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Term Paper

Terminological combinations in the professional language of art (painting) in
Ukrainian and English: a comparative aspect

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INTRODUCTION

Art literature is characterised by the use of terminological units. Hundreds of thousands of words and word-combinations (wordgroups) belong to the terminological systems of the arts, etc. These linguistic units are not used or even understood by people outside the particular speciality. Every field of science has its specialized vocabulary.

Translation of art terms is absolutely dependent on the translator's knowledge of the subject matter of the source text. Translators must take great pains to get familiar with the system of terms in the corresponding sphere and make good use of art dictionaries and other books of reference, as well as online resources. It is necessary to remember that a term is usually translated by a corresponding term of the target language. Such ways of translation as analogues, using synonyms and descriptive translation are used only when there are no equivalent terms for translation.

The object of the research is the professional language of art (painting) in Ukrainian and English.

The subject of the study includes a comparative aspect of terminological combinations in the professional language of art (painting) in Ukrainian and English.

The aim of the paper lies in a comparative aspect of terminological combinations in the professional language of art (painting) in Ukrainian and English.

This aim presupposes the following **tasks**:

- Definition of The General Theory of Terminology(GTT);
- Definition of Terms and Terminology;
- Analyzing nominative field of the concept ART;
- Highlighting the lexical and phraseological field of the concept ART;
- Analyzing the problems of translation of art terminology;

The research conducted in the paper is grounded on the variety of **methods** of linguistic analysis:

- The method of semantic analysis identifies the concepts.
- The method of initial translation research is used to identify a comparative aspect of terminological combinations in the professional language of art (painting) in Ukrainian and English.

The practical application of the research lies in the possibility of theoretical usage (as the reference material for the linguistic studies on the college and university levels) and practical usage as reference material for practicing translators and linguists.

CHARTER 1. TERMINOLOGY: A HISTORY REVIEW

1.1 The General Theory of Terminology (GTT)

Following a chronological axis, Auger (1988 in Cabré, 1993: 28) structures modern terminology in four fundamental stages:

1 The origins (from 1930 to 1960). The first theoretical texts by Wüster and Lotte appeared in this stage, which was basically characterised by the preparation of terminological methods of work that took into account the systematic character of the terms.

2 The structuring (from 1960 to 1975). During this period, the most important advances in the field of terminology came from the development of macrocomputing and documentary techniques. At the same time, the first data banks appeared and the International Organisation of Terminology began to work.

3 The “flourishing/blooming” (from 1975 to 1985). In this stage, it became clear that terminology played a significant role in the process of modernising a language and the society in which it is used. Moreover, the expansion of microcomputing gave rise to a change in the conditions of terminological work and data treatment.

4 The widening (since 1985). This is where we are at the present moment. Computer science has become one of the most important elements fostering and enhancing the change. Apart from this, terminologists have access to both tools and work resources that are better adapted to their necessities, easier to use and more effective. In addition to this, the growth of the new market of language industries, in which terminology has a special place, is an element that must also be taken into consideration.[2]

The Vienna School, founded on the grounds of the General Theory of Terminology, continued with the research started by Wüster in 1930. This research included a series of studies about specific problems in terminology and constituted the postulates of the GTT (Cabré, 1993): the production of normalised documents about the vocabulary of terminological work, the systematisation of the methods of working, data transfer and the presentation of terminological products. At the time this classical theory saw the light, Wüster’s worries were of a very practical nature, that is, mainly

methodological and normative, rather than theoretical, since he considered terminology as a tool for disambiguating scientific and technical communication.

However, the postulates of the GTT (represented by the School of Prague, the Soviet Union School and mainly by the Vienna School, with its highest exponent, Eugen Wüster) do not take into account the communicative dimension of terminology

Therefore, the first period of terminology as a proper discipline is mainly characterised, according to the GTT, by the consideration and use of methods of work that take into account the systematic nature of terms.

