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ANALYSIS OF TRANSLATION METHODS

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Abstract:

The article analyzes the methods of word-for-word translation, semantic translation and form transformation, which are among the main methods in translation theory. The role, advantages and limitations of these methods in conveying meaning and form between languages are illustrated through examples. Their areas of application and practical significance are also discussed.

Keywords: translation methods, word-for-word translation, semantic translation, form transformation, translation theory.

In translation theory, the translation of phraseological units is one of the most complex and responsible processes. Because phraseological units are not simple lexical units of the language, but a semiotic system closely related to the historical, cultural, spiritual and national worldview, artistic thinking of a particular people. For this reason, translating them correctly and figuratively into another language requires the translator not only to have knowledge of the language, but also to have deep knowledge of the culture, spirituality, and mentality of the two peoples [1].

In literary works, phraseological units perform such important functions as creating an image, expressing the inner state of the hero, increasing the power of spiritual and emotional impact, and demonstrating the richness of the folk language and style. That is why when translating them, one cannot be satisfied with just the lexical meaning. Otherwise, the artistic value, national color, and author's style of the work will be significantly lost.

Various methods are used in translating phraseological units. Among them are word-for-word (literal) transformation, semantic transformation, form (structural) transformation, search for equivalent expressions, adaptation, and the use of



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homonymy [2]. The correct choice of these methods depends on the professional skills of the translator and requires a deep analysis of the role of each phraseological unit in the meaning, style and context.

Abduhamid Chulpon's novel "Night and Day" occupies a special place in the Uzbek language as a vivid example of phraseological wealth and folk language. The translation of this novel into French serves as a rich scientific material for analyzing the methods of translation of these phraseological units. Phraseological expressions and images in the work, how they are reflected in the translation, in which cases a word-for-word translation is used or when they undergo semantic changes - are of great importance from the point of view of the theory of literary translation.

On this basis, this article analyzes the main transformation methods used in the translation of phraseological units and considers their practical application using the example of the work "Night and Day" and its French translation.

Word-for-word transformation is a method of translating each word that makes up a phraseological unit through its direct lexical equivalent in another language. This method is often used by translators in order to preserve the external structure of the phrase. However, since phraseological units are idiomatic units, as a result of this approach their meaning or image may not be reflected.

Phraseological units, in addition to the lexical meaning, are closely connected with the image, national-historical thinking and context. They require the preservation of not only the meaning of the word in translation, but also the figurative, figurative, and methodological value. In word-for-word translation, these very aspects are at high risk of being lost.

“Word-for-word translation of phraseological units, in most cases, distorts the meaning, since they often acquire an idiomatic meaning and are associated with the context” [3].

In Uzbek: “My heart was in my hand.”

- Literal translation (French): Mon cœur était dans ma main.
- Semantic meaning (meaning): J'étais mort d'inquiétude or J'étais très anxieux.
- Analysis: The French expression “heart in hand” translated literally does not convey its meaning, because such an idiom does not exist in French.



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Example 2:

- Uzbek: “He saw black in his eyes.”
- Literal translation: Il a vu du noir dans ses yeux.
- Metaphorical translation: Il est devenu furieux — “He became very angry.”
- Analysis: Here too, the literal translation may be incomprehensible to a French reader.

Example 3:

- Uzbek: “His mouth remained open.”
- Literal translation: Sa bouche est restée ouverte.
- The literal translation: Il est resté bouche bée is a French phrase that means exactly this.

In some cases, a literal translation can be appropriate if the two languages have the same idiom.

“In literary translation, the use of the literal method requires great caution, because the translator must understand that literary images and emotions cannot be translated directly.” [5]

Semantic transformation is the process of transforming the meaning of a word or phrase into a new semantic form in the process of translation into another language, that is, its different expression in another language while preserving the original meaning, spiritual content, and emotional impact of the text during the transformation process. For example, in one place in the novel, the hero's spiritual suffering is given as follows:

- Uzbek: “He screams ‘Oblohu!’ until the morning”[2]. — this expression expresses spiritual suffering and intellectual anguish.
- French translation: “Il hurlait toute la nuit, appelant le ciel”[3] — this translation preserves the meaning and conveys spiritual intensity to the French reader through semantic adaptation.

In this case, the translation is not literal, but rather through semantic transformation, remaining faithful to the original meaning.

Form transformation is the process of changing the grammatical or lexical structure of a phraseological unit during translation, but preserving its content. That is, due to the direct structural incompatibility in the target language, the translator



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expresses the phraseological unit in a different form, but its spiritual meaning is preserved. In this case, although the phraseological unit is not expressed literally, but through an idiomatic or emotional equivalent, the semantic function is not lost:

- Uzbek: «Уйни вердох итдей улди» — reflects a nervous state or a loud scream.
- French direct translation: “Il hurlait comme un chien qui voit la lune.” — this idiomatic expression is an image that does not exist in French. Due to regional and cultural differences, the meaning is also lost.
- Literal translation: “Il hurlait comme un forsené.”[4] — in this case, the form is completely changed, but the meaning and emotional impact are preserved.

Equivalent selection is the process of translating phraseological units into a ready-made phraseological expression in another language that is equivalent in content and function. This method is considered the most effective and efficient translation method that allows you to fully preserve phraseological units.

There are two types of equivalents:

- Full equivalents - the meaning and image completely coincide in the target language. Uzbek: “The wall also has ears”[2] (it can also hear secrets or confidential conversations, you should be careful.)

French translation: “Les murs ont des oreilles” (The walls also have ears - confidential conversations can also be heard)

- Partial equivalents - the meaning is preserved, but the image or style may change.
- Uzbek: “Kongli kharyshdi” - expresses shame, fatigue and mental anguish. There is also an idiom with a similar meaning in French. In this case, the semantic and functional equivalent was successfully used:

- French equivalent: “Il en avait par-dessus la tête.” [5]

Cultural adaptation: Each phraseological unit is closely related to the worldview, customs, religious beliefs, life experience and national consciousness of the people, formed over the centuries. Such units are not just word combinations, but are a spiritual and symbolic code based on the national thinking and philosophy of life. Therefore, in order to fully understand the meaning of phraseological units, it is necessary to take into account the national and cultural background in which they were formed.



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If this context is not sufficiently taken into account during the translation process, the deep semantics of the phraseological unit may be lost, the image may be misinterpreted or may become incomprehensible to the reader in the target language. Especially when translating literary works, concepts about the character of the characters, their emotional state and social environment are formed through phraseological units. This can be clearly seen in the example of Chulpan's work "Night and Day". The following Uzbek phraseologism is cited in the novel, expressing the mental state of the hero:

- Uzbek: "Kongli korishdi" — this phraseologism does not simply mean "dislike", but also means being distracted from a certain thing, losing spiritual connection with it, physically and spiritually distancing oneself. If this phrase is translated literally into French ("Son cœur s'est assombri"), the emotional effect combined with hatred or fatigue is not preserved. Therefore, a phraseologism that is equivalent in content in French was chosen:
- French: "Il en avait par-dessus la tête" — this also literally means "full to the brim", and figuratively expresses the meaning of "satisfied", "fed up". This unit is precisely selected by the translator and is understandable and effective for the target reader in terms of both form and content. The methods of word-for-word, semantic and form transformation perform a complementary role in translation theory. While word-for-word translation ensures accuracy, semantic translation preserves meaning and cultural relevance, and form transformation helps to eliminate grammatical and stylistic differences between languages. In practice, translators often use a combination of these methods, which ensures that the translation is both accurate and effective.

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