



## Projection of Meaning, Reading Based on "Reader-response" Criticism Theory in the Novel *I Turn Off the Lights*

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### Abstract

One of the methods and literary theories used for text analysis is reader-response theory. Reader-response theory emphasizes the role of the reader in interpreting texts. The primary goal of reader-oriented theories is to examine the role of the reader in literature. Wolfgang Iser shifted the focus of literary studies from the author to the reader, considering an ideal and desirable reader as an implied reader for any text. Based on this theory, one of the ways to create meaning and understand a text is by interpreting the reader's interpretations and desires, which, through interaction and guidance by the text itself, can lead to a complete interpretation, though not necessarily a correct one. The concept of projection in reader-response theory suggests that when reading a text, the reader unconsciously projects their defense mechanisms, desires, and fears onto the text in order to express a meaning that aligns with their own inclinations. Ultimately, the reader's interpretation is the result of these projections. This article aims to investigate the reader's projection of meaning in the novel "I Turn Off the Lights" by analyzing the ambiguous character of "Elmira Simonyan." It explores how this character, like a text, generates various interpretations about itself in the reader and concludes that, based on the text's authority, it is the text that has already embedded reading actions and guides the reader toward the desired interpretation with specific and open-ended meanings. Furthermore, the reader's interpretations of the text affirm an interpretation that they have previously defamiliarized or are currently projecting, but ultimately, the text serves as a guide to executing meaning as a truth.

**Keywords:** Implied reader, Reader's projection, Reader-response theory, Wolfgang Iser, Meaning

### INTRODUCTION

Understanding a text is the main purpose of critique and analysis of literary works and all texts. "There is nothing in reading that stops thinking" (Ricoeur, 1994, 65). One of the methods and theories of literary criticism for the analysis of texts is the reader-response theory. "Reader-centric criticism refers to a set of critical theories and activities that were highlighted in North America in the late 1960s and 1970s. Although a reader-centered critique of the works of the heterogeneous group of theorists was formed,

they all emphasized on the role of reader or reader-response in textual interpretation" (Macaryk, 2019, 361). This critique was initially a response to critics of the new critique that interpreted the text apart from the reader's experience and believed that the meaning of the text implied only in the text itself. "In contemporary literary theory the meaning of the text is basically created by the reader and the literary critic does not seek to discover the hidden message of the text" (Payandeh, 2005, 42).

Wolfgang Iser, whose theory is in the first group, is one of the most important contributors to Constanze's school of thought, or that of a

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receptionist who has many links with American-based reader criticism. So, his name has been criticized by many readers. Iser changed the focus of literary studies from the author to the reader. According to him, "Not only should attention be paid to the integrity of the text, but also to the extent to which actions are taken in response to the text." (Iser, 1979, 274). Iser recognized two artistic and aesthetic types of text: The artwork is the same as literary text that the creation of the text is due to the author of the text, and the aesthetic side of creation means the reader's meaning. He believed that the reader varies or eliminates the various types of empty spaces and gaps that exist at different levels of effect. These empty spaces are the same as unambiguous meanings of the text versus certain meanings that refer to the facts of the text. "The effect of definite and indefinite meanings during the reading provides a reader to develop experience: retrospect or rethinking what a reader has read in the past; to predict what will happen; whether his or her prediction is achieved or not; the belief in our understanding; From personalities and events, etc. " (Tysen, 2022, 275). From Iser's point of view, though, the reader projects meaning to a text, but in fact the text itself guides the reader in the direction of this projection or the same interpretation. In other words, the reader passes through the author's intention and creates meaning through his text guidance. "The Iser's main word is that the reader's activity is similar to the actual experience. Finally, the reading process involves a kind of dialectical process of self-realization and change. As we fill out the gaps of the text, we also create ourselves" (Makaryk,

2019, 344). The result is that every literary text has an impact on the audience, and a meaning is the result of the reader's receipt. The effect is the function of the text itself and receives the text function. The author tells the truth right, but because the reality is transformed, the text only looks at the author's view that is a constraint on the text, not its meaning. What the text means is the same structure or the existence of linguistic symptoms that impedes the audience is the reader's acceptance. "To create literature, the existence of the reader is as necessary as the author" (Eagleton, 2014, 103).

