

The Reader in the Novel: A Reading Through Umberto ECO's Theory on Textual Cooperation

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Abstract: Reading is a dynamic, interactive activity in which the reader interacts with the text in a very subjective and intimate way; it is not a neutral act. Readers do not only passively take in the information that is offered to them when they approach a written piece. Instead, individuals create an internal conversation with the text that is based on their own feelings, experiences, and past knowledge. Because every reader has a different viewpoint that might enhance or change how the work is interpreted, this kind of conversation might influence and even alter the original text's meaning.

Strategies for comprehension, interpretation, and evaluation are among the intricate relationships that are formed as a result of the reader's interaction with the text. The difficult question of the reader's position within the narrative text will thus be addressed in this essay. We'll look at how the reader actively contributes to the text's semantic structure rather than just interpreting it. Semantic construction is the idea that a text's meaning is co-created by the reader as they engage with the story rather than existing only in the author's chosen words.

Keywords: Reader; Author; Cooperation; Interpretation.

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**You know him, reader, this delicate monster,
– Hypocrite reader, – my fellow, – my brother !
– Charles Baudelaire**

1- Introduction

It is acknowledged that the reader is always present in every narrative text; additionally, their presence in the story itself and their involvement in the storytelling process cannot be ignored. The pace at which the universe with its events and characters is constructed is one of the unique characteristics of narrative texts. The text mentions the key components, draws the silhouettes, and summarizes the primary ideas. The reader is responsible for filling in the blanks.

According to Umberto ECO who notes: "Every text is a lazy machine asking the reader to do some of its work" (ECO, 1994). In fact, the reader is the one who conveys what the book cannot and does not say through reason, experience, and creativity. To the point where we would have an infinite number of messages and never be able to finish them if they had to explain everything. As a result, the reader plays a vital role in the story and is still necessary for the novel to function. We must thus look at this reader. However, it is crucial to start this inquiry by posing the following queries: how does a book develop the reader? How does it draw the reader into the story? How does he incorporate him into his game?

The real reader is the real person who reads the book; it relates to the individual in the extent that its characteristics remain unpredictable and vary from one reader to another. The real reader is a living body that brings with him his own history, memories, and double experiences of the world and literature during his reading"(Montalbetti, 2004). Every conceivable reader belongs to a particular society, each of which has its own ideas about life and the world. Additionally, each reader is distinct from the others due to their own culture and identity. Maurice Blanchot once said, "The reader is always fundamentally anonymous himself, he is any reader, unique but transparent"(Blanchot, 1959). In other words, each reader's distinct personality is what allows them to interpret the same material in different ways. The reader is continuously asked to make decisions while they are reading. However, what if the reader made an incorrect decision by accident? Is he allowed to go back? Is it appropriate for him to make errors? Does he have free will? And what if the reader chose something different from the author's original options? These are the questions that we will try to address in the lines that follow.

2-Shaping the reader

2.1- The text

The text is made up of signs, which are basic building blocks that, when organized, create a discourse with many meanings. Whether linguistic or symbolic, these indicators work together to create a totality that needs to be comprehended in its whole. This indicates that the material cannot be interpreted as a random collection of words or ideas, even while it is subject to interpretation. It must be viewed as a cohesive whole with an internal structure that directs the reader toward a particular understanding and determines the meanings. For the reader to follow the text and understand its consequences, coherence is crucial.

The author contributes significantly to this dynamic by creating what is referred to as a "Model Reader". This idea, which was first presented by Umberto Eco, describes the ideal reader profile that the writer imagines when crafting their work. The expectations and abilities required to comprehend his work are shaped by the author's word choices, formulations, and narrative techniques. However, the reader is more than just a passive recipient of information. He engages in an internal conversation with the text, actively interpreting the words to enhance his reading experience. The text becomes a dynamic and living experience as a result of this interactive process. In fact, the text is a "lazy machine that demands hard cooperative work from the reader to fill in the spaces of the unsaid or already said left blank" (Eco, *Lector in fabula*, 1985)

To put it another way, the reader must actively participate in order to fully understand the meanings. In order to create meaning, the reader must fill in any gaps—whether they are unspoken or already spoken—by cooperating relentlessly. The reader must use their own cultural background, feelings, and experiences in this interpretation process. As a result, reading turns into a cooperative process in which the reader and the text jointly produce meanings.

