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LINGUISTIC FEATURES OF DESIGN TERMINOLOGY IN UZBEK AND ENGLISH

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Annotation

This article provides a comprehensive comparative analysis of the linguistic features of design-related terminology in Uzbek and English. The study examines the lexical-semantic structure, morphological adaptation, and stylistic functions of design terms. Special attention is paid to the processes of phonetic and semantic adaptation of English design terminology in the Uzbek language, as well as issues of terminological standardization. The analysis is based on examples drawn from academic literature, design textbooks, and works by leading specialists in the field. The findings of the research contribute to the systematization of design terminology, improvement of translation practices, and enrichment of the scientific and professional vocabulary of the Uzbek language.

Keywords: design terminology, linguistics, terminology studies, loanwords, comparative analysis, design language.

Аннотация

В данной статье представлен развернутый сравнительный анализ лингвистических особенностей дизайнерской терминологии в узбекском и английском языках. В ходе исследования рассматриваются лексико-семантические, морфологические и стилистические характеристики терминов дизайна. Особое внимание уделяется процессам фонетической и семантической адаптации английских дизайнерских терминов в узбекском языке, а также вопросам их терминологической нормализации. Анализ основан на примерах из научной литературы, учебных пособий по дизайну и трудов ведущих специалистов. Результаты исследования способствуют систематизации дизайнерской терминологии и развитию научно-профессионального лексикона узбекского языка.

Ключевые слова: дизайнерская терминология, лингвистика, терминоведение, заимствованные слова, сопоставительный анализ, язык дизайна.

Annotatsiya

Ushbu maqolada o‘zbek va ingliz tillarida dizaynerlik sohasida qo‘llaniladigan terminlarning lingvistik xususiyatlari qiyosiy jihatdan batafsil tahlil qilinadi. Tadqiqot jarayonida dizaynerlik terminlarining leksik-semantik tuzilishi, morfologik moslashuvi va stilistik funksiyalari aniqlanadi. Shuningdek, ingliz tilidan o‘zbek tiliga o‘zlashgan terminlarning fonetik va semantik o‘zgarishlari, ularning terminologik me’yorlashuvi masalalari o‘rganiladi. Tahlil jarayonida ilmiy adabiyotlar, dizayn sohasiga oid o‘quv qo‘llanmalar va yetakchi mutaxassislar asarlaridan olingan misollar asos qilib olinadi. Tadqiqot natijalari dizaynerlik terminologiyasini tizimlashtirish, tarjima jarayonlarini takomillashtirish hamda o‘zbek tilining ilmiy-professional lug‘atini boyitishda muhim ahamiyat kasb etadi.

Kalit so‘zlar: dizayn terminlari, lingvistika, terminologiya, o‘zlashma so‘zlar, qiyosiy tahlil, dizaynerlik tili.

Introduction

In recent years, the field of design has been developing rapidly on a global scale, and English has become the leading language in the formation of design terminology. Most terms used in graphic design, web design, industrial design, interior design, and fashion design originated in English and are now directly borrowed into many other languages, including Uzbek. This process is a result of language contact in the context of global communication, where English functions as an international lingua franca in science, technology, and the arts.

For example, the fundamental works of David Crystal highlight the influence of English on scientific and technical terminology and demonstrate how English loanwords are widely used in other languages to express new concepts (Crystal, 2003).

According to linguists, the borrowing and adaptation of foreign terms is a natural linguistic process that contributes to the rapid development of professional fields. English borrowings are now deeply integrated not only into technology and economics, but also into the language of design. This process requires linguistic analysis of phonetic, morphological, and semantic adaptation, since each borrowed term changes in form, meaning, and function within the target language.

For instance, the English term layout refers to arrangement and positioning in professional design contexts. In Uzbek, however, it is translated as maket or joylashuv, which leads to terminological variation and the formation of synonymic layers.

Researchers such as X. Sultonova and G. Sattorovna have identified several main approaches through which English design terminology enters Uzbek: direct borrowing, literal translation, descriptive adaptation, and borrowing through Russian. Examples include minimalism → minimalizm and loft style → loft uslubi.

Due to globalization and language contact, the role of English in scientific, technical, and professional communication continues to grow worldwide. Its terminological influence has led to linguistic convergence in many languages, including Uzbek. English design terms are actively used after undergoing phonetic adaptation, morphological integration, and semantic transformation, enriching the technical and scientific vocabulary of the Uzbek language.

