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LINGUISTIC PERSONALITY OF A TRANSLATOR

ANNOTATION

The article discusses the problems related to the specification of the levels of linguistic personality of a literary translation. Translator's linguistic personality is a subtype of a linguistic personality, which is always limited to a special social function and conditioned by the ideas, style, linguistic peculiarities and preferences of the source text author. Therefore, a literary translator represents the reality that was perceived through the prism of a source text author's mentality and cognitive experience, but with the attraction of own cognitive baggage and understanding of the foreign culture. The topicality of the research is conditioned by the necessity of definition of key components of a linguistic personality as essential elements of a literary text translation from the point of view of pragmatics. Moreover, the development of linguopersonology contributed seriously to the development of anthropological linguistics, therefore, the literary translation, being a part of anthropocentric paradigm, needs more detailed elaboration of a linguistic personality of a literary translator as this sphere is insufficiently researched. According to the understanding of a literary text as a complicated and multi-level phenomena representing a secondary objective reality and involving various contexts, it is necessary to take into consideration that a literary translator is also a secondary linguistic personality whose main goal is to represent an adequate text in the target language. Basing on the functional approaches, the levels (which are: linguocreative, pragmatic, cognitive, ideological

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ТАРЖИМОННИНГ ЛИСОНИЙ ШАХСИЯТИ

АННОТАЦИЯ

Мақолада бадий таржиманинг тилшунос-ликка оид категориялар тавсифи билан боғлиқ муаммолари хусусида баҳс юритилади. Таржимоннинг лингвистик жиҳатдан ўзига хос хусусиятлари доим махсус ижтимоий функция билан чегараланадиган ва асл матн муаллифининг ғоя, услуб, лисоний қараш ҳамда хоҳиш-истаклари билан боғлиқ бўлган лингвистик белгининг кичик тури ҳисобланади. Шу сабабдан ҳам, бадий услубда ёзилган матн устида ишлаётган таржимон мавжуд воқеликни матн муаллифи, унинг менталитети ва когнитив тажрибаси каби хусусиятлар билан биргаликда, чет эл маданиятини англаган ҳолда жараёнга ўз билимини татбиқ этади. Тадқиқотнинг долзарблиги бадий таржиманинг муҳим элементлари сифатида тилшуносликнинг асосий таркибий қисмларини прагматик нуктаи назардан аниқлаш билан боғлиқ. Шунингдек, лингвоперсоналогиянинг ривожланиши антропологик тилшуносликнинг ривожланишига жиддий ҳисса қўшган, шу боис ушбу омил антропоцентрик парадигманинг бир қисми бўлган бадий таржиманинг лингвистик хусусиятларини батафсил ишлаб чиқишни тақозо этади. Бадий матнни иккиламчи объектив воқеликни ифодаловчи ва турли контекстларни ўз ичига олган мураккаб ҳодисалар сифатида тушунишга кўра, бадий таржимон ҳам иккинчи даражали тилшунос бўлиб, унинг асосий мақсади адекват таржимани амалга оширишдир. Функционал ёндашувларга асосланиб, адабий контекстнинг ўзига хослигини акс эттирувчи даражалар

and socio-cultural) reflecting the specificity of literary contexts were defined and justified. Each level is illustrated with the relevant examples that provide practical application of the developed theory. It is also emphasized that the differences in perception of a linguistic picture of the world by different cultures may affect the adequacy of translation, therefore, only linguistic knowledge is not enough for developing good translation skills in the sphere of a literary translation.

Key words: literary translation, linguistic personality, linguopersonology, anthropocentric paradigm, pragmatics, context, cognitive linguistics, semantics, linguoculturology.

