

Femininity and Eventfulness in Zoya Pirzad's Turn off the Lights Concerning a Relative Narrative Philosophy

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Abstract - The current paper proposes to consider eventfulness as a class for creating women's activist narratology. Women's activist/sexual orientation cognizant models of story hypothesis have just considered a couple narratological classes for their undertaking including account conclusion, drawing in storyteller, and account authority. Considering the connection between story eventfulness and ladies' composing can be of incredible assistance for facilitating the women's activist narratology's motivation. Eventfulness is a scalar component of account, credited to the level of presence of a difference in state. An occasion can happen in story-world, portrayal, or in the pursuer's psyche. The canonicity-break part of an occasion, that is, the achievement or disappointment in violating limits, makes eventfulness ideologically huge. To show the materialness of gendering account eventfulness, Zoya Pirzad's *I Turn off the Lights* is utilized as an illustrative model. *I Turn off the Lights* (Persian: *Cheraq-ha ra Man Khamush Mikonam* 2001; English interpretation: *Things We Left Unsaid* 2012) is a contemporary Iranian epic which has been gotten very well by the perusers. Picking *I Turn off the Lights* for instance is required to give my assignment of women's activist account hypothesis a relative quality. By arranging *I Turn off the Lights* in the artistic setting of Iran, it is contended that the decreased type of eventfulness in the novel can be perused as an indication of hardened standardizing orders that make fringe crossing for the fundamental female character (Clarisse) practically inconceivable.

keywords - Feminist Narrative Theory; Eventfulness; Comparative Narratology; Gender; Zoya Pirzad

Introduction

Perusers may gripe that nothing occurs in certain works of fiction. Assume that as a general rule nothing occurs in a lady's life, no definitive difference in state, and an essayist takes a (hyper)- pragmatist position in speaking to the eventlessness itself. *I Turn off the Lights* is an uncommon case of the eventless story of the day by day life of a lady in Iran whose life needs to follow the standards set by the semantic-ideological field of the account. Amusingly, Franklin Lewis' English rendering of the novel under the title of *Things We Left Unsaid* demonstrates the desire for a particular sort of peruser who may need occasions, focuses, and maybe some drama, and neglects to discover it there. As opposed to Lewis' interpretation, the strict interpretation of *Cheraq-ha ra Man Khamush Mikonam* into *I Turn off the Lights* is settled on in the current paper to particularly accentuate the fundamental female character's (Clarisse) demonstration of killing the lights each prior night hitting the sack as one of the numerous reiterations throughout her life.

In spite of the numerous rambling hushes in the novel, there can't have implied things on the off chance that we read the novel as a practical account of the everyday life of a lady in Iran. One quick inquiry rings a bell: Is there a connection between account eventfulness and sex all things considered? In tending to this inquiry, I will start by examining "eventfulness" as a potential class for doing women's activist narratology. Since eventfulness is setting touchy, I will at that point arrange the contextual analysis, *I Turn off the Lights*, in the abstract setting of Iran, particularly comparable to two accepted works composed by Iranian ladies creators. At long last, I will talk about the results of the paper for a relative women's activist story hypothesis.

Theoretical Context

Without an occasion, there is no account. An occasion is a conclusive difference in express that must be genuine and have an outcome. Change assumes canonicity. As indicated by Jerome Bruner, one of the essential states of narrativity is its canonicity-and-rupture angle. Likewise, Peter Huhn contends that eventfulness "includes takeoff from a schematic example or content actuated in the content". Right now, intertextual nature of eventfulness is critical in that the enactment of a particular literary content in the peruser's brain relies upon her/his insight into different writings. To gauge the level of eventfulness, particularly at the degree of gathering, an account content must be arranged in its scholarly verifiable setting.

An occasion might be acknowledged at various degrees of account correspondence. In light of the degree of the account content at which the operator or patient of an occasion is found, Huhn recognizes three kinds of occasions: (1) story-world occasions, (2) introduction occasions, and (3) gathering occasions. The last is especially pertinent on account of *I Turn off the Lights*. Gathering occasions are situated at the degree of perusing, with the peruser as operator; this sort alludes to situations where neither the hero [story-world event] nor the storyteller [narration event] can experience a definitive change, which the synthesis of the content (for example the suggested writer), in any case, flags as essential or attractive and which the (perfect) peruser is intended to perform vicariously in their own cognizance. The benefit of offering organization to perusers is doubly significant for women's activist scholars. While in the account story-world ladies may traditionally be spoken to as latent, paying little heed

to their genuine condition, the peruser as an operator can turn into a site of opposition and activity.

