

## WRITER'S INTENTION AND READER'S INTERPRETATION FROM AN INTEGRATIVE-METHODOLOGICAL STANDPOINT

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The present article targets the methodologies of literary text analysis with an emphasis on the exploration of the writer's intention and the way it is interpreted by readers. The main approaches covered in the present study are 1) cognitive-stylistic analysis of texts with the objective of evaluating the aesthetics and disclosing the authorial intention of the text. 2) hermeneutics theory of interpretation with the purpose of studying the reader's understanding of the text under discussion.

The study of metaphors coined in J. London's novel "White Fang" and the comparative analysis of their Armenian equivalents distinguished in the respective translation revealed that the integration of cognitive-stylistic, semantic and hermeneutic methods into the examination of literary texts contributes to the revelation of the author's intention and determination of its interpretation. It can also be a possible solution for defining the criteria to assess and determine the aesthetic value of texts in the domain of verbal art.

**Key words:** *author, reader, cognition, aesthetics, hermeneutics, stylistics.*

### Introduction

The philological study of texts of fiction supposes multilayered acts of interpretation of the semantic structure of the writing under investigation. One primary perspective in analyzing literary texts is the hermeneutic approach, which focuses on the message and the writer's intention. At its core, according to Umberto Eco, this method is based on the idea that language functioning through metaphors and symbols creates a text that obtains a certain "secret", the revelation of which may lead to the occurrence of another secret (Eco, 1992:30).

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**Սեդա Գասպարյան** – բանասիրական գիտությունների դոկտոր, ԵՊՀ անգլիական բանասիրության ամբիոնի պրոֆեսոր, ՀՀ ԳԱԱ թղթակից անդամ, ՀՀ գիտության վաստակավոր գործիչ

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However, nowadays it has become crucial to consider not only the way the literary text is created, but also the process of its perception. For this end, not only stylistic and interpretative methods, such as hermeneutic text analysis, but also cognitive aspects of text creation and understanding are involved in the pursuit of ultimate literary text investigation.

### **The Role of Writer's Intention in Text Interpretation**

The hermeneutic approach to text interpretation originated in ancient Greece, however the exact date of its emergence is arguable. According to some historical investigations, the existence of the hermeneutic method of text analysis was applied by Plato, however, some other sources bear witness to its appearance even before Plato. Umberto Eco believes, the chief source of evidence about the hermeneutic thought is the *Corpus Hermeticum* (2nd century A.D.), representing the myth about Hermes Trismegistus, who received his revelation in the course of a dream in which the *Nous* appeared unto him. The *Nous* is considered by Aristotle to be the intellectual energy for cognizing subjects, whereas for Plato it was the source of engendered ideas (Eco, 1992:33).<sup>1</sup>

In Umberto Eco's studies of the history of interpretation it is explained that the elaboration of the hermeneutic method in studying texts was especially marked at the beginning of the 19<sup>th</sup> century and is connected with the interpretation of biblical texts (Eco, 1992:4). In this period, the study of hermeneutics was developed by Schleiermacher, who introduced the thesis that the foundation of *Geisteswissenschaften* (sciences of spirit) lies in understanding the creations of the human spirit, and interpretation is the core of this understanding.

Through the course of its development, particularly in the period of romanticism, literature was defined as a way of expressing creativity, and imaginative perception. Nowadays, literature is more often thought of as a way of self-realization and self-expression for an author. The issue of the author's intention in the analysis of fiction texts has been a matter of many debates. As Gohar Madoyan observes, the school of early structuralists (the New Critics) did not prioritize the existence of an author's intention and supported the idea of the inner, independent meaning of the text. In the beginning of the 20<sup>th</sup> century, the text was regarded as an object, a thought, and a self-contained unit (Madoyan, 2015:12). The work of literature was considered a phenomenon detached from its origin, history, and society.

The text, functioning in accord with its rules, consists of units, each of which can contribute to establishing a context. Considering this principle, the New Critics stated that in a genuine text interpretation, not only the intention of a writer, but also the readers' insights about the message in the text are insignificant and do not warrant considerable attention. A literary work is viewed as a separate organism that aims at liberating itself from the writer.

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<sup>1</sup> According to Umberto Eco (1992: 33), for Plato, the *Nous* was the source that generated ideas, whereas for Aristotle, it performed the function of intellect, i.e., the one that cognizes substances. The concept of *Nous* was opposed to that of *dianoia* standing for reflection, rational activity [earlier proposed by Plato]; to *episteme* standing for science; as well as *phronesis*, i.e. "reflection on truth." However, in the 2nd Century, the *Nous* was used in the meanings of "mystic intuition" and "non-rational illumination" for momentary vision.

