



Developing AI Chatbots for Comedic Persona Preservation in Russian Translation: Kevin Hart (ESFP) and Louis C.K. (INFP)

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Abstract: The fast-paced development of artificial intelligence has opened up new frontiers in the field of translation studies, but yet the conveyance of comedic discourse remains a key problem. Humor is a matter not just of language but of comedic timing, of the individual performer’s style, and of the societal expectations of the audience. The present work is devoted to the creation of individualized AI chatbots to keep the humorous identity when translating stand-up into Russian. The study investigates two conflicting types of comedy from the MBTI psycholinguistic typology: Kevin Hart’s expressive extraversion (ESFP) and Louis C. K.’s reflective self-irony (INFP). Using mixed methods, the authors compare the main language model (ChatGPT) with a custom chatbot (built on the Google Gemini API) trained through prompt engineering. The results indicate that the traditional machine tends to over-euphemize and lose pragmatics, while the personalized AI successfully adopts direct, adaptive and selective translation tactics. The bespoke model, addressing the challenge of non-normative vocabulary and culturally distinct realities, considering the local context of the Gen Z youth audience in Kazakhstan, statistically achieves the level of professional human translation. The research shows that the algorithmic use of psycholinguistic characteristics promotes the pragmatic equivalence and authenticity of translation, notwithstanding the observed restrictions concerning the possibility of pragmatic “over-localization.”

Keywords: artificial intelligence, humor translation, prompt engineering, comedic persona modeling, MBTI typology, Russian language, machine translation.

1. Introduction

The translation of comedy is considered to be one of the most difficult problems in translation studies. Humorous speech differs from strictly informative texts in that it acts on numerous levels simultaneously, relying not only on semantics, but also on the cultural environment, timing and the personal style of the performer. The advent of artificial intelligence (AI) and machine translation technologies has greatly accelerated the localization process, but the problem of preserving the author’s style and individuality is still unresolved. Most of the newer neural-network-based translators still strive to transmit the meaning as correctly as possible, frequently at the expense of expressive and emotive aspects. Thus, the core substance of the joke may be correctly translated but the humorous

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effect is much reduced. This is especially important in stand-up comedy, because the comedic persona on stage is not mere accessory, but a crucial component of meaning making.

Recently, scholarly discussion on issues of machine translation and psycholinguistics has begun to develop in Kazakhstan; nevertheless, research at the junction of AI and personality typology (MBTI) is still severely lacking. In this direction, the recent studies of domestic scholars have provided an important basis. So, I. Karabayeva and A. Kalizhanova (2024), in their rhetorical analysis, stress that modern neural network translators do not understand complicated strategies of the author, comic elements, and cultural nuances, which leads to the loss of the author's original voice. The direct influence of cognitive traits and MBTI personality type on the choice of translation procedures while dealing with complicated texts is also confirmed by the study of T. Em, A. Kalizhanova, and D. E. Markus (2023).

The relevance of taking into account personality qualities for understanding the multicultural communication and context of translators was also empirically shown by T. Y. Shelestova, A. N. Kalizhanova and M. V. Bedelbayeva (2024). However, the direct application of MBTI psycholinguistic profiles in the prompt engineering of a custom AI chatbot for the translation of comedic discourse remains an uncharted area. Algorithms, by default, do not evaluate personality factors, which eliminates the stylistic variations between the spontaneity of an extroverted comedian and the sarcasm of an introvert.

To address the identified gaps in comedic translation and AI psycholinguistics, two primary research questions (RQs), quantitative and qualitative respectively, guide this study:

RQ1: To what extent does persona-aware prompt engineering improve the preservation of a comedian's unique style (MBTI traits) and humor in Russian translation compared to baseline machine translation?

RQ2: What specific linguistic and cultural challenges arise during the Russian localization of US stand-up comedy, and how does a custom persona-aware chatbot handle culturally specific references, irony, and obscenity compared to unprompted text-generation model?

2. Theoretical Background

2.1 The Role of a Comedic Persona and Personality Typology (MBTI) in Meaning Construction

A comedic persona is not only a theatrical appearance, but also a sophisticated construction. It includes repeating linguistic patterns, material delivery qualities, and modes of interaction with the audience (Zijp, 2025). In Western translation studies, the influence of personality on text has been an important issue of discussion for the last decade. The researchers note that emotional intelligence and psychological qualities of both the author and translator necessarily come into play in the structure of the text and the process of its adaptation (Hubscher-Davidson, 2013; Lehka-Paul, 2020). Besides, as stated in the Skopos theory, the primary purpose of translation is not only to translate the literal meaning of words but also to retain the communicative aim and the "cognitive portrait" of the source (Jabir, 2006).

