

Feature Article

**Theorising L2 literary reading:
Towards a pedagogical model of reading literature in the second language**

Sofya Yunusova

Macquarie University

Abstract

One of the central issues in methodological discussions of the use of literature in second-language teaching is how to scaffold learners' reading comprehension. Intrinsic features of many literary texts, such as their use of low-frequency vocabulary, semantically dense language, linguistic deviation, stylistic variation, as well as their historical and cultural remoteness, can make these texts highly challenging for second-language learners. A significant number of studies, including those on the use of English-language literature in Japan, have addressed this issue by proposing effective ways of scaffolding learners' comprehension, especially with regards to specific literary texts. What is currently missing, however, is a general model of second-language literary reading that both theorises this multilayered cognitive act and offers corresponding pedagogical advice on ways of supporting learner interaction with literary texts in a language-literature classroom. This study proposes such a model based on insights from linguistic reading research, cognitive psychology, literary theory, and the empirical study of literature. While the model represents the process of reading literature in the second language, it is equally informative for first-language language-literature pedagogy.

Key words: L2 literary reading, models of reading, language-literature classroom

Methods of scaffolding learners' reading comprehension represent one of the central issues in methodological discussions of the use of literature in second-language teaching. The reason for this lies in the challenges literary texts commonly pose for second-language readers, such as low-frequency vocabulary (Cook, 1986), creative uses of language including linguistic deviation (Lazar, 1994, 1996; Savvidou, 2004), unfamiliar literary genres and conventions (Maley, 1989; Melin, 2009) and historical and cultural distance (Hall, 2015, p. 85; Kramsch, 1985). In response to these and other intrinsic challenges of second-language literature, a significant body of studies, including those on the use of English-language literature in Japan and Japanese literature in English-speaking countries (e.g., Comer, 2016; Maruki,

2020; Paesani, 2009; Pattison & Redlich, 2020), have proposed effective ways of scaffolding learners' comprehension, especially with regards to specific literary texts. However, the field currently lacks a general model of L2 literary reading that would both theorise this complex cognitive act and offer corresponding pedagogical advice on ways of supporting learners' reading comprehension in a language classroom.

This study responds to this need by proposing a pedagogical model of reading literature in the second language that draws on insights from linguistic reading research, cognitive psychology, literary theory, and the empirical study of literature. It commences with a brief description of reading from a cognitive-processing perspective. Drawing on one of the most influential and

broadly-accepted models of discourse processing—Kintsch’s Construction-Integration model (1988)—reading comprehension is defined as the product of an interaction between the text and the mind of the reader, leading to the development of two types of mental representations of the text: a textbase model and a situation model (Reiber-Kuijpers et al., 2021). The discussion then moves from reading in general to the cognitive processes involved in L2 literary reading in particular, and describes an extant model of reading literature in the second language. This model is subsequently expanded to include two further cognitive mechanisms that are arguably involved in L2 literary reading, as well as the affective processes that have up to now received scant attention in both the theoretical and pedagogical literature. The final section of the article discusses the pedagogical implications of the proposed model.

Cognitive Processes in Reading Comprehension

Comprehension of a written text starts from the first words that a reader sees and recognises. The word-recognition process, or lexical access, represents a major reading ability, followed by syntactic parsing and semantic proposition formation. Syntactic parsing consists in the reader’s ability to “to take in and store words together so that basic grammatical information can be extracted,” while semantic proposition formation stands for combining word meanings and structural information into larger meaning units or propositions (Grabe & Stoller, 2020, pp. 18-9). These three comprehension processes are usually defined as *lower-level* processes and are thought to occur automatically for the fluent reader, leading to an effortless generation of key parts of text meaning (Grabe & Stoller, 2020, p. 21). Lower-level processes are sustained by the reader’s knowledge of a language and contribute to the construction of a linguistic representation of the text in the reader’s mind, defined as a *text model of comprehension* or, simply, *textbase* (Kintsch, 1988, 1998; van Dijk & Kintsch, 1983).

