INGLIZ TILIDAN O'ZBEK TILIGA MOTIVATSION ASARLARNI TARJIMA QILISHDA MUALLIFNING USLUBINI SAQLASH

(«Steal Like an Artist» Asari Misolida)

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ANNOTATSIYA

Ushbu maqola Austin Kleonning "Steal Like an Artist" asarini ingliz tilidan o'zbek tiliga tarjima qilishda muallifning uslubini saqlash muammosini o'rganadi. Motivatsion adabiyot tarjimasida uslubiy o'ziga xosliklarni — qisqa va ta'sirchan jumlalar, suhbatdosh ohangi, imperativ konstruktsiyalar va aforistik tuzilmalar — o'zbek tiliga yetkazish alohida qiyinchilik tug'diradi. Maqolada tarjima nazariyasi doirasida dinamik ekvivalentlik, uslub saqlanishi va pragmatik moslashish tushunchalari tahlil qilinadi. Muayyan matn parchalari asosida leksik, sintaktik va uslubiy strategiyalar ko'rib chiqiladi. Tadqiqot natijalari shuni ko'rsatadiki, muallifning original ovozini saqlash uchun tarjimon an'anaviy ekvivalentlik yondashuvlaridan tashqariga chiqishi va ijodiy qarorlar qabul qilishi zarur. Shu bilan birga, o'zbek adabiy me'yorlari va madaniy kontekstga moslashish ham tarjimaning kommunikativ samaradorligini ta'minlashda muhim o'rin tutadi.

Kalit so'zlar: uslub, tarjima, motivatsion adabiyot, pragmatik ekvivalentlik, o'zbek tili, Austin Kleon, dinamik ekvivalentlik.

THE PRESERVATION OF THE AUTHOR'S STYLE IN TRANSLATING MOTIVATIONAL WORKS FROM ENGLISH INTO UZBEK

(A Case Study of "Steal Like an Artist")

ABSTRACT

This article examines the challenges of preserving an author's stylistic identity when translating motivational literature from English into Uzbek, using Austin Kleon's "Steal Like an Artist" as a primary case study. Motivational texts present unique translational difficulties owing to their reliance on syntactic brevity, conversational register, imperative rhetoric, and aphoristic structure. Drawing on the frameworks of dynamic equivalence, stylistic equivalence, and pragmatic adequacy, this study analyses the linguistic and rhetorical strategies available to the Uzbek translator. Selected passages are examined alongside proposed Uzbek renderings with detailed commentary. The findings indicate that faithful preservation of authorial voice requires the translator to exercise creative license while remaining anchored to the communicative function of the source text, and to negotiate carefully between the rhetorical conventions of American self-help discourse and the expectations of the Uzbek reading public.

Keywords: style, translation, motivational literature, pragmatic equivalence, Uzbek, Austin Kleon, dynamic equivalence.

INTRODUCTION

The translation of literary and popular non-fiction works has always required the translator to navigate the tension between fidelity to the source text and accessibility in the target language. When the source text belongs to the genre of motivational literature — a genre that depends as much on voice, energy, and personal tone as on informational content — this negotiation becomes considerably more complex. The translator must not only transfer meaning but must also transfer feeling, atmosphere, and rhetorical energy.

Austin Kleon's "Steal Like an Artist" (2012) stands as one of the most widely read motivational books of the twenty-first century. Written in a strikingly minimalist style — characterised by short sentences, hand-drawn visual elements, and an intimate, conversational register — the book offers a philosophical manifesto for creative living. Its

stylistic identity is inseparable from its central message: the way Kleon writes is itself an argument for creative freedom and artistic borrowing.

For Uzbek translators, the book poses significant challenges. Uzbek is an agglutinative Turkic language with distinct grammatical structures, a different rhetorical tradition, and a readership shaped by particular cultural expectations regarding the relationship between author and audience. How can a translator render Kleon's distinctive voice in Uzbek without either domesticating it beyond recognition or producing an awkward, culturally estranged text?

This article investigates these questions by examining specific passages from the source text alongside proposed Uzbek renderings, evaluating the degree to which key stylistic features — syntactic brevity, tone, rhythm, and rhetorical devices — can be preserved or must be adapted. The study is grounded in established translation theory and contributes to the growing body of scholarship on the translation of popular non-literary texts into Central Asian languages.

LITERATURE REVIEW AND RESEARCH METHODOLOGY

Stylistic equivalence refers to the attempt to reproduce in the target text the same stylistic effects that characterise the source text. This involves attending not only to lexical choice but also to sentence length, rhythm, figurative language, and register. Nida and Taber (1969) argued that the goal of translation should be to produce in the target language "the closest natural equivalent" of the source text, encompassing both meaning and style. This principle is especially relevant for motivational literature, where the author's distinctive voice often carries as much communicative weight as the propositional content.