The Russian school of linguists (Vinogradov, Orlova, Novikov, etc.), on the contrary, believes that understanding the writer's intention is of great significance, for it contributes to the holistic and profound analysis of a work of fiction. The representatives of the Russian school emphasize the role of the writer's intention as a "source of energy" in a work of fiction. Of great importance is Viktor Vinogradov's study of the "voice" and intention of the writer that constitute the writer's "self", as it appears reflected in the work. It is the writer's "voice" that builds up his individual style (Vinogradov, 1971:4).<sup>2</sup>

Among the studies dedicated to the problem of the author's intention, Sigmund Freud's psychoanalytical approach is of particular importance. The scholar does not doubt that writing satisfies the concealed wishes of the writer (Freud, 1959:145).

Subjectivity is a vital factor in understanding the writer's intention. According to Ruben Budagov, a writer's creation is their confession, as it is hard to imagine the existence of language outside an individual, and the latter, outside subjective judgments and perceptions (Budagov, 1972:409). The primary philosophical approach towards subjectivity is found in Descartes' famous statement "Cogito ergo sum" (I think, therefore I exist). If we proceed from the idea that objective reality is cognized by a human being through their subjective perception, then we can claim that a work of fiction is a creative subjective representation of phenomena from the realm of everyday life. According to Immanuel Kant, each image, from the simplest emotional perception to the most difficult formula, is confined in the "self" that cognizes them (Kant, 1929:152). Therefore, the connection with the world is established through the perceptions that occur within individuals.

According to Seda Gasparyan, the objective truth can be found only in language, which functions as the intermediate connection between the inner world of a person and the objective reality (Gasparyan, 2006:17). Only language can bring together a writer's and reader's perceptions.

In the study of a writer's intention in a literary text, of great value is the approach by Lev Tolstoy, who outlines the importance of "an author's character" in a work of fiction. Individual attitude towards objects is the very gist of the notion of an author's character, due to which the work of fiction gains its authenticity (Tolstoy, 1953:18-19). Indeed, a writer of a work of fiction as an individual with their subjective perception enhances this perception through the text's creative features, which play a crucial role in text formation as an instance of artistic expression. The intertwinement of the cognitive background of an author and the artistic reproduction of their insights represents the very nature of the act of literary text creation.

The problem of representing a writer's insights is considered from a cognitive linguistic viewpoint as well. R. Langacker has created the terms "vantage point"<sup>3</sup> and

<sup>2</sup> According to Viktor Vinogradov (1971: 34), writer's character is the concretizing force in a holistic literary-fictional system. The writer's character is the inner kernel around which the stylistic system is built up. It plays a crucial role in the formation and establishment of the authorial individual style. The writer's character also incorporates elements of literary metamorphoses which are revealed in the writer's biography.

<sup>3</sup> As Jose Sanders and Wilbert Spooren (1997: 86) remark, the term "vantage point" was first introduced by Langacker in the meaning of "reference point." The term stands for the representation of the so-called "deictic center" or "origo". *Vantage point* functions as the point of view/pivot that is the central person or thing from the perspective of which the report is carried out.

“orientation point” to define the writer’s subjective representation (Langacker, 2008: 74-75). According to Jose Sanders and Wilbert Spooren, the first stands for the point of the representation of a statement, whereas the second is the result of whatever is the product of the representation, when a specific vantage point is accounted for (Sanders, Spooren, 1997: 86). The depiction of a writer’s approach, or their psychological viewpoint, is another subject of investigation in the context of fiction works from a cognitive-linguistic perspective. The domain of the psychological viewpoint of a person covers the source (the writer shown as the agent), the self (the mental state or approach of a person described in a discourse), and their point of view. J. Sanders and W. Spooren believe that the source-represented discourse and self or private state of a writer function as the instances of a vantage point (Sanders, Spooren, 1997:89). These concepts allow marking out the crucial points in a text that enable the revelation of a writer’s intention in the work of fiction.

The study of literary text interpretation in the 20<sup>th</sup> century denies the importance of a writer’s intention and brings forth the concept of the readers’ multiple interpretations. This approach is manifested in the well-known article “*The Death of the Author*” by Roland Barthes (Barthes, 1977:148). The focus of attention is the reader’s understanding of a piece of writing, as “the reader is the space on which all the quotations making up a writing are inscribed without any of them being lost.” Roland Barthes emphasizes the role of destination as essential and diminishes the relevance of the text’s origin.