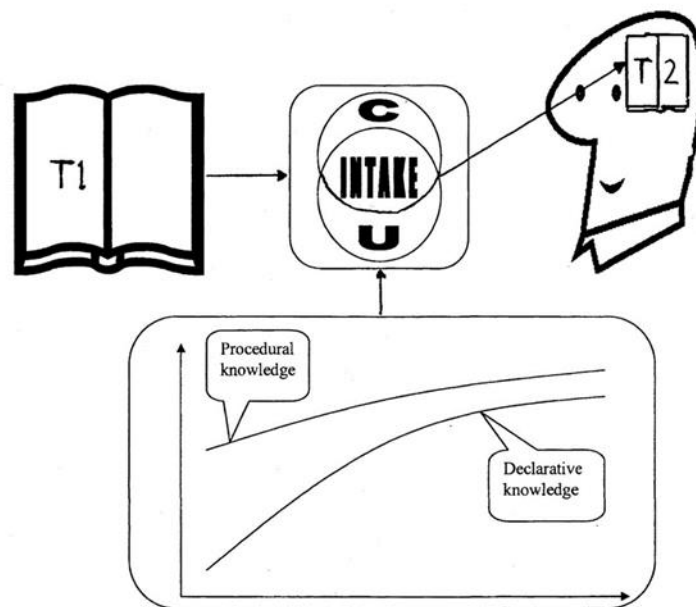
In addition to the lower-level processes there is a set of *higher-level* processes that coordinate the gradual integration of the textbase with the reader’s background knowledge and reading goals, resulting in the construction of a *situation model of text interpretation* or *situation model* (Kintsch, 1988, 1998; van Dijk & Kintsch, 1983). In Kintsch’s terms, the situation model “selects those aspects of the textbase that are relevant to reading

goals and links them to the existing knowledge base, which is therefore modified and expanded” (2012, p. 22). Unlike the textbase, which is stored in the working memory, the situation model determines what the reader has learned from reading the text and what they will retain in long-term memory (Grabe & Stoller, 2020). The latest version of Kintsch’s model (1998) also identified a *surface structure of text representation* containing the actual words of the text and their syntactic relations. This structure is reflected in verbatim memory and is usually quickly forgotten (Kintsch 2012, p. 22).

A Cognitive Model of Reading Literature in the Second Language

In a 2013 critical review of studies on the use of literary texts in a second language classroom, Atsushi Iida noted that, despite growing interest in the topic, the field was still largely in its infancy. Two years later, in the second edition of *Literature in Language Education*, Geoff Hall (2015) advanced a similar consideration in reference to the phenomenon of reading literature in the second language in general, pointing out that little was currently known about how L2 readers interacted with and made sense of these upper-register texts. While some recent enquiries into this topic have started to shed light on the central aspects of L2 literary reading, the field continues to suffer from a relative paucity of research. Therefore, any methodologically sound attempt to address the issues of L2 literary reading, including those related to L2 teaching, is of enormous benefit to the field.

One such study comes from Per Urlaub (2008), whose model of the reading process of literary texts in the second language currently represents the only model of L2 literary reading in the field. Urlaub’s model (Figure 1) is processual in nature: it aims to represent the mental processes actualised by the reader during reading. The upper layer of the model shows an L2 text entering the L2 reader’s *Processing Unit* where highly interconnected processes of linguistic comprehension (C) and literary understanding (U) run simultaneously. The overlapping circles represent this interaction. Intake is “constantly reconstructed through the interactive process” and represents that “part of the input that is simultaneously linguistically comprehended and literarily understood” (Urlaub, 2008, p. 135). Once the input processing is terminated, the intake enters the reader’s developing representation of the text in the form of a literary interpretation (I2).

Figure 1*Model of the Reading Process of Literary Texts in the Second Language (Urlaub, 2008, p. 134)*

The bottom layer of the model “illustrates the knowledge resources that facilitate the reader’s input processing” (Urlaub, 2008, p. 135). These resources are cognitively organised as procedural and declarative background knowledge structures. In Urlaub’s (2008) definition, declarative knowledge includes factual knowledge of the text, its author, genre, period and cultural context, as well as “general information on textual culture, the role of literature in society, and the functions of literary criticism” (Urlaub, 2008, p. 135). Procedural knowledge, on the contrary, stands for reading skills, such as comprehension and literary analysis strategies, and “cross-cultural awareness of the linguistic and cultural distance between reader and text” (Urlaub, 2008, p. 135). The results of an empirical study conducted by Urlaub (2008) among second-language readers of German at Stanford University suggested that the contribution of the two above-mentioned knowledge structures depended on the reader’s linguistic development. In fact, less linguistically proficient readers in Urlaub’s experiment relied more on procedural knowledge, while more linguistically advanced readers took more advantage of declarative knowledge structures. This interplay is represented in the lower part of the model.