(лингвокреатив, прагматик, когнитив, мафқуравий ва ижтимоий-маданий) аниқланган ва асосланган. Ҳар бир даража ишлаб чиқилган назарияни амалда қўллашни таъминлайдиган тегишли мисоллар билан тасвирланган. Турли маданиятлар томонидан дунёнинг лингвистик тасвирини идрок этишдаги фарқлар таржиманинг адекватлигига таъсир қилиши мумкинлиги таъкидланади ва бадиий таржима соҳасида адекват таржима қилиш кўникмаларини ривожлантириш учун фақат лингвистик билим етарли эмаслиги қайд этилади

Калит сўзлар: бадиий таржима, тилшунослик, лисоний олам тасвири, антропоцентрик парадигма, прагматика, контекст, когнитив тилшунослик, семантика, маданий тилшунослик.

INTRODUCTION

In recent decades, the anthropocentric approach in linguistic studies has significantly influenced the change of research paradigms and, consequently, the development of new approaches to specifying the identity of universal and individual speech skills, referred to as “linguistic personality”. The term “linguistic personality” was first proposed for discussion by German scientist J.L. Weisgerber, who positioned the fact of language proficiency as belonging to a certain linguistic community. Thus, it is necessary to understand that a linguistic personality is a set of specific speech characteristics inherent in a particular linguistic community, including not only linguistic, but also extra linguistic features characteristic of a given national picture of the world.

Taking into consideration that the linguistic personality of a translator, from functional perspective, is a mediator between two texts (which certainly have their own linguistic and cultural background) and, therefore, is a second author of the target text who may contribute his own national world picture to the translation. Moreover, the translator of a literary text may have his/her own individual perception of facts and phenomena that will be a serious barrier for achieving adequacy in the process of translation. Mostly, such individual interpretations refer to the cognitive experience of the translator and his/her ability to reveal implicit information basing on the linguistic facts and extra-linguistic information verbalized in the source text. From this viewpoint, the modern studies in the sphere of translatology should be concentrated on the development of factors that influence the formation of a linguistic personality of a literary translator, as a literary text is a very specific style with a number of features differentiating it from the other styles and universal approaches to the definition of linguistic personality cannot be mechanically accepted here.

Therefore, the main aim of the present research is to analyze the existing approaches to the concept of a linguistic personality from the perspective of a discursive persona, emphasizing literary discourse, and, basing on modern definitions,

reveal the essential factors influencing the formation of a linguistic personality of a literary translator, defining the linguistic personality as a secondary persona in the relations “author-text”, we assume that translator “presents” in the target text and his/her individual style may substitute the source text author’s style that will certainly lead to the inadequate translation.

MATERIALS AND METHODS

The present research is conducted with the application of a complex methodology aiming at revealing the factors influencing the formation of a linguistic personality of a literary translator including the method of observation, which was used to discover theoretical assumptions related to the factors influencing the formation of a linguistic personality; method of linguistic description, applied in order to reveal the main characteristic features of a linguistic personality of a literary translator; method of contextual analysis that justified the role of a usage of certain linguistic units in the context and characterize the peculiar individual features of a literary translator. The examples, served as a practical illustration for the analyzed theories, were selected from books by K. Vonnegut (“The Sirens of Titan”, “The Cat’s Cradle”) and J. Salinger (“The Catcher in the Rye”) and several variants of their translation into Russian.

LITERATURE REVIEW

Traditionally, the term “linguistic personality” is a kind of a full-fledged representation of a personality, including mental, ethical, social and other components, but refracted through the language and discourse [Yu.N. Karaulov, 1980]. However, more appropriate and relevant to the specifics of the present work is the synthesis of several definitions, so in this article we approach to linguistic personality of a translator of a literary text as a type of personality representation reflected in the target text, which was formed under the influence of key factors from discursive perspective.

Further development of the term “linguistic personality” (LP) was presented in the works of Russian scholars, in particular, V.V. Vinogradov, G.I. Bogin, Yu.N. Karaulov, V.I. Karasik, S.G. Vorkachev [Vinogradov V.V., Bogin, G.I., & Karaulov, Yu.N., 1980; 360], etc. The concept of LP, developed by Yu.N. Karaulov (including such levels as: 1) verbal-semantic, 2) linguo-cognitive and 3) pragmatic), which was supplemented by Uzbek linguists D.U. Ashurova and N.Z. Normurodova [Normurodova N.Z., 2020] with two more levels: linguacultural and psychological. In the works of English-speaking scholars, the linguistic personality is usually generalized in line with the psycholinguistic direction [Markel N., Milano E., & Hirsh J., 2006; 524-527], or in terms of the methodology of teaching foreign languages [Dewaele J., Furnham A., & Ramsay J., 2000; 355-365].

