

ÇUKUROVA UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE TEACHING DEPARTMENT

READERS' EMOTIONAL INVOLVEMENT IN READING L2 SHORT STORIES

Gülistan Çiçek ÖZKUL

MASTER OF ARTS

ADANA, 2007

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Supervisor: Asst. Prof Dr. Tijen TÜRELİ

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ABSTRACT**READERS' EMOTIONAL INVOLVEMENT IN READING
L2 SHORT STORIES****Gülistan Çiçek ÖZKUL****Master of Arts, English Language Teaching****Supervisor: Asst. Prof. Dr. Tijen TÜRELİ****December 2007, 124 pages**

Reading short stories evokes emotions on readers and the readers respond to short stories with their emotions. These emotional responses get the readers to be emotionally involved in reading. Emotional involvement in reading makes the reading process more enjoyable and beneficial for the L2 learners. Thus, this study aims to search into the process of the readers' emotional involvement in reading L2 short stories. Fifty-one (51) student-teachers at Çukurova University, ELT Department, were administered a literary response questionnaire (LRQ) in order to investigate their emotional responses to short stories in general and their emotional involvement in the process of reading L2 short stories. Moreover, three female (3 F) and three male (3 M) student-teachers, out of these fifty-one (51) participants, were administered emotion diaries, another questionnaire about the stories they read in the study and interviews for a thorough analysis of the process of emotional involvement. In the light of the data gathered, the present research suggests that EFL/ESL teachers should select the reading materials that will promote emotional involvement and design appropriate activities.

Key Words: Emotional response, emotional involvement, empathy, identification, short story

ÖZET

OKURLARIN İKİNCİ DİLDE KISA ÖYKÜ OKURKEN DUYGUSAL İÇSELLEŞTİRMELERİ

Gülistan Çiçek ÖZKUL

Yüksek Lisans Tezi, İngiliz Dili Eğitimi Anabilim Dalı

Danışman: Yrd. Doç Dr. Tijen TÜRELİ

Aralık, 2007, 124 sayfa

Kısa öykü okumak okurlarda duygular uyandırmaktadır ve okurlar kısa öykülere duygularıyla tepki vermektedirler. Bu duygusal tepkiler okurların duygusal içselleştirmelerini sağlamaktadır. Duygusal içselleştirme, okuma sürecinin ikinci dil öğrencileri için daha eğlenceli ve daha yararlı olmasını sağlamaktadır. Bu yüzden, bu çalışma, okurların ikinci dildeki kısa öykü okurken duygusal içselleştirme süreçlerini araştırmayı amaçlamaktadır. Bu çalışma, Çukurova Üniversitesi İngiliz Dili Eğitimi Anabilim Dalı'ndan 51 öğrenciyle yürütülmüştür. Bu öğrencilerin kısa öykülere genel olarak nasıl duygusal tepkiler verdiklerini ve onların bu süreçteki duygusal içselleştirmelerini anlamak için bir anket uygulanmıştır. Ayrıca, okurların ikinci dilde kısa öykü okuma sürecini daha iyi çözümleyebilmek için bu 51 katılımcı arasından 3 kız, 3 erkek öğrenci rastgele seçilmiştir. Bu katılımcılara duygu günlükleri, çalışmada okudukları kısa öykülerle ilgili bir başka anket uygulanmış ve onlarla kişisel görüşmeler gerçekleştirilmiştir. Toplanan verilerin ışığında, bu çalışma İngilizce öğretmenlerinin, okurların okuma sürecindeki duygusal içselleştirmelerine yardımcı olacak materyaller seçmeleri ve duygusal içselleştirmeyi sağlayacak aktiviteler hazırlamaları gerektiğini göstermektedir.

Anahtar Kelimeler: Duygusal tepki, duygusal içselleştirme, empati, özdeşleşme, kısa öykü

ACKNOWLEDGEMENTS

I would like to thank to all the people who have contributed to the formation of this thesis.

I owe a debt of gratitude to my supervisor Asst. Prof. Dr. Tijen Türeli for assisting me in selecting such a topic which have altered my perspective on arts and life in general. I am also grateful to her for her warm encouragement and constructive feedback. Without her invaluable remarks, I could not have constructed this thesis.

I would like to express my gratitude to Asst. Prof. Dr. Aynur Kesen for her invaluable support in the process of data collection. I would also like to thank to her for being in the jury.

I would like to express very special thanks to Asst. Prof. Dr. Silvia Zinzade for admitting to be in the jury and commenting on this thesis.

I would like to send my very sincere thanks to Asst. Prof. Dr. Ayten Iflazoğlu for her supportive help in the data analysis process.

Moreover, I would like to thank to Asst. Prof. Dr. Hülya Yumru for her moral support.

I am also grateful to Mr. Ertuğ Durukan, Mr. Hamdi Yardımcı and Mr. Hakan Kiraz for arranging my timetable, which has enabled me to study regularly.

I would also like to thank to my colleague Esra Özbebek for sharing her knowledge about the master program.

I would like to give a note of thanks to my grandmother Mehçure Arıtan for her prays.

And, finally, I want to send my very special thanks to the participants of this study for sincerely sharing their thoughts and emotions.

This study was supported by the project numbered EF2006 YL67.

This thesis is dedicated to my best friend - my mother - Göksel Arıtan. I would like to give my heartiest thanks to her for all the things she has done for me, for her love, understanding, patience and trust. I could not have found the strength to finish this thesis without her.

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CHAPTER 1

INTRODUCTION

1.1. Background to the Study

Reading is a complex cognitive process in which the aim of the reader is to construct meaning. In this process, knowledge of language, knowledge of the world in general and knowledge of culture assist the reader's construction of meaning. Moreover, developing certain cognitive strategies according to the aim of reading aids the reader in the meaning construction. Concisely, the reader's construction of meaning is influenced by many factors and one of the most important of these factors is the reader's purpose or aim of reading. This reading purpose governs the reader's understanding and his/her interaction with the text.

In other words, in the process of reading, the reader interacts with the text. Thus, reading is defined as a "two-way process between the reader and the text" (Harvey, 2005b, 33). This interaction between the reader and the text is more profound in literary reading than in other reading processes since "readers become connected to [literary] texts" (Oatley, 1999, 448). This connection arises from the emotions experienced by the reader. Thus, literary reading is not just a cognitive process, it also involves emotions.

The emotions evoked in literary reading originate from the "lifelikeness" of literature. In other words, literary texts represent real life, real places and real people to a certain extent. Thus, the reader runs simulations on his/her mind which activates his/her emotions and memories. The reader, in a way, connects the fictional world and the fictional characters with real life and real people through his/her emotions and memories. Therefore, the literature reader is involved in the reading process and he/she is an active participant in the construction of meaning. In other words, literary reading "reinforces personal involvement and emphasizes the active participation and reflection on the part of the reader" (Kesen, 2002, 2).

The "active participation" of the reader is required in the process of meaning construction, as Reader-Response theorists have claimed. Moreover, the active

participation of the reader leads to connections between the reader and the fictional characters. The reader, at times, experiences the emotions of the fictional characters. Furthermore, he/she can experience certain emotional responses towards them, for instance, the reader can feel empathy towards these characters or he/she can identify himself/herself with them, which allows “emotional involvement” and in the psychology of reading “involvement” is one of the most important terms. Schallert & Reed (in Harvey, 2005b, 35) report that involvement “adds a focused, emotional investment in the task along with a motivational drive to continue”. In other words, being involved in reading stimulates the reader and literary texts generally serve this “emotional involvement”.

1.2. Statement of the Problem

Literary reading is regarded as a process peculiar to itself since it evokes emotions on readers. Moreover, it is claimed that these emotions produce responses on the readers’ part and readers are even emotionally involved in this process.

Previous research, furthermore, has proved important facts about the relation between emotions and literary reading. For instance, literary texts are admitted to evoke more emotions than other text types (Miall, 1988; Oatley, in Olson & Torrance, 1996). Moreover, readers are claimed to interact with the literary texts and the fictional characters through their emotions. For instance, a large body of research has focused on the emotional relation between the reader and the fictional characters (Oatley & Gholamain, in Hjort & Laver, 1997; Cupchik, Oatley & Vorderer, 1998; Oatley, 1999).

These studies, however, have been conducted in the readers’ mother tongue. Investigations on how readers experience emotions in L2 literary reading, how they respond to literary texts and fictional characters, in other words, readers’ emotional involvement in L2 literary reading have been neglected. However, in the global world, foreign language learning has become more important day by day and literature is an inevitable part of foreign language learning. Thus, searching into the process of L2 readers’ emotional involvement in literary reading may lead to considering the issue of foreign language learning and the role of literature in this process from different perspectives.

1.3. The Research Questions

The aim of the present study is to search into the following questions:

1. What leads L2 learners become emotionally involved in reading short stories?
2. Do L2 learners identify themselves with fictional characters in reading short stories?
Why?
3. How are L2 learners emotionally involved in reading short stories?
4. Are there any gender differences in readers' emotional involvement in reading L2 short stories?

1.4. Operational Definitions

In this study, the following terms will be used in their meanings below:

Emotional Response: The reader's reaction to the text or the characters either as liking or disliking, approving or disapproving them.

Emotional Involvement: To "become connected to texts" (Oatley, 1999, 448) or the fictional characters in reading short stories.

Empathy: The process in which a person attempts to understand another person's thoughts and emotions. According to Feagin, "empathy occurs when we in some sense 'share' an emotion with someone: we have the emotion we do because the other person has it" (in Hjort & Laver, 1997, 53).

Identification: Identification is interrelated with empathy. However, it does not only involve understanding or sharing someone else's thoughts and emotions but also it involves making these thoughts, emotions and personality traits of that specific person part of one's own. In literature, identification is the process in which "the reader takes on the protagonist's goals and plans". Thus, "the reader [...] experiences emotions when these plans go well or badly" (Oatley, 1999, 445).

Resonance: The possibility of recalling memories from one's own life during reading.

Participant: The participant reader is the reader who feels himself/herself inside the story world as if he/she is the protagonist.

Spectator: The spectator reader is the reader who feels outside the story world and watches the events from a distance.

The abbreviations used in the present study are:

ESL: English as a second language

EFL: English as a foreign language

ELT: English Language Teaching

LRQ: Literary Response Questionnaire

L1: Native language

L2: Second language

1.5. Limitations

Generalizing the research findings has been hindered owing to the following limitations:

- The study was conducted with a small number of participants.
- The number of the male and the female participants in the literary response questionnaire was not equal due to the fact that the number of females are higher than the number of males in the department.
- The participants read both of the stories in one session which might have influenced their responses.
- The genre of the short stories might have an influence on the participants' responses.

CHAPTER 2

REVIEW OF LITERATURE

2.1. The Process of Reading

For over three decades, researchers have been attempting to define “reading”. During this period, divergent definitions have been produced and considerations about the reading process have changed a lot. Previously, reading was regarded as a passive process. However, more recently, it has been claimed to be an interactive process in which the reader connects with the text. Block (1986, 485) is one of the scholars who admits this view and she defines reading as “a process of construction in which the processor is an active participant”. Badwari (in Kesen, 1999) agrees with Block (1986) and claims that readers contribute to the meaning making process by bringing their thoughts and individual experiences in life to the reading. With a similar view, Bock (in Kesen, 1999, 21) states that “what the reader brings to the text is just as important as what s/he finds there”.

So far, the term “interaction” has dominated the definitions of reading since it is essential in understanding the process. The term does not only involve the interaction between the reader and the text but also it involves the interaction between the language and thoughts (Ulijn & Salager-Mayer, in Harvey, 2005a). Goodman’s (in Bayraktar, 2005) definition of reading refers to the same opinion:

Reading is a receptive language process. It is a psycholinguistic process in that it starts with a linguistic surface representation encoded by a writer and ends with a meaning that the reader constructs. There is thus an essential interaction between language and thought in reading. The writer encodes thought as language and the reader decodes language as thought. (Goodman, in Bayraktar, 2005, 14)

Interactive approach to reading, furthermore, covers the relation between various reading processes, for instance “bottom-up” and “top-down” reading processes. Bottom-up model of reading, assumes that readers do not attend to texts with their background knowledge. Rather, they attempt to comprehend texts identifying the words and sentences in an hierarchical system. Thus, this model of reading disregards that there is

a connection between the reader and the text. Bottom-up model of reading has been popular for a long time, however, Goodman's views on reading has ended its popularity. From 1970s onwards, top-down reading model, which claims that the reader comprehends the text following his/her assumptions, has gained attention. According to the model, the reader makes comparisons between his/her assumptions and the given information in the text. Moreover, the reader uses his/her own background knowledge; evaluates the text and his/her role in the construction of meaning; in other words, he/she makes analysis. More recently, these processes have begun to be considered as interactive and it is believed that successful readers operate both bottom-up and top-down processes during reading. In other words, both bottom-up and top-down processes facilitate reading comprehension (Walter, 2003; Bayraktar, 2005). Eskey (in Bayraktar, 2005, 27) agrees with this view and argues that "developing readers must therefore work at perfecting both their bottom-up recognition skills and their top-down interpretation strategies. Good reading - that is, fluent and accurate reading - can result only from a constant interaction between these processes".

The reading process, furthermore, requires some tasks from the reader. Generally, the reader is believed to have two tasks in the process: visual and cognitive tasks. In his/her visual task, the reader attempts to perceive the written signs and his/her brain is occupied with perceiving these signs with the help of the eye, whereas in the cognitive task, the reader aims to receive meaning using the information in the print (Greenwood, in Kesen, 1999).

Another significant task of the reader is to activate his/her "schema" during reading, which can be defined as the reader's knowledge about the topic or the world in general. It is claimed that the reader forms maps between his/her already acquired knowledge and the information in the text. Already acquired knowledge refers to general world knowledge, knowledge about language and text types. Thus, "schema theory" relies on the view that previous knowledge contributes to comprehension. According to this theory, the reader's expectations and assumptions are determined by his/her schema and the reader attempts to blend pieces of information with his/her knowledge of the situation. In other words, new information is melt in the reader's general world knowledge and assumptions are either proved or disproved in the reading process (Grabe, 1991; Singhal, 1998; Richards, in Kesen, 1999).

Since 1980s, a large number of research has been carried out on the possible influences of schema theory on the reading process. Singhal (1998), in her rather recent article, has explored how schematic knowledge influences reading in both L1 and L2 and she has concluded that the reader's content schema, which refers to general world knowledge; and formal schema, which refers to knowledge about text types and language, facilitate his/her reading comprehension in both L1 and L2. In other words, both L1 and L2 readers need to build up a knowledge of language, genres, and culture in order to be able to comprehend the text easily (Carrell et al., 1989; Singhal, 1998; Bayraktar, 2005).

As the above descriptions of the reading process reveal, reading is a complicated process which allows cognitive constructions. In this process, readers aim at constructing mental maps. These mental constructions are entitled as "reading strategies". Successful readers of both L1 and L2 make use of these strategies whether they are aware of it or not. For instance, they comprehend texts using bottom-up and top-down processes at the same time, which is one of the strategies that enhances reading comprehension (Singhal, 1998).

When readers approach a text, they have some goals, which determine their reading strategies (Grabe, 1991) and in order to be successful, readers employ various strategies such as cognitive strategies, memory strategies, compensation strategies, affective strategies and metacognitive strategies (Bayraktar, 2005). Cognitive strategies are connected with language aspects and memory strategies are connected with recalling given information. On the other hand, compensation strategies involve changing thoughts or strategies during reading as needs arise. Metacognitive strategies allow monitoring the reading process and affective strategies allow concentrating on emotions and trying to encourage oneself in the reading process (Hosenfeld, in Bayraktar, 2005). Harvey (2005a, 30) states that "proficient readers are able to use a combination of multi-skilled processes that produce an *interaction* between the reader and the text". In other words, when many or most of these strategies are employed in the reading process, readers' comprehension is enhanced (Harvey, 2005b; Hosenfeld, in Bayraktar, 2005). Briefly, successful readers make use of higher-level comprehension skills which involve readers' assumptions about the author's intention and style; their evaluation of texts

applying own experiences, emotions, memories, attitudes, aims and so forth into the reading process; and their management of own reading and responses (Grabe, 1991).