A text serves as a customary system that restricts the range of possible interpretations because of its coherence. The reader is persuaded to assume that the next word will be a noun, most likely a place, when the author writes, "Today it has been four months since I settled in..."

This expectation is predicated on the reader's integration of language and narrative patterns from earlier readings. Therefore, it is essential that the reader use semiotic judgment, a talent that enables them to understand the cues and signals found in the text. That is to say, "to understand the meaning of a text, especially if it is indirect, the recipient must engage in processes of interpretive cooperation [...]" (Eco, *Semiotics and the Philosophy of Language*, 1988)

This openness to interpretation, however, does not ensure that every interpretation effort will result in a good conclusion. A text can be interpreted in a variety of ways, some of which may be incorrect or improper. When a reader takes on the task of interpreting a book, they participate in what Eco refers to as "semantic actualization," which is the process by which the text's hidden meaning is made clear and concrete through cooperation with the Model Reader. This actualization depends not just on the reader's proficiency but also on how well they can navigate the text's many levels of meaning and how receptive they are to different interpretations. A text can therefore be interpreted in a variety of ways, however not all readings are successful. When we speak of interpretation, we refer to "the semantic actualization of everything the text, as a strategy, wants to say thru the cooperation of its Model Reader" (Eco, *Lector in fabula*, 1985). In conclusion, the reader must actively participate in order to fully understand the text's richness as a meaningful structure. As a result, reading becomes a creative act in which the reader and author work together to make meanings blossom and signals come to life. This procedure draws attention to the intricacy and beauty of textual interaction while serving as a reminder that every reading is distinct and that every interpretation might open our eyes to new and surprising possibilities.

2.2-The reader

Tradition has produced a reader with complete freedom of choice, but this freedom is governed by reason. So, by common sense, picture a reader encountering a narrative book

in which a character has the ability to read minds; reason, logic, and common sense would not allow it, so we must explain the concept of "reasonable choice." To resolve this topic, we adopt the concept of "empirical reader" and "model reader" from Umberto Eco.(Eco, Lector in fabula, 1985). According to him, the first reader has unlimited discretion in their maneuvers and moves inside the text, as "there is no law that tells them how they should read" (ECO, 1994)). Simply said, the text is a space for him to interact, where his hobbies, experiences, and goals intersect. In contrast, the second reader is more peaceful and serene. He understands the rules of the game and knows how to follow them. But a question emerges here! Who makes the rules and governs the reader's activity? In other words, who creates this supposed reader?

As Proust stated in "Against Sainte-Beuve" with his "Two Months" formula, which stimulates the antithesis of the social self to the creative self, "a book is the product of another self than the one we manifest in our habits, in society, in our vices." "That self, if we want to try to grasp it, lies deep within us; we can reach it by attempting to recreate it within ourselves. (Proust, "Against Sainte-Beuve," 1954). So, according to him, the reader creates meaning by focusing on the text rather than the work, separating the text from the author.

According to Eco, there are circumstances where "the reader, by identifying deep structures, brings to light something that the author could not have intended to say and yet the text seems to exhibit with absolute clarity" (Eco, Lector in fabula, 1985). There is thus a contradiction, or rather an antagonism, between the reader's intention (what the reader might deduce from the text), the text's intention (what the text discloses through its internal mechanisms), and the author's goal (what the author intended to convey through their text).

Let's return to the two concepts we previously evoked. The empirical reader and the model reader; the first is, according to Eco, "the concrete subject of acts of cooperation"; he "deduces a type image of something that has previously been verified as an act of enunciation and which is textually present as an utterance" (Eco, Lector in Fabula, 1985). In short, this reader approaches texts pragmatically. For example, when readers read Mohammed Dib's work *The Terraces of Orsol*, they begin to follow the protagonist's footsteps through the streets of Jarbher. They recognized the café from the novel, despite the fact that it was the author's fabrication. The second is that, owing to their encyclopedia, the model reader can best fill in the gaps and blanks in the text based on their understanding, social background, encyclopedic knowledge, and cultural practices. In fact, the author sees a model reader capable of cooperating in the author's text creation; this reader is capable of interpretative action [i.e., text generation] as they generate it.