Theoretical considerations, such as those regarding the nature of terms were to appear later on when terminological practice starts to be organised and structured in different subjects as a direct result of this practice. In this way, the new proposals and new directions that terminology was to progressively and increasingly adopt appeared as a result of reactions against the proposals (principles and method) for the description of meaning that the traditional schools of terminology prescribed. [3]

These traditional schools, to which Wüster belonged, firmly believed in the need for standardisation with the clear objective of improving special language communication In Temmerman's views (2000: 19), traditional terminology was based on a few premises which were considered to be unquestionable:

- concepts are clear-cut and can be defined on the basis of necessary and sufficient condition;
- univocity of terms is essential for unambiguous and therefore effective and efficient communication;
- figurative language and change of meaning are linguistic subjects which are of no concern to Terminology, as Terminology restricts itself to the onomasiological perspective.

1.2 Terms and Terminology

In modern linguistics there are several controversial problems concerned with terminology. The first is the puzzling question of whether a term loses its terminological status when it comes into common usage. Nowadays it occurs very frequently, because various elements of the media of communication (TV, radio, popular magazines, science fiction, the Internet, etc.) equip people with knowledge from different scientific fields, technology, social life, trade, law, sports and the arts.

The expansion of technique and general education also lead to the passing of terms into common literary vocabulary. It is quite natural that under the circumstances numerous terminological units pass into general usage, though they don't lose the connection with their specific domains. The first point of view is expressed by the linguists who believe that only those words which have retained their exclusiveness and are not used, known or recognized outside their specific sphere may be regarded as terms.[4]

According to the opposite point of view, any terminological system is supposed to include all the linguistic units conveying concepts peculiar to a particular branch of knowledge, regardless of their exclusiveness. Modern research of various terminological systems has shown and proved that there is no impenetrable wall between terminology and the general language system. On the contrary, terminologies seem to follow the same rules and laws as the units of language for general purposes.

Hence, exchange between terminological systems and the "common" vocabulary is quite a normal phenomenon, and it would be wrong to consider a term as something "special" and isolated. Terms are generally associated with a definite branch of science, serving the needs of a highly developed technology. But it should be pointed out that due to the rapid dissemination of scientific and technical ideas, particularly in the exact sciences, it is possible to observe the process of "de-terminization", that is, some scientific and technical terms begin to function outside the narrow field they belong to and eventually begin to develop new meanings. [19, p.17]

However, the overwhelming majority of terminological units do not undergo the process of de-terminization and circulate only in scientific domain. Thus, such terms

begin to be used, may develop new terminological meanings, and pass out of usage within one particular sphere.

Science and technology are the most prolific in coining new linguistic units. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words and word-combinations to denote them. As a rule, a term makes more direct reference to an object or phenomenon than a descriptive explanation, a non-term. It causes the rapid creation of new terms in any developing field of study.[5]

It is necessary to remember that a term is usually translated by a corresponding term of the target language. Such ways of translation as analogues, using synonyms and descriptive translation are used only when there are no equivalent terms for translation.

From the point of view of its structure a term may 1) consist of one word or 2) be a word combination of one key-word and one or several adjuncts specifying or modifying the meaning of the term. These terms are wide spread and may cause difficulties while translating. Such combinations may consist of two or more elements:

- a. A word combination consisting of two words.
- b. A word combination consisting of several components.

CHARTER 2. VERBALIZATION OF THE ART CONCEPT IN ENGLISH AND UKRAINIAN

2.1 Nominative field of the concept ART

In general, the English language has 33 derived lexemes listed in explanatory dictionaries.(Table 1)

