



CULTURAL AND LINGUISTIC ASPECTS OF VISUAL ART TERMS IN ENGLISH AND UZBEK

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Abstract: *This article examines the cultural and linguistic features of visual art terminology in English and Uzbek. It aims to identify how cultural context and linguistic structure influence the formation, usage, and translation of art-related terms in both languages. The research highlights the historical roots, semantic nuances, and conceptual differences that emerge when describing artistic elements across cultures. Using comparative analysis and selected corpus data, the study reveals both universal and culture-specific features of visual art vocabulary, offering insights for translators, lexicographers, and educators in the fields of art and language.*

Keywords: *visual art, terminology, English, Uzbek, culture, language, comparative linguistics, semantics*

Introduction: Visual art is a reflection of culture, history, and human creativity. As such, the language used to describe and interpret works of visual art is deeply influenced by the cultural environment in which it develops. English, shaped by a long tradition of Western art history and criticism, possesses a rich and specialized lexicon of visual art terms. In contrast, Uzbek visual art terminology is influenced by Eastern aesthetics, Islamic art traditions, and Soviet-era classifications. Understanding the linguistic and cultural distinctions between these two systems is essential for accurate communication, translation, and educational development in art-related fields.

This article explores the differences and similarities in the structure, meaning, and cultural underpinnings of visual art terms in English and Uzbek. By analyzing how concepts like composition, color, form, and style are expressed linguistically, we gain a clearer view of how language shapes the perception of art.

Methodology: The study is based on a comparative linguistic approach supported by semantic analysis and limited corpus data. Primary sources include bilingual glossaries, academic literature, and selected texts from art criticism and education in both English and Uzbek. Key visual art terms were identified and compared for:

- Morphological structure
- Semantic field
- Cultural associations
- Usage in formal and informal discourse





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Expert opinions from art historians and language specialists were also collected through short interviews to validate the cultural interpretation of terms.

Analysis and Conclusion: The comparative analysis revealed several important findings:

1. **Lexical Borrowings:** English includes many Latin, French, and Italian-origin art terms (e.g., fresco, chiaroscuro), while Uzbek includes Russian and Persian loanwords (e.g., mozaika, miniatyura).

2. **Semantic Specificity:** English terms often display narrower, discipline-specific meanings. In contrast, some Uzbek terms cover broader semantic fields, blending traditional and modern interpretations.

3. **Cultural Nuance:** Terms such as "iconography" or "installation" have direct cultural referents in English but may lack established equivalents in Uzbek, requiring descriptive translation or adaptation.

4. **Educational Influence:** The institutionalization of art education affects terminology usage. Western pedagogical models emphasize analytical vocabulary, while Uzbek education incorporates more narrative and descriptive elements.

In conclusion, understanding the cultural and linguistic dimensions of visual art terminology enhances cross-cultural competence in translation, teaching, and appreciation of art. Lexicographic work and collaborative cross-linguistic research are necessary for standardizing and enriching the Uzbek art lexicon to align with global discourse.

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