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Abstract: The study examines the translation of phraseological units and culture-specific items in the novel 'The Headless Horseman' by T.M. Reid. Particular attention is paid to the mediated translation chain from English into Russian and from Russian into Uzbek. The research is based on the English original, A. Makarova's Russian translation, and S. Muhammadjonov's Uzbek translation, which was produced from the Russian version. The primary objective is to determine how national-cultural meanings, figurative imagery, stylistic features, and extralinguistic information are transformed at each stage of the translation process. Unlike a conventional English-Uzbek comparative analysis, the study treats the Russian version as a mediating text. Consequently, it distinguishes between transformations arising at the English-Russian stage and those occurring at the Russian-Uzbek stage.

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Kalit soʻzlar: Badiiy tarjima, milliy-madaniy birliklar, frazeologizmlar, realiya, taʼsirchanlik, ekstralingvistik omillar, obrazlilik.

Annotatsiya: Tadqiqotda T. M. Ridning “Boshsiz chavandoz” romanidagi frazeologizmlar va madaniyatga xos birliklar tarjimasi koʻrib chiqiladi. Ingliz tilidan rus tiliga, rus tilidan esa oʻzbek tiliga vositachi til orqali tarjima qilish zanjiriga alohida eʼtibor qaratiladi. Tadqiqotda ingliz tilidagi asl nusxa, A. Makarova tomonidan rus tiliga qilingan tarjima va S. Muhammadjonov tomonidan rus tilidan qilingan oʻzbekcha tarjima asos qilib olingan. Asosiy vazifa tarjima jarayonining har bir bosqichida milliy-madaniy maʼnolar, obrazlilik, uslubiy xususiyatlar va ekstralingvistik maʼlumotlar qanday oʻzgarishini aniqlashdan iborat. Anʼanaviy inglizcha-oʻzbekcha qiyosiy tahlildan farqli oʻlaroq, tadqiqotda ruscha versiya vositachi matn sifatida koʻrib chiqiladi. Demak, tadqiqotda ingliz-rus bosqichida yuzaga keladigan transformatsiyalar bilan rus-oʻzbek bosqichida yuz beradigan transformatsiyalar farqlanadi.

ФРАЗЕОЛОГИЗМЫ И КУЛЬТУРНО-СПЕЦИФИЧЕСКИЕ ЭЛЕМЕНТЫ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЯ Т.М. РИДА «ВСАДНИК БЕЗ ГОЛОВЫ»)

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О СТАТЬЕ

Ключевые слова: Художественный перевод, национально-культурные элементы, фразеологизмы, реалии, выразительность, экстралингвистические факторы, образность.

Аннотация: В исследовании рассматривается перевод фразеологизмов и культурно-специфических элементов в романе Т.М. Риды «Всадник без головы». Особое внимание уделяется опосредованной цепочке перевода: с английского языка на русский и с русского на узбекский. В основу исследования положены английский оригинал, русский перевод А. Макаровой и узбекский перевод С. Мухаммаджонова, выполненный на основе русской версии. Основная задача заключается в том, чтобы определить, как на каждом этапе процесса перевода трансформируются национально-культурные значения, образность, стилистические особенности и экстралингвистическая информация. В

отличие от традиционного англо-узбекского сравнительного анализа, в исследовании русская версия рассматривается как текст-посредник. Соответственно, в работе разграничиваются трансформации, возникающие на англо-русском этапе, и трансформации, происходящие на русско-узбекском этапе.

Introduction. Literary translation is a complex process of interlingual and intercultural interpretation, in which not only subject-logical content but also imagery, emotional-expressive coloring, stylistic register, national-cultural associations, and characteristics of the historical era are to be conveyed. This problem is particularly evident in the translation of phraseological units and realia. Formally close correspondence can preserve the denotative meaning, but at the same time weaken the image, cultural markings, or speech characteristics of the character.

The material of the present study, Thomas Mayne Reid's novel *The Headless Horseman*, is of particular interest for such an analysis. The work is associated with Texas and the American-Mexican border area; it interacts with descriptions of prairies, equestrian culture, hunting, clothing, weapons, social relations, and regionally marked speech.

It is fundamentally important that the research material is viewed as a sequential translation chain: English ST → Russian MT → Uzbek TT. According to the initial research data, the Russian text performs the function of a mediating text, and the Uzbek translation is created based on it. Consequently, the Russian version cannot be considered merely a second parallel translation: it is an intermediate interpretation through which the semantic, figurative, stylistic, and cultural characteristics of the original are transferred to the Uzbek text.

This situation significantly changes the methodology of analysis. When the English original is directly compared with the Uzbek text, any discrepancy may be mistakenly attributed to the final translator. In reality, the change could have arisen during the English-Russian stage and then simply been inherited by the Uzbek text. Therefore, the study must answer not only the question "what changed?" but also the question "at what stage did the change occur?"

The aim of the study is to identify the mechanisms of transmission of phraseological units, expressive formulas, and realia in the sequential chain English → Russian → Uzbek and to establish the locus of translational transformation. The scientific novelty of the work is determined not by the fact of trilingual comparison itself, but by the reconstruction of the change trajectory and the distinction between primary, secondary, cumulative, and compensatory transformations.