In successful reading, comprehension develops automatically and “*automaticity*” in reading is “being able to do something without ever having to think about it” (Harvey, 2005a, 30). For instance, successful readers recognize words and structures automatically and they quickly connect the text with their schema. Moreover, successful readers make use of “predicting” technique, which means making assumptions about the author’s intention and how the text will develop (Grabe, 1991; Harvey, 2005b; Bayraktar, 2005). Readers can develop their reading skills and automaticity through extensive reading (reading for pleasure) and rereading the text (Grabe, 1991).

Grabe (1991, 378) interprets the process of successful reading as “rapid, purposeful, interactive, comprehending, flexible, and gradually developing”. He then explains each of these terms: “*rapid*” indicates that the reader perceives information swiftly and makes connections which facilitate comprehension; and “*purposeful*” indicates that reading is an intentional activity in which the reader has specific aims. The term “*interactive*” demonstrates that there is a connection between the reader and the text; and “*comprehending*” demonstrates that the reader aims to make sense of what is read. The term “*flexible*” reveals the fact that the reader decides upon appropriate strategy according to his/her purpose and “*gradually*” reveals that reading advances over time. Furthermore, Grabe has proposed six essential constituents for successful reading:

- Automatic recognition skills
- Vocabulary and structural knowledge
- Formal discourse structure knowledge
- Content/world background knowledge
- Synthesis and evaluation skills/strategies
- Metacognitive knowledge and skills monitoring (1991, 379).

In another popular view of reading, the process is defined as a continuing activity of developing expectations, making anticipations, checking and verifying these expectations. In other words, the reading process is a cycle in which the reader “predicts,

samples, tests, confirms” (Richards, in Kesen, 1999, 14). Thus, the reader is active in the process. While attempting to construct meaning, the reader continuously anticipates, checks these anticipations and verifies them using the written signals in the text; uses knowledge of language, genre and world; and employs reading strategies according to his/her aim of reading (Singhal, 1998; Kesen, 1999).

So far, different perspectives on the reading process have been considered. However, attempts to understand and define the process of reading have not come to an end and scholars are still continuing to search into the process. Yet, there is a consensus on some aspects of the reading process and an accepted definition of “reading” nowadays stresses the following aspects:

Reading is a complex process in which cognitive and psychological functions of different levels interact with each other in making sense of the meanings of the text. In this process, readers need to utilize all the knowledge they have including their linguistic knowledge, their background knowledge of the topic being discussed in the text, and their knowledge of the cognitive and metacognitive reading strategies. (Kong, 2006, 19)

2.1.1. L2 Reading

“Reading in any language is a complicated business” (Harvey, 2005a, 29-30). However, reading in a foreign language is much more complicated than reading in the mother tongue. Though two processes are similar in some ways, readers of second or foreign language encounter some difficulties. As Kesen (1999, 16) puts “reading in a foreign language requires more as the reader needs to do more than just decoding the written symbols”. In line with Kesen, Badwari claims that the task of L1 readers is much simpler than that of L2 readers since they attempt to arrive at meaning in a language which they have already been using. On the other hand, L2 readers attempt to decode meaning in a language which is obscure to them (Badwari, in Kesen, 1999).

Claiming that L2 reading is harder than L1 reading is to admit that two processes differ in some aspects. Grabe (1991) is one of the scholars, who claims that L1 reading and L2 reading differ in a number of ways and he has listed them as follows:

- L1 and L2 readers have a different linguistic knowledge base.

- L2 readers are disadvantageous when they first start reading owing to their limited knowledge of vocabulary and grammar.
- L2 readers are not familiar with L2 print whereas L1 readers are exposed to written form in their own language even before they start reading.
- L2 readers differ in their L1 reading abilities.
- L1 and L2 readers have a different socio-cultural knowledge base.
- L2 readers' purposes for reading in a second language are different from reading purposes of L1 readers.
- L2 readers need to transfer their L1 reading skills into the target language.
- L2 readers need to be aware of their metacognitive and metalinguistic skills.

Kesen (1999), furthermore, admits that L1 and L2 reading vary in some aspects and she has summarized these differences:

- L2 readers' task is much more difficult than L1 readers' owing to the fact that they are unfamiliar with the forms and patterns in the target language.
- L2 readers rely on bottom-up reading strategy more, since they are not able to grasp "contextual clues" as easily as L1 readers.
- L2 readers make use of predictions, specifically linguistic predictions (guessing meaning of words, etc.) much more than L1 readers, since they need to compensate the difficulties caused by their restricted knowledge of the target language.
- L2 readers require background knowledge about the culture of the target language, which obviously aids them in the meaning making process.
- L2 readers experience difficulties originated from their restricted knowledge of the language, which leads to lack of self-confidence.
- L2 readers' knowledge about the target language, background knowledge about the culture and individual cognitive development influence their reading ability in the target language.
- Less competent L1 readers are apt to be less competent readers in L2.

In spite of the differences between L1 and L2 reading, there are some factors which influence both processes. These factors are:

- linguistic aspects (cohesion, grammatical complexity, unknown vocabulary);
- the type of text (genre, content, style);
- author stance (argument, bias, assumptions);
- text features (length, layout, font, visuals). (Harvey, 2005a, 30)

The data that some factors have an effect on both L1 and L2 reading processes have led to the conclusion that some reading skills and strategies in L1 are transferred into L2. Reading habits, furthermore, are transferred. Harvey (2005b, 34) lists the skills which are transferred from L1 into L2:

- L1 reading skills, including automaticity and fluency;
- L2 language skills and level (the threshold question);
- schemata and knowledge of the world;
- motivation and interest.

It is even claimed that L1 and L2 reading are doing the same jobs, which conveys the view that L2 reading is a transfer of L1 reading habits. Nevertheless, some factors which constitute L2 reading bring up the fact that it is a process “unto itself” (Singhal, 1998).

Grabe (1991) argues that having to transfer some skills into L2 reading is one of the difficulties that L2 readers encounter. Furthermore, he claims that knowledge of L1 can interfere with L2 reading. According to Grabe, orthographical differences between L1 and L2 is another problematic area in L2 reading. In order to facilitate reading comprehension, L2 readers need to have knowledge of grammar and a large number of vocabulary. According to “language threshold theory”, a reader cannot transfer all his/her reading abilities into L2 reading if he/she is “below a language proficiency threshold”. In other words, linguistic skills are influential in L2 reading comprehension.

In line with these claims, a large body of research has proved that L2 readers require knowledge of both vocabulary and structure, in other words mastery of the target language, to be able to grasp what they read (Grabe, 1991; Walter, 2003; Harvey, 2005b;

Bayraktar, 2005; Kong, 2006). Moreover, knowledge of text construction facilitates L2 readers' comprehension (Grabe, 1991; Walter, 2003; Bayraktar, 2005).

Knowledge of subject-matter and background knowledge about the culture of the target language, furthermore, influence reading comprehension in L2 (Grabe, 1991; Singhal, 1998; Walter, 2003; Harvey, 2005b; Bayraktar, 2005; Kong, 2006). In Kong's longitudinal study (1994, in 2006), a Chinese girl aged 12 who enjoyed reading in her mother tongue before she had moved to US, has scored high on a reading achievement test despite her limited vocabulary knowledge in L2. Kong (2006, 23) has found out in her think-aloud protocols that the girl "relied a lot on her background knowledge, both knowledge of the content and knowledge of the reading practice, in constructing the meaning of the print rather than focusing on decoding the linguistic symbols on the page". In other words, successful readers are able to connect what is read to other general knowledge (Grabe, 1991). In accordance with these claims, Demel's study (1990), in which she compared L1 and L2 readers, has found out that L2 readers' comprehension deficiencies are originated from their limited background knowledge and their restricted knowledge of language structure. Thus, she proposes that comprehension can be facilitated if readers are provided with background knowledge in prereading activities and if they encounter texts of similar genres or various texts of the same author.

Reading comprehension, furthermore, is influenced by readers' attitudes towards reading and their lack of self-confidence in the process (Harvey, 2005b). Kong's study (2006) has proved that the reader's self-confidence and his/her success in reading comprehension are interdependent; the reader's self-confidence in reading influences his/her approach to the text and the reading strategies during reading; and the reader's self-confidence is influenced by his/her knowledge about language and culture. Moreover, Kamhi-Stein (2003) claims that L2 readers have specific attitudes towards their L1, which influences L2 reading comprehension. Another argument she has made is that readers' attitudes towards L1 can be a determinant of their reading strategies. In a rather recent research, Kong (2006) has suggested that the amount of time readers spend on L1 reading also effects their reading success in L2.

Another factor which has an effect on L2 reading success is employing appropriate reading strategies in the process. When L2 readers use appropriate strategies according to their aim of reading and when they adopt these strategies during reading, in other words, when they have metacognitive knowledge about their own reading, they can become better readers (Walter, 2003; Bayraktar, 2005; Kong; 2006). Grabe (1991) argues that metacognitive knowledge, which is essential for successful reading, involves a deep understanding of the actions taken during reading, that is the recognition of strategies employed during reading and analysis of the language of the text.

Thus, Carrell et al. (1989) claim that L2 readers should be provided with metacognitive strategy training, which enhances reading. Moreover, they suggest that even poor readers can improve their comprehension skills through strategy reading and state that metacognitive strategy training assists readers in becoming better readers in L2. According to Carrell et al. (1989), when readers are aware of the strategies they employ in the reading process, they can determine whether that strategy can be efficient in future readings or not.

Briefly, there are some factors which lead to success in L2 reading even though the process is much more complicated than L1 reading. These are:

- knowledge of the world (general knowledge and/or specialised knowledge of a topic);
- critical reading abilities (spotting bias or attitude for example);
- language level (known in L2 reading studies as the language *threshold*)
- L1 reading skills (how readily these can be transferred to L2 reading);
- Motivation and attitude towards reading (in both L1 and L2). (Harvey, 2005a, 31)

Moreover, successful L2 readers are similar in some aspects and Grabe (1991) has defined the characteristics of them:

- They employ more strategies during reading.

- They are aware of their own reading strategies and they carefully control their reading process.
- They can alter their reading speed.
- They determine their reading purpose.

Concisely, L1 reading and L2 reading are similar in some aspects. In some other aspects, however, they differ. Previous research has shed light on the similarities and differences in L1 and L2 reading. In addition, characteristics of successful L2 readers have been defined. Nevertheless, as Block (1986) claims, language teachers still require knowledge about the constituents of the reading process and how to control the problems that occur during reading. In other words, language teachers still need to gain an insight into the process of reading, specifically L2 reading.

2.1.2. Literary Reading

The process of literary reading in a way differs from any other kind of reading owing to its distinctive features. Moreover, the process is influenced by many factors such as the reader's expectations and the purpose of reading. Thus, the reader and his/her interaction with the text are important factors in literary reading. The reader's thoughts and feelings, his/her meaning construction, the strategies he/she uses in this process distinguish literary reading from other reading processes. Another aspect which influences the process of literary reading is the stylistic features of literary texts. In brief, literary reading is a complex process which is peculiar to itself.

One of the peculiarities of literary reading is the reader's purpose for reading literary texts. As Grabe (1991) has suggested, reading is an "intentional" process, which demands determining a purpose. Thus, we all generate purposes before we start reading something and our purposes inevitably govern our understanding and the reading process itself. The purpose for reading literary texts is rather different from other reading purposes and one of our purposes of reading literature is based on our need to escape from where we are and who we are (Oatley & Gholamain, in Hjort & Laver, 1997). This feeling of escape makes readers be emotionally involved in what they read. Thus, the process of literary reading gives pleasure to the readers. In other words,

literary reading is reading for pleasure and it produces certain effects on readers. In line with this opinion, Cole and Lindemann (1990, 12) state that

when we read for pleasure, we read to experience a semblance of reality and to have our feelings and attitudes stimulated. Rather than reading for a useful outcome after the reading, we read for the pleasure that is produced during the reading. We become engaged in or by the experience.

Thus, a rather different purpose for reading literary texts leads to a rather different effect on the reading process and on the readers themselves, which distinguishes literary reading from other reading processes. This effect is created both by personal differences of readers and features of the text (Halász, 1991).

The fact that literary reading produces different effects on readers is proved by a large body of research (Miall, 1988; Seilman & Larsen, 1989; Miall, 1990; Halász, 1991; Cupchik & Laszlo, 1994; Oatley, in Olson & Torrance, 1996; Cupchik, Oatley & Vorderer, 1998; Oatley, 1999). For instance, having compared readers' responses to literary and scientific texts, Miall (1988) claims that literary texts, being ambiguous in meaning, demand reliance on emotions more than scientific texts. Furthermore, he has found out that scientific texts do not stimulate readers and that they require cognitive processing.

Oatley (in Olson & Torrance, 1996) agrees with Miall (1988) and argues that reading literary texts yields certain emotions on readers, which prompt certain thoughts and experiences. He claims, on the other hand, that scientific texts do not eventuate such processes. Thus, according to Oatley, emotions experienced by the readers are among the characteristics of literary reading.

In brief, emotions influence readers all throughout the literary reading process. Readers anticipate the forthcoming events, judge the fictional characters, infer the overall meaning of a text, etc. relying on their emotions (Miall, 1990). Therefore, emotions evoked during reading literary texts cannot be surrendered since they are the building blocks of meaning (Miall and Kuiken, 1994).

In other words, these emotions evoked during reading literary texts are inevitable since they facilitate readers' comprehension. Previous research has displayed that when readers are in doubt about the meaning of a literary text, their emotions capture the process of meaning construction (Miall, 1988). Furthermore, Miall (1990) points out that if general world knowledge does not facilitate comprehension, readers apply to their emotions in order to interpret the text. Thus, meaning construction and readers' responses to the text are generated by their emotions. In brief, emotions determine readers' understanding of a text and their responses.

These responses to literary texts, according to Miall (1988), are induced by our force of habit; in real life, we respond to other people with our emotions. We get angry with them, we love them, we feel sorry for them, etc. Moreover, we form our relationships with other people through our emotions. Therefore, it is inevitable that we as readers, respond to literary texts with our emotions.

Considering the phenomena from a similar perspective, Pepper (1946) claims that emotions evoked during reading literary texts resemble to emotions experienced in real life. Miall (1988) agrees with Pepper, however, he goes a step further. He argues that events in literary texts resemble to real life events since they focus on people's experiences, their relationship with each other, how these people think, feel, behave, etc. and what their goals are. In line with Pepper (1946) and Miall (1988), Oatley (1999) claims that in literature, especially in fiction, readers are told stories about human beings, their behaviours, what happens to them, what they think and feel, what they do under which circumstances, etc. According to Oatley (1999), readers either agree with these fictional characters' thoughts, feelings and behaviours or not, which facilitates readers to run simulations on their minds and therefore experience emotions.

The word "*simulation*" corresponds to Aristotle's "*mimesis*", however, these two words are not identical. Mimesis denotes imitation of life whereas simulation goes a step further and requires the participation of the reader. In other words, simulation imitates life when it runs on readers' minds (Oatley, in Olson & Torrance, 1996; Oatley, 1999). Thus, the world of literature, especially the world of fiction is a reflection of the real world as Aristotle has suggested, yet, it is somehow novelized. According to Oatley (1999), authors novelize both the events in the world of literature, especially in the

world of fiction and how they are told, which leads readers to run simulations on their minds.

Oatley (2000), furthermore, argues that simulations that readers run on their minds through literature, especially through fiction, are similar to computer simulations. According to him, both computer simulations and literary simulations are twofold: they depict real world (in literature, “story world”) and they direct their participants how to run the simulation on their minds (in literature, “speech acts, instructions to the reader”, etc.).