One of the post-structuralists, Michel Foucault, worked out the concept of author-function in text interpretation. According to him, the initiator of a piece of writing should be evaluated to reveal the multidimensional vision of the text. In this respect, the author, their biography, the period of history to which they belong, and other extra-linguistic factors should be equally studied with the consideration of the semantic, grammatical, and stylistic structure of the piece of writing (Foucault, 1996: 35).

This post-structuralist approach renovated the literary text’s traditional hermeneutic method of analysis. The holistic hermeneutic analysis presupposes the unity of three main methods: the methods of linguostylistic and linguopoetic analyses, as well as the literary critical approach to the text. Accordingly, as Seda Gasparyan remarks, the interpretation of fiction texts is achieved step by step, including the understanding of the text on the semantic and metasemiotic levels, then the understanding of the imagery and aesthetic impact of the work is revealed through the linguopoetic analysis (Gasparyan, 2019). The next step of understanding is achieved on the meta-metasemiotic level, which helps penetrate into the writer’s intentions and ideas, and disclose the global purport of the work.

In the genuine analysis of a fiction text, the main objective consists in revealing the correlation between the writer’s original intention and the meaning of the text, which exists independently of the author’s initial intention. This idea is elaborated by Umberto Eco, who emphasizes the vitality of textual coherence and the independence of its possible meta-meanings (Eco, 1992:62-65). The author has to construct the texture of the work in such a way as to trigger a reader’s attention, aesthetic, and emotional responses. These responses are expected to be unique for each particular reader. In his approach to hermeneutic analysis, Umberto Eco brings forward the

notion of “model reader,” highlighting the consideration of a reader’s expected background knowledge, cognitive and emotional abilities.

In investigations carried out by Viktor Vinogradov it is of great importance to note that a text as such is understood as a separate object, a dynamically developing entity that has its own rules of regulation, functioning, and message delivery (Vinogradov, 1959:253). However, R. Barthes’s approach to text functioning as an independent unit should not lead to the misconception that rejects the author’s role in the text (Barthes, 1977:155). As Umberto Eco proposes, a genuine writer is the one who constructs the text in such a way as to demarcate the points of utmost importance from the ones of less relevant character, and a genuine reader is the one who has the appropriate capacity of determining the marked points in the text and can give new explanations to them (Eco, 1992:79).

According to Seda Gasparyan the hermeneutic method of analysis makes it possible to follow the logic of the work of fiction, to outline the distinguishing features of an epoch, cultural traditions, and to evaluate a writer’s creative method (Gasparyan, 2006:34).

This hermeneutic approach to analysis is thus considered a genuinely veritable way of interpreting texts. It covers the undeniable importance of the writer, the profound investigation of the text message at all the levels of semantics, as well as the consideration of a reader’s interpretation, contributing to the dynamics of the development of the text’s meaning.

### **The Cognitive-Stylistic Aspect of Reader’s Interpretation in Literary Text Analysis**

One of the major objects of interest in literary text analysis is the reader’s role in the perception and interpretation of the global purport of the work. The concern about the veritable criteria of text interpretation, especially in the field of fiction, never ceased to be in the focus of attention of such linguists as Umberto Eco (1992), Roger Poole (1972), Stanley Fish (1970), Norman Holland (2009), and David Bleich (1978).

In the development of the history of text interpretation, a particular place is allocated to Reader’s Response Theory, an approach towards investigating literary texts initiated in the early 1930s. The theory defines the role of a reader as the primary point in the final delineation of the message of a literary text. The importance of a reader is prioritized for the fact that the text, by its nature, is created for readers, hence, the ultimate target of a literary text analysis is the readers’ perception of the main message of the text.

According to Umberto Eco, “the initiative of the reader consists in making a conjecture about the text’s intention.” The scholar underscores the triad of a model writer, a model reader, and the intention of the text, thus favoring the above mentioned hermeneutic approach towards text interpretation (Eco, 1992:64). The ideal investigation of a literary text supposes the ideal or model readers’ ability to mark out the significant points in the text outlined by the writer beforehand, for this is the way to lead the readers to the understanding of the writer’s intention, which in its turn coincides with the intention of the text itself. In the construction of a text, particular importance should be attached to the background knowledge of the intended group of readers. In order to shape the text to lead the reader to the successful understanding of

the authorial intention, the writer should be aware of the needs, the main interests, and concerns of his contemporaries.