In recent years, psycholinguistic studies have shown that several psychological features are closely connected with the strategies of building comedic discourse (Irwing, Cook, Pollet, & Hughes, 2020). So, western academics have shown a strong correlation between humor styles and the attributes of the "Big Five." Professional comedians frequently have high receptivity to new experiences, which allows them to develop unexpected, creative jokes (Greengross & Miller, 2009). At the same time, extraversion and agreeableness correspond with the use of

affiliative humor, whereas neuroticism typically leads to the use of self-irony or an aggressive self-deprecating style (Di Fabio, Gori, & Svicher, 2023; Plessen et al., 2020).

In the field of machine learning, the Myers-Briggs Type Indicator (MBTI) is being employed more and more to organize these behavioral patterns. State-of-the-art graph neural networks and language models may predict personality traits with high accuracy using only textual and linguistic data (Qiu et al., 2025). As pointed out by Tang and the colleagues (2024), the MBTI typology is an efficient way to classify communication patterns. Thus, it is an optimum instrument to parametrize styles in artificial intelligence systems.

For this study, we selected two comedians with extreme MBTI characteristics to analyze their techniques clearly illustrating the difference in building humor:

1. *Kevin Hart* (ESFP profile – Extraverted, Sensing, Feeling, Perceiving) possesses inclusive and situational humor, which is expressed by a high speaking rate, hyperbolization of ordinary circumstances, extroverted energy, and intimate, often provocative emotional engagement with the audience (Irwing, Cook, Pollet, & Hughes, 2020).

2. *Louis C. K.* (INFP profile = Introverted, Intuitive, Feeling, Perceiving), in contrast, possesses humor, which is more about introspection, absurdity and philosophical thought than Hart. His comedic persona makes use of self-deprecation, outright clumsiness and complex irony as a protective and comic device (Ruch, Heintz, Platt, Wagner, & Proyer, 2018).

To exemplify these psycholinguistic contrasts, let us analyze their common humorous premises. Kevin Hart, as an ESFP, often uses over-the-top physical reactions to relatable, everyday upheaval as a source of humor. For instance, the humorous effect in his narratives about family life or his unreasonable worries is created by dynamic storytelling, fast vocal modulation and inclusive pleas to the listener. He converts a personal failure into an energetic communal event, often using harsh grammar for comic effect (e.g., *“If I tell you again I’m gonna smack the sh* out of you”*).

By contrast, as an INFP, Louis C. K. builds his comedy on internal moral quandaries, absurdity, and existential dread. He notices something ordinary and over thinks about it to the point where it becomes a very self-deprecating statement about the nature of his own defective existence. The comedy here is not in physical action, but in the raw uncomfortable honesty of an isolated mind interrupted by contemplative, mournful cursing (e.g. *“Every day I wake up and think: ‘F***, again?’*).

These differences are not simply stylistic. They alter the whole nature of the making and receiving of jokes. So, machine translation solutions cannot be one-size-fits-all, they must algorithmically adjust to the unique psychological profile of the comedian.

2.2 Strategies for Translating Humor

The translation of comedic discourse is a complex process. It requires maintaining a balance between linguistic equivalence and pragmatic effect. Contemporary translation studies identify four main strategies for dealing with culture-specific and emotionally charged humor. Specific translation techniques implement the choice of strategy, which directly determines how fully the original comedic persona will be preserved in the target language. The main strategies, their tools, and typical examples of application in the audiovisual translation of stand-up are presented in Table 1.

Table 1. Strategies for Translating Comedic Discourse and their Practical Implementation.