Despite several limitations which will be discussed below, the described model represents a solid starting point for conceptualising the complex process of reading literature in the second language. First, it clearly represents the interactive perspective on the process of reading broadly accepted today. In this representation, the lower-level processes of linguistic comprehension and higher-level processes of literary understanding run interactively in the reader’s mind. The model also introduces the useful concept of *intake*, which reflects the simultaneous nature of this interaction and the gradual formation of a situation model of the text. Moreover, by distinguishing between declarative and procedural background knowledge structures, Urlaub (2008) draws attention to two distinct knowledge sources that contribute to and shape the process of reading literature in the second language. However, the model does not reflect a number of further knowledge sources that arguably sustain this cognitive activity. These are identified and discussed in the following section. Additionally, by associating literary interpretation with a “critical response” to the text (Urlaub, 2008, p. 62), based on the L2 reader’s ability to relate the text to the historical, socio-cultural and literary context in which it was created, the model does not take

into account the reader's personal response to and interpretation of the text. Finally, the model does not reflect the role of emotions in L2 literary reading.

An Extended Model of Reading Literature in the Second Language

Additional Knowledge Sources

Urlaub's (2008) model identified two knowledge sources that sustained L2 literary reading: procedural and declarative background knowledge. Arguably, a more nuanced view of these knowledge sources, as well as of the way in which they contribute to the intake, would better respond to both the theoretical and pedagogical purposes of the model. To this end, the extended model of reading literature in the second language advanced in this paper conceptualises procedural knowledge as a broader set of *reading strategies* that the reader employs to process the text, and declarative knowledge as a combination of several types of *factual background knowledge* brought by the reader into the reading process. The extended model also reflects the contribution of the reader's *L2 knowledge*.

Reading strategies are defined as the conscious and unconscious steps readers take to improve comprehension and overcome difficulties when they read (Oxford, 2016). Abundant research has drawn attention to the central role of reading strategies in L2 reading comprehension, including reading of L2 literary texts (Carrell, 1998; Macaro & Erler, 2008; Parera, 2006; Taylor et al., 2006; Urlaub, 2012; Zenotz, 2012). *Metacognitive* reading strategies stand for "those intentional, carefully planned techniques by which learners monitor or manage their reading," while *cognitive* reading strategies represent "the actions and procedures readers use while working directly with the text" (Sheorey & Mokhtari, 2001, p. 436). Metacognitive strategies include setting and pursuing one or more purposes for reading, previewing text before reading, integrating background knowledge, determining what to read and how to read it, and checking how the text content fits reading goals. In the case of literary reading, metacognitive strategies also include literary interpretation and analysis strategies, as well as the "awareness of the linguistic and cultural distance between reader and text" indicated by Urlaub (2008, p. 135). In contrast, typical examples of cognitive reading strategies are analysis of sentence structure, and different types of lexical inferencing such as morphological analysis or contextual guessing. Cognitive reading

strategies are thought to primarily sustain lower-level comprehension processes, while metacognitive strategies sustain the higher-level ones.

The other two knowledge sources identified in the extended model are *L2 knowledge*, which corresponds to lexical, morpho-syntactic and pragmatic knowledge of the second language, and *factual background knowledge*, conceptualised as a combination of the relevant world knowledge, domain-, topic- and culture-specific knowledge, and knowledge of the structural and genre-specific organisation of written texts. The broad classes of factual background knowledge represented in the current model thus include the knowledge of the text, its author, genre, period and cultural context identified by Urlaub (2008). L2 knowledge is thought to mainly sustain lower-level processing, while factual background knowledge sustains the higher-level.

Cognitive Control System

According to the genre hypothesis of reading, texts coming from different genres are processed by readers in different ways. This hypothesis found its confirmation in an early but still highly influential book-length enquiry into literary reading by Rolf Zwaan (1993). According to Zwaan, the processing of a literary text is guided by a special *cognitive control system* which consists of a set of expectations and reading behaviours that readers actualise when approaching and reading a text they know is literary (Zwaan, 1993).

Zwaan (1993) proved his point by means of several reading experiments in which he asked two groups of participants to read the same text but with different reading instructions: the first group was told that the text came from a newspaper, while the second group was told that it was a literary text. The results showed significant differences in text processing between the two groups. First, those readers who thought they were reading a literary text read it at a slower rate. Zwaan explained this outcome by arguing that readers who thought they were reading literature automatically applied one of the strategies of the literary-comprehension cognitive control system: "carefully inspect the surface structure for signals about the goal of the author and the point of the text and use these signals to form pragmatic inferences" (Zwaan, 1993, p. 156). This pushed these readers to process the text in a prevalently bottom-up and therefore more time-consuming way. In contrast, the newspaper readers encountered fewer problems in deciding on the point of the text and were therefore able to process it in a

relatively top-down manner and hence faster. Second, Zwaan discovered that the newspaper readers were facilitated in their comprehension by a strong situation model that they were able to construct early in their reading, thanks to their awareness of the general structure and scope of a newspaper article. In contrast, those readers who thought they were reading literature seemed to be influenced by their expectation of the text to be opaque and indeterminate, which resulted in a delay in the situation model construction. Third, Zwaan noted that literature readers generally refrained from “making an early commitment to an interpretation of the text” (1993, p. 161), and kept their textbase as “loose” as possible in order to be able to adapt their representation “when confronted with new and contradictory information” (1993, p. 149).

