

## ABSTRACTS

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### **TRANSLATOR AS A READER AND HIS INTERPRETATION OF A LITERARY TEXT (A COMPARATIVE APPROACH)**

The most complicated problems in translation are receptions and interpretations of a literary text in "other" national culture that goes back to antiquity. Nowadays there are a lot of problems with transcultural transformations in different national literatures, especially, with their new type of interaction when "universal" is an essential factor of national literature discourse formation and "global" is a vast project that makes a national boundaries vague, helps to rethink a traditional place of some literatures in the world literature context. The translator is not only a person who is able to unite different cultural worlds, but also a special "medium" with a help of whom "strange" may exist in the boundaries of the "other" cultural experience.

A "reader" belongs to one of the most complicated categories of the theoretical poetics. He may get "an aesthetic pleasure from a text" (R. Barthes) and embody the "national memory" (U. Eco); construct an aesthetic object – a literary text – according to the scheme set by the author (R. Ingarden) and fulfil immense potential of this text in the reading process (W. Iser); even participate in "proving of the particular preceding existence" in cooperation with the author (Bachelard). There is a thesis about "reader's birth" on account of "author's death" in a postmodern society (R. Barthes).

A "reader's expectations" (W. Iser) is a determinant factor for selection of literary texts for reading process then for translation. As the reason that motivated the translator to make a particular translation lay in his self-identification as the reader who may select a chain of literary texts according to his own aesthetic feelings. In addition, he has to define a strategic task what model of the text interpretation will be chosen and as a result what translation strategy will be chosen.