The model reader is a text-based model, not one with a single valid interpretation. A text shows a model reader capable of experiencing numerous interpretations, and inside a text, the reader is presented with several allegories or possible worlds. A model reader is a "set of conditions for success or happiness, textually established, that must be met for a text to be fully realized in its potential content" (Eco, Lector in fabula 1985). The model reader uses a strategy to make sense of everything in the text.

Literary tradition has developed a reader who is completely free in their interpretive options. This freedom, however, is not exerted in a vacuum; it is constrained by logic and commonsense. When a reader reads a narrative text, they must traverse the

narrative elements while adhering to a specific internal logic. Consider a story in which a character has the ability to read other people's thoughts. In such a case, reason and reasoning have limits. A reader will be unable to accept this capacity as self-evident because it would violate established narrative conventions and their own critical sense. Thus, the concept of "reasonable choice" becomes critical: the reader must choose decisions that are consistent with the expectations and norms of the narrative genre.

To go deeper into this topic, we might use Umberto Eco's concepts of "empirical reader" and "model reader" from his work *"Lector in fabula"* (1985). The empirical reader freely engages with the text, unconstrained by fixed norms. Eco argues that "no law tells them how they should read" (ECO, 1994). This reader goes through a reading in which their emotions, memories, and aspirations influence their interpretation. For him, the book becomes a meeting place where his unique passions and experiences merge.

On the other hand, the model reader represents a more methodical and considered approach. This second type of reader understands the rules of the literary game and knows how to navigate the text while adhering to these standards. This poses a fundamental question: who sets the norms and regulates the reader's interpretative activity? In other words, who creates this pretend reader? We can refer to Marcel Proust's previously cited reflection, which discusses the dichotomy between the "social self" and the "creative self." This indicates that the reader must reconnect with a deeper part of themselves in order to completely comprehend the text's meaning. The reader generates meaning by focusing on the text as a whole, rather than on the author.

Eco also notes that scenarios may emerge in which the reader discovers meanings that the author did not explicitly want to convey. He stated: "The reader, by identifying deep structures, brings to light something that the author could not have intended to say and yet the text seems to exhibit with absolute clarity" (Eco, *Lector in fabula*, 1985). This generates a tension between three unique intentions: the reader's goal, which derives from their own interpretative process; the text's intention, which manifests itself through internal processes; and the author's intention, which seeks to convey certain meanings. This interaction provides a zone of ambiguity and interpretive richness in which each reader can pursue different avenues of meaning.

In summary, the model reader's design emphasizes the complicated interplay between the text, the author, and the reader, as well as the need of interpretative participation in meaning production. Reading becomes not only a personal journey, but also a rich and dynamic dialogue between the various purposes that intersect inside the text.

2.3-Time of reading

The reader reads the text in two ways: the first is direct and relatively frequent; the reader's main goal is to find out how the story finishes; and the second requires the reader to have a precise grasp of time in order to distinguish between fabula and plot.

The fabula and plot are two independent terms that refer to various components of a story. The term fabula (or fable) refers to all of the events and acts that take place in real or hypothetical chronological order. It reflects the linear sequence of events that take place in the story's universe, independent of how they are depicted in the narrative. The fabula is the story's general framework, which includes all of the events, characters, and their relationships.

On the other hand, the plot relates to how these events are structured, presented, and recounted in a particular story. The storyline is how the author structures the fabula to tell a coherent and compelling story for readers or viewers. It includes narrative decisions such as the order of events, which actions to include or exclude, plot twists, reversals of fortune, and endings.

In summation, the fabula is the linear series of events that occur in the story's universe, whereas the plot is how these occurrences are presented and structured in the narrative to make a compelling story. After mastering time, the reader can distinguish between fabula and plot; their flawless grasp of tenses and mechanics allows them to go beyond simply reading; they may now roam, move freely, and collaborate with the text. Indeed, mastering time is critical for comprehending and accurately interpreting a narrative; the reader employs numerous techniques. Among them are the following:

2.3.1-The analysis of grammatical time

The reader notices temporal cues in the text, such as temporal adverbs (today, after, instantly, formerly, before, soon, first, already, tomorrow, etc.). Tenses and values (past, present, future), duration expressions (such as since, during, in, ago, inside, etc.), and temporal connectors or time markers (such as first, firstly, then, next, after, so, and, ultimately, etc.) that reflect a text's logical or chronological articulations. All of these elements contribute to the chronological order of events in the narrative.