Within the framework of general personology, linguistic personology is singled out as an independent area of the science, which investigates the state of language (individuation) as an individual LP (idiolectic personality) and a multihuman (polylectic) LP. An idiolectic personality is a sequence of synchronous individuation, characterized by the statics of dominant speech features, which means that throughout the life of a particular LP, dominant speech features remain largely unchanged

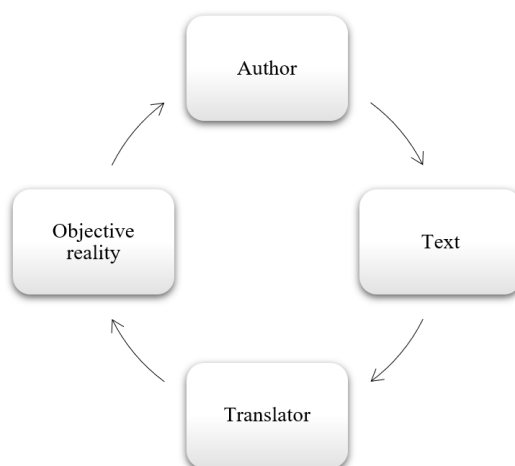
[Neroznak V.P., 1996; 112-116].

It should also be noted that the very concept “linguistic personality” has been repeatedly criticized, due to the fact that “a person cannot be “languageless”, since it is formed precisely in the process of socialization, which cannot occur without mastering the language” [<http://chudinov.ru/arhetipyi-russkoy-kulturyi/>], as well as due to insufficient development of issues related to the “individual LP” [Ivantsova E., 2010; 24-32] as opposed to the “collective”. However, criticism does not mean a refusal to use the term, but rather, on the contrary, motivates scholars to search for answers to the questions posed. In our study, the opposition “collective” (universal) – “individual” is especially relevant, because, on the one hand, a translator is a specific person whose personality can be manifested in different works, on the other hand, it is a profession that provides for the development of certain universal criteria that a specialist in the field of literary translation must meet.

DISCUSSION

The translation of a literary text is distinguished by its special specifics, since initially, the original work is created at the intersection of the real and the fictional. Moreover, objective reality can be represented in the text through the prism of the author’s perception, his/her individual experience, cognitive and cultural background of knowledge, psychological characteristics, and literary preferences. Therefore, the language of a literary text becomes a sphere of explication of meanings, however, cognition and study of the artistic picture of the world is not limited to a language, it is much more important to come to the categories of consciousness, because a linguistic manifestation is a reflection of deep processes of consciousness [Kubryakova E.S., Irisxanova O.K., 2003; 167-175]. While it is in the artistic picture of the world that “the mental basis of the writer’s creativity is revealed, which incorporates both individualized author’s concepts and universal, general philosophical concepts, the analysis of which gives an idea of the connotations, sensory images, evaluations inherent in a particular culture and reflected in the linguistic consciousness [Dubavitskaya M.A., 2018; 4].

In general, literary translation can be presented as follows:



Thus, we understand that the task of a translator of a literary text is not only to search for successful transformations that represent the linguistic features of the author's individuality, but also to embody the author's LP in the target text. Moreover, in our opinion, in relation to a literary text, it is necessary to consider not only the author's and translator's LP, but also the personages, who are also endowed with specific features explicated by means of signals verbalized in the text. Thus, speaking about the concept of LP in a literary text, it is necessary to discuss the triad of the *"author's LP - the character's LP – the translator's LP"*.