The present article expresses the fact that the literary text with the reading actions that it employs creates different interpretations in the reader and "The text creates internal responses and reactions Therefore, the act of reading makes the literary work show its original dynamic" (Iser, 2006, 22). And ultimately the text as a fact, the guide to the implementation of meaning, and with certain and unambiguous meanings, the reader to the desired interpretation Guides. For this purpose, one of the characters in the novel "I Turn Off the Lights" by Zoya Pirzad,<sup>1</sup> called "Elmira Simonyan", which is a vague and controversial person, is analyzed as a text, as the comments of other characters as with the reader's commentary on a text, it leads to positive and negative impressions about him, and finally what is accepted is the signs that the text links with the reader. "Zoya Pirzad is one of the women writers who has paid attention to women's attitudes, women's feelings and their limitations in the patriarchal society." (Nejati and colleagues, 2021, 194).

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1. The summary of the novel "I Turn Off Lights": In this novel, almost four families are involved in the story. The family consists of five members. Clarice Ivazian is 38 years old, and has two twin girls called Arsine and Armine. His wife, Artoush, works at Oil Company, and his son, Arman, is fifteen years old. The story starts with the arrival of Emile Simonyan and his daughter Emily and her elderly mother Elmira Simonyan to the J4 building; the relationship between the two families unfolds with Emily's friendship with the twins and Arman. Emile is a 40-year-old man whose husband died. There is a kind of friendship between her and Clarice. This relationship prompts Clarice's self-identification and reveals his loneliness. Emile is mighty and powerful mother who controls and dominates the family. Clarice has a sister named Alice who is not married. He also works as a head nurse at one of the oilfield hospitals. Alice's main concern is marriage. She likes to get acquainted with Emile and marry him, but destiny wants something else. Alice is introduced to a Dutch man and marries him, and Emile also comes to the widow', named Violet, but Emile's mother does not allow this marriage to take place, and as this family is quietly into Abadan. The relationship between Clarice and Emile ends with Emile's love for Violet. The novel seems to have a happy ending. Clarice reaches calmness. Emile goes from Abadan, Violet returns to Tehran and finds another friend, Alice goes to Holland, and Clarice's mother joins their family and dwells there.

According to the author's analysis, as proof of it, the whole novel is considered as the world of reading, and Elmira is considered as a text; other characters are considered to be other readers, which can be considered as reader experiences (Clarice), Events are also the same experiences of the singer (Clarice), and finally, Clarice is an implicit or desirable singer who has chosen the text (Elmira). Clarice treats and sometimes affects other personalities and events, but ultimately, she manages these effects of his own intentions and thoughts, in order to interpret his favorite text-orientation, the signs that the text Elmira herself gives him the opportunity to reach. It should be noted that, in addition to the absence of writer, the true reader and his commentary are not involved here either, but the presence of this reader (Researcher) is inevitably present as a soul in some places, and is referred to as "The reader accompanying Clarice".

About the reader, which is the main focus of the article, there have not been many specialized works in Iran. The critique of the reader's or audience-based response, due to misunderstanding or failing to understand it, has survived in Iran. As to the misunderstanding, a reader and his reaction to the literary critic's opinion of the literary critic have, therefore, been considered to be very simple and trivial and less likely to be included in this field. It is obvious that this theory is not complicated because of the complexity of this theory; for example, it has been estimated that a large number of professional and semi-professional readers should comment on each novel or in general. In general, limited work has been done on this theory, including articles by Javad Es'haghian, "The Critique of the Reader's Revelation" by Javad Es'haghian, and "The Criticism of the Reader's Response to the Tales of Midnight Wednesdays" by Shahabuddin Sadati, or some articles by Dr. Hossein Payandeh in the Discourse Review.

### Reader

Reader means an audience who's a text has been written for them. A reader reads and interprets a text. In the 60s, Jous and Iser presented the aesthetic theory of literature with a keen interest in literary creation in the centerpiece of

literary creation. "The expectation horizon is the response that each work gives to the audience's expectations and is one of the methods by which the reader creates meaning." (Nori and sahba, 2020, 106). In the author's triangle, the reader's performance is like an energy that creates the text again. What makes a meaning of the text is the dialectic or conversation of the reader or recipient with the text as a meaningful structure. "The writer's dialogue with the reader occurs when the text is produced in the absence of the reader and the reader's conversation with the text in the absence of the writer. When a reader, in the absence of the speaker, only ends with the text, She/he actually starts a conversation with the text and through it with the speaker or the sender talks "(Pournamdarian, 2008, 12).

