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ON THE ISSUE OF RENDERING THE LINGUISTIC PERSONALITY OF A LITERARY CHARACTER IN TRANSLATION

Summary. The article examines the problem of reproducing a literary character's linguistic personality in translation. The objective of the article is to identify the specifics of reproducing the components of a character's linguistic personality in translation, using *The Catcher in the Rye* by Jerome David Salinger and its Ukrainian translation by Oleksa Logvinenko as research material. The analysis is based on a three-level model of linguistic personality: verbal-semantic, linguistic-cognitive, and motivational (pragmatic). At the verbal-semantic level, Holden Caulfield's speech is characterised by colloquialisms, slang, repetition, emotional intensifiers, and discursive markers that create a distinctive idiolect. At the linguistic-cognitive level, Holden's worldview is structured around binary oppositions such as SINCERITY vs FALSEHOOD, CHILDHOOD vs ADULTHOOD, and SAFETY vs THREAT. The central organising concept proves to be PHONY, which operates as a cognitive filter for interpreting social reality. The pragmatic level reveals that verbal aggression, irony, communicative failures, and violations of cooperative norms function as defensive strategies rather than destructive acts. The comparative analysis demonstrates that Logvinenko's translation largely preserves the integrity of Holden's linguistic personality through a strategy of functional equivalence. Although the degree of taboo vocabulary is reduced due to cultural and historical constraints, the emotional and pragmatic force of the original is maintained. The conceptual structure, especially the dominance of PHONY, is sensitively reconstructed through a range of lexical means. The study concludes that literary translation should be viewed as a process of reconstructing linguistic personality rather than merely transferring lexical units. The three-level analytical model proves effective for examining complex narrative texts and opens prospects for further research in translation studies, linguo-cognitive analysis, and psycholinguistics.

Key words: linguistic personality, literary character, translation, verbal-semantic, linguistic-cognitive, motivational (pragmatic) level.

Problem statement and its relation to important scientific and practical tasks. The stage preceding the current stage of development of theoretical linguistics was marked by the fact that the research model of the "language system" was constructed in isolation from the patterns actually inherent in texts; researchers focused their attention on language as a purely abstract object, isolated as much as possible from its speakers and users.

In the modern scientific paradigm, anthropocentrism is becoming increasingly widespread, based on the postulate that every language speaker is the bearer of a specific internal system that allows them to construct and perceive texts in a given language. With this approach, the abstract language system acquires the status

of a background, and the natural system – the vocabulary and grammar acquired by language speakers, as well as the language speakers themselves – linguistic personalities – is put forward as the figure or object of study.

One characteristic trend in the current stage of linguistic development is the detailed study of the human factor in speech activity. Understanding the essence of human beings characterises the style of scientific knowledge today. In the new linguistic paradigm, the 'linguistic personality' that determines the semantic space of language comes to the fore. According to E. Sapir, as cited in [1], only a specific speaker is endowed with true individuality. It is only in the speech of an individual that language achieves its final certainty: "No one understands a word exactly as another does, and this difference, however small, runs like a circle on water through the entire thickness of language. The way language changes in the mouth of each individual reveals the power of man over it".

The anthropocentric approach to studying the vocabulary of an average linguistic personality involves setting a complex of tasks, among which the study of the natural lexical system reflecting the national worldview is of particular importance.

Analysis of recent research and publications. The problem of man and language/man and text, which is central to anthropocentric research, is incredibly multifaceted. One of its possible facets – man and artistic text – is traditional for philology: in literary studies, the literary hero is one of the main objects of analysis. The term 'literary character' refers to a holistic image of a person presented in a work of art. The use of a character as a kind of model of a person is noted in several contemporary literary studies.

In English-language studies, one of the fundamental approaches is that of R. Schneider, who in his work "Toward a Cognitive Theory of Literary Character" defines a character as "a mental model formed by the reader through the integration of textual signals and the projection of narrative expectations" [2]. Similar ideas are developed by M. Hartner, who emphasises the historical evolution of the concept of a character – from a structural function to a cognitive construct capable of reproducing typical scenarios of human behaviour [3].

In Ukrainian philological studies, the concept of linguistic personality provides additional tools for describing a character as a model of a human being. The works of T. S. Shulichenko, M. I. Kuznetsov [4; 5] and other linguistic portrait studies consider the speech of a character as a representative structure that reflects their cognitive, social and pragmatic profile. The aspect of literary analysis chosen in these works involves assigning the character the status of a relatively independent personality on the basis that

the writer expresses his understanding of a person from a certain point of view through the literary character. In this sense, we can say that a literary character serves as a model of a person. The translation context of scientific studies on the linguistic personality of characters in works of art is limited to the lexical-semantic aspect [6; 7].

The relevance of the study is determined by the multidimensionality of the interpretation of a character in a work of art as a model of a person – from cognitive representation to linguistic and behavioural typology – and the lack of in-depth studies devoted to the reproduction of the components of the linguistic personality of a literary character in translation.