In the works of Umberto Eco the reader's competent interpretation of a literary text is possible only on condition that the latter has valid knowledge about the phenomena represented by the author (Eco, 1992:67-68). Hence, the competent interpretation of a text is described by Umberto Eco as an “economical” interpretation, while the interpretation that goes astray is given the name “uneconomical.”

Initiated in the 1930s and authentically worked out in the 1970s, the Reader's Response Theory developed several tendencies:

- Transactional reader response criticism, concentrating on the representation of the text–reader interrelation as a kind of interaction. As a result, the attainment of a reader's objectives is achieved.
- Affective stylistics, emphasizing the effects a text produces upon readers.
- Psychological reader-response theory introducing the idea of a reader's interpretation of a literary text as a means of self-revelation.
- Social reader-response theory outlining the role of interpretative communities in the ultimate interpretation of a text.

The last two approaches, namely – psychological reader-response theory and social reader-response theory, are the chief principles delineating the scope of investigation in the present article. The psychological reader-response theory worked out by Norman Holland focuses on the investigation of the reader's character. The making up of a reader's interpretation in the study of literary texts is perceived as the “character” of a reader (Holland, 2009:40-47). The character of a reader incorporates all the specificities of a person's perception of a literary text. The specific way of understanding a fiction text contributes to the creation of the individual style of a reader, that is to say, the individual taste of a reader.

The formation of the individual taste of a reader is carried out under the influence of cultural and historical factors persistent in society. However, the genuineness of a reader's interpretation consists in the specific functioning of the reader's identity. In the process of getting acquainted with the text, a reader works out the ability to cognize the individual style of the writer, and later, they represent the writer's intention according to their peculiar judgments.

The idea of understanding the individual style of the writer is defined by Norman Holland as the reader's ability to replicate or even imitate the writer's specific style of writing (Holland, 2009:211-228). This way of repetition of a person's style is ascribed by Sigmund Freud to the 'death instinct'<sup>4</sup>. In the process of perceiving the writer's intention, the reader's identity becomes extinct.

Of particular importance is the evaluation of a text from the reader's perspective. In this case, according to Norman Holland, the process of text evaluation in the mind of a reader involves three main axes: a writer's creativity or “genius,” the aesthetic effect that is produced by the writer's creativity, as well as the response of a reader that

<sup>4</sup> In John Reddick and Mark Edmundson's (2003: 45) studies about Sigmund Freud's investigations, the tendency of a human being to make repetitions should be understood as their wish to “re-create” or “re-experience” a previous perception of satisfaction. The nature of repetitions is generalized in the biological principle of the “death instinct,” which stands for the intention of a living creature to go back to the previously “unliving” state.

functions as the ultimate point in the process of text evaluation (Holland, 2009: 304-321). In these three main points of particular significance is the reader's character, or their individual taste that, in its turn, contributes to the overall shaping of a reader's evaluation of the writer's work of art.

The problem of the delimitation of the subjective and objective approaches towards the cognition and appreciation of a text has received a lot of attention in the investigations by Roger Poole and David Bleich (Poole, 1972:95-96; Bleich, 1978: 146-153). The former rejects the possibility of pure objective perception of reality, as a person cannot be deprived of feelings and emotions when making judgments. The latter focuses on the fact that the essential means of interaction between human cognition and the outer world is language which, functioning as a "tunnel" enabling the influx and outflow of information between the external reality and the human mind, adds to the perception of reality and the evaluation of it with specific expressions typical of a particular individual. The enhancement of a person's perception of reality and their response through language leads to the formation of a person's subjective approach.

In investigations of the text's meaning, the question of a reader's response to the work of literature deserves particular attention. According to Stanley Fish, a reader's response is not the reaction from his perspective on the main sense of the fiction work, but vice versa, it is the sense of the text that forms the reader's response to the interpretation of it (Fish, 1970:130).

As mentioned above, the school of New Critics rejects the importance not only of the writer's intention, but also of the reader's interpretation. The latter phenomenon is regarded as objectively ungrounded. Stanley Fish gives a counterproof to the New Critics' claim that the true meaning of a text is in the text itself, the text that is regarded as a separate organism with its unique genius. This proves that Stanley Fish's claim on placing the reader's interpretation of literary texts in the center of literary analysis is correct.