The main purpose of the theories toward theories is to study the role of a reader in literature. Iser believed in two kinds of readers: 1. implied or dependent reader; answered by text as someone who has been called up in various ways in various ways. 2. The original or actual reader; whose reaction to a text appears from the sum of his personal experiences. "The implied reader is the term that was used by Iser to describe the interaction between the text and the reader, and the active participation of the reader in the reading process. The implied reader's term, consistent with the interactive approach of Iser to the production of meaning is a concept that not only belongs to the text or a reader, but also both of them. " (Makaryk, 2019, 111). "In Iser's point of view, the intention of a reader is not those readers who reads with the depth of attention and prediction." (Barekat, 2014, 54). Literature in a cyberspace result from the interaction of the reader and the text provides the context of the effects and results of a kind of semantic horizons, and the ideal reader primarily engages in the reading process, and then comes from the interaction with the text in the long reading path." An important feature of this reader is her/his awareness of the story being." (Sadat Sharifi and Hesampour, 2015, 115) "The implied reader of Iser embodies all the fields that require literary work to maximize impact. These fields are not experienced outside of the text-reader, but the text itself, and its concept is

rooted in the structure of the text. The reader is a structure and there is no reader before interacting with the text." (Iser, 1979, 279). In fact, the implicit singer means specific texts they expect from their readers and how they direct readers to their commentary. "One can think of an implicit reader, such as a particular role, given to each reader of a text. A reader passes through a variety of perspectives that have shaped their characters and their sense of tune, and ultimately, should have different perspectives in a gradual evolutionary pattern." (Makaryk, 2019, 111 & 112). The author is the first reader to write. The author's talk with the implicit singer, at the time of writing, may have been the same as the actual audience. The writer is as alive as the singer, and has the right to provide his interpretation of the text, although the best interpretation is not necessarily his interpretation, with the exception of some closed texts, for example, the narrative stories that directs by the author. The mental and psychological conditions of every reader, social aspirations, her cultural and political desires, and the society in which she/he lives, each in turn are involved in the creation of meaning and the impact of that meaning." (Jawari and Hamidi, 2007, 160).

### Projection of Meaning by a Reader

Projection in psychology point of view is one of the defensive mechanisms,<sup>1</sup> which defines as "attribution of our fears and difficulties to our sinfulness to others, and to condemn them for it, and to deny the existence of these things in ourselves." (Tysen, 2022, 44). Norman Halland, a psychoanalytic critic, believed that "we will show the same reactions to literary works as against our everyday lives, the situations that make my defense mechanisms emerge in my interpersonal life. When it comes to reading, defense mechanisms also emerge." (Tysen, 2022, 291).

Therefore, the purpose of the narrative reader-response theory is that when a reader reads a text, unconsciously defines his defense mechanisms, wishes, and his fears in the text to express the meaning of his own wills, and ultimately his interpretation follows the same projection. In other words, the reader's commentary

on the characters and the meaning of the novel largely arises from the writer's own ideas and desires that the indefinite of meaning invites the reader to transcribe them to the text. According to Iser, "although the reader translates meaning into the text, the reader's responses that make sense of it are themselves already structured in the text, in other words, Iser believes that the text itself is in the process of interpretations. It directs to the interpretation of the reader." (Tysen, 2022, 275). The reader is free and has the discretion to enjoy the meaning of his mind over the text.

The effect of definite and indefinite meanings, or of the unscripted and written texts, creates different experiences for a reader during the reading process, and the reader must use his personal experiences to create meaning through the novels or texts. Even if the text has an independent meaning of the meaning of the reader, in most cases it has no ability to confront the meaning readers. Sometimes certain meanings are so small that, without the distortion of their ideas and desires, the only interpretation can be that meaning is indescribable. "In an indescribable world of some novels, there is no other way than a spectacle to differentiate" (Tyson, 2022, 310).

