



Translation of Idioms from Japanese and Turkish to Uzbek Language

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Abstract

This article is devoted using idioms in translating Japanese and Turkish fiction book into Uzbek language. This article analyses Japanese phrases and discusses methods of translating them. As a comparison, Russian and Turkish alternatives of some phrases are given as well. This article also emphasizes how idiomatic expression can illustrate delicate meaning of cultural heritage and uniqueness of the nation. Some proposals which have been put forth by the article and scientific deductions might be helpful for effectively translating the text. Obviously, there are many elements of cultural uniqueness in all fiction books and there have been problems during the translation. In order to solve these problems it requires great deal of talent which is not easy to gain. It can be easily seen in phraseological units which represent traditions, social life and customs of one particular nation. Because rebuilding phrases requires not only special approach but also distinguish those phrases among one thousand words. Moreover, translating them into another language comprehensively is very complex process. It requires to know about Uzbek and Japanese languages' different original constructions of many phrases in completely different roots and this prioritizes to be careful with ethology of phraseological units and learning source thoroughly. In the following article authors focused on problems of translating phraseological aspects.

Keywords: *Original; Phraseology; Lexeme; Style; National; Literary Translation; Skills of Translator; Adequate Translation; Equivalent*

Introduction

Translation is the way to authenticity. According to Gaybulla As-Salam, founder of translation Studies in Uzbekistan, "Translation can be compared to a fruit tree. For example, when a plant grows on the same soil, it springs up and produces fruit." Indeed, through the literary translation, which is a tool for intercultural communication, the spiritual wealth, the centuries-old noble hopes, dreams, artistic thoughts and attitudes of people in the world are conveyed to people of other languages.

The role of translation in the cultural life of the world and in the spiritual rapprochement of people is indispensable. This type of written translation is an important factor in the development of universal culture and strengthening interethnic relations. Of course, quality of the translations, knowledge and experience of the translators, and their ability to reproduce the original text in different languages are important. Reliable translation of phraseological units is one of the factors determining the quality and artistic level of the translation works.

One of the important issues of science is the translation of phraseological units that represent the national identity of the work. No research topic related to translation theory and practice has addressed the problem of translation of these units. This is evidenced by the fact that almost all of the scientific literatures reviewed within the topic chosen for the article focuses on the problems of translation of phraseology. However, not all problems are fully solved in science.

Today, it is important to consider the issue of transferring static compositions in the process of translating the best works of Japanese literature into Uzbek and Uzbek literature into Japanese language. In this article, issues related to the translation of phraseological units were considered as possible, the theoretical ideas put forward in this paper were tried to prove that they were based on examples from Japanese live speech and their alternatives in Uzbek.

In the article, synonyms and variants of phrases used in daily speech and literary language in Japanese, and in some cases in specific fiction, were considered and discussed. The Japanese dictionaries are analyzed based on the phraseological phrasebook of the Uzbek language by Sh. Rakhmatullayev. The phrases analyzed in the study were derived from Japanese fiction and compared with the alternatives presented in the translation and analyzed based on three specific classifications in science. These are: expressions that are exactly aligned in form and meaning in the original and the translation text; expressions that are different in form and original in the translation text, and are expressions that are free in original expressions that are expressed in translation in the form of expressions or vice versa.

Goals and Objectives

The purpose of the article is to clarify the problems of translation of phraseological units representing the Japanese national identity, to focus on the translation of phraseology in the scientific literature, and to consider, as far as possible, the translation of Japanese literature into Uzbek language. To achieve this goal, the following tasks will be implemented:

The article analyzed synonyms and variants of phrases used in certain artistic works, based on dictionaries published in Japan and Uzbekistan; the phrases analyzed in the study are derived from Japanese artistic honeys and are compared with alternatives given in translation;

Expressions that are consistent with form and meaning in the original and translation text known in science; In the original and in the translation text, expressions that different in form and meanings are mutually exclusive, and in fact there are free phrases, and the translation is defined by phraseological expressions in the form of expressions or vice versa.