The objective of the article is to identify the specifics of reproducing the components of the linguistic personality of a character in a work of fiction in Ukrainian translation.

The research material consists of the texts of Jerome David Salinger's novel *The Catcher in the Rye* and its Ukrainian translation by Oleksa Logvinenko.

Presentation of the main research material. In a literary text, characters are related to one another, forming a unique system that is the work's centre and the most important aspect of its composition. The author's personality is manifested in a literary text in many ways and at different levels: in language, plot, characters, themes, and ideas. Modelling a new reality, the writer concentrates deep meanings into a complete image that expresses a specific authorial position in the text. The author's consciousness acquires the ability to merge with the characters'. The author is inseparable from the image of the character, as he is an integral part of it. At the same time, a character is an artistic representation of a person acting in a given situation. The character's image can be broken down into a spiritual core, an emotional world, forms of consciousness and behaviour, an ideological position, and a range of life interests. A literary character has an individual language, the stylistic features of which the writer conveys in monologues and dialogues. The author's attitude and position are manifested in the choice of linguistic means: vocabulary, phraseology, and syntactic constructions. In a literary text, the writer strives to create an image that is as close as possible to a real person. The texts generated by the character simultaneously enter the author's discourse and constitute the discourse of the work's hero, enabling us to discuss the linguistic personality of a character in a literary text. While the concept of the "linguistic personality of the author" (a person) does not contain any contradictions, considering the linguistic personality of a character in a literary text requires several caveats. The first necessary convention is to identify the image with a real personality. Another convention, when considering the language of a specific character, is to abstract from the author's personality itself. When creating different personalities in a literary text, the writer makes them speak in accordance with socio-historical conditions, their status, and their life positions, adapting the characters' speech behaviour to the contexts in which he places them. The writer's vocabulary does not correspond to the personality's lexicon, either in structure or in volume. The author infuses his work with his own personality, creating expressive linguistic portraits of his characters. The artistic image, in all its diversity and complexity, is perceived by the reader through the language

in which it speaks; thus, the term "linguistic personality" applies to characters in works of art.

A linguistic personality is a complex system consisting of three interconnected and mutually influential levels: verbal-semantic (lexicon), linguistic-cognitive (thesaurus) and motivational (pragmatic). A character's linguistic personality is most clearly manifested at the verbal-semantic level. The linguistic-cognitive aspect is also a powerful level of analysis of the linguistic personality of a literary character, within which the emotional concepts used by the character in a work of art are analysed. The motivational level of linguistic personality represents the specifics of the psychological and emotional-affective components of personality. Analysis of this level is justified because the character depicted in a literary text is not only typical and social, but also individual.

The proposed approach to studying the specifics of reproducing a literary character's linguistic personality in translation integrates verbal-semantic, linguistic-cognitive, and pragmatic levels of analysis, enabling the reconstruction of Holden Caulfield's linguistic personality as a holistic, internally conflicted, and dynamic system.

The analysis of the original work has proved Holden Caulfield's linguistic personality to be a complex, internally contradictory structure formed by age, psychological, and social factors. The verbal-semantic level of the character's speech is characterised by a high degree of colloquialism, reduced stylistics, repetition of lexical units, excessive expressiveness and emotionality. The frequent use of evaluative vocabulary, slang, intensifiers, and discursive markers (phony, lousy, goddam, hell, sort of, and all, etc.) creates a recognisable idiolect that performs not only a stylistic but also a psychoregulatory function. Repetitions, emoluments, and syntactic fragmentation serve to relieve emotional tension and compensate for the character's inner anxiety.

The linguistic-cognitive level of Holden's linguistic personality represents a specific picture of the world based on binary oppositions (sincerity – falsehood, childhood – adulthood, safety – threat, life – death). The central concept is PHONY, which functions as a universal cognitive filter for the perception of social reality and organises the hero's system of evaluative judgements. The concepts of CHILDHOOD / INNOCENCE and DEATH / DISAPPEARANCE form the axiological poles of this worldview, creating tension between the idealised sphere of purity and the threatening space of adult society. These concepts must be realised mainly implicitly – through metaphors, repeated images and silence, rather than through direct declarations.

The pragmatic level of Holden Colfield's linguistic personality reveals paradoxical communicative behaviour, combining a desire for contact with constant avoidance of it. Verbal aggression, irony, self-discrediting, and violations of the principles of cooperation are not destructive; instead, they are defensive strategies. Communicative failures, understatement, and sharp intonational breaks are structuring elements of the character's linguistic behaviour and reflect his internal conflict, identity crisis, and need for emotional security. Thus, Holden's speech appears as a form of psychological self-defence and, at the same time, as a signal of the need for an empathetic addressee.