The study also revealed that those readers who thought they were reading literature were more tolerant of uncertainty, ambiguity and unexpected plot developments. Zwaan (1993) related this finding once again to the intrinsic indeterminacy of literary texts, and the activation of “the expectation that the topic and the purpose of the text will not be immediately clear but have to be constructed as the reader goes along” (1993, p. 156). Zwaan also deduced that a literary-comprehension cognitive control system generally implies the absence of referential expectations about the narrated facts and that “the only referential expectation literary readers activate is the expectation that anything can be expected” (1993, pp. 139-40). Overall, Zwaan’s (1993) study demonstrated that “a different reading mode of the same text results in a different pattern of representation” (1993, p. 154) and that, in order to provide a more objective account of the reading process, reading models should necessarily incorporate a *strategic* component.

The question to answer for the purposes of the current study is whether L2 readers activate the literary-comprehension cognitive control system when interacting with a literary text. Extant research, such as that by Hanauer (2001) and Kim (2004), suggests that L2 readers at higher levels of L2 proficiency are able and do transfer this part of their L1 literacy to reading literature in their second language. Moreover, it appears that they do it autonomously and spontaneously.

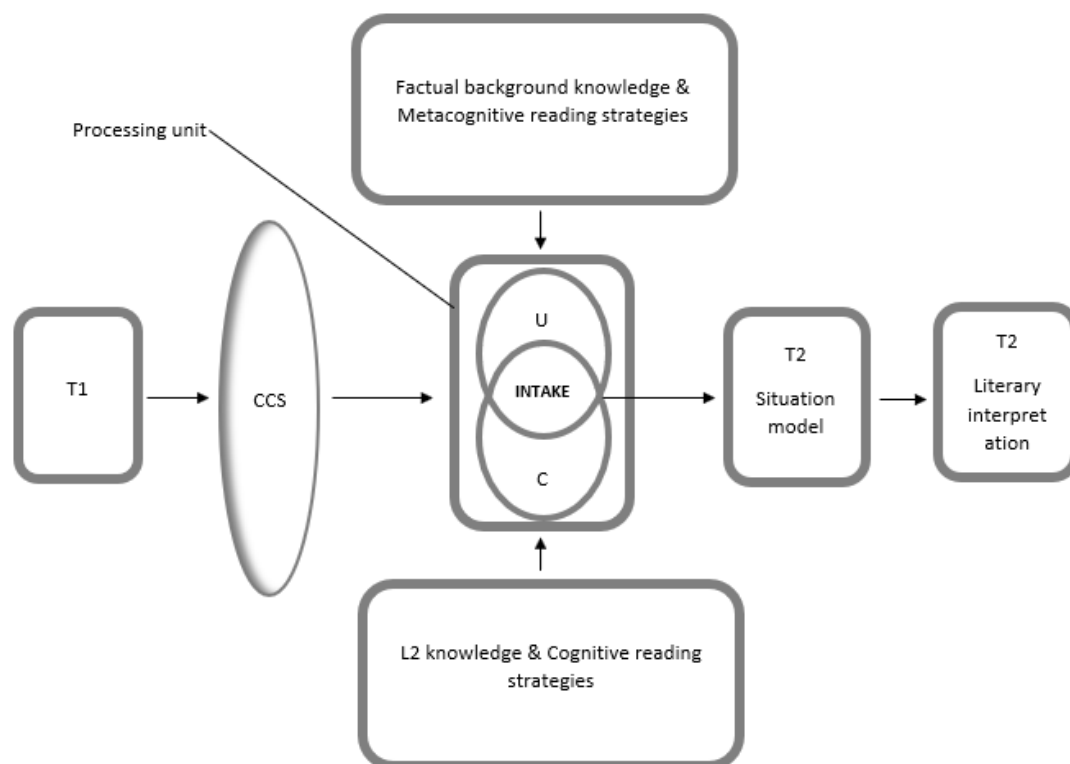
In reflecting on the ways in which the above discussed cognitive mechanism could be embedded into a revised version of the model of reading literature in the second language, two considerations came to mind. First, while it is clear that the knowledge about how to process

literary texts is part of a reader’s procedural (metacognitive) knowledge and can therefore be represented on the scheme under this denomination, it is also true that, as evidenced in research literature, this type of background knowledge is presumed to be activated prior to the reading act itself, making the reader approach the text with certain expectations and intentions. Thus, the model should arguably reflect this temporal aspect. Secondly, since the activation of the cognitive control system in the reader’s mind guides the subsequent reading process, this cognitive mechanism can be conceived of as a kind of a prism or lens through which the reader views and perceives the text. The cognitive control system is thus represented in the extended model, as shown in Figure 2, by means of an oval lens-shaped form preceding the processing unit (CCS).