Methods

Methods for characterizing, comparing, and semantic analysis were used to cover the topic of the article.

Achieved Results

Transferring phraseological units via alternative translation. It is well-known that phraseological units are important of conveying the meaning of the word through art, elements that provide the image. It is quite natural for the translator to translate the phraseological units of the nation, from their original language into the language of expression, with their national identity. A.V. Fyodorov writes about this in his book *Introduction to Translation Theory*: “The general problem of phraseology and the various combinations of words in different languages, along with the practice of translation, is critical for translation theory. Because the words that have the same material in different languages and they are not similar with each other in terms of their meanings and styles, which, in turn, create serious problems in translation practice. “Uzbek translator K. Musaev notes that originality and phraseology cannot always overlap the phraseology in Uzbek “кўзлари тўрт бўлиб кутмоқ” (waiting for four eyes), there is: “The linguistic capabilities of the original and the translation languages are often in a harmonious state, that is, the aesthetic value and meaning of the two languages and expressions of the inability to compensate each other in the circumstances create many translation difficulties. In such cases, the reproduction of the artistic and aesthetic value of the expression requires that the translation be in accordance with the original text, and not in material terms. From the researcher's comment, it becomes clear that the transfer of phraseological units is a serious problem in translation. For example, if a definite alternative in Turkish “dört gözle beklemek” (waiting for four eyes), whereas in Japanese, 首を長くして待つ [kubi o nagaku shite matsu] "wait and see", 待ち焦がれる [machi kogareru] is expressed by the combination of “standby” (joint verb) or its equivalent to 矢も盾もたまらず [yam o tate mo tamarazu] “wait and keep calm” (ie wait and wait). In addition, the phraseology of flying in the Uzbek language from joy to heaven is an alternative to flying from joy to heaven “sevinçten göklere uçmak” (to flying from joy to heaven) in Turkish The same meaning is expressed in Japanese by the combination of 欣喜雀躍[kinki jaku yaku] "jumping out of joy like a sparrow" or the free combination of 躍り上がる [odori agaru] "standing up and dancing", "admiring and jumping with joy." The Japanese equivalent of the phrase "hard to cheer" in the sense "not to bend" in the Turkish language (with the alternative to "do not fit into a sack") Japanese equivalent is 胸が躍る [mune ga odoru] "the dance of the soul."

It is noteworthy that in some cases phrases are expressed almost identically in three languages. For example, a person's inability to keep a secret is expressed in Uzbek with the words "not speak up", in Turkish, with the words " ağız gevşek " (literally: soft mouth, empty); in Japanese 口が軽い [kuchi ga karui] is described as "mild mouth". Last but not least, the Uzbek language-tight phraseology has the word “ağız çelikli” in Turkish (literally: “steel”, “mouth-locked”), and in Japanese the word 口が堅い [kuchi ga katai] “hard” is “hard”.

A comparative analysis of the Japanese phraseological units and their translation revealed that the phraseological terms of the group of “original and translate expressions that coincide in form and meaning” are insignificant. Here are some examples:

力なくたるんだ唇から、黄色い唾液といっしょに、添えたうめきがこぼれだした。(砂漠の女)¹ [Chikara naku tarunda kuchibiru kara, kiroi daeki to issho ni, soeta umeki ga kobore dashita]. Translation: "A loud cry flew from his lips along with yellow saliva." The combination of "lamentation flung from his lips" used in Uzbek translation was phraseology, and able to fully express the meaning of the phrase.

It is often stated that translation of phraseological units is a matter of pure practical importance, and that the translator himself has to solve the problems in his work. However, this approach is not

¹ Abe Kobo zenshuu16 [Kobo Abe complete works16] [1962.4–1962.11] Tokyo, Shinchousha, 1998, p.184-185.

correct. Because translation of phraseological units from one language to another, and the task of finding a reliable alternative to the translator as a practical matter has a negative impact on the development of science.