Dictionaries Derivative	Webster`s New World Dictionary of the American Language, 1979	New Webster`s Dictionary and Thesaurus of the English Language, 1993	Merriam-Webster Thesaurus, 2005	Oxford Advanced Learner`s Dictionary, 2004
ART FOR ART'S SAKE	-	<i>the theory that the fine arts are free to seek beauty without regard for moral purpose or social effect</i>	-	-
ARTFUL	1) skilful or clever 2) cunning; crafty	tricky, crafty	2) showing a use of the imagination and creativity esp. in inventing 3) accomplished with trained ability	2) designed or done in a clever way
ARTFULLY ARTFULNESS	-	-	2) subtle or imaginative ability in inventing, devising, or executing smth	-
ARTIFACT ARTEFACT	<i>any object made by human work; esp. a primitive tool, etc.</i>	2) a work of art (stressing its character as a product of making	-	<i>an object that is made by a person, esp. smth of historical or cultural interest</i>
ARTIFICE	1) skill or ingenuity 2) trickery 3) an artful trick	1) cunning, ingenuity in scheming 2) skill in contriving, ingenuity (without guile)	3) subtle or imaginative ability in inventing, devising, or executing smth	<i>the clever use of tricks to deceive smb</i>
ARTIFICER	1) a skilled craftsman 2) an inventor	1) a skilled craftsman, esp. one whose work calls for great precision 3) a maker, someone who devises	a person whose occupation requires skill with the hands	-
ARTIFICIAL ARTIFICIALLY ARTIFICIALITY	1) made by human work or art; not natural 2) simulated (~teeth) 3) affected (~smile)	1) the state or quality of being artificial 2) smth artificial	1) lacking in natural or spontaneous quality	1) made or produced to copy smth natural, not real 2) created by people; not happening naturally
ARTIST	1) one who is skilled in any of the fine arts, esp. in painting, sculpture, etc. 2) one who does anything very well	1) a person who uses deliberate skill in making things of beauty, esp. a painter 2) a person who uses skill and taste in any activity 3) an artiste	a person with a high level of knowledge or skill in a field	1) a person who creates works of arts, esp. paintings or drawings
ARTISTE	-	a person who appears in public as a singer, dancer, pianist, actor, etc.	-	a professional entertainer, such as a singer, a dancer or an actor
ARTISTIC ARTISTICALLY	1) of art or artists 2) done skillfully 3) sensitive to beauty	1) relating to the fine arts 2) of or connected with artists 3) made or done with taste and skill, with an eye to beauty 4) proficient in, fond of, or appreciative of the fine arts	of or relating to the fine arts	1) connected with arts or artists 2) showing a natural skill in or enjoying an art, esp. being able to paint or draw well 3) done with skill and imagination; attractive or beautiful
ARTISTRY	artistic quality, ability, work, etc	1) the exercise of an artist's gifts 2) artistic quality	subtle or imaginative ability in inventing, devising, or executing smth	the skill of an artist
ARTLESSLY ARTLESSNESS	1) lacking skill or art 2) simple; natural 3) without guile; ingenuous	1) simple and natural	without any attempts to impress by deception or exaggeration	1) simple, natural and honest 2) made without skill or art

ARTSY	-	<i>simulating art; overly decorative</i>	-	<i>arty</i>
ARTSY-CRAFTSY	-	<i>arty</i>	-	-
ARTY	<i>affectedly artistic</i>	<i>1) of persons posing as artistic, bohemian 2) of things designed to be artistic, but pretentious in conception and feeble in impact</i>	-	<i>seeming or wanting to be very artistic or interested in the arts</i>
ARTY-CRAFTY	-	<i>arty</i>	-	-
ARTINESS	-	-	-	-
ARTWORK	-	-	-	<i>1) photographs or pictures prepared for books, advertisements and magazines 2) work of art esp. one in a museum</i>
ARTS AND CRAFTS	-	-	-	<i>activities that need both artistic and practical skills such as weaving, making jewellery and pottery</i>
ART-HOUSE	-	-	-	<i>films made for small audience</i>
ART DECO	-	-	-	<i>a popular style of decorative art in the 1920-30s that is geometric shapes with clear outlines and bright strong colours</i>
ARTS AND CRAFTS MOVEMENT	-	<i>19th century attempt to restore the skills and responsibility of the individual craftsman to the making of things in common use, in the face of machine standartisation</i>	-	-
ART TROUVE	-	<i>"found art"; shapes or patterns perceived in ordinary objects and comparable in evocative force to work produced by artists</i>	-	-
ART NOU-VEAU	-	<i>a style of design in architecture and crafts; modern style in Jugendstil</i>	-	-
ART MUSIC	-	<i>unconventional composition defined by the intention and method of the composer</i>	-	-
ARTMOBILE	-	<i>travelling art exhibition housed in a trailer</i>	-	-
ARTIST's PROOF	-	<i>one of the first copies pulled from an engraved plate, for the engraver's approval</i>	-	-