In the light of the concepts presented, in our opinion, the author's LP and the personage's LP can be identified using the methodology developed by N. Normuradova (2020). While the LP of the translator needs a more detailed description, since it is at the intersection of two linguocultures and cognitive systems, respectively, "translation from language into language is nothing more than a transformation of mentality" [Burukina O.A., 2003; 5-12]. Alongside with this, a number of questions like "how the interaction of languages and cultures occurs in the mind of the translator", "what is his/her individual knowledge", "what are the verbalized and non-verbalized personal meanings", "what is the individual vocabulary" [Remkhe I.N., 2011; 262-264] arise.

It is necessary to understand that translation as a phenomenon of intercultural communication obeys the general laws of the theory of communication: any information passing through the individual consciousness of a person bears a kind of imprint of his/her individuality, i.e. the information "at the entrance" (addressee) and "at the exit" (addressee) is not identical. According to Yu.M. Lotman, normal human communication ... is based on the assumption of the initial non-identity of the speaker and the listener [Lotmanov Yu.M., 1997; 15]. With the development of cognitive and discursive approaches to the study of language and speech, this thesis has received a substantial scientific background. In terms of translation, the degree of non-identity increases significantly, which leads to lacunization of understanding and intercultural asymmetry.

Traditionally, a linguistic personality of a translator is considered as a secondary linguistic personality; he/she must have a "double" set of socio-cultural information and cognitive background knowledge. According to the observations of A.N. Plekhov, a secondary linguistic personality is defined as "a communicatively active subject, capable to one degree or another of cognizing, describing, evaluating, transforming the surrounding reality and participating in communication with other people by means of a foreign language in a foreign language speech activity" [Plexov A.N., 2007; 3]. This definition summarizes the requirements for the professional competence of a translator as a subject of intercultural communication, however, in our opinion, the LP of a translator of a literary text is much broader and requires more detailed study.

Our observations led us to the fact that a linguistic personality of a literary translator is formed under the influence of the following factors:

Linguistic (linguistic competence, knowledge of the original and translation languages within the language norm). Knowledge of the language is undoubtedly the primary factor influencing the translation process and does not require additional

comments.

Linguocreative (the ability to recreate occasional and individual author's phenomena (like occasional words, puns, etc.) in translation). This factor is due not only to the knowledge of the original language and the translation, but also to certain creative abilities to recreate the original linguistic phenomena presented by the author in the literary text. For example, in one of K. Vonnegut's novels "The Sirens of the Titan" we can find the following word: "goofball". It is interesting in that it has a twofold meaning: on the one hand, it is a slang term for an illegal drug, a tranquilizer, the use of which leads to a personality degradation [Torn T., 1996; 213]. On the other hand, if we break this word into its components: "goof" and "ball", we will notice that "goof" is a lexicolized onomatopoeia corresponding to the Russian "уф", i.e. phonetic transmission of "inhalation". In this context, we are talking about special pills that replace the breathing process. Based on this, the translator R. Rait-Kovaleva came up with a very interesting equivalent:

"It consists, essentially, of talking a pill rich in oxygen. The bloodstream takes on this oxygen through the wall of the small intestine rather than through the lungs. On Mars, the pills were known officially as Combat Respiratory Rations, in popular parlance as goofballs" [Vonnegut K., 1998; 40].

«Главное в этой методике – приём пилюль, содержащих большой запас кислорода. Кислород всасывается в кровь непосредственно через стенки тонкого кишечника, а не через легкие. На Марсе эти пилюли носили официальное название: Боевой Дыхательный Рацион, а попросту назывались дышарики» [Vonnegut K., 1988; 123].

However, in the translation version of another translator, N. Kalinina, such creativity is not observed. She preferred to use the generalization technique (*a certain type of drug* → *drug*), relying on a dictionary definition only and thereby reduced the figurative component of this passage:

«При этом применяется начиненная кислородом пилюля. Этот кислород усваивается кровью через стенки тонкого кишечника, а не через легкие, как обычно. Официально эти пилюли назывались суточным пайком дыхательного средства, в народе же их прозвали наркотиками» [Vonnegut K., 1993; 83].