As an example, うめきをこらえ、歯をくいしばり、顔中から汗がぶちになって吹き出してくる。そろそろと、体をまわし、尻のほうから、四つん這いになる。 [umeki o koraete, ha o kuishibari, kaojuu kara ase ga buchi ni natte fukidashite kuru. Sorosoro to, karada o mawashi, shiri no hou kara, yotsunbai ni naru] this is also from the work of the famous Japanese writer Kobo Abe's "The woman in the Dunes". This passage from the Uzbek translation of a work by Japanese translator Vakhob Ruzimatov, originally from Japanese to Russian and from Uzbek to Russian, "to withstand severe pain (in the literal sense)" 歯をくいしばり (тишини тишига қўймоқ) and 四つん這いになる (тўрт оёқлаб турмоқ). This passage is translated into Uzbek as follows: He slowly turned to his side and took four legs. It reflects the thoughts and thoughts of the human psyche, the hero's confusion, the fate of the unknown, and the consecutive frustrations. It is noteworthy that the analysis of the Uzbek alternative to Japanese phrase 歯をくいしばり is "тишини тишига қўймоқ" ("tooth to tooth"), in Turkish "dişlerini sıkmaq" (tooth tooth), as well as the Uzbek alternative of the phrase 四つん這いになる "to bite" of the Turkish phraseology "dört ayakta durmak" (standing up on four feet). Here is another example 眼を細めて、融けたガラスのようなかげろうの被膜の下で、波うっている砂の壁を目測した。見るたびに多角なっていくようでもある。だが、自然にさからって、緩やかな傾斜を急にしようというのならばともかく、急なものを、ただなだらかにしてやろうというだけだ。 [Me o hosomete, toketa garasu no youna kagerou no himaku no shita de, nami utte iru suna no kabe o mokusoku shita. Miru tabi ni takaku natte iku you de mo aru. Daga, shizen ni sakaratte, yuruyakana keishaku o kyuu ni shiyou to iu no nara tomokaku, kyuuuna mono o, tada nadaraka ni shite yarou to iu dakeda.] In the picture, Nicky's character is in a difficult situation, but he is unable to abandon his purpose of escape.

The picture prepares the reader to understand the inner world of the character quickly and correctly in order to navigate events. The translation into Uzbek language is as follows: The more she stared at it, the higher it looked. It is hard to resist the idea of nature and mount a slope, but it is just a slope. " In essence, the author uses two phrases: 眼を細めて (literally: eye shadow, wink), and the 自然にさからって (literally: going against nature). The second sentence is correctly presented in the translation, but the translation of the first phrase is controversial. This is because the method of "squeezing one's eyes" is "strangely eye-catching". In addition, the passage of the passage seems to have overused the terms such as "the more" and "slope".

In Japanese, as in many other languages, a part of phraseology is related to the human mind, intellectual potential, consciousness and memory. Such units often point to negative aspects of a person, such as memory, cognitive impairment for a period of time, increased problems in life, reduced mental capacity, "mental retardation," or even "madness." (狂った-crazy). とつぜん、狂ったように、叫びだす。 。 な ん と 言 えばいいのか分からないので、意味のある言葉にはならない。ただ、声をかぎりに、ありったけの力でわめくのだ。そうすればその悪夢がおどろいて目をさまし、思わぬ失態をわびながら、彼を砂の底から、はじき出してくれるとでもいうように。² [Totsuzen, kurutta youni, sakebidasu. Nanto ieba ii noka wakaranai node, imi no aru kotoba niva naranai. Tada, koe o kagirini, arittekeno chikara de wameku noda. Sou sureba sono akumu ga odorite me o samasi, omowanu shittai o wabinagara, kare o suna no soko kara, hajikidashite kureru to demo iu youni.] Translation: "Suddenly a man began to shout like a madman. He shouted meaningless words. He could hardly find the words to express his pain. It was a horrible dream, and if I screamed, apologizing for the rude joke, he would leave

²Abe Kobo zenshuu16 [Kobo Abe complete works16] [1962.4-1962.11] Tokyo, Shinchousha, 1998, p.143.

me and throw me upstairs." The translation uses sturdy combinations of "mad" and "shrieking" (in fact, the Japanese form of the phrase used by the author ありったけの力でわめく is not to scream, but to shout, 狂ったように as crazy and as crazy as it is).