As can be seen from Table 1, all the above-mentioned derivatives of the lexeme 'art' and their definitions expand the semantic model of the concept in the English language (from 16 to 59 signs).[6]

In the Ukrainian language, the situation is similar: the analysis of the meanings of derivatives (of which there are only 11) shows the expansion of both the semantic meaning and the nominative field of the studied concept. (Table 2)

(Table 2)

Дериват	Лексикографічні джерела 1960-х років	Тлумачні словники 2004-2009 років видання	Додаткові семантичні ознаки
МИТЕЦЬ МИСТЕЦЬ	<i>Той, хто працює в якому-небудь виді мистецтва; людина обізнана в якій-небудь справі</i>	<i>1. Той, хто працює в якому-небудь виді мистецтва. 2. Людина, обізнана, вправна у якій-небудь справі; майстер</i>	"праця", "обізнаність", "вправність"
МИСТЕЦТВОЗНАВЕЦЬ	-	<i>Фахівець із мистецтвознавства</i>	"фахові знання"
МИСТЕЦТВОЗНАВСТВО	<i>Наука про мистецтво, яка включає в себе історію й теорію мистецтва та художню критику</i>	<i>Наука про мистецтво</i>	"теоретичні засади"
МИСТЕЦТВОЗНАВЧИЙ	-	<i>Стос. до мистецтвознавства</i>	-
МИСТЕЦЬКИЙ МИСТЕЦЬКИ	-	<i>1. Стос. до мистецтва, до відображення дійсності в художніх образах; художній. // Який становить собою елемент мистецтва. 2. Стос. до діяльності в царині мистецтва. // Стос. до творів мистецтва; який складається з творів мистецтва. 3. Стос. до митців, діячів мистецтва. // Власт. митцеві. 4. Який виконується, здійснюється з великою майстерністю; майстерний</i>	"відображення дійсності", "художність", "елементність", "наявність результату творчості"
МИТЕЦЬКИЙ МИТЕЦЬКИ	-	<i>1. Стос. до митця, митців 2. Власт. митцеві; майстерний</i>	-
МИСТКИНЯ	-	<i>Жіноче до мистець</i>	"гендерна неозначеність мистецтва"
МИСТЕЦТВО ДЛЯ МИСТЕЦТВА	<i>Реакційна теорія і художня практика митців ("чисте мистецтво"), спрямовані на відрив мистецтва від суспільного життя</i>	-	"практична спрямованість творчості", "несуспільність"

Thus, Ukrainian derivatives enrich the semantic field of the ART concept (from 9 to 21 signs). It should be noted that the semantic space of the Ukrainian name

of the concept is much narrower and fully corresponds to the semantic space of the English name of the concept.[7]

2.2 Lexical and phraseological field of the concept ART

Lexeme "Art" is included in a certain number of sustainable phrases and phraseologisms that expand the semantic field and the image of art, both in English and Ukrainian. The phrases that have full correspondences in both languages are included:

- *Art is long, life is short;*
- *the manly/noble art (of self-defence);*
- *art of seduction;*
- *art of conversation;*
- *art of healing;*
- *military art;*
- *martial art;*
- *art of building;*
- *typographic art ;*
- *modern/contemporary/American art;*
- *an art critic/historian/lover;*
- *an art form;*
- *an art gallery/exhibition;*
- *a collection of art;*
- *an art teacher/student/college/class;*
- *an art degree*

In addition, the lexeme forms a certain number of stable phrases that characterize certain types of art (*applied art; plastic art; folk art; decorative art; graphic art; environmental art*), certain directions of artistic art (*antique art; classical art; modern art*).

The lexical and phraseological field of the concept of ART in the English

language is characterized by greater density due to the following collocations with the lexeme 'art' and its derivatives:

- *be art and part in smth;*
- *the black art;*
- *get it down to a fine art;*
- *the Hermetic art;*
- *a burn-cork artist;*
- *arty and crafty;*
- *art and part;*
- *quite an art;*
- *commercial artist;*
- *a graphic artist;*
- *a make-up artist;*
- *primitive art;*
- *impressionism art;*
- *abstract art;*
- *Art Nouveau.*

Thus, of the 50 given stable collocations in English, only 31 have full correspondences in Ukrainian.