Thus, it is widely accepted that readers respond to literary texts emotionally (Miall, 1988; Miall, 1990; Oatley, in Olson & Torrance, 1996; Oatley, 1999) and these emotional responses indicate that readers are emotionally involved in reading literary texts. However, the degree to which the readers are emotionally involved differ (Melani, 2002), which is termed as “aesthetic distance”.

Moreover, readers respond emotionally to fictional characters and they are emotionally involved in them with different degrees (Melani, 2002). Yet, they know that these characters do not exist (Levinson, in Hjort & Laver, 1997; Tan, in Lewis & Haviland-Jones, 2000). Therefore, emotions which are experienced during reading literary texts are a “paradox”. Cognitive-based theory of emotions demand that they arise under the circumstance that one believes “in the existence of [...] objects” (Levinson, in Hjort & Laver, 1997, 23). In other words, people must experience emotions towards “real” things or people. Yet, even though the characters and the world in literature are not real, readers respond to them emotionally, which is termed as “paradox of fiction” (Levinson, in Hjort & Laver, 1997). Levinson proposes “the make-believe; or imaginary, solution” to this paradox. “The proposal is that in our interactions with works of fiction we experience make-believe emotions, or make-believable we experience emotions, for fictional characters and situations” (Levinson, in Hjort & Laver, 1997, 26).

When considered from another perspective, “simulation” expresses the process in which the reader imagines himself/herself in the protagonist’s position considering what he/she would do in a similar position in real life, thus, the reader attempts to grasp what the protagonist thinks or feels, etc. Walton (in Hjort & Laver, 1997) claims that this

process evokes emotions in the reader and that these emotions are real. He states that emotions evoked during literary reading “are not merely imagined” (Walton, in Hjort & Laver, 1997, 41).

In accordance with Walton, Oatley (in Olson & Torrance, 1996) claims that literary reading, especially reading fictional narrative, is a process in which readers accept the protagonist’s goals as their own. Moreover, readers are in a state in which they feel they are experiencing the events that the protagonist experiences. In other words, readers imitate the protagonist’s life and feelings. Yet, the emotions experienced by the readers in the course of reading are not the protagonist’s, but they are the readers’.

Thus, readers of literature do not only respond to texts but they also “*participate*” in the imagined world of fiction. Walton (in Hjort & Laver, 1997, 38) interprets this participation as

imagining about ourselves as well as about the characters and situations of the fiction – but not just imagining *that* such and such is true of ourselves. We imagine *doing* things, *experiencing* things, *feeling* in certain ways. We bring much of our actual selves, our real- life beliefs and attitudes and personalities, to our imaginative experiences, and we stand to learn about ourselves in the process.

In brief, literary reading is a process in which readers experience emotions through the simulations that run on their minds, which leads to a connection between the reader and the fictional characters. Oatley (1999) names this connection “meetings of minds” and this connection is an aspect which is peculiar to literary reading.

Emotions evoked during reading literary texts and readers’ responses to these texts, however, cannot only be explained by simulation. There are other factors which prompt emotions, such as memories (Currie, in Hjort & Laver, 1997). In accordance with Currie, Oatley (1999, 446) claims that readers’ individual responses are determined by “emotions, memories, and thoughts”, which ascertains that “a reader is personally connected to the [literary text]” (Oatley, in Olson & Torrance, 1996, 131). Thus, readers of literature are compelled to make use of their “emotions, memories and thoughts” (Halász, 1989, 33) in order to construct meaning, which leads to responses on their part.

Since each reader's personal life experiences, emotions and memories are divergent, literary texts produce various meanings for various readers (Halász, 1989; Oatley, in Olson & Torrance, 1996). In other words, they lead to several possible meanings. In Oatley's (1992, 246) words, a literary "text enables us to create our own meanings ranging". Concisely, readers are allowed to produce personal meanings in literary reading since each reader depends on his/her personal life experiences, emotions, memories and thoughts, in addition to his/her previous art experiences (Seilman and Larsen, 1989; Halász, 1991). Nevertheless, readers of literature agree on the meaning of a text to a certain extent since authorial techniques guide them to produce certain meanings and responses. Even though they agree on a certain meaning, readers experience a "feeling of personal resonance" (Seilman and Larsen, 1989) and these personal reminders which arise during literary reading lead to readers' enrichment. All these aspects in literary reading ensue that "readers become connected to texts" (Oatley, 1999, 448).

The fact that readers are not restricted to arrive at any specific meaning allows them to freely activate their imagination. Thus, "imagination" is another aspect of literary reading. In literary reading, readers imagine the events which are depicted to them, which enhances their understanding of the text (Halász, 1989).

In line with Halász (1989), Kesen (1999) claims that one of the strategies which facilitates literary text understanding and the reader's involvement with the text is "imagining". She states that "as the reader is engaged in reading a [literary text], s/he enters a world in which s/he becomes engaged in imagining. Thus, the reader both enjoys and easily comprehends what is being presented" (Kesen, 1999, 35).

Iser (in Kesen, 1999, 24), furthermore, argues that readers' responses to literary texts are produced by their connection with the text and states that "texts create 'gaps' or 'blanks' which the reader must use her or his imagination to fill in". Since literary texts leave some gaps expecting their readers to fill in them, readers depend on their knowledge, their past and present experiences when attempting to construct meaning. Thus, when a literary text tells about events which are similar to the readers' real life experiences, readers can more easily run the simulation on their minds and can more easily involve in the text emotionally (Currie, in Hjort & Laver, 1997). In brief, in

understanding a literary text “emotions have the central function. It is they that can point to the intentions that will fill the gaps” (Oatley, 1992, 342).

Thus, imagining and filling in gaps are strategies which enhance literary reading. Another significant strategy which facilitates literary reading is “inferencing” (Oatley, in Olson & Torrance, 1996; Kesen, 1999). When readers aim to construct the meaning of a short story, they draw inferences. However, these inferences do not rely on careful examinations. Rather, they rely on intuitions. In other words, readers base their meaning constructions on their intuitions. Concisely, fictional texts, such as short stories, demand inferences (Oatley, in Olson & Torrance, 1996).

In brief, literary texts expect some strategies from their readers and Kesen (1999) has summarized these strategies which are employed by successful readers of literature:

- Determining the aim of reading
- Anticipating, which leads to the reader’s involvement in the text
- Inferencing
- Interpreting
- Involvement
- Gap-filling
- Imagining
- Making use of background knowledge
- Understanding the figurative language and the style of the author
- Judging the text and responding to it

All these strategies aid readers in understanding literary texts. Moreover, attempts to understand the process of literary text comprehension have been continuing since it definitely assists us in comprehending human relations in general and the relations among different cultures. Literary text understanding, for instance, is influenced by the reader’s predispositions. Moreover, certain text types and contexts appear in this process (Halász et al., 1988). In other words, “text” is a significant element of the understanding process: “it starts or triggers cognitive processes” (Schmidt, 1991, 292). The process of searching for meaning in literary reading, furthermore, is vital since it

distinguishes literary reading from other kinds of reading. In general, both reading and understanding demand “cognition” (Schmidt, 1991). Literary reading, on the other hand, does not only require cognition. It involves both cognition and emotions (Cupchik and Laszlo, 1994). In consequence, understanding relies on the reader’s cognitive and emotional state in addition to the textual factors.

In a similar opinion, Oatley (in Olson & Torrance, 1996) claims that in the course of reading a literary text, readers experience emotions and recall previous memories, moreover, they are mentally active. In other words, literary reading induces thinking, feeling and remembering on the part of readers.

Thus, literary reading does not only require emotions and memories, but they also require cognition. Cupchik and László (1994) argue that literary reading is similar to real life since it demands dependence on both cognition and emotions as in real life. They claim that there is a connection between cognition and emotions, moreover, they are interdependent. In other words, they are incomplete without one another. Relying on this fact, Cupchik and László (1994) argue that particular cognitive or emotional processes are aroused by literary texts.

In brief, literary reading involves cognitive activities and Kesen (1999) interprets them as follows:

- Imagining the events and characters, etc., and creating a picture in mind’s eye
- Predicting, and testing these predictions in order to interpret the text
- Identifying oneself with the text and characters and being emotionally involved in the text
- Responding to the text

Meaning construction in literary reading, however, is not only constituted by these cognitive strategies and readers’ personal responses, which are induced by their emotions, memories and thoughts. Bruner (1990) argues that in literature, the meaning of a work is constituted by its linguistic structure and by the sequence of events.

Bruner's (1990) claim is similar to the "structural-affect theory", which assumes that the structure of the work determines readers' meaning construction and their emotional responses. The theory, furthermore, claims that the connection between the structure of the work and the emotional responses produced by it govern the readers' perception and opinion about the text (Brewer & Ohtsuka, 1988). In accordance with the "structural-affect theory", Miall (1990) argues that the distinctive framework of literary texts inevitably leads to reader responses.

In other words, literary texts possess unique structural features which eventuate emotions. Many potent literary theorists claim that literary texts are distinguished from other forms of texts owing to their intrinsic "stylistic features" (Miall & Kuiken, 1994). Some other literary scholars, on the other hand, claim that "there is nothing literary about literary texts" (Miall & Kuiken, 1994, 405). However, Miall and Kuiken's study (1994) brings about the fact that "foregrounding" and "defamiliarization" are some of the features which can only be seen in literary texts and these features evoke emotions on the reader. Thus, the language of literary texts are different from the language of communication. These deviations from everyday language generate images and emotions on readers (Mukaróvský, in Miall & Kuiken, 1994). In brief, literary texts are claimed to fascinate readers for their style.

Concisely, literary reading is a complex process which has different effects on readers owing to its intrinsic aspects. For instance, Oatley and Gholamain (in Hjort & Laver, 1997, 264) state that "what a [literary] text does for a reader is to start up, and then sustain, a certain kind of dream". By the language they use, authors of literature, especially authors of fiction, direct their readers into a dreamlike state in which readers see and hear the characters, events, etc. In other words, readers are considered to be in a "trance state" during reading literary texts, especially during reading fiction. Even though we cannot entirely comprehend or control the events in the process of reading literary texts, we can gain an insight into our own emotions, concerns and the relationship between these and our behaviours (Oatley & Gholamain, in Hjort & Laver, 1997).

In brief, the process of literary reading with its intrinsic features and effects allows the reader to have a deeper understanding of both himself/herself and the life. In other words,

Literary art [...] may allow a person to approach inward truths by experiencing an emotional significance having to do with self-knowledge with past events and relationships with issues of what might constitute right action for him or herself in society, with consistency of goals. (Oatley, 1992, 402)

2.1.2.1. Psychology and Reading Literary Texts

As previous research has suggested, reading literary texts evokes emotions in readers (Miall, 1988; Seilman & Larsen, 1989; Miall, 1990; Halász, 1991; Cupchik & Laszlo, 1994; Oatley, 1996; Cupchik, Oatley & Vorderer, 1998; Oatley, 1999). Thus, the famous question “what is an emotion?”, which has been asked since William James, 1884 (in Oatley, 2004), needs to be answered. However, replying this question is not so simple since different researchers have investigated the subject from different perspectives. Thus, there is a wide range of opinions on what an emotion is and what its constituents are (Oatley, 2004).

From the evolutionary perspective, emotions are acquired from our ancestors. As Darwin puts it, a repertoire of emotions has been carried through our genes. However, they have been formed “during interaction with the world” (Oatley, 2004, 34).

Stoics, such as Seneca and Chrysippus, on the other hand, believe that emotions are formed by decisions. According to Stoics, some decisions or realizations launch some emotions. Like Stoics, Spinoza theorize that emotions are a version of “thoughts”. Therefore, they can be viewed as early developers of cognitive theory of emotions. On the other hand, some researchers consider that emotions are launched by desires. In Descartes’s view, if desires are discerned, they may trigger emotions. He, moreover, contemplates that discerning body and/or soul may trigger emotions. Hume’s beliefs are also in line with Descartes’s. Yet, he amplifies Descartes’s view in that thoughts may originate emotions and may as well be originated by them. Therefore, emotion “is not to be unfavorably contrasted and opposed to reason, but, on the contrary, is to be celebrated and defended along with it” (Solomon, in Lewis & Haviland-Jones, 2000, 8).

In other words, Descartes and Hume emphasize the cognitive side of emotions (Solomon, in Lewis & Haviland-Jones, 2000).

In accordance with Descartes, Freud relies upon desires as the bases of emotions. Additionally, he puts that desires may be conscious as well as unconscious. According to Freud, desires, whether they be conscious or unconscious, influence our behaviours, which may sometimes appear in the form of bodily reactions. Therefore, Freud's view is, in a way, similar to James's and Dewey's owing to the fact that their opinion of emotions are based on the perception of any change in one's body. However, Freud's concern is both cognitive and behavioural whereas James's and Dewey's are somewhat physiological. Behaviourists agree upon the physiological side of this view and state that emotion is not only "an inner feeling" but also a "behavioral expression" (Solomon, in Lewis & Haviland-Jones, 2000).

Oatley (2004), on the other hand, claims that our body and our desires cannot be the only constituents of emotions and he states that we also need our mind to form our emotions in social life. Thus, emotions are based on our "goals" and "concerns" and they either improve or hinder these goals and concerns (Oatley, 1992). In accordance with Oatley, Tan (in Lewis & Haviland-Jones, 2000, 118) states that "emotion is a system for the realization of an individual's concerns".

Concerns, which are one of the basic constituents of emotions, however, differ across cultures (Mesquita & Karasawa, in Manstead & Fischer, 2002). Thus, according to cultural anthropologists, emotions are formed by social life and the relationship between people. In brief, they claim that emotions are not "universal" (Manstead & Fischer, 2002).

On the other hand, having conducted a research on emotion terms in different languages and cultures, Wierzbicka (1999) has concluded that in all languages, there is a word for "feel". Thus, all people experience emotions and they are universal. Moreover, the fact that emotions have a cognitive basis and bodily responses have been proved by her study since all languages possess some terms which link emotions with thoughts, and some terms which link emotions with body. Furthermore, in all languages there are some terms which express bodily responses of thought based emotions. Wierzbicka (1999,

306) also claims that both thought based emotions and bodily responses of emotions are “influenced by culture”. In other words, she argues that emotions have both a biological and a cultural basis. Thus, there are similarities and differences between “emotions” in different cultures. In brief, emotions and emotion expressions possess both a universal dimension and a dimension of cultural difference (Wierzbicka, 1999).

In brief, some psychologists claim that emotions are influenced by cognitive processes such as goals and concerns. Some other psychologists claim that emotions prompt responses in the body. However, a rather recent argument is that emotions are constituted by both mind and body (Oatley, 2004). Emotion, therefore, can be comprehended as a process which is influenced by many concepts such as cognition, culture, gender, memory and so forth.

This complex process of emotions is, furthermore, experienced in readers’ interaction with literary texts. Since literature is “an expression of emotions” (Oatley, 1992, 397), readers experience emotions in the course of reading literary texts. According to Oatley (1992), literature is the art of creation and expression of emotions via language, therefore, we can comprehend emotions of ourselves as well as others’ with the help of literary texts.

Oatley (2004), moreover, observes that other people and our relationship with them are the most important things in our lives. Since we are social beings and since emotions are at the core of our social lives, our interaction with the world and with the people around us largely rely on understanding our own and other people’s emotions. Thus, it is a key element in constituting satisfactory relationships. Since literature teaches us about ourselves and our emotions; since it enhances our ability to understand other people, we can become better communicators through reading literary texts. Furthermore, literature invites us to see lives of other people, which is impossible in real life.

Tan (in Lewis & Haviland-Jones, 2000), furthermore, interrogates whether emotions evoked by literature, or art in general, are similar to emotions we experience in real life. In Tan’s view, all art works, including literary texts, produce personal responses.

Moreover, readers of literary texts pay attention to these works in order to gain a deeper meaning about life itself and appreciate the text for its implications and design.