The Interpretive Level of Literary Reading

In addition to the cognitive control system, another cognitive mechanism that is arguably involved in L2 literary reading is the construction of the *interpretative level of text representation*. As described earlier, the most widely accepted cognitive model of text processing, Kintsch’s Construction-Integration model (1988), identifies two levels of text comprehension: the textbase, and the situation model. The development of an accurate, well-integrated, situation model of a text is typically taken as the highest level of comprehension. However, literature readers have been found to construct an additional level of text representation, which corresponds to “a nonliteral interpretation of the text that speaks to a moral, message or some greater meaning” (McCarthy & Goldman, 2015, p. 586). This representation also often reflects “what the text conveys about the human condition and nature of the world” and includes the reader’s understanding of what the writer wanted to communicate (McCarthy & Goldman, 2015, p. 585).

It is important to specify that the above-mentioned interpretive level of text representation has little to do with the reader’s skill at literary analysis or ability to critically examine and historically contextualise the target literary text. While the integration of such domain-specific knowledge into the interpretive level of text representation might be typical of some expert readers of literature (Graves & Frederiksen, 1991), it is neither a sign nor a prerequisite of the construction of a literary interpretation. Indeed, this additional level of text representation does not imply literary expertise but

Figure 1.*The Extended Model of Reading Literature in the Second Language*

Note. T indicates text, C indicates linguistic comprehension and U indicates literary understanding, as in Figure 1.

rather consists in the reader's readiness to go beyond the narrative world of the text in order to search for its greater meaning and its nonliteral interpretation. It thus follows that the final outcome of L2 literary reading, which in Urlaub's (2008) model refers to a critical response to the text, needed to be extended to include this additional side of text processing (T2 Literary Interpretation in Figure 2). Moreover, I argue that, for reasons of clarity as well as for pedagogical purposes, the model needed to also reflect the construction of the situation model of text representation (T2 Situation model in Figure 2) which precedes the emergence of literary interpretation. The extended model of the reading process of literary texts in the second language thus looks as in Figure 2.

It should be mentioned that the outlined model does not reflect the interplay between procedural and declarative background knowledge structures researched by Urlaub (2008) in his experimental study and graphically represented in the lower part of his model.

As pointed out by Urlaub (2008) himself, the limited context of his experimental study did not allow this finding to be generalised to other educational settings.

Affective Processes in L2 Literary Reading

The discussion of L2 literary reading to this point has been concerned only with the cognitive side of reading. However, cognitive models of discourse processing arguably do not offer a full picture of the mechanisms underlying reading (Lazslo, 1992; McCarthy & Goldman, 2015). As sustained in recent literature, the so-called "cold" reading research focused on cognitive mechanisms of information processing should be complemented and enriched with the study of "the affective and aesthetic processes that without doubt constitute a significant part of the reading act" (Jacobs, 2015, p. 135).

One of the most solid and theory-grounded attempts to develop a more comprehensive view on

literary text comprehension that would encompass both emotional and cognitive aspects is that of Kneepkens and Zwaan, who assumed that “an emotional experience in a certain situation is a result of the way a person assigns meaning to that situation” (1994, p. 126), and argued for the interrelation between emotion and cognition. The scholars highlighted that “emotions trigger cognitive structures, which are characteristic of a given emotional experience. In this way, emotions may sensitise people to certain types of information” (Kneepkens & Zwaan, 1994, p. 126). Thus, the first function of emotion in reading comprehension, according to this perspective, is the *selective* one. Emotions focus readers’ attention on certain types of incoming textual information at the expense of other textual details. Drawing on previous research, the scholars contended that the textual information that triggers emotions and interest is processed more rapidly and easily as it demands fewer cognitive resources.

Kneepkens and Zwaan (1994) also proposed a classification of the emotions involved in literary text processing. They distinguished between fiction emotions (F-emotions) and artefact-emotions (A-emotions). F-emotions were stimulated by the events in the fictional world: they were linked to the contents of the story, to its characters and the course of the narrative events. A-emotions, on the contrary, were emotions that readers experienced in reference to the aesthetic qualities of the text and the skilful way in which it was constructed.

