

**I HATE THE WAY YOU TRANSLATE: STYLISTIC AND EMOTIVE
SHIFTS IN TRANSLATING THE POEM FROM 10 THINGS I HATE
ABOUT YOU**

Karimova Ominaxon Maxmudovna
4th Year Student National University of Uzbekistan
Named After Mirzo Ulugbek, Tashkent, Uzbekistan

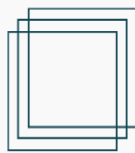
DSc, prof. Arustamyan Y. Y.
Academic Supervisor
E-mail: omishka13@gmail.com

Abstract

In light of the intricate connection between stylistic adequacy and semantic accuracy, translating poetic texts presents a special challenge in the field of translation studies. The theoretical and practical aspects of translating poetic discourse are examined in this study, with a focus on audiovisual contexts where language expression interacts with visual and performative modalities. The study emphasizes the inseparability of form and meaning in poetry by drawing on stylistic theory, pragmatics of emotion, and translation frameworks developed by Jakobson, Leech, Short, Newmark, and Venuti. It presents poetic language as a foregrounded system that defies straightforward linguistic mapping because of its cumulative tonal structures, expressive deviation, and syntactic parallelism. The study examines how rhythm, aesthetic structure, and emotional nuance are negotiated and reconfigured across linguistic systems through a comparative stylistic analysis of an English poem and its two Russian translations.

The results show how translators use a variety of different approaches, from dynamic adaptation to formal fidelity, to balance the target audience's cultural and pragmatic expectations with the stylistic requirements of the original text. This study provides the case that poetic translation necessitates striking a balance between communicative efficacy and stylistic integrity, particularly in multimodal contexts. By doing this, it enhances current perceptions of the translator's function in influencing cross-cultural literary and cinematic experiences.

Keywords: Poetic translation, foregrounding, semantic and communicative translation, comparative stylistic analysis, form and meaning, equivalence, cultural adaptation, multimodal discourse, translation strategies.

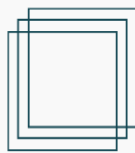


Introduction

The translation of poetic texts occupies a distinct space within linguistic and translation studies, shaped by the inherent conflict between semantic fidelity and stylistic integrity. Moreover, “a characteristic feature of a literary text is that it can include distinctive features of all other styles, including completely non-literary elements of speech, such as slang, jargon and obscene vocabulary. In this regard, it should be noted that a literary text is a rather complex material, combining numerous typological characteristics”. [1; p. 96] Word order, rhythm, sound, and connotation are all integral components of poetic discourse, which depends on the intricate interaction of form and meaning. Poetry is a system of linguistic foregrounding from a stylistic standpoint, characterized by expressive deviation and parallelism that create aesthetic effect outside of denotative content. “The meaning of a poem is the poem itself”, as Coleridge famously observed, [2; p. 12] serves as a reminder that the translator must contend not just with words but also with the intricate verbal structure that produces poetic impact. By highlighting the fact that content and form in poetry cannot be separated without distortion, this theoretical position supports the rejection of the so-called “heresy of paraphrase”. As a result, translating poetry involves reconstructing stylistic function across linguistic systems, which requires both linguistic proficiency and aesthetic intuition.

The study tackles the difficulty of translating affective meaning through the lens of stylistic translation theory, which highlights the interdependence of form, function, and interpretation in poetic texts. Despite being incorporated into a film, the analysis’ focus, a short English poem, retains its expressive and stylistic integrity. The poem provides a rich environment for exploring the translatability of stylistic meaning because of its informal diction, syntactic parallelism, tonal ambivalence, and cumulative emotional structure. The study acknowledges that “the set toward the message as such, focus on the message for its own sake, is the poetic function of language”, [3; p. 356] drawing on Jakobson’s model of poetic function. The perspective emphasizes that in order to reconstruct the stylistic function that gives the verbal message its affective and aesthetic potency, poetic translation must go beyond semantic transfer. The analysis illustrates the difficulties of maintaining the dominant poetic function in translation by treating the text as a stylistic system, especially in audiovisual contexts where linguistic decisions interact with performative and visual cues.