### **Cognitive-Stylistic Investigation of the Correlation between Writer's Intention and Reader's Interpretation: Methodology and Discussion**

In the history of the development of investigations of the interrelation between language and mind, a new perspective is provided by cognitive science in the sphere of linguistics. The interpolation of this branch of science, carried out at the end of the 20th century and developing at an impressive pace, has nowadays created an innovative approach to the understanding of language structures and the wholesome representation of all of its dimensions, as well as the actual realization of its functions in speech. As an authentic scientific discipline, cognitive science involves such aspects of science as linguistics, psychology, philosophy, anthropology, neuroscience, and artificial intelligence. It aims to examine the making up and processing of information in the human mind. Subsequently, a new discipline known as cognitive linguistics has emerged.

Being initially shaped as a means of studying the synergy found between cognition and the linguistic operations in the human mind, cognitive linguistics, in its successful development, has centered on the historical changes occurring in language alongside the alterations observed in the historical and cultural development of human mentality. Further, the development of the innovative intertwinement of cognitive science with linguistics has led to the emergence of a new field in the study of language in action,

i.e., cognitive stylistics. The latter brings together the processes of literary text analysis and general cognitive mechanisms elaborated in human consciousness.

Taking into account that the investigation of literary texts includes a thorough analysis of the writer's intention, cognitive stylistics prioritizes the structural-functional aspect of a writer's style. Cognitive-stylistic investigation of fiction texts accentuates the study of the marked signs within a text that indicate the specificities of the mentality of their initiator and contribute to the authentic understanding of the writer's intention. Through such analysis of texts, the traits of the writer's individual style can be revealed. These traits taken separately are not unique by their structure, although when functioning together in the sequence dictated by the writer in a given fiction text, they make up the exclusive authorship that can be ascribed to the given text.

The main means of cognitive-stylistic analysis of texts includes the comprehension of frequency lists of such language units as repeated words and phrases, collocations, etc., found within the text under consideration. According to Ian Lancashire they allude to the way associations are shaped in the writer's mind. Such cognitive phenomena found in an utterance show a person's particular way of generating an individual and creative expression of language (Lancashire, 2007:27).

According to the studies conducted by Mark Johnson, the genuine meaning is not to be found within language, but rather it is revealed with the help of language; language is the result not of the separate structural system of human consciousness but of general cognitive processes, enabling the human mind to conceptualize experience, processes that in cognitive linguistics are described as embodied understanding (Johnson, 2006:50).

The present research focuses on cognitive metaphors, the theory of categorization, the theories of blending and analogical mapping, and the theory of mental spaces to reveal the mechanism of the readers' perception of literary works.

As Joseph Grady believes, in the cognitive-stylistic investigation of literary texts, of particular importance is the concept of metaphor, which is studied from the perspective of conceptual metaphor theory (CMT) concerned with the representation of metaphorical coherence as a system that integrates closely related ideas (Grady, 2007:190).

The interrelation between the components of conceptual metaphorical links is hierarchical, representing the source-target interrelation. The target domain is represented as the specified component, which inherits its differentiated traits from the general component, the so-called source domain.

According to Ghazala Hasan, metaphors are not just an embellished outgrowth of objective thinking, but the fundamentals of the conceptual system (Ghazala, 2011: 69-71). Taking the notion according to which metaphors enable thinking of a phenomenon in terms of another, they also function as the means through which a person projects their physical experiences onto the non-physical experiences (feelings and emotions) to indicate, evaluate, and identify them.

The construct of retaining and generating knowledge in the human mind represents the essence of the cognitive investigation of language. To create an understanding of the structure of knowledge in a person's cognition, Gilles Fauconnier introduced the term

“mental space,”<sup>5</sup> which is composed of constituent elements and is delineated by frames, and cognitive models (Fauconnier, 2007:351). Structurally connected with long-term and short-term memories, mental spaces operate as thought or discourse emerges, and are linked to each other by identity, analogy, and some other types of mappings.

In cognitive linguistics, particular attention is drawn to the schema theory, which was initiated by Plato and found its further development in works by Immanuel Kant (1929), Jean Piaget (1936), and many others. According to this theory, all human knowledge is conducted and accumulated utilizing special units called schemata. A constituent of schemata, the schema is to be understood as a summarized representation or a system of notions necessary for interpreting knowledge.

The schema theory was also studied by Jonathan Culpeper, who emphasized the importance of social schemata in literary text investigation, especially in the construction of fictional characters (Culpeper, 2009:125-161). He believes that a schema, standing for generalized knowledge by nature, is based on information derived from long-term memory and carries a “stereotypical character.” This gave ground for the coinage of the term “cognitive stereotype.” In fiction, the characters are modeled based on cognitive stereotypes. However, the behavior of fictional characters does not entirely correspond to the situationally-conditioned behavior of a non-fictional character.