In correlating these two types of emotions with the cognitive models of discourse processing, Kneepkens and Zwaan linked the rise of A-emotions to the surface (verbatim) structures of the text: its style, rhyme, metre, syntactic and semantic deviations, and other stylistic variations at the phonetic, grammatical or semantic level known in literary theory as *foregrounding* (Miall & Kuiken, 1994, p. 390). According to Kneepkens and Zwaan (1994), whenever readers slowed down their reading flow in order to savour a particular foregrounded textual element, they experienced an A-emotion. It was posited that A-emotions might lead to a better representation of the surface structure of the text.

Drawing on previous experimental research that showed that propositions “classified as highly affective are remembered better” (Kneepkens & Zwaan, 1994, p. 131), the scholars argued that A-emotions participated in the construction of the textbase as well. However, they specified that the focus on technical aspects of the text, which was required to experience A-emotions,

would greatly depend on a reader’s literary experience. The more socialised in literature readers were, the more A-emotions they would experience.

As for the situation model construction, it was considered to be strongly influenced by F-emotions. Kneepkens and Zwaan argued that the activation of F-emotions depended on a reader’s “willingness to be immersed in the events and situations in the story (expectations, fear, interest in the course of the narrative events)” (Kneepkens & Zwaan, 1994, p. 132). Moreover, the rise of F-emotions depended on the reader’s “willingness to become involved in the reactions of the characters,” that is, to allow themselves to experience feelings of empathy and self-identification (Kneepkens & Zwaan, 1994, p. 132).

Overall, in their study, Kneepkens and Zwaan provided a convincing framework for the integration of affective factors in the conceptualisations of literary reading. They argued that not only do emotions impact on the final outcome of the comprehension process, the creation of a mental representation of the text, but they also guide and inform the comprehension process in its evolvement. Similar perspectives on affective processes in literary reading have subsequently been expressed by Miall and Kuiken (2002), and Miall (2006). Miall and Kuiken (2002) define feelings experienced during literary reading at four levels. The first level comprises evaluative feelings toward the text such as enjoyment, pleasure, frustration, or satisfaction. The second level refers to narrative feelings “toward specific aspects of the fictional event sequence, such as empathy with a character or resonance with the mood of a setting” (Miall & Kuiken, 2002, p. 223). This group of feelings corresponds to F-emotions in Kneepkens and Zwaan’s (1994) classification. The third level of feelings consists of aesthetic feelings that arise “in response to the formal (generic, narrative or stylistic) components of a text, such as being struck by an apt metaphor” (Miall & Kuiken, 2002, p. 223). This group of feelings has been termed above as A-emotions. Finally, the fourth level is composed of self-modifying feelings that “restructure the reader’s understanding of the textual narrative and, simultaneously, the reader’s sense of self” (Miall & Kuiken, 2002, p. 223). This fourth level of feelings is similar to Aristotle’s concept of catharsis and, according to Miall and Kuiken, is distinctive to literary reading. However, the scholars specify that these feelings are evident “only among certain readers – and among them only some of the time” (2002, p. 229).

Subsequent research on literary reading has reinforced the role of affect in this type of text processing. By deploying new methods of data collection such as brain-electrical and fMRI methods, researchers have been able to validate and further many of the theoretical and empirical findings described above. Indeed, the scholars working within this new segment of the cognitive neuroscience of reading, *Neurocognitive Poetics*, are currently engaged in examining how the brain processes and creates literary and poetic texts, and what main psychological processes are involved in this complex human activity (Jacobs, 2015).

This discussion of the affective processes in literary reading raises the question of whether L2 readers experience the same variety of emotions when they are interacting with a literary text, and whether these interrelate in the same way with cognitive processing. While the field does not currently offer clear answers to these questions, the results of some recent studies suggest that L2 readers at higher levels of L2 proficiency do experience emotions when reading literary texts, but their emotional engagement with them is weaker and less differentiated than that of L1 readers (Hsu et al., 2015). The reasons for this arguably lie in the reduced evocative power of words in the second language, the lack of the required culture-specific background knowledge, and the limited perception of foregrounding. The first two factors are likely to impede the rise of F-emotions, while the last may impede the rise of A-emotions. In contrast, it may be argued that due to the cultural and, in some cases, temporal, distance that separates L2 readers from literary texts in their target language, this type of reading may lead to an increased number of schema-refreshing events that prompt self-modifying feelings, compared to reading literature in one's first language. As for readers of literature at lower levels of L2 proficiency, their emotional engagement with literary texts is likely to be impaired by their limited L2 knowledge.