Consider an excerpt from Gustave Flaubert's work "Madame Bovary." "One day, Emma woke up earlier than usual." She had the impression that it was a momentous occasion. She took one more look in the mirror before leaving the house and putting on her hat. The flowers in the garden were in full bloom, and the air was filled with the aroma of spring. Today, she would chose to change her life. She had long dreamed of something grander, but now she needed to act. She would soon travel to the city to explore new options. (Flaubert 2008).

We're going to analyze the temporal indicators in this excerpt:

- Using temporal adverbs, like as "one day," creates a narrative framework for describing a precise but undefined moment.

Before: Indicates an action taken before to heading out.

Then: Used to indicate the next stage in the sequence of actions.

Today: Grounds the action in the present, emphasizing the significance of this particular day.

Soon: Denotes an expectation of a future action.

A long time ago: Refers to a significant previous event that has an impact on the present day.

• Tense and tense values:

Past: She had the feeling (imperfect): Described a continuous state of mind in the past, establishing Emma's psychological backdrop.

There was (imperfect): Indicates a circumstance that was in the past, which helps to describe the environment.

She had dreamed (pluperfect): Recalls an activity that occurred prior to the current situation, establishing the notion that her dreams were unfinished.

Present:

She got up (simple past): Denotes a timely action that marks the start of a sequence of events.

It's a special day (present): Express Emma's feelings about this day.

Future:

She would decide (conditional): Indicates a future desire that is reliant on current actions.

She would go (conditional): Expresses a future goal, emphasizing the anticipation of change.

Expressing duration:

A long time ago. Establishes a temporal distance from a previous dream that had an impact on Emma's current goals.

- Temporal connectors: First, then, after: These connectors order acts chronologically, allowing the reader to follow the course of events.

Emma started by getting up. Then she looked in the mirror. After putting on her hat, she exited the house.

The examination of time elements in this excerpt from "Madame Bovary" helps to better comprehend the narrative structure and sequence of events in the text. The temporal cues, grammatical tenses, and connectors contribute to a logical development of events while also increasing our comprehension of the character's motivations and states of mind. This level of reading not only improves the reader's grasp of the text, but also strengthens their connection with Flaubert's narrative universe.

2.3.2-Contextual inferences

The author's contextual information typically influences how time is interpreted in a literary tale. These temporal clues, whether explicit or implicit, allow the reader to recreate the timeline of events and understand their dynamics. Indeed, the literary text serves as a space where events occur at various moments, and the reader can navigate this temporality thanks to linguistic aspects. Consider the following sentence: "Yesterday, I met Jean." This statement offers various clues that assist the reader in comprehending the narrative time.

First and foremost, the adverb "yesterday" makes a strong temporal reference to the past. It denotes that an event occurred one day before the current moment in which the narrative takes place. This simple word helps the reader locate the meeting in time, distinguishing it from occurrences that may occur today or tomorrow. Continuing with the study, the usage of the first person "I met" in the past perfect emphasizes the notion of the recent past. In French, the (*passé composé*) is frequently used to express events that have an impact on the present or that are part of a historical continuum. The action of meeting Jean, while finished, may have consequences for the character in the present moment. This piques the reader's interest concerning the nature of this meeting: Why was this significant? What are the consequences? Indeed, an attentive reader can gain a more complete picture of events by depending on contextual information and the relationships between them.

If, for example, the text goes on to describe the character's sentiments after meeting Jean or reveals details about their previous connection, the reader can conclude that this meeting has emotional or narrative value that goes beyond a basic conversation. As a result, the character's context and emotions alter the reader's perception of time.

Furthermore, the mention of Jean as a recognizable figure encourages the reader to draw parallels. If this meeting was mentioned in the preceding story, the reader can make links between past and present happenings. This narrative consistency increases the reader's experience, allowing him to actively participate in the plot's reconstruction.

Thus, narrative features like flashbacks, anticipations, and temporal ellipses test the reader's ability to determine the temporal development of events. For example, if the narrative begins in the present and then returns to an earlier time to describe how the character got there, the reader's perception of time must be constantly adjusted. This play with timing adds to the narrative's intricacy, engaging the reader more intimately.