Research Methods

This study aims to identify the complex, multilayered, and dynamic linguistic characteristics of design terminology in Uzbek and English. A combination of theoretical and practical methods widely used in modern linguistics was employed. The methodological foundation of the research is based on the principles of scientific consistency, objectivity, and comparative analysis.

2.1 Comparative-Analytical Method

The primary method used in this research was the comparative-analytical method. Through this approach, design terms in English and Uzbek were compared structurally, semantically, and functionally. The study identified the linguistic bases on which the terms were formed and examined the similarities and differences between the two terminological systems.

In the book Design Thinking, the term design is interpreted as a creative and strategic process. In Uzbek sources, however, the term is often used in the meanings of planning, decoration, or shaping. This provided an opportunity for comparative semantic analysis.

2.2 Lexical-Semantic Analysis Method

To determine the precise, stable, and professional meanings of design terms, the lexical-semantic analysis method was applied. This method played an important role in studying dictionary meanings, contextual usage, semantic shifts, and the development of multiple meanings in both English and Uzbek design terminology.

In Thinking with Type, the term typography is described as an independent visual language that combines aesthetics and communication. In Uzbek, however, the term tipografiya is sometimes used to refer to decorative font style and sometimes to the broader field of print design. This demonstrates semantic diversity and contextual variation.

Another example is the term composition. In English design theory, it refers to the arrangement and balance of visual elements within a design. In Uzbek, the borrowed form kompozitsiya may refer not only to visual arrangement in design, but also to artistic structure in painting, music, and literature. This indicates semantic expansion across disciplines. Similarly, the English term illustration primarily denotes

a visual image created to support text or communication, whereas in Uzbek the term illyustratsiya may also be understood more generally as any decorative or explanatory picture.

The term concept art in English refers specifically to preliminary visual development in creative industries such as film, animation, and game design. In Uzbek professional usage, however, it is often interpreted more broadly as ijodiy g‘oya tasviri (“creative idea visualization”), showing descriptive semantic adaptation.

These examples reveal that English design terminology often acquires broader and context-dependent meanings after entering Uzbek, contributing to semantic flexibility within professional discourse.

2.3 Morphological Analysis Method

The morphological analysis method was used to examine grammatical structure, word formation, and affixation processes in design terminology. The study analyzed how English terms formed with affixes adapt and transform in Uzbek.

For example, the English term branding is used in Uzbek as brending and forms compound expressions such as brending strategiyasi (“branding strategy”) and **brending jarayoni (“branding process”). This clearly demonstrates the agglutinative and flexible nature of the Uzbek language.**

Additional examples further illustrate this process. The English word designer becomes dizayner in Uzbek and combines naturally with Uzbek suffixes in forms such as dizaynerlar (“designers”), design activity/profession.

The term animation is adapted as animatsiya and forms expressions like animation project (“animatsion loyiha”) and animation skills (“animatorlik mahorat”).

Likewise, visualization becomes vizualizatsiya, which combines with Uzbek grammatical markers in forms such as creating visualization (“vizualizatsiyani yaratish) The English term creative is often borrowed into professional Uzbek discourse as kreativ, producing forms such as creative approach and “creativity.

Another important example is digitalization, adapted as raqamlashtirish through semantic translation rather than direct borrowing, demonstrating that Uzbek terminology develops both through transliteration and native word formation.

These examples show that borrowed design terms are not only phonetically adapted but also fully integrated into the Uzbek grammatical system through suffixation and word-building processes.

2.4 Stylistic and Contextual Analysis Method

Stylistic and contextual analysis methods were employed to determine the functions, stylistic value, and communicative significance of design terms in discourse. The research examined how these terms are used in scientific, professional, educational, and advertising texts. In the term “visual identification” is used in a scientific and formal style, while in advertising texts it is often simplified stylistically as “brand image.” Another example is the term minimalism. In academic and professional texts, it is used to describe a design philosophy characterized by simplicity and functionality. However, in advertising discourse it is frequently associated with modern lifestyle aesthetics and luxury branding.

Similarly, the term interface in professional design contexts refers specifically to the interaction environment between user and system. In Uzbek media and marketing language, however, it is often simplified as foydalanuvchi oynasi (“user window”) or associated only with visual appearance. The term creative direction also demonstrates stylistic variation. In scientific and educational texts which refer to the strategic management of visual concepts, whereas in commercial contexts it is frequently used to emphasize innovation and originality in branding campaigns.

In social media and advertising, English borrowings such as premium design, modern style, and creative studio are often intentionally preserved in English or partially translated to create a modern and international stylistic effect. This reflects the prestige associated with English terminology in contemporary design communication.