Sources that form phraseological units. When it comes to the translation of phraseology, the scientific study of these language units should begin with a study of the sources that formed them. Understanding and clarifying the national features of phraseology, which reflect the way of life, culture, and condition of the people, helps to determine where, in what circumstances, or under what circumstances they have occurred. For example, phrases formed on the basis of the human body (in some cases, the animal world, poultry) cover all areas of human life as units that enhance the impact of speech and they are absorbed by humans.

One of the foundations for the formation of such phrases is through the names of the human body (somatic). As in Uzbek language, such units as the head, hands, eyes, feet, ears, tongue, mouth, nose, heart, etc., are the main components.

Uzbek translation of the phraseological terms is based on the eye lexeme. As it can be seen in some of the examples above, dozens of somatic phrases in Japanese and Uzbek originated from the eye lexeme. It is interesting to note that some of these units represent the negative aspects of a person and in short form express a universal meaning: to close the eyes, to make eye contact, to twinkle, to raise eyebrows, to look, to swim, etc.

For example, in Uzbek language, the expression of one eye is used to mean "revenge." As in Japanese it means 目でも言う [me de mono o iu] – "speak via eyes" or 目にももの言わせる/いわす [me ni mono ivaseru /ivasu/] – "to force to talk via eyes". In the Japanese language there is a phraseology, "to look into the eye", which is an obvious alternative in Uzbek. This phraseology means "to know the true motives of the interlocutor": when the word 目は口ほどものをいう [me wa kuchi xodo mono o iu] "eyes speak with the mouth" literally means "the eyes speak with the mouth". In the Uzbek language, the phraseology of "looking straight into the eye" is slightly different and more meaningful. The explanatory dictionary of the Uzbek language comments on one meaning of this phraseology (fearlessly, boldly, honestly) and gives the following examples: His [Justice] beautiful eyes, which he had never been able to imagine, were filled with anger and sorrow. Now she looks at everything in the same way (S. Zunnunova, Gulkhan). He did not expect the outcome of the operation because Mastura was so upright in the face of death (A. Kakhor, One Thousand Souls). There is another Japanese phraseology similar to this phraseology. This is 目は心の鏡 [me and kokoro no kagami] exactly with alternative to the Uzbek expression "eye is a mirror of the heart".

The basic functions of the eye can be expressed in various forms, "seeing," "watching". One of these are "to be noticed." The explanatory dictionary of the Uzbek language gives the following examples: "... peaks were far away" (U. KHashimov) or "There is no shade around because the place is so secret" (M. Kushjonov, Diydor). The phrase "1. To be honest and clear; 2. To be distinct, to be noticed. We find this phraseology several times in the translation of Kobo Abe's [The Box Man]. One of these phrases: それから、何よりも目立つのが、変わり型の靴 [Sore kara, nani yori mo medatsu no ga, kawarigata no kutsu.]. It uses as combination not phraseology in Japanese. It uses a combination of 目立つ and not phraseology in Japanese. However, the Uzbek translator gave this verb form as the phrase "noticeable" in the translation as: "Flat, uneven slippers appear first."

Another phrase that is close to the phrase "eye-catching" phraseology, which is derived from the lexeme in Uzbek language "to look": 「...被害届を書くように迷惑顔で言われたとき、はじめておびえに似たものを感じた...部屋に戻ると、一服して気を静め、いつもなら横目でにらんだだけ