However, there is an additional point to consider here. As suggested by research on the emotional aspects of learning, L2 learners typically experience a range of *achievement* emotions when they perform learning tasks (Pekrun, 2006). Achievement emotions are defined as "emotions tied directly to achievement activities or achievement outcomes" (Pekrun, 2006, p. 15) and are grouped along three dimensions: valence (positive versus negative), focus (activity versus outcome), and activation (activating versus deactivating). While it is outside the scope of the current study to analyse the

various achievement emotions involved in L2 learning, including L2 reading, it is clear that these types of emotions should also be considered when theorising L2 literary reading. For example, L2 readers who see themselves capable of reading and understanding such upper-register and often challenging L2 writings as literary texts are likely to experience positive activating achievement emotions such as joy and pride. In contrast, comprehension failures, if not adequately handled by the language educator, might trigger negative emotions such as anger and frustration (Yunusova, in press). It therefore follows that while, as described earlier, L2 readers of literature generally experience both fewer and less intense narrative and aesthetic emotions, especially at lower levels of language competence, it is plausible that the mobilisation of achievement emotions may increase learners' affective responses to the target literary text and potentially facilitate its cognitive processing.

Overall, what emerges from the current discussion is that any conceptualisation of the process of L2 literary reading would be incomplete without considering the affective factors involved in it. This means that the cognitive processes represented in the extended model and illustrated in Figure 2 should be necessarily seen as taking place against the backdrop and under the influence of the different types of emotions described above.

Pedagogical Implications

In the broadest terms, the proposed model provides language educators with a general mindset to adopt when working with literary texts in a language classroom. By identifying and visually representing the major knowledge sources, skills, and processes that are involved in L2 literary reading, as well as the ways in which they interact, the model equips language educators with a holistic and at the same time nuanced view of the process of L2 literary reading. Within this framework, the latter is conceptualised as the result of an integrative interaction of a number of distinct "components," each of which has to be considered when designing a language-literature classroom. Moreover, the model suggests that each of these knowledge sources, skills and processes can be, if necessary, acted upon to support reading comprehension, thus offering pedagogical advice in terms of scaffolding.

For example, to support higher-level comprehension processes and in this way increase an L2 reader's intake, the language educator might decide to pre-teach the various types of factual background knowledge identified earlier. Effective ways to do that include having students conduct research on the author of the text and the text's socio-cultural context, brainstorm on a particular literary genre, or examine relevant culture-specific visual materials. Similarly, the language educator might decide to boost intake by supporting lower-level processing through the development of L2 knowledge. Specific strategies to do that consist of pre-teaching key vocabulary, identifying and scrutinising instances of foregrounding in the text, or having students decode difficult syntactic structures as part of pre-reading work, among others. A further pedagogical intervention aimed at sustaining comprehension processes might consist of developing relevant cognitive and metacognitive reading strategies through a range of learner-centred activities. Specific examples of how to do that can be found in Aghaie and Zhang (2012), Rousoulioti and Mouti (2016), and Urlaub (2012), among others. While it is clear that some of the above-mentioned scaffolding activities are already widely practised by language educators, the more systematic approach to their development promoted through the current model would benefit the field.

A further way of scaffolding reading comprehension in a language-literature classroom suggested by the model consists in promoting the activation of the literary-comprehension cognitive control system. The activation of this cognitive mechanism has a series of significant pedagogical implications. For instance, since readers of literature normally expect the text to express a significant attitude to some problem concerning humankind (Culler, 2002, p. 134), L2 readers who approach a text they know is literary with this genre-specific assumption might be particularly motivated to read it. At the same time, the activation of the relative cognitive control system makes readers aware that the above-mentioned significant "point" of a literary text may not be immediately clear. Rather, it will need to be discovered along the way, and it may take time and effort to arrive at it. From a pedagogical perspective, this means that L2 readers with an activated literary-comprehension cognitive control system are likely to be more tolerant of reading comprehension difficulties when interacting with a literary text than with an expository one. It is also plausible that the operation of this cognitive mechanism

could encourage L2 readers to pay particular attention to the surface structures of the target text and thus, naturally and spontaneously, engage in close reading. Some of the major benefits of this type of reading consist in more elaborate and extensive inferencing, and a deeper cognitive engagement with the text.

Targeted pre-reading activities can help learners activate the required cognitive control system. For example, the language educator might decide to devote a special section of classroom pre-reading work to discussing the nature of literary reading. Learners might be asked to answer such general questions as: what is literature; how is reading a literary text different from reading a non-literary one; why do people engage in literary reading; what expectations do they have when approaching a literary text; and so forth. The language instructor should attempt to elicit learners' understanding of this type of reading and, if necessary, provide additional information. Learners should be reminded about the aesthetic function of literature, and about the importance to pay attention not only to what is said but also to *how* it is said when engaging with literature.