2.5 Source and Selection Method

Reliable, authoritative, and scientifically valuable materials were selected for the research, including:

1. Fundamental English-language books on design
2. Uzbek educational manuals and textbooks

3. Terminological dictionaries and scientific articles
4. Professional design journals and online design platforms
5. Advertising materials and media publications related to design.

The selected terms were chosen according to their relevance, frequency of use, practical importance, and occurrence in professional communication. Special attention was given to terms actively used in graphic design, web design, branding, typography, animation, and digital media. Frequently occurring international terms such as layout, branding, interface, typography, illustration, and visualization were analyzed because of their high usage in both English and Uzbek professional discourse. The materials were selected to ensure a balanced representation of theoretical, practical, and contemporary usage of design terminology in both languages.

Final Conclusion of the Methods Section

The combination of these methods made it possible to conduct a deep, systematic, and reliable linguistic analysis of design terminology in Uzbek and English. This methodological approach ensures that the research findings are scientifically grounded, logically consistent, and practically significant.

Results

The research findings revealed the linguistic characteristics of design terminology in Uzbek and English in detail. Comparative analysis showed that English terms such as design, layout, branding, and typography have entered Uzbek in different forms.

For example, design is mainly used as dizayn in Uzbek, while layout appears as maket or joylashuv. This demonstrates phonetic adaptation as well as semantic similarities and differences between the two languages.

Lexical-semantic analysis indicated that although English design terms generally possess precise and stable professional meanings, in Uzbek they often undergo semantic expansion and develop synonymic variations. For instance, branding in English refers specifically to “the process of creating a brand,” while in Uzbek it may appear as brending strategiyasi (“branding strategy”) or brend jarayoni (“brand process”). Similarly, typography is translated as tipografiya, but it may also refer to decorative font design.

Morphological analysis demonstrated that terms such as designer and composition adapt phonetically and morphologically into Uzbek as dizayner and kompozitsiya. These terms actively combine with Uzbek suffixes and function productively in professional discourse. This reflects the agglutinative and adaptable nature of the Uzbek language, which facilitates the integration of design terminology. The results show that English design terminology has successfully adapted to Uzbek phonetic, morphological, and semantic systems and is actively used in scientific and professional contexts. At the same time, semantic expansion and terminological variation continue to enrich and systematize Uzbek design terminology.

Discussion

The findings demonstrate that design terminology borrowed from English into Uzbek is being integrated into the professional lexicon through phonetic, morphological, and semantic adaptation processes. Comparative analysis revealed that core terms such as design and layout entered Uzbek either through direct transliteration or translation.

For example, layout in English refers to the arrangement of page elements, while in Uzbek it is commonly expressed as maket or joylashuv. This aligns with linguistic theories suggesting that language contact leads to phonetic and semantic transformations (Crystal, 2003; Rahimov, 2018).

Lexical-semantic analysis showed that borrowed terms in Uzbek often experience semantic broadening and form synonymic series. While branding in English specifically denotes “the process of brand creation,” in Uzbek it appears in forms such as brending strategiyasi or brend jarayoni. This demonstrates the flexibility and semantic richness of Uzbek terminology. At the same time, the meanings of these terms may vary depending on scientific or practical contexts, which can be explained through conceptual and pragmatic linguistic approaches (Lupton, 2010).

Morphological analysis revealed the grammatical integration of design terminology into Uzbek. English words such as designer, composition, and typography are adapted as dizayner, kompozitsiya, and tipografiya, and combine naturally with Uzbek suffixes and morphemes. This clearly illustrates the agglutinative and flexible structure of the Uzbek language and its ability to enrich professional vocabulary. Source analysis also strengthened the scientific validity of the research. In Design Thinking, design terminology is explained as part of a strategic and creative process, while in "Grafik dizayn asoslari" is treated as a tool for effective visual communication. This demonstrates the harmony between theoretical and practical applications of design terminology.

Furthermore, the study revealed the existence of terminological variation, synonymic layers, and semantic expansion in Uzbek design vocabulary. For example, while typography in English denotes an independent visual language, in Uzbek tipografiya may also refer to decorative font styling. This reflects the innovative and creative nature of the language in adapting to modern professional fields.

Overall, the research demonstrates that English design terminology has not only adapted phonetically and morphologically to Uzbek, but has also become semantically and stylistically functional in scientific and professional communication. This process contributes significantly to the development of Uzbek terminology and its integration into the global design lexicon.

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