In accordance with Oatley (1992), Tan (in Lewis & Haviland-Jones, 2000) argues that emotions are at the centre of literary texts; they either tell about people experiencing certain emotions or they deal with emotions without naming who experiences them. In the course of reading literary texts, readers are aware of the fact that they are experiencing emotions for imaginative characters, but they are not imagining these emotions. Their emotions in the process of literary reading are real.

According to Tan (in Lewis & Haviland-Jones, 2000), a reader can feel empathy towards the characters of a story and attempts to understand what that fictional world signifies for these characters. He, furthermore, claims that the literature reader can watch the events in the story world from a distance, without feeling empathy towards the fictional characters. Thus, he/she as an outsider, can look at the situation and characters in the story without having any personal contact. Tan (in Lewis & Haviland-Jones, 2000), in a way, concentrates on “aesthetic distance”, which influences the degree of the reader’s emotional involvement in the reading process.

In a similar view, Oatley (2004) claims that in our connection with literary texts, we approach the characters either as spectators feeling sympathy for them or taking on their goals feeling empathy or identification. In other words, there are specific emotional responses which we experience during reading literary texts, for instance, empathy and identification.

In brief, readers mostly experience certain emotional responses during literary reading, and among the most significant of them are “empathy” and “identification”. “Empathy” is usually defined as the ability to feel in somebody else’s place, to feel oneself in his/her position. In other words, empathy is being able to comprehend what others are thinking or feeling (Eisenberg, in Lewis & Haviland-Jones, 2000; Flury & Ickes, in Lewis & Haviland-Jones, 2000). In Eisenberg’s (in Lewis & Haviland-Jones, 2000, 677) words empathy is “an affective response that stems from the apprehension or comprehension of another’s emotional state or condition, and that is identical or very similar to what the other person is feeling or would be expected to feel”.

It is claimed that empathy is in the biology of human beings. Moreover, the ability to feel empathy towards other people has social reasons (Eisenberg, in Lewis & Haviland-Jones, 2000). This ability, furthermore, relies on the characteristics of the person who feels empathy and the relationship between the “empathizer” and the other person to whom empathy is felt. The person who is able to feel empathy is usually attentive to the other person, motivated to understand the other’s thoughts and feelings. Moreover, how much he/she is attached to the other person and the setting in which he/she is attempting to feel empathy influences the success in feeling empathy. The person whose thoughts and feelings we are attempting to understand, furthermore, affects our ability to feel empathy. If he/she is not willing to disclose his/her thoughts and feelings or if he/she conceals them, it cannot be easy to feel empathy towards him/her. Furthermore, if the person’s thoughts and feelings changes in a very short time span, it is not easy to feel empathy (Flury & Ickes, in Ciarrochi et al., 2001). In consequence, empathy requires a mental process, emotional responses and some social experience. However, having the ability to understand what the other person is thinking and feeling does not mean that you feel as if you are that person; you know your own feelings and thoughts (Eisenberg, in Lewis & Haviland-Jones, 2000).

Brody & Hall (in Lewis & Haviland-Jones, 2000) claim that women are able to feel empathy towards other people more frequently than men. Thus, women are better at understanding other people’s feelings. However, Eisenberg (in Lewis & Haviland-Jones, 2000), suggests that it is not easy to assure that women and men differ in their ability to feel empathy since research results vary when different data collection tools are utilized. Nevertheless, the general assumption is that the two gender differ in their ability to feel empathy towards other people, and women are believed to be more successful.

Another significant term of psychology in literary reading is “identification”. Merriam Webster’s Collegiate Dictionary (1993, 575) defines the term as either “psychological orientation of the self in regard to something (as a person or group) with a resulting feeling of close emotional association” or “a largely unconscious process whereby an individual models thoughts, feelings, and actions after those attributed to an object that has been incorporated as a mental image”. In brief, the definition indicates that identification is a process in which emotions and thoughts play a central role. Thus,

identification obviously conveys personal differences in itself. Moreover, as “feeling of close emotional association” suggests, identification is interrelated with empathy.

Hall et al. (1998, 47-48), on the other hand, define the term “identification” as “the method by which a person takes over the features of another person and makes them a corporate part of his or her own personality”. With a similar view, identification in literature expresses the process in which “the reader takes on the protagonist’s goals and plans” (Oatley, 1999, 445). Thus, it is obvious that “the reader [...] experiences emotions when these plans go well or badly” (Oatley, 1999, 445). In other words, the reader is involved in the reading process and the characters through identifying himself/herself with these imaginary characters. This identification with the characters can stem from various reasons. According to Oatley & Gholamain (in Hjort & Laver, 1997), readers identify themselves with fictional characters for mainly two reasons:

- They resemble to these characters.
- They idolize them.

In consequence, literature creates emotions in its readers and the readers respond to the literary works. When readers experience emotions and when they are able to feel empathy towards the fictional characters or identify themselves with them, they are emotionally involved in reading. Involvement in literature, moreover, is prominent, since it guides the readers to “[achieve] a meeting, not just [analyze the text]” (Oatley, 1999, 449).

Thus, emotional involvement in any literary work is a kind of empathizing, and it is generally in the form of a reader empathizing the character (Oatley, 1999). The empathizing process during reading a literary work and the reader’s emotional involvement in the text, furthermore, are influenced by the reader’s emotional and mental state. Moreover, the author’s description of the physical setting, event and characters have an influence on the reader’s involvement. By following these cues in the text, readers can grasp the character’s emotional state and can empathize with him/her, even identify themselves with the character.

2.1.2.2. Short Story as a Literary Genre

The term “genre” originates from the Latin word “*genus*” which means “kind” or “type” in general (Cuddon, 197; Fowler, 1987; Montgomery et al., 2003). In literature, on the other hand, it is used in the sense of the text type. Some conventional aspects of different texts end up with the creation of genres. However, different texts, which are examples of the same specific genre, do not have to possess exactly the same features. Yet, they resemble to each other to a greater or lesser degree (Montgomery et al., 2003).

Genre, furthermore, is believed to determine readers’ responses to a certain extent. Readers possess some expectations and assumptions when they approach a text which is an example of a specific genre (Montgomery et al., 2003). The prominent literary theorists Bakhtin and Medvedev (1991, 131) also share this opinion and they state that genre “presupposes a particular audience, this or that type of reaction, and one or another relationship between the audience and the author”.

Moreover, readers are considered to estimate the genre of a text when they aim to analyze and interpret it (Feldman & Kalmar, in Olson & Torrance, 1996). Feldman & Kalmar (in Olson & Torrance, 1996, 114) have conducted a study in which they have searched into “the ways people interpret literary texts when they have a genre in mind or, how people use genres to guide interpretation or, to put it still another way, what the nature of that patterned knowledge is”. In the study, they have utilized two genres; autobiography and fiction. They have told one of the groups that their genre is autobiography and the other group that their genre is fiction. Fiction readers in the study have tried to “fill in the gaps” whereas autobiography readers have inferred things as fact. Concisely, they have found out that readers who have specific genre in mind approach the text according to it and their interpretation is influenced by that. Therefore, they claim that readers’ “modes of thought”, their expectations from and interpretations of the text are influenced by the genre they have in mind.

In another study by Kalmar (1996), furthermore, groups of readers have been given texts of two different genres. This study has also found out that readers’ interpretation and perception of texts are determined by the genre (Feldman & Kalmar, in Olson & Torrance, 1996).

These findings are in accordance with Montgomery et al. (2003) and Bakhtin and Medvedev's (1991) opinions. Furthermore, Montgomery et al. (2003, 214) suggest that literary genres are mostly "stereotyped" in the events they tell and that they demand "certain kinds of typical event".

These "stereotyped" events have led to various literary genres, for instance, drama, novel, short story, etc. Among these genres, "short story" has become remarkable since the middle of the twentieth century. However, the term is mostly confused with another term; "story". In essence, "story" can be considered as the events which occur in a novel, short story etc. On the other hand, "short story" is a literary genre in which the conventional rules of prose fiction are utilized (Charters & Charters, 2001).

Charters & Charters (2001, 37) have defined "short story" as "a prose narrative usually involving one unified episode or a sequence of related events". Unlike a novel, in which events are connected chapter to chapter, character to character etc. "so that each illuminates the others", a short story "stops earlier" (Charters & Charters, 2001, 38).

The literary critic Norman Friedman, furthermore, has displayed why a short story is "short" and has justified his opinion as

[a short story] may be short not because its action is inherently small, but rather because the author has chosen – in working with an episode or plot – to omit certain of its parts. In other words, an action may be large in size and still be short in the telling because not all of it is there. (in Charters & Charters, 2001, 38)

Charters & Charters (2001, 38), moreover, have justified Poe's claim and they put that the short story "dramatizes a single effect complete unto itself" and Poe terms this as "unity of effect". According to Poe, to evoke this "unity of effect", a prose fiction should be short and it should not be interrupted. Therefore, he claims that the possible effect of the interruption of any reading is the lack of "emotional effect on the reader" (in Charters & Charters, 2001, 36).

In *A Dictionary of Modern Critical Terms*, furthermore, short story is defined as

a world in brief compass; that it establishes unity of impression and a feeling of totality, by concentrating on a single character, event or emotion, and by compression and the avoidance of digression or repetition; that it satisfies our craving for paradox and shape; our longing to perceive a dramatic pattern and significance in experience, even if this means sacrificing plausibility to effect. (Fowler, 1987, 221)

In consequence, the short story possesses distinctive features which contribute to different effects on the part of the readers. Thus, as a literary genre, short story has become one of the most dominating narrative forms in the 20th century, particularly since 1960s (Cuddon, 1979; Culler, 1997; Charters & Charters, 2001; Kesen, 2002; Montgomery et al., 2003). One of the reasons which make short stories popular is their “lifelikeness”, which is termed as “verisimilitude”. *A Dictionary of Literary Terms* (Cuddon, 1979, 740) defines “verisimilitude” as “likeness to the truth, and therefore the appearance of being true or real even when fantastic”. Thus, verisimilitude is one of the aspects which leads to emotional involvement. When readers can connect the story world, its characters and its setting with real life, real people and real places, they are more likely to be emotionally involved in what they read.

Owing to the effects it creates on its readers and its popularity, attempts to define a successful short story have been continuing for a very long time. According to Aristotle, a successful story should begin, develop and end. Moreover, events in the story should develop in an order to entertain its readers (Culler, 1997). Thus, the short story should use some narrative elements in order to create this effect. These narrative elements of short stories demand certain strategies on the part of the readers. Moreover, they create different responses in different readers.

As a literary genre the short story uses six narrative elements, upon which most literary critics have agreed. These narrative elements which have led short stories to become conventional are; theme, plot, setting, characters, point of view and style (Charters & Charters, 2001; Kesen, 2002) and they can briefly be interpreted as follows:

a-Theme: According to *A Dictionary of Modern Critical Terms* (Fowler, 1987), “theme” is “a branch of the subject which is indirectly expressed through the recurrence

of certain events, images, or symbols". Thus, theme is a narrative element which is fabricated by other elements in the story. Tomashevskii (in Bakhtin and Medvedev, 1991, 131) defines "theme" as "the unity of the meanings of the separate elements of the work". Therefore, readers cannot formulate the theme of a story without other elements of it. In other words, readers interpret the theme considering the stylistic features of the work (Wales, in Kesen, 2002). In line with this opinion, Cole & Lindemann (1990) have stated that theme leads to various interpretations on readers. On the other hand, the reader's interpretation, as Reader -Response theorists have suggested, is influenced by his/her personality, past experiences, imagination, etc. Therefore, theme is one of the most subjective elements of the short story.

b-Plot: *A Dictionary of Literary Terms* defines "plot" as "the plan, design, scheme or pattern of events in a [...] work of fiction; and, further, the organization of incident and character in such a way as to induce curiosity and suspense (*q.v.*) in the spectator or reader" (Cuddon, 1979, 513). In other words, "plot" is the order of events in a story, which gives details about the character in order to produce certain effects on readers. Thus, the events occurring in the story and their arrangement can be considered as its "plot". In Charters & Charters' (2001, 37) words "plot" is "the sequence of events in a story and their relation to one another".

In the plot, there is "a coherent time frame" in which the events occur and these events are interrelated with each other "by causation" (Charters & Charters, 2001). In other words, the events which constitute plot, mostly relate to one another and they are generally presented in a specific order. These specific parts in which "interrelated actions" occur (McKenzie, in Kesen, 2002), usually take place in the form of exposition, rising action, climax, falling action and resolution (Charters & Charters, 2001; Kesen, 2002).

In exposition; characters, setting and events of the story are introduced, in other words, background information is given. In rising action, the events which lead to conflict are presented and a significant change occurs in the story. Furthermore, things get complicated in this part and suspense is created. Climax is the point of crisis - in which the emotional intensity is the highest. On the other hand, in falling action, problems begin to be solved and complication leads to resolution. In this section, readers

generally come to a conclusion in their minds. Resolution is the last part or the end of the story. In this part, conflict does not exist anymore and it is solved to a greater or lesser degree. Yet, resolution may sometimes surprise the readers and complicate the conflict (Charters & Charters, 2001; Kesen, 2002).

Thus, plot is usually based on a conflict “between opposing forces” or within the protagonist himself/herself, and it is generally interrelated with characterization (Charters & Charters, 2001; McKenzie, in Kesen, 2002). Concisely, plot is in a sense what happens to specific characters in the story or what he/she thinks and feels. Thus, plot is displayed through the characters’ speech or the narrator’s comments and descriptions of the events and characters.

According to Wales (in Kesen, 2002, 47), plot is a significant element of the short story “which most springs to mind” since it determines the meaning of a work (Charters & Charters, 2001). The events in the plot are in relation with each other, therefore, they create the meaning on the readers’ minds. In brief, plot is “the simple narrative line which we can then flesh out by considering character and description, tone and texture, pattern and myth” (Fowler, 1987, 181).

c-Setting: All stories take place at a certain time and place which is termed as the story’s “setting”. In other words, “setting” can be considered as “where” and “when” of the story, “the locale” (Cuddon, 1979). It is the narrative element which “creates a room for the reader to rely on his/her imagination as to understand the story, discover that specific place and develop insights into that specific period of time” (Kesen, 2002, 48). In other words, setting assists the reader’s concretization of the fictional world in the short story. The reader employs “associations” in this process and connects this fictional setting with real places, therefore, he/she mobilizes his/her background knowledge (Kesen, 2002). Thus, in creation or description of setting, the author relies on his/her readers’ imagination. Moreover, the setting created by the author also influences the “mood” of the characters (Bal, 1997) and “atmosphere” of the events. Therefore, “this invented setting is essential if we are to share the *internal* emotional life of the characters involved in the plot” (Charters & Charters, 2001, 42).

d-Characters: Characters are “the personalizing or humanizing dimension of literature” (Fowler, 1987, 27). Moreover, they are the most significant element of short stories on the part of the readers since they “admire, envy, like, or hate” these characters and even “identify with them” (Kesen, 2002, 50). In other words, readers’ emotions are mostly directed towards the fictional characters. Therefore, they are at the centre of the readers’ attention. Readers continuously interrogate during the reading process and after having finished it, and they generally find answers to these questions in “characters”. Moreover, readers suppose that there is a “connection between the events and the inner life of the characters [and this] makes the story seem coherent” on the part of the readers (Charters & Charters, 2001, 40).

