical Equivalence and Gaps**: Many basic art terms such as "portrait," "landscape," and "sculpture" have direct equivalents in Uzbek. However, modern and

abstract concepts (e.g., "installation," "performance art") often lack standardized counterparts, leading to transliteration or descriptive translations.

2. **Collocation and Contextual Usage**: English art terms often collocate with evaluative adjectives (e.g., "iconic painting," "controversial exhibition"), while Uzbek usage tends to be more descriptive and narrative in nature.

3. **Cultural Connotations**: Certain terms carry different cultural and historical associations. For instance, the term "miniature" in Uzbek is tied to traditional manuscript art, whereas in English, it may refer to size regardless of style.

4. **Semantic Shifts and Borrowings**: Some English terms used in Uzbek have undergone semantic narrowing or broadening. Borrowed terms may evolve unique local meanings over time.

Conclusion The comparative corpus-based analysis highlights both shared and divergent features in the art terminology of English and Uzbek. While many fundamental terms align well, cultural specificity and modern art developments pose challenges for lexical equivalence. The study underscores the need for context-aware translation practices, updated bilingual dictionaries, and interdisciplinary collaboration between linguists and art historians. Corpus tools offer valuable insights for achieving greater precision and cultural sensitivity in cross-linguistic art discourse.

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