Pragmatic (taking into account the factors of the addressee and addressee). In the process of translating a literary text, the translator must take into consideration not only the pragmatic attitudes and intentions of the original author, but also the reader's LP (the so-called "dumb" LP), which is based, among other things, on the concept of presupposition based on extralinguistic information, implying not only general historical, cultural or religious stereotypes, but also the individual experience of a person. This can be the main obstacle in the interpretation, since unlike stereotypical thinking, individual understanding can represent a different perception of the same fact or linguistic phenomenon, which should also be taken into account by translator as well. For example, let's analyze the translation of the word "empty" in the context of the phrase "empty greeting", which can be literally translated as "нечто нприветствие". This translation will not be adequately perceived by the Russian-speaking reader,

since in Russian, this word has two main connotations: *пустой* – *незаполненный* (*комната, коробка*) and *пустой* – *бессмысленный* (*взгляд, разговор*). Thus, the translators had to use pragmatic adaptation and, in our opinion, the second version, made by N.Kalinina, is a more adequate reproduction of the situation described by the author in the original, since in the original text, we observe the strengthening of this phrase by the adverb “very”. Thus, the addition, as a translation transformation, seems to us quite justified in this situational context:

«Oh», said Beatrice. «How do you do». It was a very empty greeting [Vonnegut K., 1998; 10].

(1) – О! – сказала Беатриса. – Здравствуйте. Это было очень холодное приветствие» [Vonnegut K., 1988; 41].

(2) - О! - воскликнула Беатриса. – Здравствуйте. – Это было банальное, не выражающее никаких чувств, приветствие [Vonnegut K., 1993; 20].

The next important factor that determines the formation of a translator’s LP should be considered as a **socio-cultural and ideological environment** in which the translation is created. In general, ideologization of a text is the influence on the peculiarities of its language of ideology, that is, doctrines, opinions, the style of thinking of individuals or social classes, as well as the body of ideas on which a political, economic or social system is based [Petrenko D.I., 2007; 38]. Regarding the target text, we should state that this text is also created under the influence of ideological background and seriously affect the content. In particular, analyzing the translations of the same work (K. Vonnegut’s “Cat’s Cradle”), made by two different translators in two different epochs (Soviet and post-Soviet time), it can be noted that translator R.Rait-Kovaleva quite often resorted to using the technique of omission without translating some passages concerning the criticism of the communist regime, while the later translation represents complete information about this situation:

From what Frank had said before he slammed the door, I gathered that the Republic of San Lorenzo and the three Hoenikkers weren’t the only ones who had ice-nine.

Apparently, the United States of America and the Union of Soviet Socialist Republics had it, too.

The United States had obtained it through Angela’s husband, whose plant in Indianapolis was understandably surrounded by electrified fences and homicidal German shepherds.

And Soviet Russia had come by it through Newt’s little Zinka, that winsome troll of Ukrainian ballet. I was without comment [Vonnegut K, 1962; 108].

R.Rait-Kovaleva	Y.Biryukov
Из слов Фрэнка, брошенных перед тем как он хлопнул дверью, я понял, что республика Сан-Лоренцо и трое Хонникеров были не единственными владельцами льда-девять... Муж Анджелы передал секрет США, а Зинка – своему посольству. Слов у меня не нашлось... [Vonnegut K., 1992; 113].	Из того, что Фрэнк сказал перед тем, как хлопнуть дверью, я заключил, что Республика Сан Лоренцо и трое Хёникеров не были единственными обладателями льда-девять. По-видимому, Соединённые Штаты Америки и Союз Советских Социалистических Республик тоже обладали им. Соединённые Штаты получили его через мужа Анджелы, чей завод в Индианаполисе по понятной причине был окружён электрифицированной оградой и кровожадными немецкими овчарками. А Советская Россия достала его через Ньютона маленькую Зинку – обаятельную блесёнку украинского балета. Мне нечего было сказать. [Vonnegut K., 2015; 108].