The value-based nature of significance development is doubly significant from a women's activist artistic point of view. For instance, while at the story-world level in *I Turn off the Lights*, the fundamental female character stays detached all through the novel, the peruser can vicariously encounter the change that could have occurred in the account however didn't in view of the social and strict limits of the spoke to world. In different universes, a potential world - creative mind, wishes, and so forth - is inferred by the hushes and holes of the account. As the creators in *Gender in Contemporary Iran: Pushing the Boundaries* contend, it is an overgeneralization to give detached and defrauded jobs to the Iranian ladies in general. Albeit nothing occurs for the female-storyteller hero in *I Turn off the Lights*, the in-bunch compassion that the novel appears to request from the perusers by speaking to the conceivable momentous life they could have had makes the novel an occasion on the gathering side of abstract correspondence.

The Eventfulness is scalar and setting touchy. An account can be pretty much significant relying upon setting. Be that as it may, setting is too wide an idea incorporating a wide scope of social, social, political, and recorded elements; "One especially significant sort of setting comprises of other scholarly messages which may fill in as a casing of reference for the constitution of eventfulness in story" ("Functions and Forms..."). The last sort of setting is received in the current examination in view of the basic reality of giving some delimitation and all the more critically in light of the fact that the artistic setting is accepted to contain inside itself the socio-political and social settings. In this manner, two authoritative works by ladies writers are browsed the Iranian scholarly convention of fiction composing as an edge of reference for examining eventfulness in *I Turn off the Lights*. Three out of the fifteen expositions in *Eventfulness in British Fiction* are on ladies scholars: Aphra Behn's *Oroonoko* (1688), Virginia Woolf's "An Unwritten Novel" (1921), and Katherine Mansfield's "At the Bay" (1922). Notwithstanding the way that inquiries of sex are not dealt with in the book, the examination on Mansfield's short story has numerous ramifications for the current investigation of *I Turn off the Lights*. In an area titled "The Eventless Daily Life Structured by Rudimentary Frames and Scripts," Huhn composes that Mansfield's short story varies from all others right now that it appears to do not have the two basic highlights of any fruitful account as for sequentiality: cognizance and eventfulness, for the individual episodes allude to an enormous number of characters and have all the earmarks of being essentially detached with one another just as paltry and uncertain in themselves and in their mixes.

I might want to utilize Huhn's contention to build up my own with respect to Pirzad's tale by including that *I Turn off the Lights* varies from most other account works of fiction composed by ladies in Iran regarding its eventfulness, however might likewise want to feature the "inconsequential" occasions and the mundane idea of story in the novel as a defining moment - not as an ineffective move - in the convention of ladies' writing in Iran. In another lighting up remark on Mansfield's "At the Bay," Huhn composes that Morally (and normally), [the] refusal to violate must be deciphered as the evasion of a misstep, the dutifulness to the standards, the dismissal of a change for the more terrible, the protection of individual restraint and in this manner essentially positive (according to the contemporary society).

Strangely, this last remark applies to *I Turn off the Lights* too particularly considering the way that "composing under oversight is so essential a factor" in Iran. In such a condition, a writer needs to compose on the slight fringes of what is socially - and institutionally - worthy and the progressions that she wants to achieve. An anticipating "positive" authorial picture consequently meddles with the style of writing as an independent substance in *I Turn off the Lights*.

The point of referencing *Eventfulness in British Fiction* is to find a hole in considering sexual orientation as a variable in contemplating eventfulness, and in this manner to start manners by which sex cognizant narratology can utilize "eventfulness" as a classification for its task. The pay for up to this point overlooked variable of sexual orientation in developing account hypothesis is made by women's activist story scholars. Women's activist/sex cognizant/eccentric account hypothesis is a branch of postclassical narratology which takes the structuralist sexual orientation and-setting blind models of story while taking other factors into consideration. One must give women's activist story scholars full credit given the way that practically all old style models of account are developed by male scholars chipping away at writings composed by male writers - i.e., Bakhtin on Dostoyevsky, Barthes on Balzac, and Genette on Proust. Indeed, even such a narratologist as Vladimir Propp whose functionalist approach is implied to be sexually impartial has a "gendered plot" in its profound plan (see Lanser 2015).

Clearly, joining sexual orientation into story hypothesis might be invited, particularly by those thoughtful to a women's activist reason, and not maybe by a "masculinist scholastic culture" (Warhol 9). Nonetheless, a thought is something and concocting legitimate scientific apparatuses to refine the current models and recommend new techniques for perusing an abstract book is something different. Among the tremendous armory of narratological classifications, women's activist account scholars have just incorporated a couple into a sexual orientation cognizant perspective on story; i.e., Rachel Blau DuPlessis on conclusion, Roby R. Warhol on connecting with/removing storyteller, and Susan S. Lanser on account authority. Notwithstanding, the "toward" in Lanser's 1986 article, "Toward a Feminist Narratology" is yet to be figured it out.