A comparative analysis of Oleksa Logvinenko's Ukrainian translation showed that the translator generally successfully recreates Holden Caulfield's holistic linguistic personality, employing a strategy of functional equivalence. The translation is not formally symmetrical to the original, but it preserves its intonational, psychological, and pragmatic effect. The most sensitive to translation transformations was the verbal-semantic level, in particular, the reproduction of slang and semi-taboo vocabulary. Logvinenko consistently reduces the degree of taboo associated with units such as *goddam*, replacing them with more normative Ukrainian equivalents while preserving their intensifying and emotional-evaluative functions. This strategy reflects the cultural and historical limitations of the time of the translation's creation and, at the same time, does not destroy the expressive profile of the character.

At the linguistic-cognitive level, the translation demonstrates a high degree of sensitivity to the original's conceptual structure. The central concept of PHONY is reproduced through a variable system of lexical and contextual equivalents, which preserves its cognitive dominance despite the partial dispersion of formal repetitions. The concepts of CHILDHOOD / INNOCENCE and DEATH / DISAPPEARANCE in the Ukrainian text are not sentimentalised or overly explained, which is fundamentally important for preserving the psychological authenticity of Holden's image. The translation maintains a balance between what is said and what is left unsaid, leaving room for the reader to interpret. The pragmatic level of linguistic personality in O. Logvinenko's translation is reproduced with particular accuracy. The translator generally successfully reconstructs Holden Caulfield's linguistic personality in a foreign language and cultural context. The translation is based on the principle of functional equivalence: formal differences are compensated for by preserving the psychological, intonational and pragmatic effect. The reduction in the degree of taboo, the variability in the translation of evaluative vocabulary, and the adaptation of slang are due to cultural and historical factors but do not destroy the integrity of the character's image. The translation preserves the cognitive tension of the text and the pragmatic ambivalence of speech, without smoothing out the character's internal conflicts.

The translator does not eliminate communication failures, normalise dialogue, or smooth out the character's pragmatic ambivalence. Aggressiveness, self-irony, provocation, and evasion of direct answers are preserved as means of communicative self-regulation. As a result, the perlocutionary effect of the translation is comparable to that of the original: Ukrainian readers simultaneously feel distance and sympathy, repulsion and emotional closeness.

Conclusions and prospects for further research. Holden Caulfield's linguistic personality is an internally coherent, albeit conflictual, system in which verbal-semantic, cognitive, and pragmatic parameters are constantly interacting. Oleksa Logvinenko's Ukrainian translation largely preserves this systematicity, reconstructing not individual linguistic features, but the functional model of the character's linguistic behaviour. This allows us to consider the translation of *The Catcher in the Rye* as an example of successful intercultural transmission of linguistic personality and confirms the productivity of the three-level approach to the analysis of literary translation.

The results obtained confirm the expediency of considering literary translation as a process of reconstructing linguistic personality, rather than merely reproducing individual linguistic means. The proposed three-level approach is practical for analysing complex narrative texts. It can be used in further translation studies and in linguo-cognitive and psycholinguistic studies of linguistic personality in literary discourse.

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Жмасва Н. До питання відтворення мовної особистості літературного героя у перекладі

Анотація. Стаття присвячена проблемі відтворення мовної особистості літературного персонажа в перекладі на прикладі роману Д. Д. Селінджера «*The Catcher in the Rye*» та його українського перекладу Олекси Логвиненка. Аналіз базується на тривірневій моделі мовної особистості, яка включає вербально-семантичний, лінгвістично-когнітивний та мотиваційний (прагматичний) рівні. На вербально-семантичному рівні мовлення Голдена Колфілда характеризується розмовними висловами, сленгом, повтореннями, емоційними підсилювачами та дискурсивними маркерами, що створюють особливий ідіолект. На лінгвістично-когнітивному рівні світогляд Голдена побудований навколо бінарних опозицій, таких як SINCERITY vs FALSEHOOD, CHILDHOOD vs ADULTHOOD, та SAFETY vs THREAT. Центральним концептом виявляється PHONY, який діє як когнітивний фільтр для інтерпретації соціальної реальності. На прагматичному рівні вербальна агресія, іронія, комунікативні невдачі та порушення норм співпраці функціонують як захисні стратегії, а не як деструктивні дії. Зіставний аналіз демонструє, що переклад Логвиненка значною мірою зберігає цілісність мовної особистості Голдена завдяки стратегії функціональної еквівалентності. Хоча ступінь табуйованості лексики зменшується через

культурні та історичні обмеження, емоційна та прагматична сила оригіналу зберігається. Концептуальна структура, особливо домінування слова PHONY, реконструйована за допомогою низки лексичних засобів. Дослідження дозволяє дійти висновку, що літературний переклад слід розглядати як процес реконструкції мовної особистості. Трирівнева аналітична модель виявляється ефективною для вивчення складних наративних текстів і відкриває перспективи для подальших досліджень у галузі перекладознавства, лінгвокогнітивного аналізу та психолінгвістики.

Ключові слова: мовна особистість, літературний персонаж, переклад, вербально-семантичний, лінгвокогнітивний, мотиваційний (прагматичний) рівень.

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