

**THE PRESERVATION OF AUTHORIAL STYLE IN TRANSLATING  
MOTIVATIONAL LITERATURE FROM ENGLISH INTO UZBEK**

Xolnazarova Malika O'ral qizi  
Student of Termez State University

**Abstract:**

This article examines the preservation of authorial style in translating motivational literature from English into Uzbek. The study is based on Austin Kleon's "Steal Like an Artist," a motivational work distinguished by conversational tone, syntactic brevity, and expressive simplicity. The article analyzes stylistic features of motivational discourse and investigates translation strategies aimed at reproducing authorial voice and communicative effect in Uzbek. The findings indicate that successful translation of motivational prose requires not only semantic equivalence but also stylistic-functional adequacy and pragmatic adaptation.

**Keywords:**

authorial style, motivational discourse, translation strategy, stylistic equivalence, pragmatic adaptation, Austin Kleon, Uzbek translation

The translation of motivational literature has become an increasingly relevant issue in modern translation studies due to the growing popularity of self-development and inspirational texts across different cultures. Unlike scientific or purely informative works, motivational discourse performs not only an informational function but also a psychological and emotional one. Such texts seek to encourage readers, inspire action, and influence their worldview through expressive and stylistically marked language. Consequently, the preservation of authorial style becomes one of the most important objectives in the translation process.

In contemporary English literature, Austin Kleon's "Steal Like an Artist" occupies a distinctive place among motivational works because of its highly recognizable style. The book is characterized by conversational tone, lexical simplicity, aphoristic constructions, and direct imperatives addressed to the reader. Kleon deliberately avoids complicated explanations and instead relies on short, emotionally expressive sentences that create intimacy and immediacy. This stylistic minimalism forms the basis of the author's communicative power and therefore presents significant challenges for translators.

One of the major difficulties in translating motivational literature into Uzbek arises from structural and stylistic differences between the two languages. English motivational prose often values syntactic brevity and spoken-like rhythm, whereas Uzbek literary tradition tends toward more expanded sentence structures and formal expression. As a result, literal translation may preserve informational meaning while weakening emotional intensity and stylistic individuality. For example, the phrase "Do the work" achieves its motivational force through directness and compactness. The Uzbek equivalent "Ishni qil" preserves the imperative energy more effectively than formal alternatives such as "Ishni bajaring," which sound more distant and bureaucratic.

Another important issue concerns the translation of metaphorical and provocative lexical units. The word "steal" in Kleon's title functions not in its literal criminal meaning but as a metaphor

for creative borrowing and artistic inspiration. The Uzbek equivalent “o‘g‘irlamoq” successfully preserves the provocative emotional impact of the original text. However, replacing it with softer expressions such as “o‘rganmoq” or “ilhom olmoq” significantly reduces the stylistic sharpness intended by the author. This demonstrates that stylistic-functional adequacy sometimes requires preserving emotional provocation alongside semantic meaning.

The analysis also reveals that conversational tone plays a central role in motivational discourse. Through direct imperatives such as “Share your work” and “Start before you are ready,” the author establishes a close communicative relationship with the reader. In Uzbek translation, maintaining this intimacy requires lexical simplicity, natural rhythm, and spoken-like syntax. Excessive formalization transforms motivational discourse into detached explanatory prose and weakens its persuasive force. Therefore, translators should avoid unnecessarily academic constructions when working with motivational texts.

From a theoretical perspective, the preservation of authorial style is closely connected with the concepts of dynamic equivalence and pragmatic adaptation. Eugene Nida argues that translation should reproduce not only linguistic structure but also communicative effect. In motivational literature, communicative effect depends heavily on emotional accessibility, conversational immediacy, and stylistic naturalness. Consequently, translators must balance semantic precision with pragmatic effectiveness in order to preserve the original impact of the text.

Furthermore, the study demonstrates that motivational literature requires a flexible translation strategy combining semantic accuracy with stylistic creativity. The translator acts not merely as a linguistic mediator but also as a stylistic interpreter capable of reproducing rhythm, tone, and emotional atmosphere in the target language. Successful translation therefore depends on deep familiarity with both linguistic systems and with the rhetorical conventions of motivational discourse.

In conclusion, the translation of motivational literature from English into Uzbek requires careful preservation of authorial style alongside semantic meaning. Austin Kleon’s “Steal Like an Artist” demonstrates that conversational tone, lexical simplicity, imperative constructions, and syntactic brevity function as essential stylistic components of motivational discourse. The study confirms that stylistic-functional adequacy and pragmatic adaptation play a decisive role in achieving successful translation. Preserving the emotional energy and communicative intimacy of the source text remains one of the principal responsibilities of the translator in contemporary motivational prose.

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