The tendency to expand the nominative density of the concept of ART in the English language can be confirmed by well-known sayings taken from artistic texts that demonstrate at least a double (ironic-sarcastic and realistic) attitude to art as an important element of the modern life of an Englishman and an American. These expressions expand the lexical content of the name of the concept [9]:

- *Art isn't everything. It's just about everything. (Gertrude Stein)*
- *Perilous to all of us are the devices of an art deeper than we ourselves possess. (J.R.R. Tolkien)*
- *Art is the soul and spirit of each generation to be passed along to the next and beyond. (Stewart Turcotte)*
- *It is a gratification to me to know that I am ignorant of art... Because people who*

understand art find nothing in pictures but blemishes... (Mark Twain)

- *Art comes from the heart. The biggest part of heART is ART. (Gary Walters)*
- *Art portrays the war between what makes us human and what makes us divine.*

(Jeffrey J. Watkins)

- *Art is a Verb, not a Noun. (Sylvia White)*
- *Art attracts us only by what it reveals of our most secret self. (Alfred North Whitehead)*

- *The art of art... is simplicity. (Walt Whitman)*

- *All art is quite useless. (Oscar Wilde)*

- *Art never expresses anything but itself. (Oscar Wilde)*

- *One should either be a work of art or wear a work of art. (Oscar Wilde)*

- *Art thrives on society and society thrives on its art. (Stuart Pearson Wright)*

▪ *Art for art's sake, with no purpose, for any purpose perverts art. But art achieves a purpose which is not its own. [1804](Benjamin Constant)*

▪ *Every great work of art has two faces, one toward its own time and one toward the future, toward eternity.(Daniel Barenboim)*

▪ *Good art can not be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. (Ezra Pound)*

▪ *Women, poets, and especially artists, like cats; delicate natures only can realize their sensitive nervous systems.(Helen M. Winslow)*

▪ *The moment you think you understand a great work of art, it's dead for you. (Oscar Wilde)*

- *Nothing is more the child of art than a garden.(Sir Walter Scott)*

Nothing exists until or unless it is observed. An artist is making something exist by observing it. And his hope for other people is that they will also make it exist by observing it. I call it "creative observation." Creative viewing. (William S. Burroughs)

Unfortunately, at the current stage of the active formation and restoration of the Ukrainian language, no sayings, proverbs or aphorisms related to art or a separate branch of it are reflected. This, first of all, is due to the historical facts of the development of the Ukrainian people.

Thus, analytically, we established that the concept of ART as a universal linguistic and cultural unit carries a certain general, classical charge, which precisely separates it from all others. Each of the studied languages provides certain features for its functioning. The scope of the concept name in both languages is significantly expanded due to nominative density and occasional meanings.

CHAPTER 3. THE PROBLEMS OF TRANSLATION OF ART TERMINOLOGY

The problems of term translation are widely discussed but they are still topical as any lexis layer tends to be changed in time as well as causes certain interlingual problems while translating. Besides, the word “term” has different interpretations.

Some linguists consider it as a word or word combination for expressing notions and defining objects which possesses (thanks to having strict and exact definition) by

precise semantic bounds being monosemantic within the limits of certain classification system [17, p.79]. Others define it as special nominative lexical unit (word or word combination) of a special language accepted for precise nomination of special concepts [18, p.22]. And certainly there is widespread opinion that terms are monosemantic words devoid of expressiveness [10, p.49-51].

However, from the perspective of Terminology Studies the usage of terms (as in text) was regarded as a preliminary step towards normalizing that use in a terminological standard with a view to clarifying professional communication in order to avoid the “intolerable confusion” which, it was argued, would arise from “free development of terminology” [2, p.15].

This claim rested on at least two assumptions: that there are clear differences in the ways that communication works in general language (LGP) and in special languages (LSPs); and that standardized terms (and in the case of translation, their equivalents) could be slotted consistently into texts in order to create the desired meaning.

