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UZBEK VA RUS TILLARIDA SAN'AT PSIXOLOGIYASI TERMINLARINING LEKSIK-SEMANTIK XUSUSIYATLARI

Annotatsiya

Ushbu maqolada o'zbek va rus tillaridagi san'at psixologiyasi atamalarining leksik va semantik xususiyatlari tahlil qilinadi. Tadqiqot san'at va psixologiya fanlarining kesishgan nuqtasida shakllangan maxsus terminlarning tuzilishi, ma'nosi va qo'llanilishini qiyosiy tahlil qilishga qaratilgan. Leksik tarkib va semantik nozikliklardagi o'xshashlik va farqlarni tahlil qilish orqali, ushbu atamalarning shakllanishi va talqiniga madaniy hamda lingvistik omillar qanday ta'sir ko'rsatishi yoritib beriladi. Maqolada shuningdek, san'at psixologiyasi atamalarini tarjima qilish va moslashtirishda uchraydigan muammolar hamda ikki tilli ilmiy muloqotda samarali strategiyalar muhokama qilinadi. Tadqiqot natijalari psixologiya va san'atshunoslik sohalarida ilmiy-amaliy foydalanish uchun yagona terminologik bazani shakllantirishga hissa qo'shadi.

Kalit so'zlar: san'at psixologiyasi, terminologiya, leksik xususiyatlar, semantik tahlil, o'zbek tili, rus tili, tarjima muammolari, tarmoqlararo atamalar, ilmiy muloqot, lingvistik ekvivalentlik.

ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ ТЕРМИНОВ ПСИХОЛОГИИ ИСКУССТВА В УЗБЕКСКОМ И РУССКОМ ЯЗЫКАХ

Аннотация

В данной статье рассматриваются лексические и семантические особенности терминов арт-психологии в узбекском и русском языках. Исследование сосредоточено на сравнительном анализе специализированной терминологии, используемой в междисциплинарной области искусства и психологии, с изучением их структуры, значения и употребления в обоих языках. Анализируя сходства и различия в лексическом составе и семантических оттенках, автор подчеркивает влияние культурных и лингвистических факторов на формирование и интерпретацию этих терминов. Также обсуждаются проблемы перевода и адаптации терминов арт-психологии, предлагаются эффективные стратегии для двуязычной научной коммуникации. Полученные результаты способствуют формированию единой терминологической базы для академического и практического использования в психологии и искусствоведении.

Ключевые слова: арт-психология, терминология, лексические особенности, семантический анализ, узбекский язык, русский язык, переводческие трудности, междисциплинарные термины, научная коммуникация, лингвистическая эквивалентность.

LEXICAL AND SEMANTIC FEATURES OF ART PSYCHOLOGY TERMS IN UZBEK AND RUSSIAN LANGUAGES

Annotation

This article examines the lexical and semantic features of art psychology terms in Uzbek and Russian languages. The study focuses on the comparative analysis of specialized terminology used in the interdisciplinary field of art and psychology, exploring their structure, meaning, and usage in both languages. By analyzing the similarities and differences in lexical composition and semantic nuances, the research highlights how cultural and linguistic factors influence the formation and interpretation of these terms. The paper also discusses challenges in translating and adapting art psychology terminology across languages, offering insights into effective strategies for bilingual scientific communication. The findings contribute to the development of a unified terminological base for academic and practical use in psychology and art studies.

Key words: Art psychology, terminology, lexical features, semantic analysis, Uzbek language, Russian language, translation challenges, interdisciplinary terms, scientific communication, linguistic equivalence.

Introduction. Language is a fundamental instrument of communication and knowledge transmission, especially in the academic and professional domains. Within the framework of specialized discourse, terminology plays a crucial role in shaping conceptual understanding and facilitating interdisciplinary dialogue. In recent decades, one such emerging interdisciplinary domain is art psychology, which explores the psychological processes involved in the creation, perception, and interpretation of art. This field merges concepts and methods from both psychology and art studies, resulting in the formation of a rich and complex terminological landscape. The present study investigates the lexical and semantic features of art psychology terms in Uzbek and Russian, offering a comparative linguistic analysis that

highlights cultural, structural, and conceptual nuances across the two languages.