The focal inquiry for women's activist account hypothesis is whether stories made by ladies are as far as their language, style, as well as story structure unique in relation to those made by men. Notwithstanding, contrast must not be likened with essentialism, that is, one must not characteristic basic ahistorical or general characteristics to ladies and their compositions. It is all the more hypothetically and generally solid to accept that socio-social and abstract elements cause ladies to compose - deliberately or unwittingly - distinctive in connection and additionally in response to men's just as other ladies' works. To put it plainly, contrast is a social item. This methodology is in accordance with the constructivist idea of sex and character with which the current exposition adjusts itself.

As on account of *I Turn off the Lights*, its absence of eventfulness ought to be comprehended comparable to the artistic, social, and socio-political setting of Iran. In this manner, the novel is perused as a performative demonstration in an intertextual system of relations whereby its feeble level of eventfulness is demonstrated to be a remarkable wonder, say, a conventional development. By utilizing the thought of "performative act," I am straightforwardly drawing on Judith Butler's view on character by and large and sex personality specifically. Let us give Butler's hypothesis a turn of the interpretive screw and propose that the character

of a book, here I Turn off the Lights, is dictated by its presentation according to different messages in a spatio-fleeting setting. Notwithstanding gendering narratology, the need has been likewise felt to transnationalize it. In "Towards a Transnational Turn in Narrative Theory," Susan Stanford Friedman brings up some provocative issues: Is it conceivable to build up a transnational account hypothesis that can join the numerous structures that abstract story has taken across space and through time [a] hypothesis that explores between the Scylla of universalism and Charybdis of particularism, between solely worldwide/hypothetical ways to deal with account studies and neighborhood/exact ones?

To put the above inquiry in another manner, one thinks about how story hypothesis would have changed if the "disproportionate corpus" whereupon it is built had changed (Lanser 6). Creating "story hypothesis out of an absolutely Western scholarly document" is to affirm certain structures as "prevailing, all inclusive". In this manner, further research is expected to investigate the manners by which narratology can add to a comprehension of the different story structures from around the globe and thus how narratology can be contributed by the recently extended document. As Biwu Shang notes, "At issue is how to do equity to all accounts and story speculations notwithstanding their national, chronicled, and social contrasts? A near methodology is by all accounts an auspicious alternative" ("Toward a Comparative Narratology.").

Narratology as a training has discovered its way into Iranian abstract analysis 10 years back. Countless articles convey the name of narratology in their titles. In any case, this training stays a single direction road, that is, the hypothesis is constantly thought to be material to the corpus from Persian writing. As Friedman calls attention to, "To just peruse non-Western accounts [in light of a pre-developed theory] can't; we have to consider their suggestions for story hypothesis" ("Why Not Compare?"). This is the motivation behind why my proposition on utilizing account eventfulness as a classification for doing women's activist narratology depends on an Iranian tale contextual analysis. Uniting these two outlook changes, one women's activist and the other transnational, I study story eventfulness in I Turn off the Lights by Zoya Pirzad so as to propose a similar women's activist account hypothesis which considers sex, corpus, and setting, driving, ideally, to a feeling of "mixture narartologies" (Gymnich).

3. The Literary Framework

Ladies fiction journalists rule the artistic scene of Iran as far as their readership, social effect, and their distraction with dire issues, for example, sex relations and female character (Talattof "Post-progressive Persian Literature."). Two tropes have been expectedly utilized in speaking to the picture of ladies in Persian writing: the blessed messenger evil spirit polarity, and the private-open circles. The model of present day Iranian tale, *The Blind Owl* (Buf-e Kur, 1937) by Sadeq Hedayat, best represents the blessed messenger evil spirit (asiri-lakateh) restriction. Most pre-1979-progressive works of fiction composed by ladies were situated towards social authenticity, in this manner, featuring the open circle (Talattof "Iranian Women's Literature." 1997). In such accounts, there is a high level of eventfulness. Among the ladies fiction scholars whose works have spread over from pre to post-progressive Iran, two works have a sanctioned status: Simin Daneshvar's *Savashun*, and Shahrnous Parsipour's *Tuba and the Meaning of Night*.