Materials and methods. The research material consists of the English original, the Russian mediated text, and the Uzbek translation. For the final verification of each example, it is necessary to record the specific publication of each text and, if possible, the page. This is especially important for Russian material: bibliographic data show the existence of various editions by A. Makarova, including abbreviated ones. Therefore, the absence of a specific fragment in one of the editions cannot automatically be qualified as a translation omission.

The theoretical basis of the research is the propositions of V. N. Komissarov [9; 10] on the multi-level nature of translation equivalence, L. S. Barkhudarov [8] on translation transformations, Ya. I. Retsker [19] on regular correspondences and transformations, A. V. Fyodorov [11] on the completeness of literary translation, and A. V. Kunin [12] on the nature and classification of English phraseological units. In the Uzbek translation tradition, the works of G. Salomov [14] and K. Musaev [15] are considered. This combination of approaches allows for the consideration of translation as a functional and multi-level correspondence rather than a mechanical coincidence of linguistic forms.

Comparative-contrastive, contextual, semantic-stylistic, phraseological, linguocultural, and translation methods are applied. The main procedure includes two sequential stages: I — English ST → Russian MT; II — Russian MT → Uzbek TT. After this, the final comparison is performed: English ST → Uzbek TT.

While analyzing each unit, the denotative meaning, degree of phraseologization, original imagery, expressiveness, functional-stylistic marking, characterological function, national-cultural component, and extralinguistic information are taken into account.

Phraseological units and realia are distinguished. A phraseological unit is a stable combination with a certain degree of semantic reinterpretation; a realia unit denotes a culturally specific object, phenomenon, or social or historical function. At the same time, both categories are capable of concentrating information about culture; therefore, in the study, they are analyzed in parallel as different types of linguistic carriers of extralinguistic information.

Translational transformation locus model

To describe the origin of changes, the working concept of "transformation locus" is introduced. It is used as an analytical tool rather than as an independent general theory of translation. L0 indicates the absence of significant transformation; L1 — a change that arose at the English-Russian stage and was inherited by the Uzbek translation; L2 — the change that occurred at the Russian-Uzbek stage; L1+L2 - sequential changes in both stages; LC — secondary compensation in which the final translation functionally reproduces or partially compensates for a

feature weakened in the mediating text. Such a system allows for a more accurate description of the genesis of translation solutions.

Codes and their interpretation:

L0 The trait is significantly preserved at both stages.

L1 The transformation arises at the English ST (source text) → Russian MT (mediating text) stage and is inherited by the Uzbek TT (target text).

L2 The Russian text retains the original feature; the change occurs at the stage Russian MT → Uzbek TT.

L1+L2 Changes occur sequentially at both stages and are cumulative in nature.

LC Secondary functional compensation in the final translation.

Results. A comparison of the translation chain shows that the final Uzbek text is the result of not one, but at least two consecutive acts of interpretation. Therefore, during analysis, it is necessary to distinguish between the actual translational change and the inheritance of an already existing solution. If the Russian text preserves the original image and the Uzbek text neutralizes it, there are direct grounds for recording L2. If the image is already absent in the Russian text, its absence in the Uzbek text should not automatically be considered a new loss.

A prime example is playing possum. The expression is related to the meaning of pretense, but its inner imagery is based on the behavior of an opossum. In the context of the novel, not only denotative semantics but also American zoomorphic imagery are important. If at the English-Russian stage, the opossum image is replaced by a neutral expression, and the Uzbek translation reproduces this neutral model, the transformation refers to L1. In this case, the final translator is not the source of the original loss of imagery.

The expressive forms *Geehosophat* and *by the jumpin' Geehosophat* perform a broader function. They convey emotional intensity and participate in the stylization of Zeb Stump's speech. Consequently, in their translation, one should evaluate not only the lexical content but also the register, expressiveness, and characterological function. Replacing a non-standard formula with a common interjection can preserve the communicative function, but at the same time weaken the cultural-speech marking. When changes occur in both stages, one should speak of cumulative transformation.

In the expression "plugged with a piece of lead" the colloquial manner of threat and the figurative designation of a bullet through a piece of lead are combined. Functional transmission can maintain the threat situation but weaken the figurative and stylistic information. However, the final locus of a specific change should only be established after comparing the actual English,

Russian, and Uzbek wording. Therefore, in this case, it is inadmissible to pre-announce the transformation of L1 or L2 without textual verification of the mediating and final variants.

The expression "throw up your hand" in the context of a threat is associated with ceasing resistance or surrender. Its translation should be evaluated primarily by its pragmatic function. The formal preservation of throw and hand components is not a mandatory condition for equivalence. On the contrary, a functionally motivated substitution may be more natural for the target language.

This confirms the principle that translational equivalence is not identical to formal coincidence.