Art psychology, as a field, covers various aspects such as the cognitive and emotional response to artworks, the psychological conditions of artists, the role of creativity, and therapeutic applications of art. The terminology used in this field reflects these multifaceted perspectives, combining vocabulary from general psychology, clinical psychology, fine arts, aesthetics, and even neuroscience. Consequently, terms in art psychology are often polysemantic, metaphorical, and context-dependent, which can pose challenges in translation and cross-linguistic communication.

In both Uzbek and Russian languages, the terminology of psychology and art has evolved along different historical

and cultural trajectories. Russian, with its long-standing academic traditions in both psychology and the arts, has developed a relatively stable and formalized terminological system. In contrast, the Uzbek language, particularly after gaining independence, has been actively developing its scientific vocabulary, including in psychology and art studies. This development has involved the adaptation of international terminology, neologism creation, and the revival of traditional cultural concepts within a modern academic framework. As such, a comparative study between Uzbek and Russian art psychology terminology is not only linguistically valuable but also culturally revealing.

One of the key areas of interest in this study is lexical structure - the composition and formation of terms. Many psychological and artistic terms are formed through compounding, affixation, borrowing, and calquing. In Russian, terms such as арт-терапия (art therapy) or креативность (creativity) have become normalized, while in Uzbek, equivalents like san'at terapiyasi or ijodiylik are still being standardized in academic and professional usage. The lexical borrowing from English into both Uzbek and Russian is notable, but the degree of integration and adaptation varies. Russian often adopts terms more directly due to its phonological and morphological flexibility, whereas Uzbek tends to localize borrowed terms phonetically and grammatically to fit Turkic language norms.

Semantic analysis is another important dimension in this research. Terms in art psychology often exhibit semantic complexity, where one word may carry multiple layers of meaning depending on the context. For instance, the term "expression" in English can translate into Russian as выражение or экспрессия, and into Uzbek as ifoda or ekspressiya, each carrying slightly different connotations. In Uzbek, native equivalents may reflect deeper cultural or poetic nuances, while borrowed terms may align more closely with international academic usage. This duality creates a dynamic terminological environment that requires careful semantic mapping.

Furthermore, cultural and ideological factors significantly influence how psychological and artistic concepts are understood and expressed in language. Russian psychological discourse, shaped historically by Soviet scientific thought, often emphasizes structured, empirical approaches. Uzbek discourse, meanwhile, is increasingly incorporating both Western psychological frameworks and traditional Central Asian philosophical ideas. For example, terms related to creativity and imagination may be enriched in Uzbek by references to classical literature and Sufi philosophy, adding layers of meaning not present in Russian equivalents.

Translation challenges also arise in rendering art psychology terms from one language to another. Translators must navigate not only linguistic differences but also conceptual mismatches, where an idea prominent in one culture may not have a direct equivalent in the other. For instance, while the term aesthetic experience may have a straightforward translation in Russian as эстетический опыт, rendering this into Uzbek may require elaboration or explanation due to differences in how the concept of aesthetics is culturally framed. Such nuances highlight the need for both linguistic accuracy and cultural sensitivity in bilingual academic communication.

Additionally, the use of metaphor in art psychology terms adds another layer of complexity. Many terms borrow metaphorical language from art (e.g., canvas of the mind, emotional palette, mental imagery) to describe psychological phenomena. In Russian, metaphorical expressions are often preserved or adapted with elegance, while in Uzbek, literal translations may not convey the same imagery unless

culturally adjusted. Understanding these metaphorical transfers is essential for accurate interpretation and educational clarity in bilingual contexts.

The methodological basis for this study includes comparative lexicological analysis, semantic field theory, and corpus-based investigation. A selection of key art psychology terms will be analyzed in both Uzbek and Russian in terms of their etymology, lexical formation, semantic range, and usage in academic texts. Dictionaries, glossaries, psychological handbooks, and scholarly articles serve as primary data sources. Where available, Uzbek-Russian-English terminological dictionaries will also be consulted to identify translation patterns and equivalence strategies.

Ultimately, the goal of this study is not only to describe differences and similarities but to promote better understanding and usage of art psychology terms in multilingual educational and research contexts. As the global academic community becomes increasingly interconnected, ensuring terminological consistency and cross-linguistic comprehension is vital. In Uzbekistan, where Russian continues to play an important role as a second academic language, comparative studies such as this support the integration of local and global knowledge systems. Likewise, Russian-speaking scholars can benefit from awareness of how concepts are understood and expressed in Turkic languages, fostering mutual respect and interdisciplinary growth.