で済ませていた窓の外を正視した.....逆上した...」³。[...higai todoke o kaku youni meiwakugao de iwareta toki, hajimete obie ni nita mono o kanjita...Heya ni modoru to, ippuku shite ki o sizume, itsumo nara yokome de niranda dake de sumasete ita mado no soto wo seishi shita...gyakujoushita] Translation: "... A " "it is kicked blood to brain" ... The house was widely opened. In translation the verb 正視した is literally translated as "blown away". In addition, there is a somatic phraseology used in the phrase ("midairic splash"). Unfortunately, it's explanation was not given neither in the Uzbek dictionary, nor in the phraseological dictionary. Thankfully, no dictionary has ever confirmed the fact in order to solve positive it depends on translator's knowledge, experience and professional skills. We'll use the phrase "daydream" to produce the phrase "The Box Man" in a week: しばらくあたりの様子をうかがってから、窓のカーテンを閉め、彼はおずおずと箱の中に這い込んでみた⁴。[Shibaraku atari no yousu o ukagattetara, mado no kaaten o shime, kare wa ozuo zu to hako no naka ni haikonde mita] Translation: "A" with frighten threw a blind eye around him and took off the curtains and entered the box. あたりの様子をうかがって Simply speaking, everyday talk has become a daily translation of the "Watches around." However, the translators (who could possibly be influenced by the Russian text) provided flour in the form of "sparkling blue eyes." ずおずと "fright-fear" recurrent association has also won the title "Fear-Man".

The function of "day" can be expressed in Japanese by simple words (forms of verb). For example: 疑問があったので発言しようとしたら、前の席から課長がしきりに目で物を言っているのだから差し控えた [gimon-ga atta node xatsugen shiyo:-to shitara, mae-no seki kara kacho:-ga shikiri-ni me-de mono-o itteiru-no-de sashihikaeta] – "I had doubts. When I wanted to express my opinion, the head of the department made me mean, and I didn't." The original meaning 目物 を言っている of the word "sharks talk through the eyes".

Here's an example: タバコは三分の一ほどに減っていた。険のある、疲れた眉。白衣のポケットからのぞいている浣腸器。そのゴム管にからめた、細い筋張った指。その指先の、銀のマニキュア⁵。[Tabako wa san bun no ichi hodo ni hette ita. Ken no aru, tsukareta mayu. Hakui no poketto kara nozoite iru kanchouki. Sono gomukan ni karameta, hosoi sujihatta yubi. Sono yubi saki no, kin no manikyua] Translation: "Cigarette smoking is part of a quarter. The birds are quivering, the hips are warm. The nails are dyed with saffron." In this piece, the personage is shaped by the outward appearance of anger.

Many of the dying languages are represented by a small part of time, in the way that the word "leopard" lexemes are based on the phrase, especially when compared to the vanishing of the eye. For example, Uzbek language is in the form of "кўз очиб юмгунча" "blinking eyes" (a portion of the kink is mirrored by shiga), in Turkish "with the eye" (with a twinkle), in Russian "in the eye", みるみる in Japanese (when standing) ethylene expression: 霧になって降る砂に、女の頭がみるみる白く粉をふく。(砂漠の女)⁶。[Kiri ni natte furu suna ni, onna no atama ga mirumiru shiroku kona o fuku]. Translation: "The housewives of the hippopotamus died in the morning." Noteworthy is the fact that, in one phrase, the form of refinement of the phrase flourishes unnecessarily, that is, "the change in a single stone area causes weakness." Consequently, the strong syntactic association that results from the effects of language and thinking cannot be changed. For example, the Turkish term kaşla göz arasında for the loss of a Turkish eyebrow is between the eyebrows and the eye kaş ile gözün arasında, which means "for a moment". The phrase "blind" in the Turkish languages is based on lexeme, and it is a phrase "blindfolded". This phraseology is different in Japanese. The following example illustrates this: ただでさえ冴えない色

³Abe Kobo zenshuu24 [Kobo Abe complete works24] 1973.3-1974.2] Tokyo, Shinchousha, 1999, p.17.

⁴Abe Kobo zenshuu24 [Kobo Abe complete works24] [1973.3-1974.2] Tokyo, Shinchousha, 1999, p.19.

⁵Abe Kobo zenshuu24 [Kobo Abe complete works24] [1973.3-1974.2] Tokyo, Shunchousha, 1999, p.53.

⁶Abe Kobo zenshuu24 [Kobo Abe complete works24] [1973.3-1974.2] Tokyo Shinchousha, 1999, p.194.