Strategy	Technique	Practice of applying stand-up in audiovisual translation
<i>Euphemistic</i> (Purnomo,	Generalization, lexical replacement of dysphemism to	Adaptation to TV format when harsh taboo words, such as <i>“motherf**ker”</i> or so, are replaced with stylistically toned-down

Pratama, Untari, Purnama, & Anggraini, 2020)	euphemism, syntactic mitigation.	but socially acceptable equivalents like "bastard," "scoundrel", etc. to comply with broadcasting regulations.
<i>Direct</i> (Robati & Zand, 2018)	Literal translation, substitution of "taboo for taboo," preservation of the original syntax	English obscene vocabulary is translated using direct swear word equivalents in Russian to preserve the original expressiveness and aggressive tone of the performance (Sholeha & Simatupang, 2024).
<i>Adaptive</i> (Demetska, 2019)	Pragmatic adaptation, cultural substitution	Typical American mass-market stores like Walmart or Target are often adapted as "Korzina" or "Pyaterochka" so that the Russian-speaking audience immediately perceives the inherent comedic effect of cheapness.
<i>Selective</i> (Mondshine, Paz-Argaman, & Tsarfaty, 2025)	Omission, compression, semantic reduction	When translating punchlines overloaded with local context, the translator omits irrelevant details to maintain the overall rhythm of the phrase and focus on the final semantic core.

As practice in audiovisual translation shows, uncontrolled application of the euphemistic strategy, especially when dealing with emotionally charged and tabooed vocabulary, often erases the comedic persona, depriving it of pragmatic authenticity (Sholeha & Simatupang, 2024). At the same time, the hybrid use of adaptive and selective strategies allows for the transmission of the joke's rhythm and the comedian's psycholinguistic profile with minimal losses (Demetska, 2019; Mondshine, Paz-Argaman, & Tsarfaty, 2025).

Based on this theoretical foundation, this study assumes that standard machine translation systems, by default, tend to either excessive euphemization or literal machine translation, completely ignoring the pragmatics of the comedic persona. To overcome this limitation, we decided to apply the prompt engineering method, to force algorithmically AI models to use adaptive and selective translation transformations. Integrating psycholinguistic markers of the MBTI typology (extraverted expressiveness ESFP for Kevin Hart and reflective irony INFP for Louis C.K.) directly into the system settings of the chatbot, this study analyzes the ability of artificial intelligence to preserve the original "voice" of the performer in Russian localization.

2.3 The Specifics of Russian-Language Translation of Humor and Cultural Context in Kazakhstan

The translation of English-language stand-up into Russian is fraught with specific sociolinguistic issues that make it hard to preserve the author's persona. One of the essential problems is dealing with obscene language. It has multifarious roles in comedy, beginning with the expression of irritation and ending with developing emotional contact with the audience (Sholeha & Simatupang, 2024, p. 52). In Russian audiovisual translation, there has been a historical propensity to excessive euphemization, when the choice of literary alternatives often mitigated rough, filthy language.

Nevertheless, the contemporary Russian-speaking audience, particularly Generation Z in Kazakhstan, is not tolerant of censored information and requires authenticity and the conveyance of raw emotions (Yunissof et al., 2023, p. 193; Martínez-Estrella, Samacá-Salamanca, García-Rivero, & Cifuentes-Ambra, 2023). For this demographic, profanity and youth slang frequently serve not as tools for direct aggression or insult, but as linguistic markers of radical sincerity and psychological vulnerability. The use of specific taboo words helps to emphasize an internal breakdown and a sense of detached irony toward reality. It perfectly aligns with the communicative strategies for introspective comedy, where the performance of vulnerability and raw sincerity replaces traditional polished theatricality (Zijp, 2025; Ruch, Heintz, Platt, Wagner, & Proyer, 2018).

Furthermore, Russian syntax and the special markers of irony, including the use of diminutive suffixes or the alteration of the word order to increase sarcasm, demand a good sense of translation. If machine translation systems do not take into account these linguistic features, they cannot convey the introspective irony of an INFP comedian, or the spontaneous aggression of an ESFP performer. The translated text is grammatically correct but pragmatically disconnected from the "voice" of the original.

3. Methodology

3.1 Research Design

The study is based on a mixed-method approach, combining qualitative discourse analysis with the creation of an experimental chatbot prototype. It focuses on how elements of a comedic persona can be preserved in Russian translation with the help of artificial intelligence (Saldanha & O'Brien, 2014).

3.2 Data Collection and Corpus Preparation

A corpus of stand-up comedy transcripts was collected from publicly available performances by two comedians with contrasting styles: Kevin Hart and Louis C.K.

The dataset included 20 segments for each comedian. Each segment lasted about 2–4 minutes on average. The selection was non-random. We chose the segments on condition they possess with a clear narrative structure, recognizable punchlines, and distinct persona features. The latter included such elements as self-reference, exaggeration, and more reflective or introspective commentary (Zijp, 2025).