### Elmira Simonyan at the Position of a Text

"(I turn off the lights) is a novel that talks about the beauty of life and human relationships." (Zarlaki, 2014, 106). "Elmira Simonyan" is one of the characters in this novel which has a lot of complexities. This obscure and mysterious character creates many reactions in the context of the novels, especially the main character (Clarice), as the whole text (novel) creates reactions and interpretations in the reader. Fortunately, "Narrator acts like a camera although she/he is not omniscient, she/he has a comprehensive view, She/he does not see her/himself well." (Zarlaki, 2014, 106). To examine the projection meaning by a reader, Clarice Ivazian, who is the main character of the novel and the narrator of the story, is considered as an implied singer; "Implied reader is rooted in the structure of the text. The reader's expectations for the reading of the work, undergoes changes and moderates. What a reader gives to the reader is

1. Defensive mechanisms such as denial, avoidance, selective perception, and other processes that keep the content of the unconscious in the same unconscious mind, keep defensive actions suppressed, continue to be suppressed to keep them informed.

not fixed, but a set of views that are transformed "(Iser, 1979, 275). As the text progresses and Clarice becomes more familiar with this person, for example rumors about her in languages, perceptions change, and finally, with the help and guidance of himself, the text and understanding of the signs are fully interpreted. This character, like a text, creates speculations in Clarice and other characters; the implied reader (Clarice), as she learns about her information, transmits her thoughts and ideas to this person, and the meaning as she likes, she enjoys the text (familiarity with the personality of Elmira).

### **Comments and Interpretations of Clarice about Elmira Simonyan**

If Elmira Simonyan considers as a text, Clarice acts like an implied reader who thinks the author when writes a text. The reader first gets acquainted with Elmira Simonyan through Clarice, a grandmother who has gone to his house to look at his Clarice`s home. She is described from her language as follows:

"She was short, very short, almost short-sleeved, dressed in a dressing gown, and a knitted black shawl was around her waist, a pearl necklace with three rings on her neck. The frog called in the lawn, and the tall little woman shouted almost (Emily is this?) I was hurting" (Pirzad, 2023, 13). "Grab her necklace. (Is not she here?) Go back and say, (Here is!) I just got to know that she did not come in ... "She threw the necklace and closed his eyes. (An unbeliever.) She opened his eyes, raised her head, and as if I had just noticed, she stared at my face. Then she dropped a hurry to the hair behind the plumage. (Forgive me. My stupid child threw my mind off.) The hair was smooth white. Bring her hand. (Elmira Simonyan. Emily's grandmother). The frog opens again, and this time another frog replied with a taller tail. I got caught up. That may be because of Emily's grandmother's height, or a pearl necklace at four in the afternoon with a woolen scarf in that hot air with a very formal tone. Maybe the sound of damn frogs "(Pirzad, 2023, 14).

Elmira Simonyan, who entered the story from the beginning of the novel, has a very short height, hurried and angry, and clumsy with his behavior. The voice of the frog is raised

at the same time as she enters. Although the focus on the symbols in this novel is not the purpose of this study, it is worth mentioning briefly: Pirzad has used symbols such as frog, grasshopper, butterfly, and so on. The frog, according to ancient Christians, is the symbol of the resurrection of Christ. resurrection means rising, and the news changes somewhat. During the novel, Clarice often hears the sound of frogs, and when she comes to a kind of sympathy for Elmira Simonyan, despite the knowledge of her story, there will no longer be a frog. In the end, getting acquainted with the Simonyan family, and especially Emile Simonyan, will transform Clarice into a projection in her life, and will come to rest.

### **Clarice Reaction to Rumors**

After seeing Elmira, Clarice speaks with her mother about her and her mother says: "She is Elmira Harutian, daughter of a businessman Harutian, who married Simonian's heir to Indian trading company, had inherited a family business, had inherited her father from her husband, and added her husband's wealth. It was famous in Julfa that Elmira was not anymore. Her mother died when she was born. A few years later, her nurse threw herself out of the window in the garden. At the wedding night, her father was poisoned and died a few days later. They said they eaten a wedding cake. But why did just her father die? Everyone was eaten by cake ... "(Pirzad, 2023, 26 & 27). When Clarice reads the first rumor about this character, she shows a response that is in line with her own desire:

"I said, (and they opened up the Armenian-Julfa maker. Well, maybe not a cake that's dead. Maybe he strokes ..." (Pirzad, 2023, 27).