Simin Daneshvar (1921-2012) distributed *Savashun* (Requiem for Siavash) in 1969. *Savashun* is Daneshvar's first novel and there is an accord that it is the primary novel by an Iranian lady author. The tale is a homodiegetic story of a youthful couple, Zari and Yosef, living in the hour of World War II, and the control of southern Iran by the British armed force. As the story advances, Zari changes from a uninvolved figure to a functioning character. From the outset, she takes cover behind her significant other yet after Yosef's demise, she takes up the front phase of the occasions in the story. She moves from the private circle of wifehood to the open circle of legislative issues, despite the tricky idea of this polarity.

Savashun is an exciting story. The tale starts with the commitment of the city chairman's little girl and the greeting of Zari and Yosef to the wedding. The illustrious families and the British military individuals are additionally welcome to the gathering. Sergeant Zinger attempts to persuade Yosef to offer his harvests to the British armed force with the goal that the British don't miss the mark concerning supplies in the war. Yosef doesn't acknowledge and chooses to part with his harvests to the poor in Shiraz. Against Yosef's choice, his sibling plans to talk him into the British's solicitation. Zari is concerned by Yosef's protection from the British. She attempts to referee among Yosef and others yet without much of any result. In under three weeks, Yosef is murdered. Zari experiences a revelation and turns into the hero of the novel. Disregarding the decree of the nearby specialists that no entombment parade is took into account Yosef, Zari holds an enormous open one for Yosef. With the scattering of the individuals, Zari is compelled to cover Yosef unceremoniously around evening time. With this, Zari turns into a courageous woman. With references to the legendary story of Siavash, Rostam, Sudabeh, and Khosrow, *Savashun* takes an epic measurement for a great scope. Toward the finish of the novel, there is another memorable turn. Khosrow (Zari and Yosef's child) pledges to take up his dad's motivation. All through the novel, Zari changes from a housewife supporting her kids and family to a disobedient lady fit for fearless choices, and decided in doing a social reason. *Savashun* is an astounding account arranged towards speaking to the political open circle with a female character as its focal figure.

Shahrnous Parsipour (b.1946) distributed *Tuba and the Meaning of Light* (*Tuba va Ma'nay-e Shab*) in 1987. This 500-page novel is the heterodiegetic story of a long verifiable period from the Constitutional upheaval in mid twentieth century to the Islamic unrest in 1979. With *Touba* as its fundamental character, the novel portrays a significant authentic period and its emphases on a female character's life. Right off the bat in the novel *Touba* is constrained into a marriage. Later another marriage seeks after. The subsequent marriage coming up short, *Touba* retreats to the side of her home. In the meantime, as referenced over, two unrests are busy working. *Touba and the Meaning of Night* is loaded with many stock characters, accounts of assault and murder, craving, and social clashes. As *Touba* encounters these occasions, she starts to think about the significance of obscurity in people. As the concise rundown of *Savashun* and *Touba and the Meaning of Night* shows, these stories are exceptionally significant. Such eventfulness may give the deception to the peruser that ladies have had an exceptionally dynamic job in the open circle in Iran, something which appears to be difficult to envision. I concur with Azar Nafisi that "The "genuine" lady - life elements - has not so far been made" in these works, in any case, I stress that there is no such an unbelievable marvel as "the genuine" fundamentally). Or maybe, works of fiction perform acts in a spatio-transient settings whereby certain exhibitions come to

increase unique criticalness or an increasingly sensible emanation.

4. I turn off the Lights. A Comparative and Gender-Based Treatment

Eventfulness can't same with perusing a swashbuckling story of experience and activity. There are account messages that regardless of their courageous turns and bends adjust so near a nonexclusive diagram that in the last examination they secure a low degree of eventfulness and are not really a model of story. A difference in state to be considered an occasion requires resultativity, realness, startling quality and takeoff from a standard (see likewise Schmid).

I Turn off the Lights changed the women's activist abstract scene of Iran when it was first distributed in 2001. By 2010, it had arrived at its thirtieth-six distribution, and as per insights, had positioned second in the three top of the line books over the most recent fourteen years in Iran, notwithstanding gathering some lofty Iranian artistic honors. As opposed to the background of a quickly urbanizing city, a significant part of the story happens in private circles, especially in kitchens, and rotates around Clarisse's uneventful day by day life as she battles to keep the harmony between individuals from her family and guarantee that there will a supper on the table to everyone's taste.