We manually verified all English transcripts using original video recordings. Simultaneously, we extracted the corresponding professional translations produced by such established voice-over studios as *Studio Rumble* and *StandUp Radio* to serve as our human translation baseline. This ensured that our baseline represented authentic, commercially viable stand-up localization.

3.3 Experimental Setup and Prompt Engineering

For the translation phase, in order to set comparative conditions, we evaluated four sources: the aforementioned professional human baseline and three automated systems. Google Translate as a basic machine translation system was acting as a baseline. ChatGPT served as a standard text generation model. To consider the speaker's unique profile (Mondshine, Paz-Argaman, & Tsarfaty, 2025), we developed a custom persona-aware chatbot. For that, we used Python (version 3.11) utilizing the Google Gemini API (model: gemini-1.5-pro).

Specifically, we decided to use prompt engineering by means of dynamic system instructions, which we directly embedded into the API configuration. Such an approach enabled the model to adopt specific persona constraints, emotional tones, and stylistic registers without the need for extensive retraining (White et al., 2023). Figure 1 demonstrates the core architecture of the API call, illustrating how the psychological constraints were algorithmically enforced prior to the translation of the source text.

```

import google.generativeai as genai
genai.configure(api_key="YOUR_API_KEY")

# 1. Inject MBTI Persona (ESFP) via System Instruction
sys_prompt = "Maintain the lively, expressive ESFP stand-up persona..."
model = genai.GenerativeModel("gemini-1.5-pro", system_instruction=sys_prompt)

# 2. Generate Persona-Aware Translation
response = model.generate_content("Eng.ST: I did a lot of stupid sh** as a child.")
print(response.text)

```



Figure 1. Python implementation of the persona-aware translation mechanism using Google Gemini API.

Compiled by the author using Canva AI

Two different persona types were created: Persona A (based on Kevin Hart): more energetic, informal, emotional, with stronger expressions and repetition and Persona B (based on Louis C. K.): calmer and more thoughtful, slower in style, with subtle humor, irony, and more serious ideas [7, 58].

To ensure methodological transparency and reproducibility, the exact system messages (prompts) designed for each persona are presented in Table 2.

Table 2. System prompts used for persona-aware chatbot configuration.

Persona profile	AI avatar	Prompt template
Persona A (Kevin Hart / ESFP)		Translate this phrase so as to maintain the lively, expressive, spontaneous manner of speech characteristic of a stand-up comic with the ESFP personality type. The audience includes young people of Kazakhstan, generation Z, accustomed to frank, sometimes rude presentation of material. It is allowed to use profanity, as it is part of the original humorous effect. Keep the emotional tone, hyperbole, and conversational style. Translate strictly into Russian, without using Kazakh vocabulary, but maintaining the local youth slang vibe. Eng.ST: [insert text].
Persona B (Louis C.K. / INFP)		The translation should preserve the speech features of a comedian with the INFP personality type: he is an introverted, self-ironic character. His humor is built on inner conflict, honesty, sarcasm and demonstrative awkwardness. The audience is the youth of Kazakhstan, generation Z, who appreciate frankness and ironic tone. Obscene expressions are acceptable, but without excessive aggression, but as part of the ironic effect. Avoid excessive literariness. Translate strictly into Russian, without using Kazakh vocabulary, but maintaining the local youth slang vibe. Eng.ST: [insert text].

Compiled by the author using Canva AI to create comedic persona avatars

3.4 Evaluation Metrics and Statistical Analysis

To evaluate the translation quality across the four previously established conditions (the three machine systems and the professional human baseline), we designed a blinded assessment procedure. To mitigate order effects and cognitive bias, we presented the translations to the evaluators in a completely randomized format. We ensured that the participants were unaware of which system (or human) produced which text.

A panel of twelve (n=12) Russian-English bilinguals with a demonstrated understanding of stand-up comedy conducted the evaluation. All evaluators provided informed consent prior to participation. Their involvement was strictly voluntary and uncompensated, adhering to standard ethical guidelines for human-subject research.

We calculated inter-rater reliability using Fleiss' kappa to assess consistency among the panel. This metric is specifically designed to evaluate agreement among three or more raters assigning categorical ratings (Gwet, 2014). The evaluators rated each translation on a 5-point Likert scale based on three primary criteria: (1) humor preservation (1–5); (2) closeness to the comedian's original style (1–5); and (3) naturalness of the target language (1–5) (Castilho, Doherty, Gaspari, & Moorkens, 2018).