In this example we can see that in R.Rait-Kovaleva's variant a significant extract was not represented in translation, which was certainly conditioned by the time when this translation was being done.

No less significant in the formation of the LP of a literary translator are the cognitive and linguocultural factors that determine the preservation of the conceptual integrity of the text due to the adequate transmission of nationally specific characteristics, the reflection of mentality and national character, a set of encyclopedic knowledge that form the conceptual picture of the work in the reader due to certain markers and signals entered by the author into the text. V.A. Maslova and M.V. Pimenova interpret such markers as "linguocultural codes" [Maslova V.A., Pimenova M.V., 2018; 178] and note their widespread use in literary texts (74-166). Their correct decoding influences the choice of linguistic means in the process of translation (lexemes from the synonymous series, translation transformations). To illustrate, let's turn to the extract selected from K. Vonnegut's novel "Cat's Cradle":

I am a Cornell DU now marking my living as a freelance writer [Vonnegut K., 1962; 5].

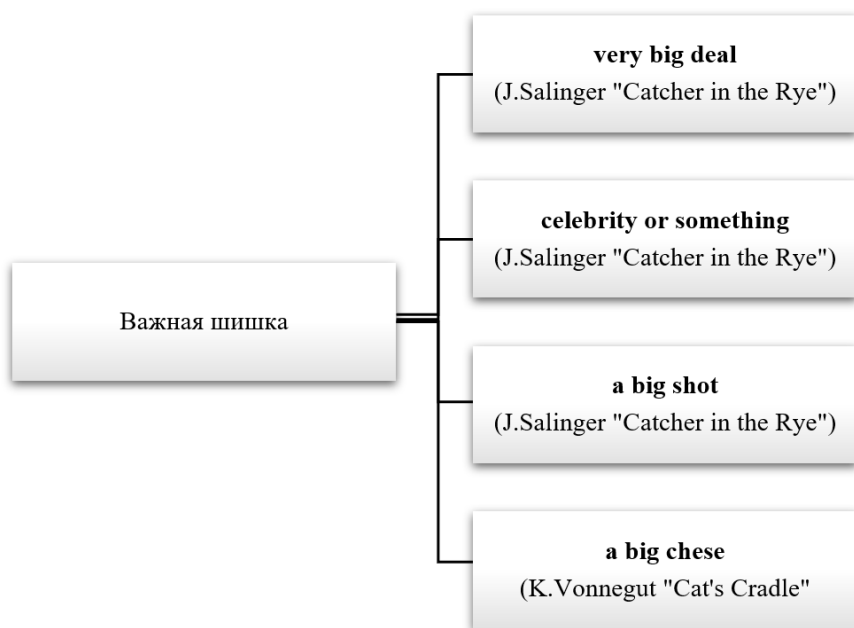
Я, член корпорации Корнелла «Дельта-эпсилон», сейчас зарабатываю на жизнь литературным трудом» [Vonnegut K., 1992; 8].

Я из корнелльского «Дельта-Ипсилон», живу и работаю теперь писателем-фрилансером [Vonnegut K., 2015; 3].

In this sentence, we see the culturally-labeled information embodied in the phrase "Cornell DU". Despite the fact that both translators were able to decipher the abbreviation DU ("Дельта-эпсилон" / "Дельта-Ипсилон"), we do not observe any explanation of what kind of organization it is in both variants of translation. For an English-speaking reader, this explanation is not required as they know that it is a secret "male brotherhood" of graduates of private universities, i.e. it is a linguocultural code, the interpretation of which leads to an understanding of the character's status:

belonging to a certain elite community. Moreover, the very concept of “belonging to the community” is the meaning-forming basis of this novel, which tells about the existence of a certain Republic of San Lorenzo, where “*humanity is organized into teams – teams that do God’s Will, without even knowing what they are doing*” (Vonnegut). Thus, it can be noted that the adequacy of the reader’s perception of the translation will not be equal to the reader’s perception of the source text, because a Russian-speaking reader lacks the necessary knowledge necessary to form an adequate association and build parallels in reproducing the conceptual integrity of the novel, which, as we have already noted, is formed not only within the plot lines of the work.