When the narrative elements are considered, “plot” is what involves most readers in the story. However, having finished reading the story, readers generally continue thinking about its characters. In other words, “character is what stays with you after you have finished reading [the story]” (Charters & Charters, 2001, 40). Thus, characters and their “emotional truth” (Charters & Charters, 2001) can be considered to play a significant role in comprehension and appreciation of the stories. Cole & Lindemann (1990, 153) go a step further and argue that people read stories for “its *characters*”. The prominent literary theorist Jonathan Culler (1997), furthermore, justifies the significance of fictional characters and he defines them as

people whose secret lives are visible or might be visible: we are people whose secret lives are invisible. And that is why [short stories], even when they are about wicked people, can solace us; they suggest a more comprehensible and thus a more manageable human race, they give us the illusion of perspicacity and of power. (Culler, 1997, 87)

Webster (1996), moreover, assumes that characters’ and the narrator’s perception of events and their emotions determine the way readers make sense of the text. In other words, characters in the story help readers to reach their own personal meanings (Charters & Charters, 2001). Therefore, the significance of characters are stressed again.

According to the prominent narrative theorist Mieke Bal, all story characters own distinctive human traits and they do not resemble to one another. However, these features make them look real since they are features which are specific to features of

real people. Since readers know that characters in stories resemble to real people, they make connections between those characters and themselves. Moreover, readers develop “a psychological ‘portrait’” of them and this influences their reactions and involvement. Therefore, characters lead to different responses on the part of the readers (Bal, 1997).

In brief, characters in fiction think and feel as we do in real life. Thus, readers respond to the characters as they respond to real people. Even if readers know that these characters are fictional and do not exist, they love, hate, fear and pity them. Nevertheless, understanding fictional characters is not exactly the same as understanding real people since we get to know them from the perspective of the narrator (McKenzie, in Kesen, 2002). Readers are sometimes allowed to see fictional characters’ minds and emotions which is totally different from real life. We can never be sure of a person’s real thoughts and feelings in real life even if we know him/her well. Considering fictional characters, nevertheless, guides readers to understand “human nature” better. According to Kesen (2002), if readers associate fictional characters with real people, evaluate the relationships between the characters and relate characterization and other elements of the story then they will be able to comprehend “human nature” and the story better. This is in accordance with Cole & Lindemann’s (1990, 153) opinion, who also claim that “responding to characters [...] expands [the reader’s] knowledge of human behaviour”.

Some fictional characters possess similar functions throughout the short stories, therefore, they can be categorized as round or flat; static or dynamic according to these functions (Cole & Lindemann, 1990; Charters & Charters, 2001; Kesen, 2002). For instance, round characters are generally full of action whereas flat characters are dependent on their circumstances. Static characters, as their name suggests, do not change throughout the story whereas dynamic characters change “because something significant happens to [them]” (Charters & Charters, 2001, 40).

In consequence, the possible best definition of what characters in a short story are and their prominence as a narrative element is that

people with whom literature is concerned are not real people. They are fabricated creatures made up from fantasy, imitation, memory: paper

people, without flesh and blood. The character is not a human being, but it resembles one. It has no real psyche, personality, ideology, or competence to act, but it does possess characteristics which make psychological and ideological descriptions possible. Character is intuitively the most crucial category of narrative [...] (Bal, 1997, 115)

e-Point of view: “A Dictionary of Literary Terms” (Cuddon, 1979, 745) defines “point of view” as “the position of the narrator in relation to his[/her] story, thus the outlook from which the events are related”. Thus, point of view, is an inevitable technique of all narratives since every story is told by someone’s perspective. The author’s choice of perspective for the narration can be considered as “point of view”. In Wales’s terms, point of view is “the angle of vision or perception by which the events are narrated and the information is presented” (in Kesen, 2002, 45). Authors, when telling their stories, aim at creating certain effects on their readers. By means of utilizing different narration techniques, first or third person narration; limited or omniscient narration, they reach this goal. In other words, telling the story from one specific perspective creates certain effects on readers.

“In fiction, there are several possible points of view” (Cole & Lindemann, 1990, 174) and the most widely used points of view are first and third person narrations as well as limited and omniscient narrations. Authors generally decide on the narration technique according to the effect they aspire to create. For instance, first-person narration is somewhat limited to the character’s sense of the world and events (Short, 1996; Montgomery et al., 2003) since the character tells his/her own story (Cole & Lindemann, 1990). Nevertheless, it “has the authority of an eye-witness account” (Charters & Charters, 2001, 43). Yet, it sometimes has the risk of being unreliable (Cole & Lindemann, 1990; Short, 1996). Despite its restrictions, “first person” narration displays the character’s thoughts and feelings to the reader (Montgomery et al, 2003). In other words, it is a subjective perspective of narrating the events.

“Third person” narration, on the other hand, is not told by any of the characters but by an outsider. Therefore, it is much more objective than the first person narration. However, it does not have to express “everything and anything that is going on in the story” (Montgomery et al, 2003). Third person narrator is not the experiencer of the events, yet it sometimes leads to comprehension of characters’ thoughts and feelings. It

can change its position from the observer to someone who has the knowledge of what characters think and feel, their past and future, etc. In third person narration, the events can sometimes be expressed as if they are not exactly known or under a shadow of a doubt. In other words, the events can sometimes be told in a restricted way. These techniques lead third person narration to become subjective from time to time (Short, 1996; Montgomery et al, 2003).

Point of view, however, is not restricted to first and third person narrators. The term “focalizer” also adds to these devices. The narrator can be considered as “who tells” and the focalizer can be considered as “who sees” or “who experiences”. The focalizer may be inside the story as a character or may be an outsider (Bal, 1997; Montgomery et al, 2003). According to the French narrative theorist Bal, when the narrator and the focalizer is the same character, readers’ involvement in the text and identification with that character is enhanced. In other words, “it can give the reader insight into [the character’s] feelings and thoughts” (Bal, 1997, 153).

Moreover, it is possible to categorize narrators as “limited” and “omniscient”. When readers see the events from the perspective of one character, narration is somewhat “limited”. Therefore, this technique influences and limits readers’ responses with what the narrator perceives. On the other hand, “omniscient” narrator has all the knowledge about what characters think, feel and all the events that take place in the story (Cole & Lindemann, 1990; Charters & Charters, 2001).

Although authors generally make use of certain specific points of view, telling the story from different perspectives is also possible. Authors, furthermore, as their strategy of creating certain effects, present events in the story as in the form of “speech” or “thought”. Therefore, speech and thought presentations in the short story are significant perspective manipulations of the author. These presentations, can be categorized according to their distinctive “form”, “functions” and “effects”. Speech presentation can be categorized as “direct speech”, “indirect speech”, “free direct speech” and “free indirect speech”, and thought presentation can be categorized as “direct thought” and “free indirect thought” (Short, 1996).

Direct speech signifies the exact words of the characters and the narrator does not interfere at all, whereas indirect speech signifies the words of the characters expressed from the perspective of the narrator (Short, 1996; Montgomery et al, 2003). Therefore, the character's perspective is emotionally intensified in direct speech since there is not any interference. The author unfolds what is significant in the story through his/her choice of speech presentation as "direct" or "indirect" (Short, 1996). Free indirect speech, on the other hand, possesses features of both direct and indirect speech and it is in a way difficult to distinguish the character's voice from the narrator's (Short, 1996; Thornborrow & Wareing, 1998; Montgomery et al, 2003). In other words, in free indirect speech, the narrator "approximates as closely as possible the character's own words without letting it speak directly" (Bal, 1997, 159). Therefore, readers can hear the character's voice from the perspective of the narrator.

The effects created by the presentation of "speech" differs from that of the "thought" (Short, 1996). Nevertheless, a character's thought is a kind of speech. For instance, direct thought is in a way the speech that the character does with himself/herself. Thus, direct speech and direct thought express "internal/external world distinction" of the character (Short, 1996). Yet, free indirect thought has been the dominant type of thought presentation since nineteenth and twentieth centuries. Since in real life we can not see inside of people's minds, indirect presentation of thought is considered as the norm (Short, 1996) and it leads readers to identify themselves with story characters (Bal, 1997). This opinion is in accordance with Short's (1996). He, moreover, contrasts the effect of free indirect thought with that of free indirect speech and states that readers of free indirect thought

feel close to the character, almost inside his [/her] head as he [/she] thinks, and sympathise with his [/her] viewpoint. This 'close' effect is more or less the opposite of the effect of FIS, which makes [readers] feel distanced from the character [...] (Short, 1996, 315)

Thus, point of view is one of the most significant elements of the short story since it deeply influences readers' interpretation and responses to it. Moreover, the role it plays in relation with other elements of the story is also prominent. For instance, Kesen (2002) points out that point of view, like characterization, should be linked to other elements of the story since

- It influences readers' responses to fictional characters.
- It creates certain effects on readers' understanding of the whole story (DiYanni; McKenzie, in Kesen, 2002)

f-Style: *A Dictionary of Modern Critical Terms* (Fowler, 1987, 236) defines “style” as the “manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors”. Thus, all texts (Fowler, 1987; Short, 1996) and authors are believed to possess styles (Cuddon, 1979; Short, 1996; McKenzie in Kesen, 2002). In Short's (1996, 327) definition, style is “a way of writing which recognisably belongs to a particular writer”. Kesen claims that this distinctive style inevitably influences readers' comprehension and appreciation of stories. She (2002, 52) justifies this opinion as “appreciating the style and the language used in the text and their effects on the intended meaning underlies much of the interpretation on the part of the reader”.

Style, in a way, can be comprehended as the author's own method of utilizing his/her knowledge of vocabulary and syntax in the work. The reader, on the other hand, interrogates the author's mode of using language to understand the work. Therefore, the reader actively participates in the production of meaning (Kesen, 2002) as Reader-Response theorists claim. Thus, one of the functions of “style” is assisting the reader's interpretation. However, style possesses other functions as well (Thornborrow & Wareing, 1998).

Concisely, these narrative elements influence the reading process and the readers' responses to the texts since readers notice these specific elements that compose short stories and their relation with one another. For instance, during the reading process, readers imagine the fictional world and its characters, relate them to real places and real people (Kesen, 2002). In other words, readers of short stories make connections between the story world and the real world. Thus, reading short stories “may have an effect on how readers live their lives” (Cole & Lindemann, 1990, 192). Jonathan Culler (1997) goes a step further claiming that short stories have some “functions” and a summary of these functions are as follows:

- Short stories entertain readers.

- They create curiosity since they are based on human desire to find out the unknown and the reality.
- They lead readers to understand themselves and other people better.
- They reflect human nature and social life.

These functions have led short stories to become one of the most popular literary genres. Short stories, furthermore, are not only popular in L1 literary reading. They have also gained an importance in L2 reading and teaching contexts. In consequence, the reasons of this increasing popularity of short stories in the EFL/ESL setting have been investigated. Several theorists and researchers in the field, such as Collie and Slater; Lazar; and Özkoçak (in Kesen, 2002) have aimed at justifying the reasons of this popularity and Kesen (2002) summarizes them as follows:

- Authenticity of short stories entertain and motivate readers.
- Readers are easily involved in short stories.
- Readers manage to grasp them easily, therefore, foreign language learners feel accomplishment.
- Short stories assist readers to enhance their knowledge of language.
- They implicitly inform readers about different cultures.
- They are a guide to individual enrichment.
- They do not require much time.

In accordance with these claims Türeli (1998), furthermore, has found out that EFL learners prefer reading short stories to reading other genres owing to the following reasons:

- Readers consider that the language of short stories is easily understood and analyzed.
- Readers find short stories more realistic and thus they enjoy reading them.
- Readers are able to comprehend them easily since there are not many events and characters.
- Readers are able to complete reading short stories in one “session”.
- Short stories are not long which assist the readers’ concentration.

- The characters are depicted well in short stories.

In brief, short stories, either in L1 or L2, stimulate the readers owing to their distinctive features and narrative elements.

2.1.3. Reader-Response Theory

In the history of Literary Theory, the role of “author”, “text”, and “reader” in the reading process has varied widely. A group of theorists entitled “New Critics” consider that “author” is the creator of meaning and is at the centre of the reading process. However, in the 1940s and 1950s, this belief has been questioned and “text” is considered to be at the centre of the reading process. A more recent theory, namely Reader-Response Theory, which has become popular in the 1960s and 1970s onwards, on the other hand, claims that “reader” is the “central figure” in the reading process. Beforehand, readers are believed to receive meanings passively. With Reader-Response Theory, “reader” has been viewed as the active participant in the meaning making process (Webster, 1996).

Reader-Response Theory, in fact, originates from Louise Rosenblatt’s idea of “reader” and “reading”. Reading can be defined as the interaction between the reader and the text according to Rosenblatt’s view. This interaction consists of “structure, form, and style of” the text and “emotional nuances” of the reader. Moreover, some respected theorists in the field of literature, such as Holland, Cooper, Purves and Beach, like Rosenblatt, claim that readers bring their preconceptions and dispositions to the reading process. Purves (1988, 70) interprets Rosenblatt’s opinion and states that “readers have a vast array of knowledge in their heads, and they bring that knowledge to bear on the transaction that is the meeting of the reader’s mind with the text”. In other words, Purves agrees with Rosenblatt and considers that the reading process is equally influenced by the reader and the nature of the text. The reader and the text are interdependent according to Rosenblatt and Purves (Purves, 1988).

In line with Rosenblatt, the prominent Reader-Response theorist Iser, conceives that the text and the reader’s response to it are equally important. According to Iser (in Tompkins, 1980), the reader exploits the “raw material of the text”; sentences, words,

etc., and adds to them his/her memories and imagination. Therefore, meaning is created equally by the text and the reader. In other words, meaning of a text comes out of the reader's involvement with it. Iser (in Tompkins, 1980), furthermore, believes that the process of literary reading is similar. He assumes that literary texts are incomplete and they leave gaps to their readers to be filled. This quality causes literary texts to be dynamic. Gaps, in these kinds of texts, are filled by readers and each reader fills in these gaps in his/her unique way. In Iser's (in Tompkins, 1980, 58) opinion, "we can only picture things which are not there, the written part of the text gives us the knowledge, but it is the unwritten part that gives us the opportunity to picture things". Therefore, meaning of a literary text is created both by the structure of the text and "imagination" of the reader. Iser (in Tompkins, 1980), in other words, admits the reader's active role in the reading process when he states that "readers fill in gaps".

Iser (in Tompkins, 1980) also claims that a "relationship between reader and text" arises in the process of reading. In this process, the reader makes guesses and relates the events in the text with his/her own past, which eventuate the relationship between him/her and the text. The reader creates a lifelike world while he/she is making guesses and drawing conclusions out of those guesses. Therefore, he is "involved in" the text. Concisely, Iser (in Tompkins, 1980) stresses the equal prominence of "reader" and "text". In accordance with Iser, Jonathan Culler claims that

The meaning of a work is not what the author had in mind at some point, nor is it simply a property of the text or the experience of a reader. It is simultaneously an experience of a subject and a property of a text. It is both what we understand and what *in* the text we *try* to understand. (Culler, 1997, 63)

This role of reader in the meaning making process introduces the idea of "subjectivity" in literary reading and the prominent theorist Norman Holland (in Tompkins, 1980) justifies this subjectivity as

my reading of a certain literary work will differ from yours or his or hers. As readers, each of us will bring different kinds of external information to bear. Each will seek out the particular themes that concern him. Each will have different ways of making the text into an experience with a coherence and significance that satisfies. (Holland, in Tompkins, 1980, 123)

Holland, therefore, considers that each reader's interpretation of a text will be different from other's, owing to the personality discrepancies. In consequence, Holland's view about the reader's role in the meaning making process differs from Iser's. According to Holland (in Tompkins, 1980), the reader creates the work and is much more important than the text itself.

Other potent theorists, David Bleich and Jonathan Culler, like Holland and Rosenblatt, assume that the reader brings his/her own experiences in life to the reading process. Culler (in Tompkins, 1980, 102) states this opinion as "to read a text as literature is not to make one's mind a *tabula rasa* and approach it without preconceptions". Thus, we cannot think of a text without a reader. According to Bleich (in Tompkins, 1980), a text does not exist unless it is read. Furthermore, Bleich embraces Holland's view in that reading a literary text is a subjective process since every reader uses his/her imagination to create a meaningful context in his/her mind.