Finally, we conducted a complementary qualitative discourse analysis to examine shifts in tone, syntactic structure, and micro-linguistic details across the translations. We processed quantitative data using SPSS Statistics (version 29). We computed mean scores and standard deviations and determined statistical significance between the systems using paired t-tests.

4. Results

4.1 Quantitative Results

To address the consistency of the evaluation panel ($n=12$), we calculated inter-rater reliability prior to hypothesis testing. The Fleiss' kappa coefficient $k = 0.71$ ($p < 0.001$), indicating substantial agreement among the evaluators regarding the stylistic and humorous equivalence of the translations. The aggregated mean scores for the three criteria, such as (1) humor preservation, (2) style closeness; (3) naturalness, across the four translation conditions are presented in Table 3.

Table 3. Mean evaluation scores and standard deviations on a 5-point Likert scale ($n = 12$)

Translation Condition	Humor Preservation	Style Closeness	Naturalness	Overall Mean (SD)
Google Translate	2.1	1.8	2.5	2.13 (0.62)
ChatGPT (baseline)	3.4	3.1	3.8	3.43 (0.45)
Persona-aware chatbot	4.3	4.5	4.4	4.40 (0.38)
Human translation	4.6	4.7	4.8	4.70 (0.31)

Compiled by the author

In order to determine the statistical significance of these differences, we conducted paired samples t-test and revealed that the persona-aware chatbot significantly outperformed the standard Google Translate baseline in the overall score ($t(11) = 9.84$, $p < 0.001$). Furthermore, the persona-aware chatbot demonstrated a statistically significant improvement over the baseline, unprompted ChatGPT model ($t(11) = 5.62$, $p = 0.002$), proving the efficacy of the prompt engineering approach.

Crucially, when comparing the persona-aware chatbot to the professional human translation baseline, the difference in scores, while slightly favoring the human translators (4.70 vs. 4.40), was notably smaller. A paired t-test between the custom chatbot and human translation yielded $t(11) = -1.54$, $p = 0.152$. Because the p-value is greater than 0.05, this indicates no statistically significant difference between the two conditions for this sample size. This finding strongly supports the hypothesis that a well-prompted, persona-aware LLM can approximate human-level comedic translation.

In addition to the quality evaluation metrics, we calculated the frequency of specific translation strategies applied across the 40 analyzed segments (20 per comedic persona). Figure 2 visualizes how this frequency is distributed when highlighting the basic operational differences between the baseline model and the persona-aware chatbot.

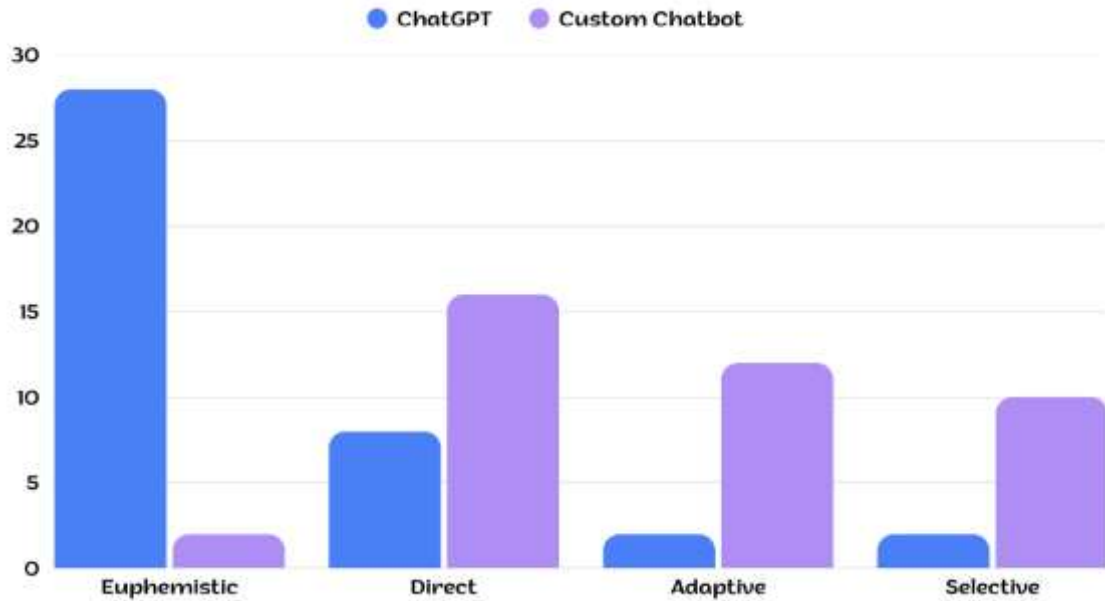


Figure 2. Frequency distribution of translation strategies applied across 40 stand-up segments.