の唇を、ほとんど血のが失せるま までに、左右に強くひきのぼし、そこだけ見ると、まるで妖怪の形相である。光に、一瞬、またたいたが、すぐまた固く眼を閉じてしまった。⁷ [Tada de sae saenai iro no kuchibiru o, hotondo chi no iro ga useru madeni, saiyuu ni tsuyoku hikinobashi, sokodake miru to, marude youkai no keisou de aru. Hikari ni, issyun, matataitaga, sugu mata kataku me o tojite shimatta.] The phrase fragmented by the author, used by the author, またたいた is a daily translation of the "jungle-jerk" and "cypress boar". Uzbek language "In fact, the lips of hot blood have turned sideways, and photography is the standard. The jugs are filled with jealousy, rotten eyes..."

The phrases are used to describe the nature of the nation, its impact on the world when some of these different divisions are formed. For this, it is important to relate the history, customs and national identity of the eloquent people, and the fact that phrases should come and share the truth. Translated by H. KHamroev, "While the phraseological bass is represented nationally in articles, it cannot be substituted for counterfeit foreigners. "a nut". There are many other languages, including Japanese, and Uzbek.

In fact, a free association may sometimes have a phrase in the form of a phrase. ふと、夜明けの色の悲しみが、こみ上げてくる。(砂漠の女 231) [Futo, yoake no iro no kanashimi ga, komiagetekuru]. If the Japanese sentence translated word by word it would appear: "The sad color of the dawn was the result." An Uzbek, who has learned to speak Russian, comes out of context and says: "Suddenly, the heart of jaundice has become bitter as a brown ton." This means that the translators favored the expression of the free association of phraseology (heartbroken). Such examples can be cited.

Although it is often said that it is not possible to translate phrases from one language into another, it is not known to be a seasonal one. When such units translate, the version of image, which is especially relevant to the background, may change or result in a shift. However, as long as there is no change in the linguistic variation of the language in which the translation of the work is being done, the inclination of the style and the imitation of the image will increase.

It is worth noting that in the process of translation between Japanese and Uzbek, there are a number of problems in preserving the image base of phraseological units. Although the two languages do not differ from each other in terms of the image base, the two peoples' expressions are partly in agreement with the artistic thinking of two people. Word by word translation often creates problems. Commenting on this, G. Salamov wrote: "Whenever translating nomadic meanings from one language to another, they are, in any case, one of the most precise versions of which are based on their image. Translating alone can sometimes be artificial. At the same time, in any cases, the method is blindly exchange such comments with other alternative speakers in the language in which the work is being translated. It causes the language to become confused and poor, and the continuous repetition of the same proverbs and idioms." With this mind, it is not far from the truth, although there is no discussion between the Japanese phrase "disappointment" and the free combination of "insensitivity", which is not an exact alternative in Japanese. Or, when a person "gets hurt," he "cannot stop thinking": いくら眼に入れまいとしても、自然に入ってしまう。いくら黙殺しようと努力しても、意識せずにはいられない⁸。 [Ikura me ni iremai to shitemo, shizen ni haitte shimau. Ikura mokusatsu shiyō to doryoku shitemo, ishiki sezu niva irarenai.] Translation: "A" tried to escape from him, but he still saw him. "A" tried to ignore it, but failed. He was confused and depressed... " The original 意識せずにはいられない combination (literally: he couldn't stand it) was translated into Uzbek in the form of "heartbreak," and that can't be said wrong. However, 自然に入ってしまう the translation quote in the passage (literally: it naturally grows up) is not acceptable.

⁷Abe Kobo zenshuu16 [Kobo Abe complete works16] [1962.4–1962.11] Tokyo, Shinchousha, 1998, p.173-176.

⁸Abe Kobo zenshuu 24 [Kobo Abe complete works24] [1973.3–1974.2] Tokyo, Shinchousha, 1999, p.17.