Dynamic equivalence, as developed by Nida, prioritises the effect of the translated text on the target reader over formal correspondence to the source. Rather than mirroring grammatical or syntactic structures, the translator seeks to reproduce the same communicative impact. In the context of motivational literature, this means asking: does the Uzbek reader experience the same energetic urgency, the same sense of creative

permission, that the English reader experiences? If a literal rendering would feel ponderous or culturally alien, dynamic equivalence authorises the translator to depart from the surface form of the source.

Pragmatic adequacy concerns the capacity of a translation to perform the same communicative function as the source text within its new cultural context. Hatim and Mason (1990) emphasise that texts are embedded in social and cultural contexts that cannot be ignored in translation. Uzbek culture, shaped by both its Central Asian heritage and its Soviet-era literary tradition, brings specific expectations to encounters with self-help discourse. A successful translation must motivate and inspire Uzbek readers, even where this requires judicious cultural mediation.

Venuti's (1995) distinction between domestication and foreignisation provides a further theoretical dimension. A fully domesticated translation erases the foreignness of the source, producing a text that reads as if originally composed in the target language. A fully foreignised translation preserves the alien texture of the source, reminding the reader they are encountering a different cultural voice. For motivational literature, neither extreme is suitable: full domestication erases the voice that gives the text authority, while full foreignisation may alienate the reader and undermine the pragmatic goal of motivation.

Kleon's prose is characterised by extreme syntactic brevity. Sentences are short — often no more than five or six words. Deliberate fragments are common. The rhythm is staccato and urgent, creating a sense of momentum that propels the reader forward. Throughout the book, Kleon addresses the reader directly and informally. The persistent use of the second-person singular — "you" — creates an intimate relationship between author and reader. In Uzbek, the choice between the formal "Siz" and the informal "sen" is socially and stylistically significant. Most published translations of self-help texts in Uzbek default to the respectful "Siz," which may, however, weaken the intimacy central to Kleon's voice.

The text is also rich in imperatives and aphorisms: “Steal from anywhere that resonates with inspiration or fuels your imagination.” “Don’t wait until you know who you are to get started.” These structures constitute a distinctive rhetorical mode deeply tied to the American self-help tradition. In addition, the book draws on an extensive network of Western cultural references — from T.S. Eliot and David Bowie to William S. Burroughs and Jim Jarmusch — which may be unfamiliar to Uzbek readers and require careful translational mediation.

The primary source material for this study is the 2012 first edition of Austin Kleon’s “Steal Like an Artist,” published by Workman Publishing (New York). Four representative passages were selected on the basis of their stylistic typicality: each passage exhibits one or more of the distinctive stylistic features — syntactic brevity, imperative address, aphoristic structure, or cultural reference — that are systematically analysed in this article.

For each passage, a proposed Uzbek rendering was prepared following established translation principles. The renderings were then evaluated against three theoretical criteria: (1) stylistic equivalence, measured by the degree to which key surface features of the source are reproduced; (2) dynamic equivalence, assessed by asking whether the Uzbek rendering produces an analogous communicative effect on a target-language reader; and (3) pragmatic adequacy, determined by whether the rendering fulfils the motivational function of the source in the Uzbek cultural context. The analysis is qualitative and interpretive, consistent with the descriptive tradition in translation studies established by Toury (1995).

RESULTS

This section presents a comparative analysis of four selected passages from “Steal Like an Artist” alongside proposed Uzbek translations, with commentary on the translational decisions made. The passages are organised according to the stylistic categories identified in Section 2.

Source Text (ST)	Target Text (TT)
"All creative work builds on what came before. Nothing is completely original."	*"Har qanday ijodiy ish avvalgisiga tayanadi. Mutlaqo o'ziga xos narsa yo'q."*

The proposed rendering preserves the two-sentence structure and the declarative finality of the second sentence. The Uzbek "mutlaqo" (absolutely / completely) retains the rhetorical absolutism of the English adverb, while "yo'q" (there is not) exploits Uzbek's characteristic negative-existential construction for blunt, aphoristic effect. Sentence lengths in both languages are closely matched, achieving stylistic equivalence.

Source Text (ST)	Target Text (TT)
"Don't wait until you know who you are to get started. It's in the doing that we figure out who we are."	*"O'zingiz kim ekaningizni bilguncha kutmang. Biz kim ekanligimizni — amalda bilib olamiz."*

The informal imperative "kutmang" (do not wait) is deployed here, consistent with a "sen"-based register for the translation as a whole. The second sentence employs Uzbek's capacity for nominalized constructions to achieve the philosophical compression of the original. The dash functions as a deliberate pause marker, echoing Kleon's use of sentence rhythm to create rhetorical emphasis.