Further development of the schema theory can be found in the investigations carried out by Elena Semino (Semino, 2009:33-47). The latter gave rise to the concept of “text worlds” that originates from the notion of possible worlds introduced by Gottfried Leibniz.<sup>6</sup> Elena Semino highlights that text worlds depicted in works of fiction are genuinely cognitive. They are opposed to possible logical worlds, which can be underscored to indicate certain logical implementations. Accordingly, the main exclusive feature of possible text worlds consists of their being embellished and composed of several other sub-worlds that can be either apparent or veiled.

Of particular importance is the introduction of blending in cognitive stylistics. According to Gilles Fauconnier and Mark Turner, blending, otherwise called “conceptual integration,” operates over mental spaces and represents a person’s ability to generate and make connections between the perceived information and the ones already stored in the consciousness (Fauconnier, Turner, 2002:44-47). Conceptual integration is based on several essential principles, such as the creation of counterparts in the mental spaces employing cross-mapping, the operating of generic mental spaces upon the common features of input mental spaces, the genuine manifestation of the process of integration of mental spaces carried out in blended space (also called “the blend”) and the selective projection of inputs into the blend. According to Mark Turner, these principal operations carried out through mental spaces result in an

<sup>5</sup> According to Peter Stockwell (2002: 96), mental space theory suggests the understanding of reference, co-reference, and the perception of narrations and descriptions about reality, history, imagination, and hypothesis. Hence four types of mental spaces are distinguished: time spaces (the demarcation of an event concerning the past, present, or future), space spaces (demarcation of an event by its geographical positioning), domain spaces (demarcation of an event concerning its context), hypothetical spaces (description of a possible yet unrealized event).

<sup>6</sup> The theory of text worlds originates from the general idea proposed by Gottfried Leibniz (2008: 152-158), according to whom, the actual world is a single instance of an infinite number of possible worlds or alternative sequences of events.

emergent structure creation that is accomplished by the composition, completion, and elaboration of inputs cooperating in the blend (Turner, 2007:378).

For the completion of an authentic cognitive stylistic analysis of a literary text, the concepts of figure, ground, and attention, introduced by Peter Stockwell (2002), serve as the main axes on which the process of cognitive interpretation should focus. The identification of figure and ground is possible through the comparative investigation of their nature. Accordingly, the figure is perceived as the brightly outlined, “moving”, self-contained, detailed, and prioritized object as contrasted to the colorless, impartial, static, general, and supplementary nature of the ground.

### **The Role of Metaphors in the Interrelation of the Writer’s Intention and the Reader’s Interpretation. White Fang: A Case Study**

The following examples from Jack London’s (1906) novel “White Fang”, showcase the analysis of metaphors where we consider the interrelation of the writer’s intention and the reader’s interpretation. The equivalents of the metaphors from the Armenian translation carried out by V. Mikayelyan (2017) are exemplified to display the reader’s (in this case, the translator’s) interpretation of the writer’s intention.

“On every side was the silence, pressing upon them with a tangible presence. It affected their minds as the many atmospheres of deep water affect the body of the diver. It *crushed* them with the *weight of unending vastness* and *unalterable decree...*”(London, 1906:5)

«Դա ձնշում էր բանականության վրա, ինչպես ջուրն է մեծ խորություններում ձնշում սուզակի մարմնին: Դա ընկառում էր իր օրենքի անսահմանությամբ ու անխախտելիությամբ...» (Լոնդոն, 2017:7)

In the given passage, the metaphors “crushed”, “weight of unending vastness,” and “unalterable decree” describe silence as a “powerful” and “oppressive” phenomenon. In the Armenian version, we can see that the translator introducing the Armenian “լնկնում էր” (‘was discouraging’) activated the associations of the concepts ‘crush – discourage’. We can claim that the word “crush”, being conditioned by the given context, arouses the conceptual blend ‘crush – devastate – discourage’ leading the translator to solutions of the translation problem, which prevent the ambiguity of literal translation. This particular case vividly exemplifies Norman Holland’s psychological reader-response theory, according to which the reader is understood as a separate character whose contribution to the overall understanding of the sense of a literary work is essential.