This appealing commentary by Clarice reveals that she is a kind woman who does not want to give someone an injustice to her, that is to say, her own inner desire, which optimists and clearness's, will convey this personality and does not consider him a murderer.

"After marriage she went to India, and a couple of years later, with her son, return to Julfa, her husband was killed, they said that he was one of the Indian handicraftsmen, and after several years he was missed, they said they



were gone to Europe, and her son grew up again in Julfa. For a boy she was looking for a woman ... I heard her daughter-in-law got crazy a few years later and headed out the (Namagard), where she died. " (Pirzad , 2023, 27 & 28).

These rumors will later have posed for Clarice, when she looked malice from Elmira, to be skeptical. The reader faces a complex person, and as the novel progresses, these behaviors become even weaker. On the other hand, rumors in Julfa, his hometown, are on the tongues in which the reader wants to learn more about her by knowing these rumors and walking to the foot of the narrator who goes to his house goes on in the indescribable world of the novel: Closer to Elmira Simony sees her photo album and defining her life story, Clarice and the reader are thrilled. Although the reader, like Clarice, interprets Elmira Simonyan from behind her spectacle glasses, in the end, the text with evidence and the signs themselves lead the reader to a clear interpretation, and this feature criticizes the reader's response

### **Positive impressions followed by fluctuations between two positive and negative poles**

Elmira Simonyan faces for a second time with Clarice:

"The white-collar shirt was tight with black skirt ... took a packet towards me. (It's cherry cake, I I cooked it myself). I invited her to go to the living room. She raised her left hand and threw a look. (No! This is not an official visit. Actually, I apologize). She looked up. (From my yesterday's behavior,) she put the package in my hand and walked over to the kitchen side. "(Pirzad, 2023, 38).

"She drunk a cup of tea and went to talk. The sentences began with one another with (I was in Paris) or (That year I lived in London) or (My house in Calcutta.) However, I do not know why I did not feel Like Alice, he suddenly got up, thanked for the happy reception, walked in and said On Thursday night, I'm waiting for you. The children play together, you and your husband will meet with my son Emile". Do not even ask whether we have a schedule on Thursday night (Pirzad, 2023, 40).

From the first meeting of Clarice with Elmira Simonyan, a series of conflicting interpretations begins: following the positive impression that Elmira is not a Simonyan. A selfish person who sets the time for herself. This deal of Elmira leads to the fluctuation of the Clarice and the reader's reaction between the two positive and negative poles, and the meaning remains pending and unclear.

Clarice does not like Elmira Simonyan to consider as a pimp, influenced by her apology and cooking, or at all without reason, this personal desire sends out to Almira's personality, in spite of the fact that someone else is not like her sister.

Elmira's respectful conversation reminds us that she has been a cultured family, and unconsciously creates a sense of respect and respect in Clarice. Here, Elmira (Text) is giving signs and codes for interpreting to Clarice (implied reader)

"Until you see what a selfish existence is terrible, it makes you like it, and vice versa" (Pirzad, 2023, 91).

" They must have exaggerated a lot. But, with this height ... I tried to portrays Mrs. Simonyan in a young age. If the grandmother was like her grandchildren in a young age, perhaps the people's reality was true" (Pirzad, 2023, 105).

Clarice is influenced by contradictory behaviors of Elmira; the reader also comes with Clarice and has similar reactions to Clarice. Like a text, Elmira confuses its implicit reader (Clarice) and conflicts with it. Clarice has given his own experience as a general experience, and cannot accept that Elmira, with an abnormal shortness of mind, has many aspirants, and tries to overthrow her experience, but there are indications in the text that makes her interpretation skeptical: the mythical wealth, the father of Elmira and the likeness of her beautiful grandson, so if Elmira is young in the beauty of her grandson, the words of the people may be true

### **Sympathy with negative perception and doubt about Elmira**

When Clarice goes to her house for the second time, and lonely take dinner for Elmira:

"The light of the moon shed to her face. It seemed to me that her eyes were swollen. A smile went crazy. Her voice was tired and bored, and angry at the phone, she was tired but not angry. (Is it okay to lie down? I'm not so good at all ...) In the bedroom, Mrs. Simonyan was just a small little light bulb. There were several photos on the bed, and there were a few half-open albums on the floor. The light would light up on her sleep. This time I made sure she was crying." (Pirzad 2023, 114).