Subsequent research has challenged these assumptions on both philosophical grounds (e.g. maintaining that there is a constructed understanding of the world rather than an objective reality) and empirical grounds arising from the analysis of texts (and their translations) [4, p.104-116].

Therefore, terminological system represents rather complex lexical layer. As practice sustains terminology of any sphere is always in state of permanent quantitative and qualitative alteration. Some terms become obsolete and go out of use; others are originated with either appearing new phenomena or defining the old ones by more precise definition. And it usually leads to the appearing of variability in terminological system [13, p.19].

This variability causes a number of problems referred to the process of translation: term synonymy and term polysemy.

Term synonymy can be illustrated by following examples: Ukrainian word “малювати” can be translated at least by two variants “to paint” and “to draw” though here we should also define the process itself as “to paint” means “to apply (a liquid) to a surface with a brush” and to “draw” is defined as “produce (a picture or diagram) by making lines and marks on paper with a pencil, pen”.

In other words the differentiate factor is the tool which is used for this process. Another example is the Ukrainian word “колаж” which can be translated as “assemblage” or “collage”.

The comparison of definitions also proves this synonymy: “*Assemblage* – a three-dimensional composition made from a variety of traditionally non-artistic materials and objects”; “*Collage* – a form of art in which various materials such as photographs and pieces of paper or fabric are arranged and stuck to a backing”. According to the definitions we can only infer that possibly the only difference between these two terms is the material – assemblage is created of any (non-artistic) materials while collage is made with paper or fabric.

In other words, the avoidance of synonymy within a text and, in turn, in its translation, is seen as a communicative virtue. While it is certainly the case that a use of synonyms which is motivated purely by stylistic considerations such as the avoidance of repetition can be outweighed by considerations of clarity in certain textual genres, text-based research has demonstrated that synonymy can be functional [14, p.217-245].

It is well-known that variation in the form of synonymy is widespread in LSP writing practice. Furthermore, such intratextual variation is overlaid with intertextual variation in translation. Some researchers assert, for example, that “networks of lexical cohesion” are impossible to reproduce in translation “even in nonliterary texts”. There seem, then, to be potential tensions between the demands of lexical consistency and those of patterns of lexical cohesion across languages.

One way of studying this problem in special texts is to analyze lexical chains as an aspect of textual cohesion. By lexical chain is meant here “cohesive ties sharing the same referent”, lexically expressed [15, p.17]. An onomasiological approach would view this as a chain of lexical designations (terms) of the same concept.

Sometimes term synonymy depends on term polysemy. The problems of polysemy in terminological sphere was widely discussed but nevertheless each time when translator comes across this phenomenon the only way is to define the best variant through the context.

Art terminology in English is characterized by existence of words of non-English origin (mostly of Italian, French or Latin, Greek). Such terms usually don't cause many problems with translation as they are often transcribed or transliterated.

All these examples corroborate the idea that art terminology is a unique language layer which reflects cultural and historic inheritance of people, so its formation depended on many factors as well as different languages. That's why in the process of translation we shouldn't pay attention only to dictionary definitions. To choose the only possible variant it necessary to take into consideration the context itself and certainly the best way is to consult a specialist from art sphere.

CONCLUSION

Unfortunately, at the current stage of the active formation and restoration of the Ukrainian language, no sayings, proverbs or aphorisms related to art or a separate branch of it are reflected. This, first of all, is due to the historical facts of the development of the Ukrainian people.

Thus, analytically, we established that the concept of ART as a universal linguistic and cultural unit carries a certain general, classical charge, which precisely separates it from all others. Each of the studied languages provides certain features for its functioning. The scope of the concept name in both languages is significantly expanded due to nominative density and occasional meanings.

Art terminology in English is characterized by existence of words of non-English origin (mostly of Italian, French or Latin, Greek). Such terms usually don't cause many problems with translation as they are often transcribed or transliterated.

All these examples corroborate the idea that art terminology is a unique language layer which reflects cultural and historic inheritance of people, so its formation depended on many factors as well as different languages. That's why in the process of translation we shouldn't pay attention only to dictionary definitions. To choose the only possible variant it necessary to take into consideration the context itself and certainly the best way is to consult a specialist from art sphere.

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