In conclusion, depending on the contextual information found in the text, the reader is able to deduce the temporal sequence of events. Each word, turn of phrase, and temporal hint contributes to a greater structure that leads the reader through the narrative. Simple lines, such as "Yesterday, I met Jean," open the door to numerous and different interpretations, allowing the reader to grasp not just the time of an action but also its meaning and consequences in the story. This ability to navigate narrative time is what makes reading such a dynamic and lively experience, where the past, present, and future all come together to build a coherent and fascinating story.

2.3.3-Temporal co-reference

To build temporal coherence, the reader matches the temporal references found throughout the text. For example, when Victor HUGO writes, "Tomorrow, at dawn, when the countryside begins to lighten, I will leave," the reader understands that subsequent events in the narrative must be construed as occurring after this reference to the future. The story sequence can be reconstructed by evaluating temporal evidence and understanding the causal and chronological linkages between occurrences. He will grasp which events occurred before or after another, allowing him to follow the narrative thread and create the fabula.

Take, for example, "The Little Prince" by Antoine de Saint-Exupéry, in which the narrator recalls his contact with the young prince from another world. Prior to meeting him, he had spent years flying around the world, lonely and depressed. After landing in the desert, he heard a sweet voice instructing him to draw a sheep. As he puzzled who could be speaking to him, he noticed the young prince materialize in front of him. Later, they discussed their various lifestyles, and the small prince explained that he had left his planet to explore other realms. Then he told about his rose, which he loved but had left behind. By studying temporal clues and causal links, the reader can rebuild the narrative sequence and follow the story's thread in a consistent manner. This reconstruction of the fabula allows one to understand not only the chronological order of events, but also the emotional depth and transformations of the characters. Thus, thanks to the elements of time and causality, the reader can completely comprehend Saint-Exupéry's work's narrative richness.

By combining these processes, the reader can take control over time in a narrative text. This will allow him to interpret the events in the proper chronological order and comprehend the temporal implications of the acts and situations depicted in the story.

3-Collaboration between reader and author

Umberto Eco states that if there is no ideal reader, there is a "model reader." The author's project requires this reader to be "capable of cooperating in the textual realization of his authorial thought and of performing interpretative as well as generative acts." As Eco demonstrates, each text is unfinished and requires update. Thus, the reader's twin responsibility is to link the information while also interpreting what isn't spoken, such as gaps and narrative omissions. The model reader is thus "collaborative"; the author must study and adopt real "textual strategies" if they want to forecast, or even control, how their work is received. According to Umberto Eco, the work is somewhat of a "lazy mechanism" constructed by its author and survives "thanks to the added value of meaning introduced by the recipient:" The text wants to leave the interpretive initiative to the reader, even if, in general, it wants to be interpreted with enough ambiguity. Someone must assist the text in functioning properly.

Indeed, a work progressively emerges, line by line, chapter by chapter, because reading takes place over time, just like a piece of music, unlike a painting, which is temporal in nature. As Jean Rousset observed, "completely present to the eye," even the eye may focus on the minutiae." Reading words moves in the opposite direction that reading visuals does: from detail to whole. (Russet, 1986) Thus, according to Rousset, "the task of the reader is to reverse this natural tendency of the book so that it is fully present in the mind." Nothing is complete unless the book is transformed into a network of concurrent reciprocal relationships. At that point, surprises will arise, and the work will come to life in front of our eyes. (Rousset, 1986) Reading restores the text. Reading is the soul that breathes life into this body that was once a piece of paper. The reader, in turn, "breathes the warmth of their own life into the traces left on the dead page and brings back to life the movement of being that they have embraced and are now responsible for" (Doubrovsky, 1966).

However, one can wonder if every reading constitutes a betrayal of the work's original and core meaning. Each reading results in a unique interpretation and the formation of a new meaning, as well as the birth of a specific mode of text functioning. The way a reader interprets the same book varies. Borges wrote, "If we don't open a book, what is it? A simple cube of paper and leather with pages, yet when we read it, something unusual happens, and I believe it varies each time. Every time we read a book, the book changes and the words have different connotations. (Borgès, 1985). In short, based on practice and interpretation, the plural definition of reading is not obvious, but rather metaphorical. Some readers may even believe that a text is being abused, that they are imposing a "abnormal" approach - such as readers of plays, sermons, or political speeches - or that they are intruders, voyeurs, if the diary, letter, or work is not intended for reading - such as Franz Kafka's works, which were published against his wishes by Max Brod.

