

THE PRESERVATION OF THE AUTHOR'S STYLE IN TRANSLATING
MOTIVATIONAL WORKS FROM ENGLISH INTO UZBEK (A Case Study of "Steal
Like an Artist")

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ANNOTATSIYA

Ushbu maqolada Austin Kleonning "Steal Like an Artist" asarini ingliz tilidan o'zbek tiliga tarjima qilishda muallif uslubini saqlash muammosi tahlil qilinadi. Motivatsion adabiyot tarjimasida muallifning individual ovozi, qisqa va ta'sirchan jumalari, suhbatdosh ohangi hamda pragmatik ta'sirini qayta yaratish tarjimon oldidagi asosiy vazifalardan biri hisoblanadi. Tadqiqotning maqsadi motivatsion diskursning uslubiy xususiyatlarini aniqlash va ularni o'zbek tilida adekvat ifodalash strategiyalarini o'rganishdan iborat. Tadqiqot davomida qiyosiy, stilistik, pragmatik hamda diskursiv tahlil metodlaridan foydalanildi. Natijalar shuni ko'rsatdiki, motivatsion matnlarni tarjima qilishda semantik aniqlik bilan bir qatorda uslubiy-funksional adekvatlik ham muhim ahamiyat kasb etadi. Ayniqsa, imperativ konstruktsiyalar, faol fe'llar, sintaktik qisqalik va suhbatdosh ohang motivatsion ta'sirni saqlashda muhim rol o'ynaydi. Kalit so'zlar: uslub, muallif ovozi, motivatsion diskurs, pragmatik ekvivalentlik, tarjima strategiyasi, Austin Kleon.

ABSTRACT

This article investigates the problem of preserving authorial style in translating motivational literature from English into Uzbek on the basis of Austin Kleon's "Steal Like an Artist." Motivational discourse is characterized by conversational tone, syntactic brevity, imperative structures, and emotionally persuasive language. The study aims to identify the principal stylistic features of motivational prose and analyze translation strategies used to reproduce them in Uzbek. Comparative, stylistic, pragmatic, and discourse analysis methods were employed in the research. The findings reveal that successful translation of motivational literature requires not only semantic accuracy but also stylistic-functional adequacy. In particular, direct address, lexical simplicity, active verbs, and concise sentence structures play a central role in preserving motivational impact and authorial voice in the target language. Keywords: style, authorial voice, motivational discourse, translation strategy, pragmatic equivalence, Austin Kleon.

INTRODUCTION

At the present stage of globalization and intercultural communication, translation performs an important role in establishing intellectual and cultural dialogue between different societies. Through translation, readers gain access not only to literary masterpieces but also to educational, scientific, and motivational works created in foreign languages. Among these genres, motivational literature occupies a special place because its primary purpose is not simply to provide information but also to inspire, encourage, and influence the reader psychologically and emotionally. Modern motivational discourse is distinguished by its conversational tone,

expressive simplicity, short syntactic constructions, direct address, and pragmatic orientation toward the reader. Consequently, the translation of such texts requires the preservation not only of semantic content but also of stylistic and communicative effect. If the translator transfers only the informational meaning while ignoring the stylistic energy of the source text, the translated work may lose its persuasive power and emotional influence. Austin Kleon's "Steal Like an Artist" represents a vivid example of contemporary motivational prose. The author's style is based on minimalistic expression, memorable imperatives, colloquial rhythm, and metaphorical compactness. These features create a recognizable authorial voice that forms the central communicative force of the text. Therefore, the book provides valuable material for investigating the preservation of authorial style in English-Uzbek translation. The relevance of this study is determined by the growing popularity of motivational literature among Uzbek readers and by the increasing importance of translation studies in modern linguistic research. The article aims to analyze the principal stylistic features of motivational discourse and identify effective translation strategies for reproducing authorial style in Uzbek.