Elmira Simonyan shows her old photographs has taken at a photographic building to Clarice:

"(My father drops a house or my photographer several times a year. He insisted that the photos are all sitting up and down to the knee, which is not an easy step. Thought it was a short step I was dying soon. He says he wants to have my photos after I die.) Staring at the ceiling grunted. (I proved to my father that I did not think I'd die sooner than myself. I also told doctors that they would say that if I was a child, I would die as well.) ... I thought," How does the letter not speak? " (Pirzad, 2023, 115).

Clarice, who sometimes sympathizes with Almira Simonyan, gradually comes to a different interpretation, and the reader finds out through the same narrator to the dark part of Elmira. After seeing photos, she said to her husband:

"It's as if all life avenged people" (Pirzad, 2023,116).

The reader is also at the foot of Clarice, doubting Elmira Simonyan. Does not his father die at random? As Clarice thinks with herself:

"Perhaps the words of the people are real" (Pirzad, 2023, 105).

As we will see, the more the story goes, the more the speculation becomes stronger. After reading the photo album, Clarice says:

"How much I wanted to see the rest of the pictures" (Pirzad, 2023, 116).

How much the reader likes and is eager to see more photos and get new information. It can be said that this is an author's dialogue with the reader of his choice, which occurs here between the actual audience and the text. Elmira (text) gives many indications to his implied singer, Clarice, and directs him to the direction he

wants; In this regard, Clarice, with the sympathy of his desire for Elmira, realized the inner layers of his personality, and his interpretation was almost identical with the text. Meanwhile, Elmira herself wants to give Clarice information about her past life.

### **Ambiguity in the Clarice and reader's sympathy with Elmira**

As Clarice raises the affair of Nina and her husband, an old neighbor and their family friend:

"She did not let me go. I turned around and said so much. (I saw them. They want to invite my son, and since they want to invite my son, Emily and I have also been invited, and you are sure to invite, aren't you? Maybe they'll have your party thrown at your neck?) And grinned. I gave you my breath ... where did you find it?" (Pirzad, 2023, 181).

The reader tells himself, like Clarice, where does she find out? Of course, the text has already guided the reader somehow. When Elmira Simonyan first sees the violin at the house of Ivazians, who has talked to her son, has called her son angrily, regardless of his mother. Then they leave. Violet and mother's reaction is something else and diverts the reader to some sort of principle: "Violet was staring at her mother, who saw me saying (Truly your neighbor was a funny little lady. But she seemed to get angry at something, didn't she?) Mother turned on the side of the violin. (Ofcourse she became angry. She got angry because I said why that beautiful house was sold. She got angry because she knew everything, and she could not stop me. She got angry; because, I said that at the time of his wedding I was a kid. I didn't lie.) Violet said with a half-open mouth ... (Ah, then it got angry)." (Pirzad, 2023,160).

Elmira Simonyan is much more intelligent than she is supposed to be, and she's surely noticed his friendship with Clarice; Emile presented Clarice a gift book and works with her like a friend, and occasionally repairs her home.

"She left her hand on my knees. (Clarice, I like you.) It was the first time you called me. (You are different from other women. Things are important to you, not for other women. My hands, like myself, might be like my youth.) Just like Ms. Simonyan, it was the last thought

I could have left my mind and had the last possible hope." (Pirzad, 2023, 181).

Clarice is the desirable reader who likes to understand Elmira Simonyan (Text) and understands the meaning of her words and even accepts her projections; Clarice, taking into account the ethics and behavior of Elmira in general, she is not positive to her. She, as a woman of good temper and kind heart, cannot see a positive view of this woman, and inevitably interprets her own spectacles behind her glasses.