“He was a fierce little cub. So were his brothers and sisters. It was to be expected. He was a carnivorous animal. He came of a breed of meat-killers and meat-eaters. His father and mother lived wholly upon meat. The milk he had sucked with his *first flickering life*, was milk transformed directly from meat...” (London, 1906: 79)

«Զափազանց վայրագ էր այդ ձազը: Այդպես էին նաև նրա եղբայրներն ու քույրերը: Այդպես էլ պետք էր սպասել: Չէ՞ որ նա զիշատիչ էր ու սերում էր մսով սնվող զիշատիչների սոհմից: Այն կաթը, որ ծծում էր նա հազիվ բարախող կյանքի առաջին իսկ օրից, մսից էր մշակվում...» (Լոնդոն, 2017: 62)

The highlighted word-sequence “flickering life,” which is translated into Armenian as “բարախող կյանք” (literally ‘pulsing life’) is another instance demonstrating the translator’s creative and idiosyncratic perception and rendering of the writer’s intention underlying the original metaphor. The conceptual blend of ‘flickering – hesitating’ and ‘hesitating – pulsing’ underlies the notion of “flickering light.” It goes without saying, that such kinds of occasional metaphors coined in the Armenian variant are the result of the translator’s unique perception which occurred as a consequence of his reaction in the course of reading. In this particular case the concept of reader’s response developed by S. Fish comes to the fore and serves as a basis for finding out the idiosyncratic and semantically matching equivalents.

The aspect of attention is another important party in the cognitive-stylistic analysis that primarily serves as a means of delimitation of the figure or the focus from the ground. This thesis can be distinctly noticed in the extracts shown below:

“He (White Fang) had come to know quite thoroughly the world in which he lived. *His outlook was bleak and materialistic.* The world as he saw it was a fierce and brutal world, a world without warmth, a world in which caresses and affection and the bright sweetneses of the spirit did not exist.” (London, 1906: 164)

«Շրջապատող աշխարհը նա (Սպիտակ ժանիքը) ճանաչեց ամբողջովին: Եվ նայում էր նա դրան մռայլ՝ *ոչ մի պատրանք չունենալով* դրա հանդեպ: Խստաշունչ ու դաժան էր այդ աշխարհը, ոչ ջերմություն կար այդտեղ, ոչ քնքշանք, ոչ էլ բարեկամական կապ»: (Լոնդոն, 2017: 126)

An occasional metaphor in “his outlook was bleak and materialistic,” is presented in the given example. The combination of the adjectives “bleak” and “materialistic” with the noun “outlook” is uncommon and conveys the meaning of ‘looking at something in a dispirited way’. The illustrated metaphorical sentence is translated into Armenian in an interpretative manner. The Armenian “ոչ մի պատրանք չունենալով” word sequence is literally translated as ‘without having any illusion’ and explained as ‘disillusioned.’ In the given example the concept of “text world” introduced by E. Semino and reflected in the discussed metaphor functions as another reason for interpretative translation carried out in the target language. The accuracy of rendering the original linguistic unit is explained by the reader’s (in this case, the translator’s) linguistic competence. The translated version of the original metaphor alludes to the fact that the translator is the “model reader” described by Umberto Eco, who has the required skill of identifying the focal points in the text encapsulating the writer’s intention.

“Always, in the beginning, before his *conscious life dawned*, he had crawled toward the mouth of the cave.” (London, 1906: 78)

«Գիտակցության նշույներն սոսաշանալուց դեռ շատ սոսաց զայլի ձագը ստեպ-ստեպ սողում էր դեպի անձավի ելքը»: (Լոնդոն, 2017: 60)

In the given piece of text the metaphoric phrase “conscious life dawned” alludes to the concept of ‘the beginning of conscious life,’ and we can observe the blend of “dawn - begin” which underlies the translated Armenian variant “զիտակցության նշույներն սոսաշանալուց դեռ շատ շուտ” (trans. ‘long before the emergence of the signs of consciousness’). In the Armenian translation the blend ‘dawn – begin’ is represented by the blend of ‘begin – emerge (սոսացնալ).’ In the original text the

word sequence “conscious life dawned” functions as “a cognitive stereotype,” a concept developed by J. Culpeper (Culpeper, 2009: 125-161) for the English language where the concept of the beginning of life is associated with the one of “dawn.” However, the same association is not common for the Armenian language, and for this reason the translators refer to the interpretation rather than literal translation.

In this connection, the theory of categorization as one of the major components of the cognitive-stylistic analysis of literary texts developed by Peter Stockwell deserves particular attention. According to the latter, to shape a better understanding of the authorship of a text, the readers turn to differentiating the text genre and the specificities of the writer’s style (Stockwell, 2002: 28). The identification and understanding of the epoch in which the literary text was created are also relevant. Correspondingly, texts can be categorized under various genres by social, political, and historical context, authorial specificities of text creation, idiosyncratic manifestations, and functional peculiarities of the verbal expression found within a text. A model reader must develop the competence to reach the highest degree of precision in outlining the authorial intention.