The study highlights the non-referential character of poetic language by examining how stylistic meaning is encoded and changed during translation. By demonstrating that stylistic and emotional functions frequently defy straightforward linguistic mapping, it casts doubt on the idea of equivalency. Translation is framed as an interpretive act that reshapes stylistic systems within linguistic and cultural constraints rather than as a purely semantic process. This adds to the ongoing discussions in translation theory and stylistics about the importance of emotional



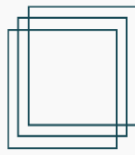
resonance, the translatability of poetic discourse, and the methodological strategies required to capture the interaction between form and aesthetic function.

Main Part

This research employs a comprehensive theoretical framework that lies at the intersection of pragmatics of emotional expression, stylistics, translation studies, and audiovisual translation. With special focus on systemic limitations and theoretical concepts of equivalency and tone, it aims to investigate how linguistic style and emotional nuance are mediated and transformed across languages and modalities.

The linguistic foundation of this study is stylistic analysis, as established by Leech and Short (2007). According to their framework, foregrounding, a concept borrowed from Prague School poetics and Russian Formalism, marks literary and emotionally charged texts. Deviation and parallelism are the two main ways that foregrounding, which is defined as the disruption or amplification of linguistic norms for expressive purposes, usually appears. While parallelism is the repetition of structural elements to increase rhythmic or cognitive salience, deviation is when a text deviates from standard grammatical, lexical, or semantic patterns. In emotionally charged discourse, where form and affect are intricately connected, such stylistic strategies play a crucial role. As Leech and Short note, “in addition to the level of semantics, there are the levels of syntax, also called ‘lexigrammar’, and phonology, which together form the expression plane of language” [5; p. 95]. These strata of linguistic form, what they call the ‘double articulation’ of language, are central to understanding how emotion is encoded not just through meaning, but also through sound patterns - phonology and structural arrangements - syntax. Consequently, the challenge for translators lies in deciding whether and how such foregrounded linguistic features can be retained, adapted, or restructured in the target language without compromising their stylistic and emotive impact.

The theoretical framework put forth by Peter Newmark, whose distinction between communicative and semantic translation provides important insight into how to handle texts that are stylistically marked and emotionally charged, complements this stylistic lens. According to Newmark (1988), “communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original”, while semantic translation “attempts to render as closely as the semantic and stylistic structures of the second language allow, the exact contextual meaning of the original”. [4; p. 10] Nonetheless, P. Newmark admits that when the source text is culturally or chronologically removed from the intended audience, the “equivalent effect is illusory”. [4; p. 10] This contradiction highlights the translator’s function as a stylistic negotiator as well as a linguistic intermediary, whose job it is to strike a balance between the pragmatic requirements of the target culture and



faithfulness to the source's aesthetic form, particularly when translating poetic or emotionally charged discourse.

The decision between independent and subordinate approaches is another important direction in poetic translation. "The aim of the independent approach is to convey the mood and the beauty of the verse, with no attention to the form of the original", [7; p. 264] according to the source, emphasizing emotional fidelity over formal equivalency. The subordinate approach, on the other hand, "involves not only preservation of the verse, stanza, and metrics of the poem, but also the order and type of the rhymes, especially its melodies and sounds". The translator's primary conundrum, whether to prioritize affective resonance or structural integrity, is reflected in this dichotomy. The strategy echoes formalist traditions that consider prosodic elements, such as rhyme, rhythm, and phonetic orchestration, to be essential to a poem's meaning, while the independent strategy seeks to replicate the poem's emotional experience in the target language, in line with theories of dynamic or communicative translation. In reality, the majority of poetic translations navigate the inherent losses and gains that come with cross-linguistic and cross-cultural transfer by negotiating the interaction between these two poles.

This study undertakes a qualitative comparative stylistic analysis of an original English-language poem and two of its Russian translations, each produced for different communicative contexts, one as a literary adaptation, the other as a version designed for audiovisual rendering, such as dubbing or subtitling. Examining how stylistic elements of the original text change throughout translations and how these changes represent various translation techniques and cultural norms is the aim of the analysis. Poetry's lexical precision, syntactic rhythm, emotional tone, and sound patterns are all crucial to its aesthetic and communicative impact, in contrast to strictly informative texts. Semantic accuracy and stylistic adaptation must also be carefully balanced when capturing these components in a foreign language.