Complied by the author using Canva



As demonstrated in Figure 2, the standard ChatGPT baseline predominantly defaulted to a euphemistic strategy (28 instances, 70%), with occasional direct translations (8 instances, 20%). In contrast, the persona-aware chatbot exhibited a highly diversified approach. It dynamically shifted between strategies based on the MBTI constraints. Specifically, our custom chatbot heavily used direct translation for expressive and taboo language (16 instances, 40%), adaptive strategy for cultural substitution (12 instances, 30%), and selective strategy by omission to maintain comedic timing (10 instances, 25%).

4.2 Qualitative Results

The qualitative analysis also showed clear differences in how the translation systems handled comedic personas. The standard ChatGPT baseline consistently applied a euphemistic strategy, neutralizing emotionally charged language and standardizing the syntax. In contrast, the persona-aware chatbot successfully utilized direct and adaptive translation strategies, preserving the psycholinguistic markers of both comedians. Table 4 demonstrates these differences using specific monologue excerpts.

Table 4. Qualitative comparison of baseline machine translation versus persona-aware translation

Comedic Persona	English Source Text	Baseline Translation (ChatGPT Default)	Persona-Aware Translation (Custom Prompt)	Strategy
	“My kids gonna follow suit... I did a lot of stupid sh** as a child.”	“Мои дети последуют моему примеру... В детстве я делал много глупых вещей.”	“Мои п*з**ки по-любому в меня пойдут... Я же в детстве реально отбитым был, столько всякой х**ни наворотил – вы просто не выкупите!”	Direct
	“I gotta see the fu**ing face of the piece of sh** that just did that to me.”	“Я должен увидеть лицо того плохого человека, который только что сделал это со мной.”	“Я должен увидеть эту с**чую рожу того куска д*рма, который это мне, б**дь, сделал!”	Direct

	"I was in Walmart the other day, acting like a damn fool, man..."	"На днях я был в Уолмарте и вел себя как чертов дурак, чувак..."	"Короче, заваливаюсь я на днях в магаз и начинаю там просто люто исполнять, как последний е*лан, отвечаю!"	Adaptive
	"I was watching CNN, and Wolf Blitzer is talking about some subcommittee hearing in Ohio, and I just realized... I'm going to die alone."	"Я смотрел CNN, и Вульф Блитцер говорил о слушаниях подкомитета в Огайо, и я просто понял... я умру в одиночестве."	"Короче, залипаю я в новости, и там какой-то хмырь на серьезных щах втирает про какую-то политическую дичь... И я в моменте просто ловлю инсайт: с*ка, я же реально сдохну в одиночестве."	Selective

As demonstrated in Table 4, the baseline translation consistently fails to capture both the pragmatic intent and the socio-cultural context of the comedians. Regarding the ESFP style characteristic of Kevin Hart, the baseline applies a euphemistic strategy, for instance, translating "*stupid sh***" as "*злые вещи*." The custom persona-aware prompt, in contrast, applies a direct strategy, incorporating target-audience Gen Z slang ("*отбитым был*", "*не выкупите*") and uncensored profanity, thereby perfectly capturing Hart's high-energy, provocative extroversion.

Furthermore, the baseline system struggles with culture-specific items and behavioral pragmatics. For example, when translating a reference to a US mass-market retailer ("*Walmart*") combined with expressive behavior ("*acting like a damn fool*"), the baseline defaults to a sterile literal translation. The custom prompt, nevertheless, successfully applies an adaptive strategy by generalizing the specific retailer into a colloquial "*магаз*" and employing hyper-local youth phrasing ("*люто исполнять, как последний е*лан*"), the AI instantly triggers the required comedic association of relatable, chaotic behavior for the Kazakhstani audience.

Similarly, when translating Louis C. K.'s INFP style, the baseline destroys the pragmatic aggression through excessive censorship. The custom prompt effectively applies a direct strategy, preserving the obscenity ("*еб*чую рожу*") that is critical for conveying the INFP's cynical self-irony and frustration.