Another well-known Reader-Response theorist who shares Holland's opinions about the role of the reader is Stanley Fish. Understanding, according to Fish, is not just adding words from "left to right". Therefore, the reader's understanding is influenced by his/her personality. The reader's responses are also influenced by "everything the reader brings with him [/her]". Moreover, he believes that the language of the text limits the reader's understanding of it and his/her responses. However, the reader's mind is active in the reading process doing questioning, judging, making associations, feeling happy or sad, etc., thus the meaning is there, in the reader. The reader continuously checks whether his/her meanings are right or wrong. Therefore, Fish (in Tompkins, 1980, 81) states "the place where sense is made or not made is the reader's mind rather than the printed page or the space between the covers of a book". In other words, meaning is constructed by readers, and texts call for readers to interpret them. Consequently, Fish (in Tompkins, 1980) believes that the reader's process of making meaning out of the text is more important than the text itself.

Thus, the production of meaning is at the centre of Reader-Response Theory. Another literary theory, which focuses on meaning production is Structuralism. In other words, Reader-Response Theory possesses some common points with Structuralism. However,

Reader-Response Theory is concerned with how individual readers produce meaning while reading, whereas Structuralism focuses on “the underlying structures that make [meaning production] possible” (Culler, 1997, 120), such as the culture and the time.

Thus, the influential structuralist and aesthetician Roland Barthes participates much in common with Reader-Response theorists in that he “treated the reader as the site of underlying codes that make meaning possible and the agent of meaning” (Culler, 1997, 120). Both Reader-Response theorists and Roland Barthes consider the reader as the producer of meaning. In his own words, Barthes (1974, 4) claims that “the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text”. Thus, he distinguishes between “readerly” and “writerly” reading. “Readerly” reading describes a process in which the reader just receives the text. However, in “writerly” reading, the reader constructs and produces new meanings through his/her interaction with the text. In a way, he suggests that the reader writes the text. Yet, according to Barthes, the reader generates meanings through the language of the text, not through his/her experiences. According to Reader-Response theorists, on the other hand, linguistic elements in the text facilitate the reader’s interpretation, however, each reader adds his/her own experiences to this interpretation process and goes on his/her own “journey” (Kesen, 2002). What Reader-Response theorists and Barthes share is that readers create the text again and they “become the director of the script” (Cole & Lindemann, 1990, 21).

What emerges with Reader-Response Theory is the belief that meaning is the recreation of the text produced by its readers. Even though Reader-Response theorists examine the reading process from different perspectives, they agree upon the idea that meaning does not solely exist in the text. Moreover, the most significant contribution of Reader-Response Theory to the field of literature is that it brings to light the importance of reader’s responses in the process of literary reading. They assume that effects of the literary reading process is “a matter of *individual* response”. Thus, “personal and psychological” side of reading is what Reader-Response theorists concentrate on (Tompkins, 1980). They turn their focus on “emotional experience” of individual readers rather than “social and political” effects of literary reading. Reader-Response Theory displays that readers “bring many forces into play when they read a text, and that, as a result, the interpretations or reactions they describe are a reflection of

themselves as well as the text” (Hirvela, 1996, 130). This is in accordance with Louise Rosenblatt’s opinion. Rosenblatt also puts that

The reader brings to the work personality traits, memories of past events, present needs, and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements determine his [/her] response to the peculiar contribution of the text. (in Kesen, 2002, 25)

Kesen (2002) summarizes Rosenblatt’s principles as:

- Each reading event is unique and involves the reader’s mind and emotions.
- The text requires a reader’s contribution, otherwise it does not exist.
- There are as many interpretations as there are readers.
- Literary experience can be comprehended via analysis of individual reader’s responses.
- Each reader extracts his/her unique meaning since each reader’s transaction with the text is also unique.

Rosenblatt, furthermore, considers that there are two different reading types which depend on different reasons for reading. In Rosenblatt’s terms these are “efferent reading” and “aesthetic reading”. “Efferent reading” is the type of reading in which the aim is getting information. On the other hand, “aesthetic reading” is an experience in which thoughts and feelings are actively engaged in the process. According to Rosenblatt, in aesthetic reading readers try to gain an insight into themselves. Therefore, she claims that in the process of aesthetic reading readers pay attention to what they experience. In that, Rosenblatt concentrates on “the reader’s emotional response” (Allen, 1988). Moreover, she argues that it is the reader’s “stance” which determines whether the reading is “efferent” or “aesthetic”.

In the prominent phenomenologist Jauss’s view of “aesthetics of reception”, the reader’s interpretation should be considered in line with the era it is interpreted. Therefore, the history of a work’s interpretation gains importance, considering that a work is interpreted differently at different times due to the change in readers’ expectations at these times. In other words, Jauss argues that “time” demands changes in interpretations.

As Culler (1997, 60) has put, “a work is interpreted as answering questions posed by [...] horizon of expectations, and a reader of the 1990’s approaches [a literary text] with expectations different from those of a contemporary of Shakespeare’s”. On the other hand, Norman Holland’s psychoanalytic approach to the reading process leads to the understanding that any text may be interpreted similarly, which may be caused by “styles” or “identity themes” and this opinion is in line with Stanley Fish’s “interpretive communities” (McManus, 1998).

In brief, what a reader totally does while interpreting a text is at the centre of Reader-Response Theory. Reading is viewed as an activity in which the reader is producing meaning via transaction with the text (Hirvela, 1996). In Reader-Response Theory, a crucial element in the reading process is the reader’s active involvement in the text and his/her recreation of it through analysis (Kesen, 2002). Culler states that what leads to Reader-Response Theory is that paying attention to readers and their way of understanding literature. He claims that each reader has his/her own “story of reading” in which he/she produces an individual meaning and involvement in the text. According to Culler (1997, 60), “to interpret a work is to tell a story of reading”.

Consequently, in Reader-Response Theory, the focus is on individual readers and their productivity in meaning making process. How they interpret a text and their involvement in this process is what Reader-Response Theory is mainly concerned with. According to Reader-Response theorists, “reading is a dynamic process” (Cole & Lindemann, 1990, 83) which involves reader-text transaction. Their main concern is the emotional effects caused by this process on individual readers. This belief is justified by Stanley Fish (in Tompkins, 1980, 99) as “[literary reading] is a process; it talks about experience and is an experience; its focus is effects and its result is an effect”. In brief, Reader-Response theorists deal with the “psyche” of individual readers, which inevitably facilitates comprehending the process of readers’ emotional involvement.

CHAPTER 3

THE DESIGN AND THE METHODS

This chapter focuses on the data collection process, including the participants, procedure and the materials.

3.1. Introduction

According to Miall (1990, 326), “studies of actual process of reading literary texts are rare”. Furthermore, such studies in the foreign language context have been neglected. Relying on this fact, the present study aimed at gaining an insight into the process of reading short stories in L2 and the non-native speakers’ emotional involvement in this process. Thus, L2 readers’ responses to short stories and the emotions they experienced during reading were elicited through different data collection tools, such as the literary response questionnaire, the emotion diaries, the questionnaire and the interviews. In other words, both quantitative and qualitative data were obtained in the study. Through the emotion diaries, quantitative data and through the interviews qualitative data were obtained. Through the questionnaires, on the other hand, both quantitative and qualitative data were obtained.

The study, furthermore, involved two phases; one of which aimed at eliciting the L2 readers’ opinions about reading short stories in general, and the other which aimed at analyzing their responses and emotional involvement in specific. In line with the aim of the study, the number of the participants in the first phase of the study was greater. However, their number was limited in the second phase for a thorough and detailed analysis.

3.2. Participants

The participants of the present study were 51 third-year student teachers at Çukurova University, Faculty of Education, English Language Teaching Department, who were non-native speakers of English. These participants were randomly selected among the overall population of approximately 120 student teachers. The selection of the participants was based on the following criteria:

- the participants read the same stories during their short story courses,
- the analysis of these stories were done utilizing the same approach,
- the instructor of their short story course was the same.

The number of the female and the male students were not taken into consideration in the first phase of the study since the number of the female students in the department was greater than the number of the male students. In the second phase of the study, on the other hand, 6 participants, 3 of whom were female and 3 of whom were male, were randomly selected out of these 51 participants. Thus, to investigate the possible gender differences in the readers' emotional involvement became possible.

3.3. Selection of Materials

The stories in the study were selected according to the following criteria:

- point of view
- emotional intensity
- internal conflict of the protagonists
- gender of the author (1 male & 1 female)
- gender of the protagonists (1 male & 1 female)
- length of the story

To eliminate the possible influence of "point of view" on the participants' responses, the stories narrated via the same point of view, third-person omniscient, were selected. Furthermore, to investigate the readers' emotional involvement in the reading process, emotionally intense stories, in which the protagonists experienced emotions owing to their internal conflicts, were selected. To eliminate the possible influence of gender, stories written by one male (James Joyce) and one female author (Carson McCullers) were employed. Moreover, in one of the stories the protagonist was male and in the other the protagonist was female. The name of the authors and the title of the stories were eliminated.

The selected stories, differed in length, however, were similar in their subject-matter. In both of the stories, the protagonists recalled their past, their relations with their parents, etc. in the exposition. They both experienced internal conflicts and they questioned their lives, their decisions, etc. throughout the stories and in the resolution, there was still lack of hope and they were not able to change their lives (see Appendix III and Appendix IV).

3.4. Procedure

In the first phase of the study, the literary response questionnaire, which was adapted from Miall and Kuiken's study (1995), elicited the readers' opinions about reading short stories in general and their emotional involvement in such texts in specific. The language of this questionnaire was English.

In the second phase of the study, the number of participants were limited to 6 for a thorough and detailed analysis. The participants randomly read two short stories, which were divided into different numbers of segments. While they were reading these stories, they marked the segments at the point they experienced emotions, memories or associative thoughts. Having read the stories, the participants replied to a questionnaire which mainly aimed at eliciting their responses to these two short stories in particular. The language of this questionnaire, furthermore, was English. Moreover, the participants' comments on the stories and their replies to the questionnaire were supplemented by the data elicited via interviews. These individual interviews were audio-recorded, transcribed and categorized for a thorough analysis.

3.5. Instrumentation

Both quantitative and qualitative data collection tools were employed in the study and the data were obtained through four instruments; the literary response questionnaire, the emotion diaries, the questionnaire and the individual interviews. Moreover, the participants read two short stories (see Appendice).

3.5.1. The Literary Response Questionnaire

The literary response questionnaire employed in the present study aimed at eliciting L2 readers' opinions about reading short stories in general. The questionnaire was adapted

from Miall and Kuiken's (1995) original questionnaire. The majority of the items in the questionnaire were identical to those of Miall and Kuiken's (1995); some items, moreover, were modified and some others were added. The items which were added to the questionnaire were mostly open-ended questions and they were mostly about the participants' opinions about the stories they had read in their short story course (see Appendix I and Appendix II). Moreover, there were a few questions which aimed at eliciting the participants' opinions about reading short stories in general. The original and the modified items, on the other hand, were listed in a chart. In this chart, there were only a few items which were added. In the analysis of this section, these items were categorized as: "criteria for like/dislike", "identification with fictional characters", "culture", "response/reaction", "involvement", "insight into participants' own lives" and "personal resonance". The language of this questionnaire was English (see Appendix I).

3.5.2. The Emotion Diaries

"Emotion diary", which was adapted by Oatley (1999) following another study, was employed in the present study. The term expressed the process in which the readers marked the short stories when they experienced emotions, memories or associations. The participants put down Es for emotions, Ms for memories and Ts for associations they experienced. Moreover, they stated what these specific emotions, memories or thoughts were with one or two words and then they read on without interrupting the normal reading process. During this process, the participants were free to use the language they wanted (English or Turkish).

Furthermore, the participants were instructed to take a stance towards the stories either as a "participant", feeling inside the story world as if they were one of the characters in the story (especially the protagonist) or a "spectator", feeling outside the story world as if watching a film from a distance. Thus, the readers marked Ps when they felt "participant" and Ss when they felt "spectator".

To elicit the participants' emotional responses, they read two complete short stories (see Appendix III and Appendix IV). One of these stories was written by James Joyce and one of them was written by Carson McCullers. The length of the stories ranged from four to seven pages, which meant that they were short enough to be read in one session.

These stories, however, were broken into segments based on the development of events and characters in the stories, emotions experienced by the characters and speech and thought presentation. On the other hand, the participants read the stories at their own reading pace during this process. In other words, there was no time limit.

3.5.3. The Questionnaire

When the participants finished reading the stories, they were administered a questionnaire, which was a limited version of the LRQ administered earlier in the study. In this questionnaire, the number of the questions were less than the number of the questions in the LRQ and these questions focused on the stories in the study. The questionnaire was different from the literary response questionnaire in that it did not involve a chart of listed items. The language of the questionnaire was English, however, the participants were allowed to use the language (English/Turkish) they felt more comfortable with (see Appendix V).

3.5.4. The Interviews

In the process of the interviews, readers' verbalizations of their feelings, thoughts and memories evoked in the reading process; their replies to the questionnaire and their comments about the stories and the characters were recorded on tape. These recordings were transcribed afterwards. Then, the participants' replies were coded and categorized. To avoid misinterpretation, these codes and categories were checked by the participants. The language of the interviews was Turkish since the participants felt more comfortable with it. However, the participants' replies were translated into English. In addition, the codes and categories were in English.

3.6. Data Analysis

The participants' responses to the literary response questionnaire were analyzed with SPSS. However, the answers to the open-ended questions in the questionnaire were coded and categorized before the analysis.

In the analysis of the emotion diaries, the number of emotions experienced by the female and the male participants and the reader roles adopted by the participants were

taken into consideration. Moreover, the results were compared across gender and across the two stories. In other words, the analysis was based on the following variables:

- The interrelation between the gender of the participants and their emotional involvement (Female/Male)
- The interrelation between the gender of the participants and their reader roles (Female/Male and Spectator/Participant)

Thus, in the process of analysis, our aim was to find out the correlation between the gender of the participants and their emotional involvement in reading the short stories.

In the analysis of the questionnaire, the participants' responses were coded and categorized. In the analysis of the interviews, on the other hand, the participants' comments on the stories were transcribed, coded and categorized and afterwards these interpretations were proved by member-check.

An overview of the study is presented in a table below:

Table 3.1. An Overview of the Study

RESEARCH QUESTIONS	INSTRUMENTATION	RATIONALE
1.What leads L2 learners become emotionally involved in reading short stories?	The LRQ, the emotion diaries, the questionnaire, the interviews	Finding out the aspects and features which seem likely to lead L2 learners to become emotionally involved in reading short stories
2.Do L2 learners identify themselves with fictional characters in reading short stories? Why?	The LRQ, the questionnaire, the interviews	Finding out whether L2 learners identify themselves with fictional characters in reading short stories and the reasons of their identification (/or lack of identification)
3.How are L2 learners emotionally involved in reading short stories?	The emotion diaries, the interviews	Reflecting the participants' comments about the process of reading short stories and the fictional characters in the stories; highlighting the participants' emotional responses
4. Are there any gender differences in readers' emotional involvement in reading L2 short stories?	The LRQ, the emotion diaries, the questionnaire, the interviews	Finding out whether the females and the males differ in their emotional involvement in reading L2 short stories

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. Introduction

The aim of the present study was to investigate the L2 readers' emotional involvement in reading L2 short stories. Thus, both qualitative and quantitative data collection tools were employed in the study to gain an insight into the process. In the research process, the literary response questionnaire, the emotion diaries, the questionnaire and the interviews were employed respectively. In this chapter, findings obtained from these tools will be presented and the results will be discussed.

4.2. The Literary Response Questionnaire

4.2.1. The Participants' Criteria for Like or Dislike of Short Stories

4.2.1.1. Item Eliciting the Narrative Elements Determining the Participants' Like or Dislike of Short Stories (Item 1)

The item in this section aimed at eliciting the narrative elements which determine the participants' like or dislike of short stories. In this item, the participants marked the narrative elements (theme, plot, etc.) which determine their like or dislike of short stories according to how frequent these elements influence them (always, often, etc.).