The problem of the interrelation of the writer’s intention and the reader’s interpretation underlies the essence of cognitive-stylistic analysis. As suggested above, according to Ghazala Hasan, the crux of the cognitive stylistic approach to literary analysis depends on the dominance of mental representation over textual representation (Ghazala, 2011: 31-38). Otherwise stated, interpretation as a primary constituent of cognitive-stylistic analysis conveys unique cognitive conversions operating in a reader’s consciousness.

Nevertheless, the absolute uniqueness of text interpretation guaranteed by the cognitive specificities of any human mind remains a subject of continuous debates, as any kind of text is loaded with social, political, and historical conventions of commonly accepted character (or else ideologies) that serve as a background for text interpretation.

## Conclusion

The cognitive-stylistic approach towards text interpretation serves as a means of outlining criteria necessary for understanding the intention of the author, the mechanism of the readers’ cognitive operations elaborated in the process of text interpretation, as well as for acknowledging a work of literature as an exquisite manifestation of human artistic, creative, and cognitive potentials.

Genuine interpretation of a literary text necessitates the consideration of the authorial intention, which can be outlined by the integrated employment of the stylistic and the hermeneutic methods of analysis, as well as the exploration of the cognitive construal of the use of metaphoric units found within the work of literature. Owing to the integrative methodology, a reader is capable of carrying out a holistic investigation of texts of verbal art.

**ՍԵԴԱ ԳԱՍՊԱՐՅԱՆ, ՆԵԼԻ ՍԱՐԳՍՅԱՆ – Հեղինակի մտադրությունը և ընթերցողի մեկնաբանությունը. ինտեգրացված մեթոդաբանական մոտեցում –** Սույն հոդվածի հետազոտական նպատակը գրական տեքստի վերլուծական մեթոդաբանությունների, ինչպես նաև հեղինակային մտադրության և ընթերցողական մեկնաբանման ե-

ղանակների ուսումնախրությունն է: Հողվածում ներկայացված հիմնական մոտեցումները կենտրոնացված են տեքստի ձանաշողական-ոճաբանական վերլուծության և հերմենուստիկ մեկնաբանման շուրջ՝ ընթերցողի ընկալման առանձնահատկությունների քննության շեշտադրմամբ: Ձեկ Լոնդոնի «Սպիտակ ժանիք» վեպից դուրսերված փոխարերությունների հետազոտությունը և դրանց համեմատական վերլուծությունը հայերեն թարգմանությունից առանձնացված համարժեքների հետ փաստում են, որ ձանաշողական-ոճաբանական, խմաստաբանական և հերմենուստիկ մեթոդների ինտեգրումը գրական տեքստի քննության գործընթացում նպաստում է հեղինակային մտադրության պարզաբանման և դրա համապատասխան մեկնաբանության ձևավորմանը: Այս թեզի կիրառությունը կարող է հնարավոր լուծում ապահովել տեքստերի գեղագիտական նշանակության գնահատման և սահմանման համար:

**Բանալի բառեր – հեղինակ, ընթերցող, ձանաշողություն, գեղագիտություն, հերմենուստիկա, ոճաբանություն**

**СЕДА ГАСПАРЯН, НЕЛЛИ САРГСЯН – Интенция автора и интерпретация читателя с интегративно-методологической перспективы.** – Данная статья посвящена исследованию текстов художественной литературы, рассмотрению интенции их авторов и возможных интерпретаций читателей. Основными подходами к толкованию текстов в рамках данного исследования являются когнитивно-стилистический анализ с целью восприятия эстетики и раскрытия авторской задумки, а также герменевтическая интерпретация с учетом исследования читательской перцепции рассматриваемых текстов. В результате исследования метафор, выведенных из романа Дж. Лондона «Белый клык», и их сопоставительного анализа с эквивалентами из текста романа, переведенного на армянский, было установлено, что интеграция когнитивно-стилистического, семантического и герменевтического методов при рассмотрении художественных текстов способствует раскрытию авторской интенции и определению его интерпретации. Это также может способствовать восприятию эстетического воздействия текстов словесно-художественного творчества.

**Ключевые слова:** автор, читатель, когниция, эстетика, герменевтика, стилистика.

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