The book's title is taken from an expression Clarisse rehashes each night toward the finish of her day by day tasks and before nodding off, which insinuates social, social and strict limitations that mood killer the lights on the private existences of ladies in Iran. Let us consider the accompanying concentrate from the earliest starting point of I Turn off the Lights to give a feeling of its story-world:

The sound of the school transport braking. At that point the squeaking of the metal door and the sound of strides running up the thin way over the grass yard. I didn't have to take a gander at the kitchen clock. It was 4:15 p.m. As the front entryway opened, I cleaned my hands on my cover and got out, 'School regalia, off; hands and faces, washed! What's more, we don't dump our travel bags in the corridor.' I slid the tissue box to the center of the table and turned around to get the milk from the cooler, which is the point at which I saw that there were four individuals remaining in the kitchen entryway. (1)

The storyteller is Clarisse, a female character caught in home life and schedules of day by day life. Her life coaxes no expectation of progress. The semantic field of the story is established to a huge degree by her job as mother and spouse. To withdraw from that semantic field the unrivaled choice for Clarisse is go into a solid relationship with her recently shown up neighbor, Mr. Simonian. Given the social and strict limits, setting up such a relationship would violate the limits. Presently, to be checked an occasion, such a takeoff must have an outcome, that is, if her relationship is prematurely ended at one phase it can't be viewed as an occasion. It should likewise be genuine; Clarisse's monologs and creative mind are not occasions in themselves. At last, if such a relationship is relied upon to occur by Clarisse, and by the perusers of the novel, due to for instance Clarisse's opportunity to have a relationship with a man, or the peruser's information on classification shows, it can't be considered an occasion. Despite the fact that Clarisse bombs in violating the previously mentioned limits, her liminal state suggests the chance of progress in the peruser's creative mind; as one pundit notes with respect to I Turn off the Lights, "Awareness itself and not the "genuine" occasions, as much as a novel can speak to genuine occasions, is the object of investigation in the content. The peruser's dynamic creative mind is especially in need when composing under oversight is so pivotal a factor" (Gheyanchi). Control can't a significant part of writing in Iran, yet additionally a site of contemplating the manners by which certain story methodologies are utilized to both ensnare restriction and go around it.

Given the historical backdrop of ladies' writing in Iran, I Turn off the Lights is a defining moment for its circumspect consideration regarding the subtleties of the private existence of a lady from a lady's point of view. Pirzad's portrayal of the household life turns into an expressive element of her story. Warhol's depiction of Jane Austen's composing is likewise relevant to Pirzad's: "Allowing sufficient story space, for instance, to the moment and apparently minor subtleties of ladies' discussions in local settings means a scholarly structure very not the same as what Austen's male peers like Sir Walter Scott were expressing" (Warhol).

I Turn off the Lights portrays the standard every day errands of a lady. The tale is more arranged to depiction as opposed to portrayal, that is, a narrativized portrayal. The hugeness of this methodology is in the way that the author of the novel is a lady who is arranged in an abstract convention which has created exceptionally (stunning) memorable accounts of the life of ladies to such an extent that the "eventfulness" itself has become a sanctioned content. Pirzad can rupture this content and to speak to the liminal condition of eventfulness in her novel to which the peruser is relied upon to respond vicariously. Not excessively sexual orientation and eventfulness have a negative relationship in all writing, yet plainly on account of I Turn off the Lights sex has assumed a crucial job in delivering a diminished type of eventfulness. Bombed story eventfulness turns into an expressive component of ladies' writing right now.

5. Conclusion

This study has attempted to unite two outlook changes in story hypothesis: women's activist/sexual orientation cognizant narratology, and similar investigations. While old style narratology was Universalist in its points, postclassical narratology, of which women's activist narratology is a branch, disagrees with universalism and stresses particularism and (social) distinction. Women's activist account hypothesis contemplates the articulations that sex makes recorded as a hard copy fiction and developing story speculations. The relative move then again, underscores the need of extending the chronicle whereupon story hypothesis is built. To show how this can prompt a near women's activist account hypothesis, I have attempted to join story eventfulness into women's activist narratology with a contextual investigation originating from a non-Western artistic convention.

Zoya Pirzad's I Turn off the Lights is a significant novel in contemporary ladies' writing in Iran. By putting the novel comparable to two standard works by ladies, I have attempted to show how eventfulness can be utilized as a class for doing women's activist narratology. The diminished type of eventfulness in I Turn off the Lights suggests immovable standardizing outskirts which make offense practically unimaginable. Be that as it may, the peruser is required to encounter vicariously the occasion that could

have occurred in the novel. Consequently, *I Turn off the Lights* ruptures both the group of past works by ladies authors and the detached readership that may prompt further normalizing powers.

Relative narratology can give "narratologists of minimized territories an equivalent chance to import and to share the narratological grant just as accounts of their own conventions, which will help subvert the authority of Western stories and story speculations" (Shang). This exposition has attempted to show manners by which a useful exchange between account hypothesis and the different story structures originating from socially various settings is conceivable. As there are feminisms and narratologies, it can't to have a near women's activist story hypothesis.

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