The **idiolect of a translator**, in our opinion, can also be included in a number of factors influencing the formation of the LP of a literary translator. After analyzing the work of several authors in the translation of the same translator (R. Rait-Kovaleva), we noted certain “preferences” in the choice of lexemes. For example, the lexeme “*важная шишка*” is used to translate the following phrases that appear in the texts of different authors:



Moreover, analyzing the works translated by R. Rait-Kovaleva, it can be noted that she often avoids preserving the realities in translation or prefers generalization, and also “softens” the speech of the characters, avoiding non-literary expressions and outright jargon. Thus, some characters (for example, Holden from the novel “The Catcher in the Rye” by D. Salinger) are overly “romanticized” and create an inadequate perception in the translation of the reader.

And finally, the **gender factor**, or the so-called “masculine” or “feminine” translation. According to O.V. Zankovets, “Male translations are more straightforward,

logical, men are more inclined to use vocabulary of reduced style and terms. The women translations are more imaginative and emotional. Women more often resort to the widespread use of descriptive means, prefer more complex syntactic units with expanded introductory constructions” (Zankovets). Currently, this issue is under development and, in our opinion, despite the possible differences in translations caused precisely by gender differences, the gender of the translator should not be a factor affecting the adequacy of the translation, since a translator, regardless of his/her gender, must rely on objective reasons when deciding on the appropriateness of using transformation and their choice.

CONCLUSION

It is widely known that literary translation is the most complicated and ambiguous among the other types and its quality depends not only on the knowledge of language and culture, but also on the general ability of a translator to interpret implicit information introduced in the source text by the author. Besides, translation is not a mechanical transformation of linguistic signs, but mostly retranslation of ideas and deep meanings hidden in the text.

The concept of a linguistic personality has recently been introduced in linguistic studies in order to emphasize the universal and individual features of people within one nation. It has already been substantiated that linguopersonology contributes to the understanding of specificity of a literary translation since human factor seriously influences this process and translator’s “persona” is very often represented in the target text. Taking into consideration the complexity of the phenomena of linguistic personality, the involvement of such disciplines, besides linguistics itself, as psychology, culturology, cognitive sciences, gender sciences, history, and many others should be discussed.

The linguistic personality of a literary translator is a double-faced phenomenon. On the one hand, it is conditioned by the influence of the language and culture of the source text, on the other, the reflection of the target language can certainly be represented, which is sometimes uncontrolled and unconscious process. However, the process of translation needs certain objective evaluative criteria substantiating and justifying the usage of transformations regardless personal characteristics of an individual translator.

Taking into account the originality of a literary text, it is necessary to clarify the concept of a literary translator’s linguistic personality, while emphasizing the specifics of the genre itself. In our opinion, it can be recommended to introduce into usage the concept of linguistic personality of a literary translator, since this type of translation has a number of fundamental distinctive properties, thereby highlighting more levels for the definition and analysis of the linguistic personality of a literary translator.

Taking into consideration the peculiarities of a literary translation, namely, the need to reproduce not only factual information, but also to recreate the conceptual integrity of the work, we can offer the following definition for linguistic personality of a literary translator: a secondary linguistic personality objectified by means of a

linguistic context and formed under the influence of extralinguistic factors. Linguistic knowledge itself is a basic competence, which, by default, all translators have. For linguistic personality of a literary translator, linguistic knowledge must be accompanied by creative potential, which is a distinctive feature of a linguistic personality of a literary translator within this genre.

The key levels required for the analysis of linguistic personality of a literary translator can be specified as linguocreative, pragmatic, cognitive, ideological and socio-cultural. The issues of a gender factor in the process of a literary translation can be a further perspective for Translation Studies and may further contribute to the expansion of the analyzed levels in future.

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