The expression give free rein to his stallion requires special attention. In modern dictionaries, the model "give free rein to" is also used in the figurative sense of "to give full freedom," but in the context under consideration, the original equestrian semantics is actualized: the rider grants the horse freedom of movement. Therefore, not every use of this model should be automatically included in the corpus of fully idiomatized phraseological units. Context can actualize the literal or intermediate imagery of a stable model. Realia form the second large block of material. Serapé stands for the traditional Mexican cloak. With the preservation of the borrowed form, the cultural marking of the object may be preserved; with generalization to the general name of the clothing, the function of the object remains understandable, but the ethnocultural specificity weakens. Lazo is also related to equestrian culture.

A generic designation such as "rope" can convey a physical object, but not its entire cultural specificity.

Prairie represents a geoculturally significant unit. In Russian and Uzbek, the corresponding word may be semantically assimilated, but in the novel, it participates in creating the chronotope of the American frontier. Therefore, equivalence cannot be evaluated solely by a natural-geographical feature: "prairie" and "steppe" may coincide at the level of denotation, but differ in cultural associations.

Mustang and mustanger demonstrate the difference between subject and socio-cultural information. The Mustang, while retaining a borrowed form, maintains cultural specificity relatively easily. Mustanger is more complex: the simple designation "hunter" conveys only part of the meaning, while the original unit is associated with a specific professional activity - catching wild mustangs. Consequently, the translator conveys not only the objective meaning but also the social function of the character.

Corral and hacienda reflect the Spanish-Mexican cultural layer of the novel. Their generalization to the words "enclosure" and "estate" may be denotatively justified, but the cultural polyphony of the text may be weakened. It is important that the English original itself is multicultural: it interacts with American and Spanish-Mexican elements. Therefore, the translator

deals not with a simple "one culture - another culture" scheme, but with the transmission of an internally heterogeneous cultural space. The idiolect of Zeb Stump requires a separate analysis. Non-standard forms such as *hyur*, *yur*, *air*, *ye*, *Geehosophat*, *Kaintuck*, and other elements create a speech portrait of the character.

Consequently, a phraseological unit or an expressive formula should not be considered in isolation from the idiolect. Even a semantically accurate equivalent can functionally weaken the original if it erases colloquialism, vernacularity, or an individual way of speaking.

Discussion. The main methodological problem in analyzing indirect translation [5] is the risk of attributing all discrepancies to the final translator. The description of the trajectory is more accurate: "English image → neutral Russian variant → neutral Uzbek variant" indicates primary neutralization at the ST → MT stage, while "English image → figurative Russian variant → neutral Uzbek variant" indicates a change at the MT → TT stage.

If the initial change is amplified during the second translation, a cumulative transformation is formed. For example, a culturally marked unit may first receive a partially generalized Russian variant, and then a completely neutral Uzbek one. The final distance from the original in this case is the result of several sequential transformations, rather than a single solution.

At the same time, the fact of indirect translation itself does not necessarily mean its incompleteness: a second translation can compensate for or functionally reinterpret the solution of the mediating text.

Secondary compensation is also possible. An Uzbek translator can use a more expressive medium than the Russian text and thereby partially restore the impact that was weakened in the first stage. This is not a genetic restoration of the English unit, as the translator works with a mediating text, but can functionally reduce the distance between the communicative effect of the original and the final translation.

The perspective for evaluating equivalence must be multidimensional. For each unit, it is advisable to answer the following questions separately: whether the main meaning is conveyed; whether the stable or idiomatic character is preserved; whether the original image is reproduced; whether the register and expressiveness are preserved; whether the character's speech individuality is preserved; whether the cultural mark is conveyed; whether information about the historical and cultural environment is preserved; and at what stage the change occurred. Therefore, the statement "translation is equivalent" without specifying a parameter is scientifically insufficient.

The distinction between translational omission and editorial shortening is of particular importance. Bibliographic data confirm the existence of abridged editions of the translation by A. Makarova.

Thus, the proposed model allows for combining the classical theory of equivalence and transformations with the genetic analysis of indirect translation. Its strength lies in the fact that it does not replace the analysis of the final result with an assumption of the translator's guilt or responsibility, but rather reconstructs the sequence of decisions.

Conclusion. To sum up, the study of phraseological units and realia in *The Headless Horseman* requires considering not only the linguistic differences between the English, Russian, and Uzbek texts but also the genetic dependence of the translations. In the English ST → Russian MT → Uzbek TT model, the Russian text serves as a mediating link, so the analysis must be conducted in stages.

The main result of the study is the transformation locus model: L1 for changes that occurred at the English-Russian stage; L2 for changes that occurred during the Russian-Uzbek stage; L1+L2 for cumulative transformations; L0 for significant preservation of the trait and LC for secondary functional compensation. Such a model allows for the differentiation between inherited changes and the independent decisions of the final translator. The analysis of playing possum, by the jumpin' Geehosopha, plugged with a piece of lead, throw up your hand, and give free rein shows that equivalence should be evaluated not only by semantics but also by imagery, expressiveness, register, pragmatic, and characterological functions. The realia *serape*, *lazo*, *prairie*, *mustang*, *mustanger*, *corral*, and *hacienda* demonstrate that the preservation of subject meaning does not yet guarantee the preservation of the cultural localization of the text.

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