Additionally, the baseline's tendency to preserve all source-text details ruins the comedic timing of introspective setups. The final example demonstrates how the baseline clutters the sentence with irrelevant foreign political context (CNN, Wolf Blitzer, Ohio). The custom chatbot, however, employs a selective strategy via omission of specific names combined with profound pragmatic adaptation. In particular, it localized political noise into generalized concepts ("*новости*," "*политическая дичь*") while incorporating Gen Z slang ("*залипаю*", "*ловлю инсайт*") alongside targeting profanity ("*с максимально серьезным е*алом*", "*с*ка*"), in order to effectively model the INFP persona. Here, profanity is used not to insult, but to emphasize the character's internal breakdown and sincerity. It perfectly captures the comedian's transition from detached, meaningless observation of reality to a sudden, self-deprecating existential crisis ("*сдохну в одиночестве*").

4.3. Pragmatic Implications and Limitations of Algorithmic Persona Modeling

The synthesis of the quantitative and qualitative data acquired allows us to provide a full answer to the research questions (RQ1 and RQ2) and to correlate the results with the existing scientific discourse in the disciplines of linguistics and translation studies.

Empirical evidence gathered by us validate the conclusions of I. Karabayeva and A. Kalizhanova (2024) concerning the inability of ordinary neural network translators to recognize complicated pragmatic techniques and humorous subtleties. In our investigation, the base model of ChatGPT used a euphemistic method in 70% of cases, algorithmically

“smoothing out” signals of emotion. We completely agree with S. U. Sholeha and E. C. Simatupang (2024), who claimed that unchecked euphemization and censorship of obscene language will inevitably remove the humorous identity and deprive the audiovisual text of pragmatic authenticity.

Meanwhile, the effective implementation of direct and adaptive strategies of our custom chatbot confirms the hypothesis of T. Em, A. Kalizhanova and D. E. Markus (2023) about the impact of MBTI typology on translation decisions to the realm of practical prompt engineering. Additionally, the combination of ESFP and INFP profiles led the algorithm to use some lexico-syntactic patterns, which confirmed the connection between humor styles and personality factors revealed by P. Irwing, C. Cook, T. V. Pollet, and D. J. Hughes (2020).

Moreover, successful production of non-normative language and direct slang corresponds to the linguistic and cultural requirements of Generation Z in Kazakhstan, whose demand for emotional authenticity and intolerance to censorship were previously discovered by Y. Yunissov et al. (2023).

However, our results also show major discrepancies, which complement the ongoing research on the capabilities of LLMs (large language models). While I. Mondshine, T. Paz-Argaman, and R. Tsarfaty (2025) mention the flexibility of neural networks in the cross-language techniques, our linguistic study showed the problem of “over-localization.” When the algorithm was let to pragmatically adjust to the cultural realities (e.g. “Walmart” rather than the brand name), the AI generated hybrid slang with too many localisms, semantically pulling the text away from the author’s original purpose. This indicates that contemporary algorithms struggle to retain tight bounds of monolingual cultural adaption, absent rigorous restrictive filters at the prompt level.

Finally, the findings speak to the limitations of a text-based approach to translation. A comedic persona is a multi-layered performing construct (D. Zijp, 2025). While the method we suggested efficiently reproduces the lexico-stylistic portrait of a comic, pure text-based AI models cannot decode and correct for intonational rhythm, acoustic pauses and body language.

Thus, the study reveals the great efficiency of personality-oriented prompt engineering for the language localization of comedic discourse. Nevertheless, a perspective for future research is the exploration of multimodal AI models that can process simultaneously text and sound comedy triggers.

5. Conclusions

The research demonstrates that the use of personality-oriented prompt engineering of the MBTI typology fundamentally transforms the paradigm of automatic translation of comic conversation. Such outcomes create fundamentally new professional vistas for today’s translators. The translator is moving away from an expert who handpicks lexical equivalents to a psycholinguistic architect who algorithmically tunes AI to transmit the desired level of extraversion or sarcasm or pragmatic aggressiveness.

The proposed framework has immense practical potential, not only for stand-up comedy, but for the entire media localization industry, including audiovisual translation for cinema and video games and the adaptation of marketing texts, where it is critically important to preserve the authentic “voice” of the author. In the near future, the competitive edge will belong to specialists who master the synergy of transcreation and algorithmic persona modeling. As multimodal neural networks evolve further, this hybrid technique will eventually make artificial intelligence not a replacement for translators, but their strongest creative co-author.

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