II. PSYCHOLOGY, SOCIAL SCIENCES AND HUMANITIES: COOPERATION AND INTEGRATION

LINGUISTIC AND CULTURAL FEATURES OF THE TRANSLATION OF WORDS OF DISTRACTING TRANSLATOR

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Summary. The processes studied in linguistic studies are distinguished by an extremely high complexity. It is known that only the most advanced computers capable of performing the maximum number of operations at the maximum possible speed are used for research in this area. Human activity is a highly intellectual activity. It will be possible to computerize this activity only when computers with artificial intelligence that recreate human language abilities are finally created.

Keywords: linguistic model; abstract description; cultural aspect; cultural context; psycholinguistic.

We think of a linguistic model only as a graphic or descriptive simplified but completely logical representation of language actions. A model is a hypothesis that explains the process under study as existing, possible, and perfectly stereotyped.

The area of our modeling is related to the subject field of translation studies, which is complicated in relation to the usual communicative activity by the presence of an additional link-the translator. When modeling the translation process, researchers proceed from the axiomatic postulate of three participants: the Creator of the text, the translator (who is both a receptor and a text Converter), and the reader [2].

Unfortunately, no model, no abstract description of translation activity can not only take into account, but even just list the entire range of physiological operations that make up the physiology of higher nervous activity, the result of which is a translation-a work in another language. This is the main reason that there are already many models of translation that actualize a particular area of activity, but the whole complex in a single whole: semantic, situational, transformational, psycholinguistic, communicative, informative, and others [3, 4].

We believe that one of the most important problems of translation in the modern world is the preservation of the linguistic and cultural aspect of the source text in the translation process. The methodology of modern linguistics in this regard is quite clearly formulated by A. Meillet: "it is impossible to understand a language without having an idea of the conditions in which the people who speak this language live" [5].

The perceived information is related to the cultural context of a person's activity and their experience. The relationship between source and translated texts is not only a language relationship, but also a relationship between the source and translated cultures. Culture generates meanings that must be translated in order to ensure full intercultural communication and expand the scope of knowledge of reality.

So, the main parameters for building our model are the following:

• The object of our study is hidden from direct observation.

• It is not possible to penetrate the translator's mental activity during the translation process.

• The image of this process must have properties as close as possible to real objects; it must be similar in structure and functioning to the real object.

The adequacy of the model to the expected result confirms that it is correct and can be used to solve certain translation tasks.

Taking into account the previously mentioned text components allows us to create a multi-component linguistic and cultural model of translation. This model is focused on taking into account linguistic and cultural specifics in translation. The unity of language and culture, manifested in the language layer and culture of each nation makes it necessary to consider language features from the point of view of cultural studies, the cultural experience of the nation. In other words, language, as the most important part of culture, is used to encode certain cultural phenomena, objects, and cultural artifacts. At the same time, the method and language means of encoding can be similar or different in different cultures, representing a specific linguistic and cultural entity.

The peculiarity of translation as a type of speech activity is the creation of a translated text based on the given subject of activity by the author of the source text belonging to a particular culture. The translation process is the creation of a different, new linguistic-cultural text in the translated culture based on the linguistic-cultural text in the original culture.

Interpreter based on the original text creates a new, translated text to other linguistic and cultural community subject taken at another community creation rule of this type of this, achieving the equivalent transfer function, content, form and cultural dominance by means of another language and taking into account the different structure of the background knowledge of different cultures.

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METHODICAL OBJECTS OF WORDS WHICH MEANS SIGN

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Summary. It is broadly acknowledged that sign or singing is a tool of representing imaginable and unimaginable unities. Accordingly, any sign always has its object whether it is just a word or a whole sentence. Sign can be an index or a symbol which refers to material objects or thoughts which plays the role of object. Sometimes a sentence which informs about one concept can be accepted as a sign of other concepts. So the relationship between the sign and its object is always under great curiosity.
Keywords: sign; object; complex object; index; symbol.

The word Sign will be used to denote an Object perceptible, or only imaginable, or even unimaginable in one sense - for the word "fast", which is a Sign, is not imaginable, since it is not this word itself that can be set down on paper or pronounced, but only an instance of it, and since it is the very same word when it is written as it is when it is pronounced, but is one word when it means "rapidly" and quite another when it means "immovable", and a third when it refers to abstinence. But in order that anything should be a Sign, it must "represent", as we say, something else, called its Object, although the condition that a Sign must be other than its Object is perhaps arbitrary, since, if we insist upon it we must at least make an exception in the case of a Sign that is a part of a Sign. Thus nothing prevents the actor who acts a character in an historical drama from carrying as a theatrical "property" the very relic that that article is supposed merely to represent, such as the crucifix that Bulwer's Richelieu holds up with such effect in his defiance. On a map of an island laid down upon the soil of that island there must, under all ordinary circumstances, be some position, some point, marked or not, that represents qua place on the map, the very same point qua place on the island. A sign may have more than one Object. Thus, the sentence "Cain killed Abel", which is a Sign, refers at least as much to Abel as to Cain, even if it be not regarded as it should, as having "a killing" as a third Object. But the set of objects may be regarded as making up one complex Object. In what follows and often elsewhere Signs will be treated as having but one object each for the sake of dividing difficulties of the study. If a Sign is other than its Object, there must exist, either in thought or in expression, some explanation or argument or other context, showing how -upon what system or for what reason the Sign represents the Object or set of Objects that it does. Now the Sign and the Explanation together make up another Sign, and since the explanation