The analysis follows a sentence-by-sentence comparative framework presented in tabular form. Each line of the source poem is juxtaposed with its corresponding lines in both Russian versions. This allows for a close examination of shifts in tone, imagery, syntactic structure, lexical choice, and rhyme or rhythm. Particular attention is paid to how emotional nuances are conveyed or reinterpreted, as well as to the extent to which the translators have maintained or modified key stylistic features of the original.

By adopting this qualitative approach, the study does not aim to determine which translation is superior. Rather, it seeks to highlight the interpretive choices and stylistic decisions made by each translator, offering insight into how poetic meaning and tone are transformed across languages and cultural contexts. Ultimately, the analysis contributes to broader discussions on the nature of stylistic fidelity and the creative latitude involved in translating emotionally charged and stylistically marked texts.

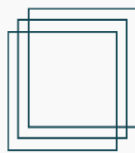
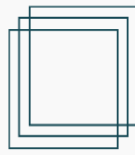


Table № 1

Original Line	Variant 1 (Rodinova K.)	Variant 2 (Karimova O.)	Analysis
I hate the way you talk to me [10]	Я ненавижу то, как говоришь со мной [9]	Ненавижу, как ты говоришь [8]	Variant 1 retains structure; Variant 2 simplifies syntax for fluency.
I hate the way you cut your hair [10]	Я ненавижу твою глупую причёску [9]	И как смеёшься и как ты молчишь [8]	Variant 1 stays close, but inserts “глупую” as emotive intensifier; Variant 2 shifts focus entirely for rhythmic and stylistic effect.
I hate the way you drive my car [10]	Я ненавижу стиль вождения твой [9]	Ненавижу, как ты водишь машину [8]	Variant 1 uses abstract nominalization - “стиль вождения”; Variant 2 remains concrete and mirrors original structure.
I hate it when you stare [10]	Я ненавижу взгляд, настойчивый и острый [9]	И как пристально смотришь без всякой причины [8]	Variant 1 compresses action into a static noun phrase; Variant 2 reconstructs the scene, adding causal nuance.
I hate your big dumb combat boots [10]	Я ненавижу твои жуткие ботинки армейские [9]	Ненавижу твои башмаки [8]	Variant 1 preserves semantic load - “жуткие” + “армейские”; Variant 2 neutralizes tone and simplifies lexicon, using “башмаки”.
I hate you so much it makes me sick, it even makes me rhyme [10]	Так ненавижу, что рифмую без запинки, впервые и забыла здравый смысл [9]	Ненавижу так сильно, что даже смешно, и слова в рифму сплетаются легко [8]	Variant 1 emphasizes mental state - “забыла здравый смысл”; Variant 2 highlights emotional irony while preserving rhyme function.
I hate the way you are always right [10]	Я ненавижу, что ты постоянно прав [9]	Ненавижу, что прав ты всегда [8]	Variant 1 maintains standard syntax; Variant 2 introduces inversion for stylistic rhythm.
I hate it when you lie [10]	Я ненавижу, ненавижу, когда лжёшь [9]	И как врёшь ты мне без стыда [8]	Variant 1 uses repetition to build intensity; Variant 2 adds moral framing - “без стыда”, shifting emotional register.
I hate it when you make me laugh, even worse when you make me cry [10]	Я ненавижу, что смеюсь с твоих забав, сильней, чем если до рыданий доведёшь [9]	Ненавижу, что можешь меня смешить, и ещё больше – до слёз доводить [8]	Variant 1 stylizes and abstracts “с твоих забав”; Variant 2 retains directness and contrast from original.
I hate it when you are not around, and the fact that you didn't call [10]	Я ненавижу, когда рядом тебя нет, когда ты забываешь позвонить [9]	Ненавижу, когда со мной тебя нет, и когда звонка нет в ответ [8]	Variant 1 preserves meaning with slight formal tone; Variant 2 adapts conversational phrasing and introduces symmetry.
But mostly I hate the way I don't hate you, not even close, not even a little bit, not even at all [10]	Но больше прочего я ненавижу, что тебя под силу мне лишь пламенно любить [9]	Но больше всего ненавижу тот факт, что совсем не могу тебя ненавидеть никак. Ни капельки. Ни чуточки. Вообще никак. [8]	Variant 1 reinterprets and reverses the sentiment, love instead of suppressed hate; Variant 2 maintains repetition, escalation, and irony of the original.



