

**LEXICOGRAPHIC FOUNDATIONS OF UZBEK AND ENGLISH ART HISTORY
TERMINOLOGY (BASED ON CORPUS ANALYSIS)**

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Abstract: This article examines the challenges and strategies of standardizing art history terminology in English-Uzbek bilingual dictionaries. As art terms are rooted in complex cultural, historical, and disciplinary contexts, accurate and consistent translation into Uzbek requires both linguistic precision and cultural sensitivity. The paper focuses on the issues of equivalence, lexical gaps, semantic shifts, and the influence of Western-centric categorization in bilingual lexicographic practice. The study also highlights the importance of corpus analysis, expert consultation, and the integration of multilingual terminological databases to enhance the quality of dictionary entries.

Keywords: art history, terminology, bilingual dictionary, standardization, lexical equivalence, Uzbek, English, lexicography.

Introduction Art history terminology encompasses a wide array of specialized vocabulary that reflects artistic styles, periods, techniques, and theoretical concepts. In bilingual lexicography, particularly between English and Uzbek, ensuring the accurate and standardized representation of such terms is crucial for academic communication, translation, and art education. However, the process is complicated by differences in linguistic structure, conceptual categorization, and the evolving nature of both languages.

This paper addresses the key linguistic and methodological issues related to the standardization of English-Uzbek art history terms. It also offers recommendations for improving dictionary practices to ensure terminological coherence and usability.

Methodology The study uses comparative lexicographic analysis, qualitative content analysis of bilingual dictionaries, and targeted corpus data to examine commonly used art history terms. Sample terms were extracted from authoritative English art dictionaries (e.g., The Thames and Hudson Dictionary of Art Terms) and cross-referenced with Uzbek equivalents in published bilingual glossaries and online resources. Interviews with art historians and translators supplemented the data, offering insights into practical challenges and proposed solutions.

Analysis

1. **Equivalence Challenges** Many English art terms lack direct equivalents in Uzbek, particularly for abstract or conceptual terms (e.g., chiaroscuro, post-impressionism, installation art). Lexicographers often rely on descriptive translations or borrowings, but these approaches can cause inconsistency.

2. **Lexical Gaps and Borrowings** Due to the relatively recent development of modern art terminology in Uzbek, there are gaps that require new coinages or borrowings. For example, terms like minimalism or cubism are often transliterated, which can obscure meaning without explanatory context.

3. **Semantic Shifts and Polysemy** Some terms have multiple meanings or differ semantically across cultures. For instance, the term portrait may imply different stylistic or cultural associations in Uzbek versus English traditions.

4. Western-Centric Classifications Many English art terms are based on Eurocentric classifications that may not align with Uzbek cultural-historical frameworks. Translators must carefully adapt such terms without erasing local perspectives.

Conclusion Standardizing art history vocabulary in English-Uzbek bilingual dictionaries is a complex but essential task for fostering academic exchange and cultural understanding. Lexicographers should adopt a balanced approach that combines corpus evidence, expert input, and attention to cultural nuance. Collaborative efforts between linguists, art historians, and terminologists will ensure that Uzbek art lexicons are both linguistically accurate and culturally meaningful.

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