However, is the reader free of the meaning they create? Does he have complete freedom in his interpretation? Whatever the case, the author always anticipates the reception of the text; sometimes it is even exposed in various ways (prefaces, direct interventions by the author in the narrative, notes...), and sometimes it does not appear directly; however, this does not imply that it is a sign of total freedom bequeathed to the reader; rather, it can be an indication of a closed narrative, limiting the reader's choice in a specific direction.

4-Negotiation between reader and author

Every narrative text has characters executing acts, and the reader wants to know what happens next, yet a text is a very intricate system, a fabric of unsaid (Ducrot, 1972). The author offers the recipient the task of explicating the book's multiple meanings precisely by their decisive interpretive intervention, as the work is essentially constituted of unspoken and implied pieces. Indeed, for him, his duty is not restricted to bringing to the surface of the text the previously given meanings that are "hidden" in the latter's deep structures, as Greimas, for example, claims. On the contrary, it consists precisely in constructing meanings from the text and deepening them throughout his reading, through the interpretative activities and cognitive effects stimulated in the reader by the process of actualization of both the linguistic surface of the text and the content of its structures. However, our reader is free to stay there, contemplating the text's edges and details. It should be highlighted that lingering does not imply waste time; we frequently wait to consider before making a decision.

Some of the author's temporization or slowing down strategies allow the reader to refer to elements beyond the text, based on their own life experiences or even other stories. The narrative text occasionally provides genuine suspense signals, as if the discourse slows, even stops, and the author wishes to engage in a dialogue with the reader; in these spaces, which only the author and the reader have access to, these are the places of their collaboration, of their mutual game; the author sends inferential signals, which the reader picks up, deciphers, and decodes, and then uses to predict the development of the story. Indeed, this anticipatory activity is one of the important aspects of reading, where hopes and anxieties interweave and tensions develop regarding the fate of the characters, as Isabelle PEZZINI writes in "Semiotica delle passioni": "The reader's predictive activity constitutes an essential emotional aspect of reading, which involves hopes and fears, as well as the tension arising from identification with the fate of the characters" (Perezini, 1991).

We may differentiate two periods during this reading journey: the fabula and the discourse, but a third time is added and plays a significant role in the reading: the time of reading. The latter propels us out of time. Reading is an ephemeral activity, fractured (interruptions, pauses), and depending on our associative memory; it is a diverse field of dispersed practices with irreducible effects.

5-Conclusion

Reading involves entering a place of dynamic interaction in which the author's goals and the reader's interpretations collide. By embracing the limitations and constraints inherent in any text, the reader enters into an agreement that enhances understanding and reception of the work. This reading contract, whether tacit or explicit, develops a trusting relationship between the author and the reader, creating a place in which both have roles to play. The author's writing aims to persuade, inform, or pique the reader's interest, while the reader must interact with the text, ask questions, and investigate the ramifications of what they read.

The dialogue between the work and the reader is intricate.

Literary works are not straightforward monolithic statements; they are open to misinterpretation and different interpretations. As a result, each reading provides an opportunity to rediscover and reinterpret the work's meaning. In this sense, the literary work progresses over time, inscribing itself in a future that is understandable across

temporal and cultural boundaries. This transhistorical quality enables each generation to reinterpret, enrich, and modify the texts based on their own situations and needs.

The duality of form and meaning is critical in this dynamic. The shape of a work, as an artistic object, has a timeless aspect, while its message is constantly subject to interpretation. Using a hermeneutic method centered on an interchange of questions and answers, subsequent readings might reveal implicit responses, nuances, and meanings that may have gone unnoticed during the first reading. Gaëtan Picon underlined the richness of reading in art, where works can take on various meanings, claiming that they "remained open indefinitely." This results in a continual process in which artistic creation is not restricted to the author's primary aim, but also includes the reader's perception and interpretation.

Finally, reading itself is a type of production. Through their interaction with the text, the reader contributes to an interpretation that can be regarded a rewrite of the original work. As a result, it is up to him to navigate the work's numerous interpretations while avoiding confining his interpretation to meanings that contradict the author's aim. The reader's task is to maintain this endless openness while avoiding dogmatic interpretations that may decrease the work's depth and complexity.

Reading therefore becomes a creative process, an endless investigation of the possibilities provided by the text, with each interaction between the work and the reader opening the door to new vistas of comprehension and enjoyment.

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