Sometimes there is a case where the translation of the unit, which does not have the full meaning which is used, though there is no exact equivalent of the phraseological unit. Doing so will limit the translation capability of the language. At times, the original synonymic verb may be the only equivalent in Japanese. In this case, only one expression is taught by the equivalent. There is no mistake in translating other words, for example, verbally, that is, the equivalents of meaningful compounds literally translate into non-Japanese forms. In this case, the presence of one of these compounds in the language may contribute to interpretation.

“Translation is a two-stage process of intercultural and intercultural communication, based on a purposeful analysis of the original text, creating a secondary text that replaces the original text in a different linguistic and cultural context. ..” It was claimed by famous Russian translator AD Schweitzer. Indeed, while translating a phraseological unit into another language using equivalence is not possible, that is, when the translation is not found to be equivalent to the original expression, address the options. Although the phrases are often not the equivalent in another language, they may have some alternative. While translating with alternatives, one has to be more careful than the equivocal translation. Although the expressions of the two languages may at times seem superficial, they actually different from each other in terms of their meanings and methodological functions, that is, the organization of false alternatives are possible.

Now, let's put together an excerpt from the famous Japanese writer's work: そのたびに地軸が揺れ、船酔いに似た吐き気にさんざん苦しめられる。箱を疚しく感じたことさえ一度もない。箱はぼくにとって、やっとたどり着いた袋小路どころか、別の世界への出口のような気さえする。何処へかは知らないが、とにかく何処か、別の世界への出口.....と言ったものの、小さな覗き窓から外の気配をうかがいながら、ただ吐き気をこらえているのでは、袋小路もそう変わりはない。 [So no tabi ni chijiku ga yure, funayoi ni nita hakike ni sanzan kurushimerareu. Hako o nagawazurashiku kanjita koto sae ichidomo nai. Hako wa boku ni totte, yatto tadoritsuita fukurokouji dokoroka, betsu no sekai e no deguchi no youna ki sae suru. Doko e kava shiranai ga, tonikaku dokoka, betsu no sekai e no deguchi... to itta mo-no no, chiisana nozoki mado kara soto no kehai o ukagainagara, tada hakike o kora-ete iru no deva, fukurokouji mo sou kawarihanai.] Once again, the translation between two languages are far from each other which is not easy. Uzbek translation of the passage reads: I have never dishonored my life. In my mind, the box is not a dead end, but a door to another world. I don't know what the door was opened for, I don't know, I always feel confident that I'm a different world, and I can see through the window, out of the window, with my frail heart. I watch what's happening, and this whole world seems me to be a dead end. "Inner world of the "A" in the novel is deeply ingrained, with its exterior, appearance, motions, actions, and speaking skills. As for the translation of phraseological units in the piece, 吐き気に苦しめられる "suffering from heart discomfort" ("suffering from heart discomfort"), 疚しく感じたことない is "disillusionment of the heart," "not feeling shame", やっとたどり着いた袋小路 "The end of a dead end "is" to get into a dead end "(another street - a closed street), 吐き気 the combination of" disappointment of the soul "is transformed into a form of" disappointment. "

The reason for the frequent similarities between certain phrases in Japanese and Uzbek may be coincidence. From the analysis of the phraseology examined, and it is clear that they are based on the objects, images, and objects that are common to both people and that are common in everyday life.

It is wrong to translate all of these same compounds in one Uzbek version only if there is no alternative to all of the several idiomatic phrases in the same language (or only one equivalent version is found).

Summary

Phraseology is an important element that defines the peculiarities, nature of the language, and demonstrates the level of perfection that translates from one language into another. This study, which is mentioned about the successes and disadvantages in their translation, has focused on the problems associated with the preservation of nationality in translation, in particular the literal subtlety of words. Some aspects related to the aspects, sources, origins, lexical-grammatical and linguistic features of these units have also been studied as far as possible. In the course of the study, only phrasal verbs were taken as expressions, not proverbs, words or aphorisms, their meanings, form, and literary meaning. The options presented in the summary were compared. It should be noted that some defects in the translation of phrases are due to the failure of the artists adequately reflect the life of Japanese people, and the translations were made directly from Russian language rather than from the Japanese.

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