In conclusion, the lexical and semantic features of art psychology terms in Uzbek and Russian reflect broader linguistic, cultural, and intellectual dynamics. This study aims to bridge linguistic gaps, clarify conceptual meanings, and contribute to the standardization and enrichment of psychological and artistic terminology in both languages. Through comparative linguistic analysis, we can enhance the quality of bilingual education, research, and translation in this rapidly developing interdisciplinary field.

Materials and Methods.

This study employed a comparative linguistic approach to examine the lexical and semantic features of terms used in the field of art psychology in Uzbek and Russian. The methodology involved both qualitative and quantitative analysis, focusing on the structure, meaning, and usage of selected terms across academic, professional, and educational contexts.

Corpus Formation:

A bilingual corpus of 200 terms related to art psychology was compiled from textbooks, scholarly articles, glossaries, and official translations in both languages.

Key sources included psychology and art education textbooks used in Uzbek and Russian universities, as well as bilingual dictionaries and online terminology databases.

Data Collection Tools:

Uzbek-English-Russian psychology dictionaries

Specialized glossaries in art therapy and creativity studies

Digital corpora such as the Russian National Corpus and Uzbek Language Corpora

Academic articles from journals like Psikhologiya Iskusstva (Psychology of Art) and Uzbek psychology publications

Analytical Framework:

Lexical Analysis: Focused on etymology, word formation (e.g., affixation, compounding, borrowing), and loanword integration.

Semantic Analysis: Identified synonymy, polysemy, and semantic shifts.

Contrastive Analysis: Examined differences in conceptualization, term equivalence, and usage frequency between the two languages.

Translation Challenges were also categorized to identify problematic areas in semantic equivalence and cultural interpretation.

Results and Discussion

Lexical Findings

A significant portion (about 65%) of Uzbek art psychology terms were borrowed or calqued from Russian or English, such as art-terapiya and imaginatsiya.

Russian terminology showed greater morphological diversity, using both native and borrowed roots (e.g., восприятие, креативность, арт-терапия).

Uzbek terms often retained phonetic adaptations of borrowed words (kreativlik, psixoterapiya), but native equivalents (e.g., ijodiylik) were increasingly promoted in educational materials.

Semantic Observations

Some terms in Russian had broader or more specialized semantic fields than their Uzbek counterparts. For example, восприятие (perception) could mean both sensory and aesthetic experience, while qabul qilish in Uzbek was more restricted.

The Uzbek language, influenced by traditional and poetic vocabulary, sometimes carried additional emotional or cultural connotations not found in Russian. For instance, tasavvur (imagination) evokes a more spiritual or artistic association than its Russian equivalent воображение.

Translation Challenges

Terms like expression, creativity, and visual thinking presented difficulties in direct translation due to cultural and academic interpretation differences.

Certain metaphors common in Russian (e.g., палитра эмоций – "palette of emotions") were not directly translatable into Uzbek without explanatory phrasing or loss of metaphorical meaning.

Cultural Nuances

Russian art psychology terminology leaned more on Western scientific traditions, while Uzbek equivalents

sometimes integrated Sufi philosophy, folklore, and poetic metaphor, especially in describing internal states and creativity.

Despite growing globalization, terminological standardization in Uzbek still lags, with inconsistencies found across sources and textbooks.

Implications

There is a need for systematic terminological development in Uzbek through academic collaboration, translations, and dictionary compilation.

Bilingual professionals must be equipped with tools and training to ensure accurate cross-linguistic communication in art psychology.

Conclusion. This study revealed both the shared structures and the unique lexical-semantic characteristics of art psychology terminology in Uzbek and Russian. While both languages heavily rely on international sources, Russian has a more established and systematically used terminological base, whereas Uzbek is still developing a standardized lexicon in this interdisciplinary field.

Lexical borrowings, translation mismatches, and cultural interpretations significantly affect the clarity and consistency of term usage, especially in academic and therapeutic settings. Uzbek terms often reflect rich cultural and emotional undertones, but these sometimes lack direct equivalents in Russian, leading to semantic gaps.

The findings emphasize the importance of developing a unified, culturally sensitive, and linguistically accurate terminological system for art psychology in both Uzbek and Russian. This will not only support more effective bilingual communication but also enhance the quality of academic instruction and psychological practice.

For future research, expanding the comparative analysis to include English or other Turkic languages could provide deeper insights into the global integration and localization of psychological and artistic concepts.

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