"She took her hand from my knees. ( I do not like this city. I do not like any city for many years. Because of Emil and Emily.) she got silent. I did not think the she speaks gently. (Since I knew myself, I only tolerated. First for my dad, then my husband, now my son and granddaughter. I never did what I liked.) It was as if she was talking to herself ... grinned at once. (Are you wondering? Do you suppose, as you all think, in life what I have been asking for?) ... stood. (Let me show you the rest of the pictures.) And she started." (Pirzad, 2023, 181 & 182).

In the dark and silent house, Ms. Simonyan sculpt her stony Phil Stone sculpture "Ganesh, the God of Happiness and the Wealth of Hindus" (Pirzad, 2023, 182). She learned about Emil from Clarice, and "she said under her breath (He will definitely appear.) And she didn't speak a few minutes." (Pirzad, 2023, 182).

Elmira (text) explicitly places signs and information on Clarice (implied reader). By showing photos to Clarice, she wishes to inform her of her past, and she wishes to comment on his own: "she does not want what she wants to do, but she does not like it, but Clarice, with her own personal experience and her intrigue and narrative." Elmira's character is interpreted by her.

### **Negative impression; the great sin of Elmira**

Elmira Simonyan showed a picture of a man with light colored eyes to Clarice:

"Our entrance was in Isfahan. I sold the one that said your mother was scared. She was grinned. (I hated all over it. From the big garden, with the high ceiling, my father said what

else do you want? For years, I did not know what I wanted, and when I understood and asked, He said no)". (Prized, 2023, 183). Elmira showed her self-portrait and the light-colored eyes of a man to Clarice: "My dad said the poet does not live up to life. He says he wants to marry me because of my wealth." He does not love the dwarf daughter, but my husband and my dad were in love. they love the wealth of each other. My father said if I did not get her wife ... "(Pirzad, 2023, 184).

"I wanted to ask, (and then)? She looked at me and smiled. (And then?) she opened the album and made the sheet." (Pirzad, 2023, 184).

Elmira continuously showed her photos and a young man in India and France and England to Clarice.

"I heard the words and looked at the pictures. (Everywhere I came after me. India, England, France, again India. When my husband died, I thought I was marrying together, and I thought I was the happiest woman in the world.) she dropped photos ... The picture was a part of the grave ... Elmira Simonyan stood by the grave with a hat and a black tour, hand in the boy's hand wearing black trousers and coats. Mrs. Simonyan's voice seemed to have gone too far. (A few months later he went. We were in Paris We buried in Père-Lachaise.) She was silent, I felt I am alone in the room." (Pirzad, 2023,184).

"I asked, (was his eyes blue)? Her voice seemed to come out too far. (It was green. His son's eyes are the same as his eyes. "(Pirzad, 2023, 185).

As the reader becomes more and more acquainted with this short lady, her/his commentary will change. As the story progresses, she/he needs to review his behaviors more closely to interpret her personalized personalization. As a "text in the various stages of reading, as in the original map, can be used to correct our interpretation when we find out that we have been far removed from the paper. This correction process during the reading of the text usually leads to a reference to retrieve previous sections in the light of new events in the text. Thus, the text directs our self-corrective process during the reading." (Tysen, 2022, 274).

With reference to the text, the reader finds that the color of the eyes of Elmira are black



and the eyes of Emile are green, the colors of Emil's eyes to his father but who's the father? This illegitimate child is the result of the Elmira Simonyan's love, but the sentence that was eventually unfair about her is said to be in the language of her son when he realizes that his mother is against his marriage:

"Throughout her life, she has done everything in a perfect way, she does not believe in love." (Pirzad, 2023, 254).

Elmira explicitly tells her beloved reader, Clarice, perhaps in the hope of Clara's accompaniment and compassion; while this implied reader interprets her with a distortion of her will. Elmira feels that she has a gray personality: in one hand, the guilty characteristic and selfishness, and on the other hand, she is miserable and pessimistic.

### **Empathy of Compassion**

At the last meeting, Elmira Simonyan of Clarice wants to talk to Emil and give him advice, the reader understands that she has been lonely for the sake of her sin in the life:

"I never talked to anyone about myself. Maybe because I thought someone did not understand why I thought you understand, I do not know." (Pirzad, 2023, 230).