LITERATURE REVIEW AND METHODOLOGY

The issue of style preservation has been extensively discussed in modern translation studies. Peter Newmark argues that translation should reproduce not only meaning but also communicative effect. Mona Baker emphasizes the importance of pragmatic equivalence and textual cohesion in achieving adequate translation. Jean Boase-Beier considers style to be an integral component of meaning and argues that stylistic analysis should occupy a central position in translation criticism. Theoretical discussions concerning motivational discourse also demonstrate that self-development literature possesses distinctive rhetorical features. Such texts frequently employ imperatives, aphoristic structures, emotionally coloured vocabulary, and conversational syntax in order to establish intimacy with the reader. The present study is based on comparative, stylistic, pragmatic, and discourse analysis. Selected fragments from Austin Kleon's "Steal Like an Artist" were analyzed together with proposed Uzbek translations. Particular attention was paid to lexical choice, syntactic brevity, imperative constructions, metaphorical expressions, and the preservation of conversational tone. The analysis was conducted according to three principal criteria: semantic accuracy, stylistic adequacy, and pragmatic effectiveness.

RESULTS

The analysis demonstrated that one of the dominant stylistic features of Kleon's prose is syntactic minimalism. Short and rhythmically compact constructions create motivational intensity and direct communicative force. For example, the phrase "Do the work" may be translated as "Ishni qil." Both versions preserve brevity, directness, and imperative energy. However, a more formal translation such as "Ishni bajaring" weakens the conversational tone of the original. Another significant feature is the use of provocative lexical units. The central metaphorical verb "steal" functions not in its literal criminal sense but as a metaphor for creative borrowing and artistic influence. The Uzbek equivalent "o'g'irlamoq" preserves the provocative effect successfully, whereas softer alternatives such as "o'rganmoq" or "ilhom olmoq" reduce the stylistic sharpness of the original expression. The analysis also revealed the importance of conversational reader engagement. Phrases such as "Share your work" and "Start copying what you love" create intimacy between author and reader through direct imperatives. Uzbek renderings like "Ishingni boshqalar bilan baham ko'r" and "Yoqtirgan narsangdan nusxa olishni boshla" preserve the communicative immediacy of the source text more effectively than highly formal alternatives. Furthermore, stylistic losses most frequently occur when translators employ

excessively academic or explanatory constructions. Long descriptive phrases tend to weaken motivational rhythm and diminish emotional accessibility. Therefore, lexical simplicity and syntactic compactness should be regarded as essential translation priorities in motivational discourse.

DISCUSSION

The findings confirm that motivational literature presents distinctive translation challenges because its communicative effect depends heavily on style. In motivational prose, style is not merely decorative but functions as a pragmatic instrument of persuasion and emotional influence. One of the central translation difficulties arises from structural and stylistic differences between English and Uzbek. English motivational prose frequently values conversational directness and minimalistic expression, whereas Uzbek literary discourse traditionally tends toward greater grammatical expansion and formal politeness. Consequently, literal translation often produces semantically accurate but stylistically weakened texts. The research also demonstrates the importance of preserving conversational tone. Austin Kleon's authorial voice is based on closeness to the reader, simplicity of expression, and spoken-like immediacy. Excessive formalization disrupts this communicative relationship and transforms motivational prose into detached explanatory discourse. Another important issue concerns the translation of imperatives. Imperative structures in motivational literature perform both grammatical and pragmatic functions: they encourage action, create rhythm, and strengthen reader involvement. Therefore, replacing direct imperatives with neutral descriptive forms significantly reduces motivational force. The study additionally confirms the importance of stylistic-functional adequacy in translation. Successful translation should reproduce not only the informational meaning of the source text but also its stylistic energy, emotional atmosphere, and communicative purpose. In this regard, the translator acts not merely as a linguistic mediator but also as a stylistic interpreter.

CONCLUSION

The present study examined the preservation of authorial style in translating motivational literature from English into Uzbek using Austin Kleon's "Steal Like an Artist" as a case study. The research demonstrated that motivational discourse possesses distinctive stylistic features including conversational tone, lexical simplicity, syntactic brevity, imperative constructions, and pragmatic orientation toward the reader. The analysis confirmed that successful translation of motivational prose depends not only on semantic equivalence but also on stylistic-functional adequacy. Direct address, active verbs, compact sentence structures, and emotionally expressive vocabulary play a crucial role in reproducing the author's voice and preserving motivational effect in Uzbek. The study also revealed that excessive formalization weakens communicative energy and disrupts the intimate relationship between author and reader. Therefore, translators should prioritize natural conversational expression while maintaining stylistic fidelity to the source text. From a theoretical perspective, the research contributes to the study of style preservation and motivational discourse in translation studies. From a practical perspective, the findings may assist translators, students, and researchers working with motivational and self-development literature. Future research may investigate reader reception of translated motivational texts and compare alternative translation strategies in contemporary Uzbek translation practice.

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