The results obtained from Item 1 are presented below:

Table 4.1. Narrative Elements Determining the Participants' Like or Dislike of Short Stories

NARRATIVE ELEMENTS	ALWAYS n=51		OFTEN n=51		SOMETIMES n=51		RARELY n=51		NEVER n=51	
	f	%	f	%	f	%	f	%	f	%
THEME	24	47.1	21	41.2	2	3.9	4	7.8	-	-
PLOT	23	46	18	36	8	16	1	2	-	-
SETTING	8	17	16	34	18	38.3	4	8.5	1	2.1
CHARACTERS	25	49	15	29.4	8	15.7	2	3.9	1	2
CONFLICT	8	17	11	23.4	19	40.4	8	17	1	2.1
CLIMAX	17	33.3	10	19.6	19	37.3	2	3.9	3	5.9
TONE/MOOD	13	25.5	22	43.1	8	15.7	8	15.7	-	-
SUSPENSE	14	31.8	11	25	13	29.5	5	11.4	1	2.3
POINT OF VIEW	12	24	14	28	13	26	9	18	2	4
ENDING	24	47.1	17	33.3	6	11.8	3	5.9	1	2

“Character(s)” (f=25; % 49), “theme” (f=24; % 47.1), “ending” (f=24; % 47.1) and “plot” (f=23; % 46) appear to be the most significant narrative elements which determine the participants’ like or dislike of short stories since they were marked as “always” by nearly half of the participants and the fact that none of the participants marked “theme” and “plot” as “never” also supports this view. Moreover, “character(s)” and “ending” were marked by only one participant (% 2) as “never”. The fact that “plot” is one of the most significant elements in determining the participants’ like or dislike of short stories is supported once more in another section; no one marked “plot” as “never”. “Tone/ mood” (f=22; % 43.1) is another significant narrative element in determining the participants’ like or dislike of short stories since it was marked as “often” by nearly half of the participants and the fact that none of the participants marked “tone/mood” as “never” also supports our view.

In other words, most of the participants appear to determine their like or dislike of short stories depending on the same narrative elements: “character(s)”, “theme”, “ending” and “plot”. As we have suggested before, “plot” involves readers in the story during reading and “character(s)” involves readers in the story after reading (see Section 2.1.2.2.). Moreover, “theme” involves readers’ interpretations and “ending” involves readers’ expectations. Concisely, these narrative elements appear to be the ones which lead to the participants’ “emotional involvement”.

Item 1, furthermore, aimed to find out whether the female and the male participants differ in their preferences of narrative elements which determine their like or dislike of short stories. The results elicited from Item 1 are displayed in Table 4.2.

**Table 4.2. The Role of Gender in the Preference of Narrative Elements
Determining the Participants' Like or Dislike of Short Stories**

NARRATIVE ELEMENTS	ALWAYS		OFTEN		SOMETIMES		RARELY		NEVER	
	female n=32	male n=18	female n=32	male n=18	female n=32	male n=18	female n=32	male n=18	female n=32	male n=18
	f	f	f	f	f	f	f	f	f	f
THEME	16	8	15	5	-	2	1	3	-	-
PLOT	18	10	3	5	3	-	-	1	-	-
SETTING	5	3	10	5	12	6	-	2	-	1
CHARACTERS	16	8	10	5	6	2	-	2	-	1
CONFLICT	5	3	9	2	9	10	5	2	1	-
CLIMAX	13	4	6	4	11	7	1	1	1	2
tone/mood	9	4	15	7	4	3	4	4	-	-
SUSPENSE	11	3	7	4	5	7	3	2	1	-
POINT OF VIEW	10	2	8	5	6	7	6	3	2	-
ENDING	16	7	10	7	4	2	2	1	-	1

Both the female and the male participants give importance to the same narrative elements in determining their like or dislike of short stories. The female participants selected “plot” (f=18), “character(s)” (f=16), “theme” (f=16) and “ending” (f=16) as “always”, which is in line with our previous findings (see Table 4.1.). Moreover, the male participants selected “plot” (f=10), “character(s)” (f=8), “theme” (f=8) and “ending” (f=7) as “always”, which also supports our previous findings (see Table 4.1.). These findings are verified in another section of this table: none of the participants, neither females nor males, marked “plot” and “theme” as “never”. “Character(s)” and “ending”, moreover, were not marked by any female participants as “never”. These elements, on the other hand, were marked as “never” by only one male participant.

Female participants also give importance to “tone/mood” (f=15) and “theme” (f=15) in determining their like or dislike of short stories since they marked these elements as “often”. This finding is also supported by another section of the table; none of the female participants marked “tone/mood” and “theme” as “never”. On the other hand, the male participants also tend to give importance to “tone/mood” (f=7) in determining their like or dislike of short stories. They did not mark this element as “never”, which also supports our view.

In consequence, both of the tables (Table 4.1. and Table 4.2.) reveal that “character(s)”, “theme”, “plot” and “ending” may be the most important narrative elements for both the female and the male participants. There is no difference in the female and the male

participants' preference of narrative elements which determine their like or dislike of short stories. In other words, both the female and the male participants appear to determine their like or dislike of short stories considering these narrative elements. However, the females seem to focus on elements of plot more than the males. That is, the females seem to focus on details whereas the males focus on the overall effect. In other words, the females are more emotionally involved in reading whereas the males detach themselves in the reading process (also see Section 4.3.).

4.2.1.2. Items Eliciting the Reasons of the Participants' Preferences of the Short Stories (Items 3 & 8)

The items in this section aimed at eliciting the reasons why the participants liked or disliked the specific short stories during their short story courses. The participants varied in their use of terms, however, their answers can be categorized under two headings: "verisimilitude" and "narrative elements".

The participants' answers suggest that "verisimilitude" (see Section 2.1.2.2.) may determine the participants' like or dislike of short stories and this can be illustrated with the participants' own words. For instance, one of the participants stated "if I can connect the text to the real life, there are lots of similarities" and another participant agreed upon him stating "it [...] tells about the real life". In other words, the participants stressed the role of "verisimilitude" on their like or dislike of short stories.

Moreover, the participants' answers suggest that some narrative elements may determine their like or dislike of short stories. These narrative elements are "character(s)", "theme", "plot", "ending" and "tone/mood". In other words, the findings of items 3 & 8 and the findings of item 1 (see Section 4.2.1.1.) are complementary since the participants mostly focused on the same narrative elements in these items. Thus, these items may prove the fact that some specific narrative elements determine the participants' like or dislike of short stories.

On the other hand, the participants' statements indicate that each of these narrative elements determines the participants' like or dislike of short stories for various reasons. For instance, if the participants identify themselves with the fictional characters, if they

resemble to these characters or if they admire them, they tend to like the short stories. This finding is in line with the literature review (see Section 2.1.2.1.). However, if there is lack of empathy or identification between the participants and the fictional characters, the participants may dislike the short stories. The participants, moreover, tend to like the short stories if they are realistic, if they give messages and if they have happy or surprise ending. However, they tend to dislike the short stories if they are open-ended.

Thus, we can suggest that “character(s)”, “theme”, “plot” and “ending” are important narrative elements which determine the participants’ like or dislike of short stories. Moreover, when the participants are emotionally involved in one or more of these elements, (identification with “character(s)” or making connection with the “plot” of the story and the real life, etc.) their possibility of enjoying the story increases.

4.2.1.3. Item Eliciting the Necessary Elements in order to Enjoy Reading Short Stories (Item 12)

The item in this section aimed at eliciting the participants’ opinions about the necessary elements in order to enjoy reading short stories. Although the participants differed in their use of terms, they mostly focused on two elements: “narrative elements” of short stories and their own “emotional response(s)/reaction(s)”.

The participants commented that “character(s)”, “theme”, “plot”, “ending” and “tone/mood” are the necessary elements in order to enjoy reading short stories. Thus, the findings of this item support our previous findings (see Sections 4.2.1.1. and 4.2.1.2.) since the participants once more concentrated on the same narrative elements. For instance, a large number of participants stated that there should be “a strong character” “the mental state” of whom they know; “an interesting plot”; “a good message”; “an effective”, “surprise” ending and an appealing tone/mood which is not “too stable” in order to enjoy reading short stories.

The participants, moreover, stated that “personal resonance”, “identification”, “empathy” or “emotional involvement” are necessary in order to enjoy reading short stories. According to the participants’ remarks, when they “almost had the same experience”, they can more easily “put [themselves] in the place of the characters”

which leads them to “go to the world in the story”. Thus, the participants’ like or dislike of short stories appear to depend on the level of their “emotional involvement” in reading.

4.2.2. The Participants’ Responses to the Short Stories in their Short Story Courses

4.2.2.1. Items Eliciting the Participants’ the Most and the Least Favourite Short Stories in their Short Story Courses (Items 2 & 7)

The items in this section aimed at eliciting the participants’ the most and the least favourite short stories during their short story courses. Nearly half of the participants selected “A Rose for Emily” (f=21) as the most favourite short story. On the other hand, nearly half of the participants selected “Araby” (f=22) as the least favourite short story. In other words, “A Rose for Emily” and “Araby” were selected as the most and the least favourite short stories by approximately the same number of participants.

The protagonist in “A Rose for Emily” was female and most of our participants in this study were also female. This may have an influence on the participants’ preference of this story. From another perspective, the males appear to have difficulties in feeling empathy towards the female characters (also see Sections 2.1.2.1. and 4.3.).

4.2.2.2. Items Eliciting the Reasons of the Participants’ Preferences of the Short Stories (Items 3 & 8)

The items in this section aimed at eliciting the reasons why the participants liked or disliked the specific short stories during their short story courses. The participants remarked that they like the short stories with which they can connect the real world and the characters of which they “feel close”, etc. In brief, the participants appear to prefer the short stories in which there is “emotional involvement” (for detailed analysis see Section 4.2.1.2.).

4.2.3. The Participants' Identification with Short Story Characters and Its Reasons

4.2.3.1. Items Eliciting the Participants' Identification with Characters in Their Most and Least Favourite Short Stories (Items 4 & 9)

The items in this section aimed at specifying whether there is a difference in the participants' identification with the characters in their most and least favourite short stories. The results obtained from these items are presented in Table 4.3.:

Table 4.3. The Participants' Identification with Characters in Their Most and Least Favourite Short Stories

THE PARTICIPANTS' ANSWERS	IDENTIFICATION (the story they liked the most) n=51		IDENTIFICATION (the story they liked the least) n=51	
	f	%	f	%
YES	19	38.8	2	4.3
NO	30	61.2	45	95.7

The table indicates that if the participants like a short story, they may identify themselves with fictional characters or not. On the other hand, if they do not like a short story, they tend to avoid identifying themselves with fictional characters. Thus, we can suggest that identification is not the only factor which determines whether the participants like or dislike short stories. Nevertheless, identifying oneself with fictional characters in short stories may influence or be influenced by the participants' like or dislike of short stories.

4.2.3.2. Items Eliciting the Story Characters Whom the Participants Identified Themselves With (Items 5 & 10)

The items in this section aimed at specifying the fictional characters in the short stories whom the participants identified themselves with. In these items, the most frequently selected characters were "Emily" (f=4) in "A Rose for Emily" and "the boy" (f=4) in "Araby". Since "Emily" and "the boy" are the protagonists of the most and the least favourite short stories; "A Rose for Emily" and "Araby" (see Section 4.2.2.1.), we can suggest that "character(s)" is one of the most significant narrative elements (see Sections 4.2.1.1. & 4.2.1.2.) which determines the participants' like or dislike of short stories. Moreover, the participants appear to identify themselves with the protagonists in the short stories rather than the minor characters.

4.2.3.3. Items Eliciting the Participants' Reasons for Identifying Themselves with Specific Short Story Characters (Items 6 & 11)

The items in this section aimed at eliciting the reasons why the characters in the short stories with whom the participants identified themselves appeal to them. The results obtained from these items can be categorized under two headings: “sharing the same experiences” and “sharing the same personality traits with the characters”. The results are illustrated with the participants' own words: For instance, they stated their reasons as “I experienced a love resembling to his in the past and I couldn't explain my feeling to the person I fell in love” and “when I was at high school prep-class, I almost had the same experience like that boy in the *Araby*”, etc. Moreover, they stated that “he is as pessimistic as me” and “an ambitious one like me”, etc. In consequence, the reasons for finding fictional characters appealing and being able to identify oneself with them depend much on sharing similar experiences or sharing similar personality traits with these characters. This finding is in line with the previous research (see Section 2.1.2.1.).

4.2.4. The Factors which Determine the Participants' Emotional Involvement in Reading Short Stories (Items 13-43)

The items in this section aimed at eliciting the factors which determine the participants' emotional involvement in reading short stories. The participants marked these items according to how frequent these elements influence them (always, often, sometimes, etc.).

In the analysis process, the items were categorized as “criteria for like/dislike” (such as length or subject-matter of the short story), “identification with fictional characters either in L1/L2” (taking on the protagonist's goals), “culture” (such as cultural differences), “response/reaction” (like or dislike of short story or its characters, etc.), “involvement” (being inside the fictional world among the characters, etc.), “insight into participants' own lives” (such as the effects of literature on their own lives) and “personal resonance” (such as the similarities between one's own life and the story). These categories aimed at investigating the factors which determine the participants' emotional involvement in reading short stories. In each of these groups, there were different numbers of items. The analysis of these items were based on these categories. These groups are presented in Table 4.4.:

**Table 4.4. Categories of the Factors Which Determine the Participants’
Emotional Involvement in Reading Short Stories**

ITEMS	CRITERIA FOR LIKE/DISLIKE
32	If a story appeals to me and if I enjoy reading it, I can understand it more easily
38	If a short story is shorter than four pages, I enjoy reading it.
39	When the subject is interesting, I like reading a literary text in English.
41	I like reading a short story in English when there is plenty of action.
ITEMS	IDENTIFICATION WITH FICTIONAL CHARACTERS
21	I feel like I’ve almost “become” a character I’ve read about in fiction.
30	When I read a short story in Turkish, I can easily think of myself as one of the characters in the story.
31	When I read a short story in English, I can easily think of myself as one of the characters in the story.
36	If I identify myself with one of the characters in a short story, I enjoy reading that story more.
ITEMS	CULTURE
33	While reading an English short story, I can easily tolerate cultural differences.
40	Reading a literary text in English is a good way of learning about different life styles.
ITEMS	RESPONSE/REACTION
43	Reading a literary text in English is a challenge I enjoy.
42	Being able to understand a short story in English makes me happy.
ITEMS	INVOLVEMENT
22	I have imaginary dialogues with people in fiction.
24	I wonder whether I have really experienced something or whether I have read about it in a book.
25	When reading a story in English, sometimes I can almost feel what it would be like to be there.
26	I actively try to project myself into the role of fictional characters, almost as if I were preparing to act in a play.
27	Characters in short stories almost become like real people in my life.
28	A scene from a story may be so clear that I know its smell, its touch, its “feel”.
29	I hear dialogue in a short story as though I were listening to an actual conversation.
34	I can easily get into the fictional world in a Turkish short story.
35	I can easily get into the fictional world in an English short story.
37	When I read a literary text in English, I can easily involve with it emotionally.
ITEMS	INSIGHT INTO PARTICIPANTS’ OWN LIVES
13	Reading literature makes me sensitive to aspects of my life that I usually ignore.
15	I find that literature in English helps me to understand the lives of people that differ from myself.
16	Reading literature gives me insights to the nature of people and events in my world.
19	Literature enables me to understand people that I’d probably disregard in normal life.
20	In my reading, I learn to recognize more readily certain types of people or events, i.e. I can see these types more clearly after reading about a particular example in a literary text.
23	I find that reading a literary text in English makes me feel like changing the way I live.
ITEMS	PERSONAL RESONANCE
14	I find my shortcomings explored through characters in literary texts.
17	When I read I see similarities between events in literature and events in my own life.
18	I find my own motives being explored through characters in literary texts.