Another way of scaffolding reading comprehension suggested by the model consists in supporting students to move from the situation model of the text, which can be associated with its literal meaning, to a literary interpretation of the text. This can be done, for example, by asking students to formulate the author's message and the underlying meaning of the text, relate the events described in the text to their personal life experience, comment on the characters' behaviour and their motives. Other effective pedagogical strategies of this kind can be found in a recent study by Pattison and Redlich (2020).

The final pedagogical implications of the model to be discussed in this paper have to do with the affective processes the model encompasses. Awareness of these processes, as well as of the ways in which they interact with cognitive comprehension processes, can assist language educators in designing more effective and engaging language-literature classrooms. For example, being aware of the contribution of fiction or narrative emotions to reading, the language educator could support their emergence by inviting learners to define the mood of a particular paragraph or passage, or to reflect on what feelings the description of a given fact, event or state, might evoke in an L1 reader. Other ways of fostering narrative emotions might consist of asking learners to visualise the described people, places or events, to relate the latter to their own life experience, or

to predict what might happen next. The instructor might draw learner-readers' attention to those passages of the target text that are particularly evocative for L1 readers, and invite learners to reflect on the nature and reasons for this affective response.

Other pedagogical strategies can be devised to mobilise learners' artefact or aesthetic emotions. For example, while analysing an instance of alliteration or assonance in literary prose, L2 learner-readers might be encouraged to reflect on what image or sensation the writer is trying to evoke in the reader, and in what ways this image or sensation is functional to the overarching message of the paragraph or of the entire text. Another technique might consist in inviting learners to rewrite the foregrounded word-string or phrase using "regular" language or to think of a "neutral" substitute for a foregrounded lexical item. Learners might then be asked to compare the communicative and aesthetic effects of the two versions. This exercise would not only mobilise the learner-readers' emotions, but also increase their cognitive engagement with the text.

Conclusion

This paper has advanced a theoretical model of reading literature in the second language, generated by means of an extensive literature review that has put into dialogue research coming from the fields of discourse processing, L2 reading, cognitive psychology, literary theory and the empirical study of literature. While the complexity of the cognitive process in question, combined with the dearth of research in this area, makes this conceptualisation necessarily preliminary in nature, the proposed model provides a nuanced theoretical account of the major cognitive and affective processes underlying L2 literary reading, as well as of the ways in which these interact. Future studies should find ways to experimentally test the validity of the proposed model. One of the ways to do that would consist in validating the contribution of each of the identified knowledge sources at different levels of L2 competence. In this sense, Urlaub's (2008) empirical enquiry into the contribution of two types of background knowledge conducted among Intermediate-level English readers of German L2 could serve as a starting point. By gradually extending the number of tested variables under strictly controlled conditions, including the level of L2 proficiency, literary genre, the degree of historical and cultural embeddedness of the target text, the distance between the two languages, and so forth, one could take the first steps towards an

empirically informed understanding of this multilayered cognitive act.

As for the affective processes in L2 literary reading, it is expected that growing research within the fields of the empirical study of literature and Neurocognitive Poetics will, in the near future, extend and refine the extant knowledge base of the role of emotion, thus providing evidence for the main assumptions of the model. The research referenced above would be crucial for the development of further, more nuanced and empirically informed versions of the model.

While, as described above, the current configuration of the model may not provide an exhaustive account of the process of reading literature in the second language, it does offer theory-grounded pedagogical advice on ways of scaffolding comprehension processes in a language-literature classroom. Indeed, by conceptualising L2 literary reading as the result of a close interaction between a set of distinct knowledge sources, skills, and cognitive-affective processes, each of which can be sustained in a language classroom by means of targeted scaffolding activities, the current model offers language educators a mindset to adopt and a 'roadmap' to follow when working with literary texts in an L2 classroom. Furthermore, although the model represents the process of reading literature in the second language, its pedagogical implications are extendable to first-language educational settings. In fact, considering the multiple challenges that literary texts commonly pose to younger and non-specialist readers, the scaffolding principles suggested by the model can guide instructional interventions in first-language classrooms as well.

Author Biography

Dr Sofya Yunusova is a Research Fellow at Macquarie University in the Department of Media, Communications, Creative Arts, Language and Literature. Her current research interests include second language reading, literature in language education and computer-assisted language learning.

<sofya.yunusova@mq.edu.au>

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