Source Text (ST)	Target Text (TT)
"Stealing sounds so harsh. Nobody likes to think of themselves as a thief. But every artist gets asked the	*"O'g'irlik deyish qo'polroq eshitiladi. Hech kim o'zini o'g'ri deb o'lashmaydi. Lekin har bir*

question, 'Where do you get your ideas?' The honest answer is: I steal them."	*ijodkordan bir savol so'raladi: 'G'oyalaringiz qayerdan keladi?' To'g'ri javob esa: Men ularni o'g'irlayapman."*

The rhetorical movement — concession, complication, resolution — is preserved across four short sentences. "Qo'polroq" (a bit harsh) softens the initial concession analogously to Kleon's own hedging. The present continuous "o'g'irlayapman" adds a nuance of ongoing deliberate action that is consistent with the book's energetic register. The informal "ijodkor" (creative person) is preferred over the more formal "san'atkor" to match the colloquial tone.

Source Text (ST)	**Target Text (TT)**
T.S. Eliot: "Immature poets imitate; mature poets steal."	*T.S. Eliot: "Nobovur shoirlar taqlid qiladilar; yetuk shoirlar o'g'irlaydilar."*

The Eliot epigraph is retained without cultural substitution, as Eliot is sufficiently well known among Uzbek literary readers for the reference to carry authority. Replacing Eliot with an Uzbek poet would misrepresent the book's cultural genealogy and alter its meaning. A brief translator's footnote identifying Eliot and the source is recommended for readers to whom the reference is unfamiliar, without disrupting the flow of the text itself.

DISCUSSION

The analyses presented in Section 3 illuminate several recurring tensions in the translation of motivational literature. The first is the tension between syntactic fidelity and grammatical naturalness. Uzbek's agglutinative structure consistently resists the extreme

brevity of Kleon's English, yet the analyses demonstrate that resourceful use of ellipsis, nominalization, and colloquial contraction can produce Uzbek sentences that approximate the staccato rhythm of the source without sounding ungrammatical or awkward.

The second tension concerns register. The decision to use the informal address form "sen" throughout represents a deliberate foreignisation — a departure from established Uzbek self-help translation conventions — in the service of stylistic fidelity. This departure is justified by the centrality of informal directness to Kleon's authorial voice. A translator's preface can prepare the reader for this unconventional choice and ground it in the spirit of the original text.

The third tension is cultural. The book's network of Western cultural references presents a genuine obstacle for Uzbek readers who lack the relevant background. A differentiated strategy is recommended: retaining well-known references with explanatory footnotes, and adapting references to highly obscure figures where necessary, in the spirit of the book's own celebration of creative cultural borrowing. This approach has the additional merit of being self-referential: the translator who thoughtfully adapts Kleon's cultural references is, in effect, enacting the book's central thesis.

Taken together, these findings support the conclusion that the most effective strategy for translating "Steal Like an Artist" into Uzbek is a calibrated middle path between domestication and foreignisation. The translator should preserve the key stylistic markers of Kleon's voice — brevity, directness, aphoristic structure, and informal address — while making judicious cultural adaptations to ensure pragmatic adequacy. This approach requires not only bilingual competence but also deep familiarity with the rhetorical norms of motivational discourse in both cultural contexts, and a willingness to make bold, reasoned decisions.

It is also important to acknowledge the limitations of this study. The proposed Uzbek renderings have not been empirically tested with target-language readers; reader-reception studies would provide valuable evidence on whether the strategies proposed here achieve

their intended motivational effects. Furthermore, the present study focuses on the verbal dimension of the text and does not address the visual-textual integration that is a significant feature of Kleon's book. Future work should address this dimension.

CONCLUSION

This study has examined the challenges of preserving authorial style in the translation of motivational literature from English into Uzbek, using Austin Kleon's "Steal Like an Artist" as a case study. The analysis has identified a distinctive cluster of translational problems: syntactic minimalism that conflicts with Uzbek's agglutinative grammar; a conversational register that challenges conventional Uzbek norms of author-reader address; aphoristic rhetoric that requires adaptation to resonate within the hikmatli so'z tradition; and a network of Western cultural references that may be unfamiliar to Uzbek readers.

The theoretical frameworks of stylistic equivalence, dynamic equivalence, and pragmatic adequacy together provide a productive and complementary lens through which these challenges can be systematically addressed. The textual analyses in Section 3 demonstrate that it is possible to produce Uzbek renderings that preserve the essential character of Kleon's voice while remaining motivationally effective for the target readership, provided the translator makes bold and well-reasoned decisions about register, address form, and cultural adaptation.

Ultimately, the translation of motivational literature is a creative act as much as a linguistic one. The translator who brings "Steal Like an Artist" into Uzbek must be, in some measure, an artist themselves — willing to borrow from the source, adapt to the context, and produce something that belongs fully to neither language but speaks meaningfully to both. In this sense, the translator enacts the very thesis of Kleon's book: that authentic creative work is always a form of artful, transformative appropriation.

Future research might extend this analysis to any completed Uzbek translation of the book, examine reader reception through empirical methods, and explore the broader

question of how the self-help genre is adapting to and reshaping contemporary Uzbek literary culture.

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