

## Comparative Analysis of Art Terminology in English and Uzbek Languages

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**Abstract:** This article gives information about terminology and particularly art related terminology. We did comparative analysis on art related terms in English and Uzbek languages, basically related to fine art. In this article, it is focused on the linguacultural aspects of art related terms.

**Keywords:** terminology, art, linguistics, linguacultural aspect, fine art, culture, realia.

It is well known that terminology is important, meaningful information in the lexical system of a general literary language, the terminological content of which can be several times greater than the volume of a commonly used dictionary.

Art terminology is a body of words that are peculiar to art. They are the words commonly used in art and are simply referred to as art language. For instance, the word *donkey* is an animal in everyday use, but in art terms of language, *donkey* means a seat used for drawing.

One type is the art related term is “realia”. Terminological realias are defined by I. S. Alekseeva as a sign of the realia of everyday life and public life, characteristic of any country, people or region.<sup>2</sup> It is known that terminological realias are used to describe the events taking place in the country, along with other lexical units. As in other areas, in the field of fine arts there are special terms called “the term realias”. Such terms have no alternative in other languages and cannot be translated from one language to another. For this reason, realia terms are recognized as culturally adapted national units. Since realia terms are formed in a certain linguistic and cultural environment, they have the characteristics of this linguistic culture. In this sense, realia terms can be called culturally adapted national terms. There is a significant difference between terms and word-realias recognized by many researchers. The realias are the units belonging to the language of the people to which they reflect the realia of the culture of the people. Although, the terms are formed in a particular language, they become the property of the assimilating language as they are assimilated into other languages. Some sources conclude that the terms “cannot claim nationality, regardless of their origin, the wealth of humanity and the fact that people use it as their ‘legitimate property’”.<sup>3</sup> However, this conclusion is inconsistent with national-culturally defined terminological units. The national-cultural feature of such terms related to territorial-historically gives them similarity with units called word-realities. In addition, the use of word-realias by the general, not related to the professional lexicon for special purposes, in this respect is distinguished by such features as belonging to the general literary language.

There are a number of terms are term-realias in the field of fine arts, which are characterized by their national-cultural character, serve to enrich the terminological base of the English language. For instance,

- *The Atlantes* realia is used to name statues that represent the figure of a man naked on the balcony or adorned, or dressed in a robe.
- *All-over painting* means “comprehensive painting”. The term is used to refer to Jackson Pollack’s abstract expressionist drop paintings, which mean that the upper or lower border and the canvas appear to be unrestricted with borders.

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<sup>2</sup> Alekseyeva I.S. Vvedeniye i perevodovvedeniye: ucheb. posobiye dlya stud. filol, i ling. fak. vyssh. ucheb. zavedeniy. – M.: Akademiya, 2004. –P. 181.

<sup>3</sup> Vlahov S. and Florin S. “Neperovodimoe v perevode.Realii, in Bruno Osimo. “Manuale del Traduttore, Seconda Edizione». Hoepli, 2004, p. 63



- *Water-glass painting* refers to “a method of fresco painting that originated in the 19th century, a concept designed to protect against the harmful effects of moisture and pollution”.
- *Bad painting* is derived from the name of an exhibition held in New York in 1978 at the New Museum of Modern Art, meaning "eccentric, story, and roughly drawn figurative themes."
- *Hard Edge painting* was introduced in 1958 by Jules Langsner. The term has been used in abstract expressionism to refer to “drawing where the areas of color are defined by solid angles” (mostly abstract) as opposed to the free mix of colors and shapes.
- *Mail art* means “the use of postage stamps and other postal materials as fine art”.
- *Op art* is applied to an abstract art form that aims to enhance the eye through the radical use of space and color.
- *Outsider art* is a term used to describe art that is beyond the normative fine arts.

In contrast to English, the Uzbek terminology system is rich in ancient terms. It is known that the national art of the Uzbek people is mainly reflected in the traditions of handicrafts, jewelry, urban planning, architecture. The development of these areas is one of the key factors in the development of fine arts terms. It should be noted that all of these terms are realias in the field of fine arts, have a national-cultural character and serve to enrich the terminological resources of the English language. For example,

- *Ganchkorlik* is an ancient form of Uzbek architectural art. In the XX century, cities such as Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan, Kokand were considered architectural centers.
- In Uzbek applied art, *yog'och o'ymakorligi* wood carving is also unique. In addition to architectural parts (columns, doors, gates, etc.), these masters of art also did the work of decorating furniture. This situation has led to the formation of many terminological realias in Uzbek applied art.

Terms like *islimi, girih, barg, bodom, band, qo'shband, marg'ula, yo'l, yulduzcha gul, bargli gul, ko'p bargli gul, oygul, to'liqoygul, bargli oygul, uchbarg, pakhtagul, bofta, tugungul, shokhbarg, shobarg, shikifta, gajak, jingalak, ko'vacha gul*<sup>4</sup> come as a realia in English which are the part of the Uzbek art of painting.

Here are some examples of terms used in Uzbek painting as realias:

*Ilon bosh* – a pattern in the shape of snake's trace.

*Kapalak* – a composition of a pattern with the flower elements like butterfly

*Ilon izi* – a wavy pattern used in traditional applied art (embroidery, painting, etc).

*Qalampirmunchoq* – a pattern in the shape of pepper.

Uzbek clothes reflect traditions, social relations, some elements of ideology, religious beliefs, sophistication and aesthetic norms. The Uzbek people also dress differently in their national ceremonies.

The bride and groom's clothing at the wedding or circumcision ceremony, the child's dress at the wedding, and the dresses which are worn at the funeral to commemorate the deceased. It was possible to separate them according to the flowers placed on the fabrics. For example: *beqasam* is a striped fabric, which is used to sew coats and blankets for men and children. *Adras* is a semi-silk fabric with floral threads.

In conclusion, it should be noted that the art related terms and realias in English and Uzbek, which vividly reflect the national-cultural character of the field of fine arts, form a separate system. Such

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<sup>4</sup> Kosimov K. Painting. Tashkent: Teacher, 1990. -P. 40.



terms differ from other types of realias mainly on the basis of historical formation and territorial distinction.

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