The tone, imagery, and structure of the original poem are interpreted and reconfigured in each translation using different translation techniques, as demonstrated by the comparative stylistic analysis of the two Russian translations. Variant 1 exhibits a propensity for formal fidelity, keeping a large portion of the original rhetorical devices, syntax, and semantic load. Though occasionally at the expense of organic fluency, it frequently keeps abstract lexical forms and employs intensifiers to mirror the poem's emotional intensity.

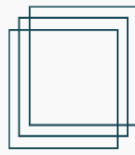
In contrast, Variant 2 embraces dynamic adaptation, changing imagery, simplifying syntax, and adjusting rhythmic patterns to conform to audience expectations and Russian poetic conventions. Although this occasionally results in a loss of lexical nuance, it makes the rendition more stylistically fluid and emotionally impactful. The analysis emphasizes the translator's dual function as creator and interpreter, striking a balance between cultural-emotive resonance and structural loyalty. Our comprehension of poetic translation as a site of both linguistic negotiation and aesthetic recreation is enhanced by such comparative work.

Different approaches are used in the two Russian translations to capture the original poem's emotional and stylistic texture. The ironic undercurrent and rhythmic balance of the poem are preserved in Variant 1, which stays more faithful to the original in terms of tone, syntax, and imagery. But this frequently leads to a target-language expression that is more formal or remote.

In Russian, Variant 2 prefers emotional clarity and naturalness. A more flexible, domesticated approach is reflected in the translation, which reads smoothly and appeals to a contemporary audience even though certain stylistic details are softened. While, Variant 2 domestically modifies tone and imagery for Russian sensibilities, Variant 1 tends toward a foreignized style, maintaining the texture and ambiguity of the source. These decisions are a reflection of larger conflicts between target language accessibility and source faithfulness.

Conclusion

The study has demonstrated how poetic translation functions at the intersection of functional pragmatics, emotional resonance, and stylistic fidelity in audiovisual media. It became clear from a qualitative comparison of two Russian translations of an English source poem that the translation choices show different priorities, with one focusing on dynamic equivalence and the other on formal equivalency. These methods fit Venuti's (1995) conceptualization of a source-oriented – foreignizing, and target-oriented –domesticating translation strategy, respectively. According to Venuti, “the notion of foreignization can alter the ways translations are read as well as produced because it assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestication”. [6; p. 24] This perspective emphasizes the translator's embeddedness within various and frequently



contradictory cultural determinations rather than viewing the translator as a transparent medium that faithfully reproduces a single message. Therefore, translation ceases to be a transfer that is neutral and instead becomes a culturally situated act that is influenced by discursive strategies, ideological values, and linguistic materials. Considering this, translating poetry between languages is inherently discontinuous, characterized by omissions and additions that reflect the interpretive and transformative nature of translation. Using this framework, the study demonstrates how stylistic choices in poetic translation are ideologically charged interventions in the target culture rather than just technical ones.

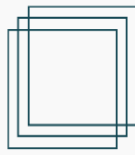
Finally, this comparison emphasizes that there must be compromises made in order to maintain stylistic fidelity to the original text. However, in poetic and cinematic discourse, maintaining the emotive function frequently has a greater impact than literal accuracy. An adaptive strategy is suggested for upcoming translators, particularly those operating in multimodal frameworks, that prioritizes audience reception and functional equivalency while staying critically conscious of stylistic loss. This comparative stylistic analysis framework can be applied to other genres where formal constraints and emotional authenticity influence translation results in a similar way, such as political speeches or lyrical dialogues in movies.

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Corpus Material

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