"She spoke slowly, (Emil inherited only the color of his eyes and was interested in the book from his father.

Unlike his father, who separated poetry and life, Emile lives in stories and poetry. He was always fond of her childhood. He thought he loved Emily's mother. The little girl was from a poor family ... I first objected to marriage ... two months later he realized that he had made a mistake. It was God's will that the little girl died a few years later.) One was saddened that the pot was broken or that someone could easily talk about death? she said (His choices were always wrong. Always mindless for several and many years, I have been to this city and that country in order to not work my own hands. It does not matter to me anymore, but Emily does not have the patience, I'm scared to get out of work. Her mother spiritually ...) She did not finish the sentence." (Pirzad, 2023, 231).

The last picture that Clarice sees from Elmira Simonyan:

"The wind shook the shoulder on his shoulders ... the woolen tree was disturbed, like a grizzled woman, and cluttered." (Pirzad, 2023, 232).

This sentence is the most complete picture and description of Elmira in the whole of the novel; the turmoil and collapse are all that is happening in the presence of this black woman.

Clarice narrates what she sees and narrates her ideas unconsciously, and one cannot say that the narrator is one hundred percent reliable. When the Simonyan family suddenly disappeared:

"I thought until now that mother had been to that city for the sake of a boy from this city, every time it was so sudden and wrong... I should not interfere "Perhaps she knew her son and she would have to interfere." (Pirzad, 2023, 283).

What the text certainly says is the illegitimacy of the son of Elmira Simonyan and the sin that he committed. But about the rest of her life: the death of her father, the death of her husband, the madness of her bride, and ... there is no definitive evidence in the text. Reader with Clarice, after a chain of controversial reactions, leaves himself to divert her/his personal experience to Elmira's personality; Clarice is still fluttering in the final commentary, which is based on his own experiences and desires; she does not make a definitive statement about Elmira, and, as mentioned, she enjoys this open text, the gray personality of Elmira: Elmira is both sinful and cruel; She is sinful and pessimistic; and the decision ultimately gives the reader the meaning.

### **CONCLUSION**

In the critique of the reader-response theory, the reader plays a very important role, and the meaning of the reader's opposition to the text is created. The reader may have different interpretations of the text and distort his desires and ideas on the text, but this is the text that is meant as a fact, a guide to the implementation of meaning.

In order to understand the transcendental meaning of the meaning by the reader, in the reading of the novel "I Turn Off the Lights," one of the characters of the novel, Elmira Simonyan,

was considered as text. Clarice, the narrator and main character of the story, was an implied reader, and other characters were considered to be readers of the text. Along with the information about this character, different interpretations of the reader began with Clarice. Elmira Simonyan spoke to Clarice, the implied reader, (a good reader that considered to be the same text) and described her story to her, and the opinions of others did not matter to her because she thought she would understand her. As evidenced by the example of the text of the novel, the signs given to the implied reader, that is, what Elmira herself says about her life, besides the rumors about her in languages, Clarice reads the reader in a series of interpretations contradictory. The opinion of other characters in the novel or events was that of the developing adventures of Clarice, which in some cases had a fairly large impact on his interpretation of Elmira's personality (text commentary), sometimes sympathizing with Elmira, and sometimes hating her, but what ultimately led to her dichotomy was her projection of her desires and wishes, centered on the text, and relying on the signs in the text, or the same description of Elmira about herself, which Clarice (implied reader) has kept between two interpretations in fluctuation: Clarice did not like to accept rumors somewhere, and somewhere she thought of the validity of the rumor; sometimes she missed Elmira, and sometimes she was a brutal woman. Clarice did not like to give a definitive ruling about Elmira (text) and she enjoyed being treated like an open text.

In other words, the text guides enough the sinner of Elmira Simonyan to the reader, but it is open to the reader who is free to accept which "Elmira Simonyan":

1-Elmira, who has an evil character; the nurse has killed her father and husband and has had a love affair with her former lover, and still has a dictatorial treatment with her illegitimate son.

2. The miserable Elmira, who needs sympathy, has forcibly married, lost her wife, and now, with the loss of her enormous wealth, misfortune goes to her son and granddaughter from

city to city, and continues to pay for her sin. This beauty is the indescribable world of the text.

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