The data elicited from these items are presented in Table 4.5.:

Table 4.5. The Factors Which Determine the Participants' Emotional Involvement in Reading Short Stories

	ALWAYS n=51		OFTEN n=51		SOMETIMES n=51		RARELY n=51		NEVER n=51	
	f	%	f	%	f	%	f	%	f	%
CRITERIA FOR LIKE/DISLIKE	1	2	36	70.5	14	27.4	-	-	-	-
IDENTIFICATION WITH FICTIONAL CHARACTERS	1	2	11	21.6	25	48.9	10	19.6	4	8
CULTURE	7	13.7	25	49.1	16	31.3	2	4	1	2
RESPONSE/REACTION	18	35.3	24	47	8	15.7	1	2	-	-
INVOLVEMENT	-	-	9	17.8	27	52.5	12	23.8	3	6
INSIGHT INTO PARTICIPANTS' OWN LIVES	1	2	14	27.4	31	60.7	5	9.9	-	-
PERSONAL RESONANCE	2	3.9	14	27.4	22	43.3	13	25.5	-	-

The table indicates that “response” may be the most significant factor since the items about “response/reaction” (f=18; % 35.3) were marked by more participants as “always”, when compared to other sections and it is also supported by another section; none of the participants marked “response” as “never”. Moreover, “criteria for like/dislike” (f=36; % 70.5) may be another significant factor since the items about it were marked as “often”, and this is supported by another section; no one marked items about “criteria for like/dislike” as “never”.

Thus, we can suggest that the most significant aspect of short stories may be that they evoke responses on their readers (also see Section 2.1.2.1.). Furthermore, the table reveals the fact that the participants' criteria for like or dislike of short stories may be significant for them in the reading process and it may influence their emotional involvement in reading short stories. The table, furthermore, displays that “insight into one's own life” (f=31; % 60.7), “involvement” (f=27; % 52.5), “identification with fictional characters” (f=25; % 48.9) and “personal resonance” (f=24; % 43.2) may be more personal dimensions of reading short stories and they may show variances among readers since items about these aspects were marked as “sometimes”.

Moreover, these items were analyzed whether there is a gender difference in the participants' emotional involvement in reading short stories. The findings obtained from these items are presented below:

Table 4.6. The Role of Gender in the Participants' Emotional Involvement in Reading Short Stories

	Gender	N	Mean	Std. Deviation	t	Sig (2-tailed)
CRITERIA FOR LIKE/DISLIKE	Female	32	17.28	1.65	3.210	.002
	Male	18	15.45	2.38	2.902	.007
IDENTIFICATION WITH FICTIONAL CHARACTERS	Female	32	13.68	3.61	.892	.377
	Male	18	12.76	3.33	.912	.367
CULTURE	Female	32	8.09	1.30	1.403	.167
	Male	18	7.45	1.97	1.253	.222
RESPONSE/REACTION	Female	32	9.24	.765	3.700	.001
	Male	18	7.88	1.83	3.015	.007
INVOLVEMENT	Female	32	33.95	7.13	1.458	.151
	Male	18	30.80	7.70	1.426	.163
INSIGHT INTO PARTICIPANTS' OWN LIVES	Female	32	22.28	3.68	1.834	.073
	Male	18	20.22	4.05	1.784	.084
PERSONAL RESONANCE	Female	32	10.34	2.14	.506	.615
	Male	18	10.00	2.56	.481	.634

The table indicates that the difference between the two gender is statistically significant in two factors: “response/reaction” ($t=3.210$, $p<.005$) and “criteria for like/dislike” ($t=3.700$, $p<.005$), which can be stated as the most significant aspects of literary reading (see Section 4.2.4. & Table 4.5.). The results appear to be in favour of the female participants. In other words, the female participants may respond more to short stories, for instance they may make more comments on them. Furthermore, they tend to like reading short stories more than the male participants.

To find out the relation between the items and the categories and their influence on the participants' emotional involvement in reading short stories, we analyzed these categories. The findings gained from the analysis of these categories are presented in Table 4.7.:

Table 4.7. Correlations Between the Factors Which Determine the Participants' Emotional Involvement in Reading Short Stories

	CORRELATIONS	CRITERIA FOR LIKE/DISLIKE	IDENTIFICATION WITH STORY CHARACTERS	CULTURE	RESPONSE /REACTION	INVOLVEMENT	INSIGHT INTO PARTICIPANTS' OWN LIVES	PERSONAL RESONANCE
CRITERIA FOR LIKE/DISLIKE	Pearson Correlation	1	.304(*)	.048	.605(**)	.207	-.150	-.019
	Sig. (2-tailed)	.	.030	.740	.000	.145	.295	.892
	N	51	51	51	51	51	51	51
IDENTIFICATION WITH FICTIONAL CHARACTERS	Pearson Correlation	.304(*)	1	.102	.297(*)	.651(**)	.104	.392(**)
	Sig. (2-tailed)	.030	.	.475	.034	.000	.467	.004
	N	51	51	51	51	51	51	51
CULTURE	Pearson Correlation	.048	.102	1	.413(**)	.218	.306(*)	-.067
	Sig. (2-tailed)	.740	.475	.	.003	.125	.029	.640
	N	51	51	51	51	51	51	51
RESPONSE/REACTION	Pearson Correlation	.605(**)	.297(*)	.413(**)	1	.431(**)	.271	.223
	Sig. (2-tailed)	.000	.034	.003	.	.002	.055	.115
	N	51	51	51	51	51	51	51
INVOLVEMENT	Pearson Correlation	.207	.651(**)	.218	.431(**)	1	.478(**)	.418(**)
	Sig. (2-tailed)	.145	.000	.125	.002	.	.000	.002
	N	51	51	51	51	51	51	51
INSIGHT INTO PARTICIPANTS' OWN LIVES	Pearson Correlation	-.150	.104	.306(*)	.271	.478(**)	1	.529(**)
	Sig. (2-tailed)	.295	.467	.029	.055	.000	.	.000
	N	51	51	51	51	51	51	51
PERSONAL RESONANCE	Pearson Correlation	-.019	.392(**)	-.067	.223	.418(**)	.529(**)	1
	Sig. (2-tailed)	.892	.004	.640	.115	.002	.000	.
	N	51	51	51	51	51	51	51

The table indicates that there is a significant correlation between the participants' "criteria for like/dislike" and their "identification with fictional characters". Thus, we can suggest that if the participants like the short stories, they may identify themselves with characters or not. Moreover, if the participants dislike the short stories, they may tend to avoid identifying themselves with characters. In other words, the participants may or may not like the stories in which they identify themselves with the characters. On the other hand, they avoid to identify themselves with characters in short stories which they dislike.

In consequence, the participants may like a short story but may not identify themselves with characters; or they may identify themselves with characters but may not like the story itself. In other words, the participants “criteria for like/dislike” and their “identification with fictional characters” are influenced by each other, however, they are not interdependent. These findings also support the previous findings in this study (see Section 4.2.3.1.).

The table, furthermore, reveals that there is a very significant correlation between the participants’ “criteria for like/dislike” and their “response(s)/reaction(s)”. This indicates that if the participants like the short stories, they are more likely to give emotional responses.

The correlation between the participants’ “identification with fictional characters” in short stories and their “response(s)/reaction(s)” is also statistically significant. Thus, we can suggest that when there is identification between the participants and the characters in short stories, the participants might respond to the texts more. Furthermore, one of the reasons of responding to short stories can be the participants’ identification with fictional characters.

Furthermore, the correlation between the participants’ “identification with fictional characters” and their “emotional involvement” in the stories is statistically significant. This indicates that if the participants identify themselves with fictional characters in short stories, they may be more involved in the stories or if there is more emotional involvement in reading the stories then the possibility of the participants’ identification with characters increases. This is in line with the previous findings of this study (see Section 4.2.1.3.).

Another significant correlation displayed in the table is between the participants’ “identification with fictional characters” in short stories and their “personal resonance”, which suggests that when the participants identify themselves with fictional characters, they can more easily remember memories from their own lives. Additionally, if they find more from their own lives in the story, the possibility of identification with

characters increases. This result is also in accordance with our previous findings (see Section 4.2.8).

Table 4.7., moreover, indicates that there is a very significant correlation between “culture” and the participants’ “response(s)/reaction(s)”. This displays that the elements in a short story, which depict cultural differences, may evoke more responses on the participants. This view is supported with the interview findings of this study (see Section 4.5.).

The table also displays that there is a significant correlation between “culture” and “insight” into one’s own life. This correlation indicates that the short stories which involve cultural elements are more likely to lead to the participants’ insight into their own lives. This result is in accordance with our findings in the interviews (see Section 4.5.).

Furthermore, the very significant correlation between the participants’ “response(s)/reaction(s)” and their “involvement” indicates that if the participants are involved in the short stories then they may give more emotional responses. In addition, if the participants give more emotional responses, then the possibility of their involvement in reading the stories increases, which is also supported by the data elicited via interviews (see Section 4.5.).

Moreover, we can state that there is a very significant correlation between the participants’ “involvement” in short stories and their “insight” into their own lives, which indicates that if the participants are more involved in the stories, then they might interrogate themselves and their own lives. Furthermore, if the participants experience more insight into their own lives, then they are more likely to be involved in the stories. Our findings in the interview sessions verify these opinions (see Section 4.5.)

The very significant correlation between the participants’ “involvement” in short stories and their “personal resonance”, moreover, displays that if the participants are involved in short stories then the possibility of recalling memories from their own lives and finding correlations between their lives and the story world increases. Thus, if the participants find correlations between their lives and the story world, if they recall their

own memories when they read the story, then they are more likely to be involved in reading and the story world. This finding is also in line with the findings of the interview sessions (see Section 4.5.). In brief, the participants' emotional involvement in reading is influenced by many factors.

An Overview

When we analyze the different items of the LRQ, we can infer that the participants' like or dislike of short stories are basically determined by specific narrative elements, namely "character(s)", "theme", "plot" and "ending". These narrative elements appear to be important for both the female and the male participants. Furthermore, the data obtained from the LRQ indicate that the participants identify themselves with the fictional characters who share similar experiences and similar personality traits with them. Additionally, it can also be suggested that verisimilitude can lead to emotional responses (empathy, identification, etc.) of the participants. These emotional responses, furthermore, determine the participants' emotional involvement in reading. When we compare the female and the male participants in this process, we observe that there is a difference in favour of the female participants; they respond to short stories more and they appear to enjoy reading short stories more. In consequence, we can claim that the participants' emotional involvement in reading short stories is a complex phenomena which is influenced by many factors such as the narrative elements and the literary aspects of short stories and the participants' gender.

4.3. The Emotion Diaries

The emotion diaries aimed to find out the number of emotions, memories and associative thoughts experienced by the participants. In addition, they aimed to observe whether there is a gender difference in this process; whether the females and the males differ in the intensity of these experiences. Moreover, these emotion diaries aimed to investigate the reader roles adopted by the female and the male participants in this process. Thus, in the analysis of the emotion diaries, the number of emotions, memories and thoughts experienced by the female and the male participants in addition to the reader roles adopted by them were taken into consideration. The results are presented in the table below:

Table 4.8. Emotions, Memories, Thoughts Experienced by the Participants and The Role They Adopt In the Process of Reading Short Stories

STORIES	EMOTIONS		MEMORIES		THOUGHTS		READERS' ROLES			
	male	female	male	female	male	female	SPECTATOR		PARTICIPANT	
"Eveline"	45	60	8	3	23	5	31	27	8	9
"The Sojourner"	107	155	38	10	83	26	77	87	35	9
TOTAL	152	215	46	13	106	31	118	104	43	18

The table indicates that the female participants experienced more emotions than the male participants in both of the stories. Thus, it can be claimed that the female participants are more emotionally involved, which supports the previous research. Oatley (1996, in Olson & Torrance; 1999), furthermore, claims that there is a gender difference in readers' involvement in texts. According to him, females are more involved in reading. The findings of Cupchik & Laszlo's study (1994) are in line with Oatley's and they argue that females and males differ in their involvement in texts. According to Cupchik & Laszlo (1994), female readers involve in stories more easily whereas male readers detach themselves from stories. Thus, our findings support the previous research.

Furthermore, we can suggest that the male participants experienced more memories and more associative thoughts than the female participants. In addition to these, they were in the "spectator" role (in total) more than the female participants. Thus, we can claim that the male participants are not involved in reading as much as the female participants and they look to the story world and its characters from a distance. This finding is in line with the previous research. According to Cupchik, Oatley & Vorderer (1998), readers who just attempt to witness the events experience "emotional memories".

On the other hand, in "The Sojourner", the male participants appear to be in the "participant" role more than the female participants, which can be caused by the protagonist's gender since the protagonist was male in this story and our interview sessions support this view (see Section 4.5.). Thus, the females do not seem to be influenced by the gender of the protagonist much, they can feel empathy towards both gender. This finding is also in line with Oatley's findings (in Olson & Torrance, 1996).

An Overview

When we analyze the participants' emotion diaries in detail, we can observe clear gender differences. For instance, the females appear to experience more emotions during reading whereas the males appear to experience more memories and associative thoughts. Thus, we can claim that the females and the males vary in their involvement in texts. Nevertheless, the readers' role or their stance in the reading process appears to have an influence on their experiences during reading. Moreover, the detailed analysis of the participants' emotion diaries prove that each of them experiences emotions, memories and thoughts in reading short stories which prove that the participants are more or less emotionally involved in reading short stories. This is in line with Oatley's claim (in Olson & Torrance, 1996; 1999).

4.4. The Questionnaire

4.4.1. The Participants' Criteria for Like or Dislike of Short Stories

4.4.1.1. Item Eliciting the Narrative Elements Determining the Participants' Like or Dislike of the Short Stories (Item 1)

The item in this section aimed at eliciting the narrative elements which determine the participants' like or dislike of the two short stories in the study. The results obtained from Item 1 are displayed in Table 4.9.:

Table 4.9. Narrative Elements Determining the Participants' Like or Dislike of the Short Stories in the Study

NARRATIVE ELEMENTS	"EVELINE" n=6		"THE SOJOURNER" n=6	
	f	%	f	%
THEME	2	33.3	4	66.6
PLOT	2	33.3	2	33.3
SETTING	2	33.3	4	66.6
CHARACTERS	3	50	3	50
CONFLICT	1	16.6	2	33.3
CLIMAX	1	16.6	5	83.3
TONE/MOOD	3	50	2	33.3
SUSPENSE	-	-	3	50
POINT OF VIEW	2	33.3	5	83.3
ENDING	2	33.3	3	50

“Character(s)” appear to be the most important narrative element which determines the participants’ like or dislike of the short stories since it is the only element selected by at least half of the participants in both stories. Thus, it may be suggested that “character(s)” lead to the participants’ “emotional involvement” more than the other narrative elements. Moreover, “theme”, “setting”, and “tone/mood” are among the important narrative elements and this is in line with our previous findings (see Section 4.2.1.1.). A rather different finding of this item, on the other hand, is that “climax” and “point of view” may be important factors in determining the participants’ like or dislike of short stories. Thus, it may be suggested that the participants’ “emotional involvement” in reading short stories is generally influenced by specific narrative elements. However, their preferences for these elements may show variances according to the story.

For instance, “climax” and “point of view” appear to determine the participants’ like and enjoyment of “The Sojourner”. As their answers suggest, they continuously wondered what would happen next in the course of reading this story, that is the “climax” was intense. When we consider “point of view”, we observe that “free indirect thought” is used in this story, which allows the readers feel “almost inside [the character’s] head as he thinks” (Short, 1996). Thus, the participants’ responses may have been influenced by this technique.

Item 1, furthermore, aimed to find out whether the female and the male participants differ in their preferences of narrative elements which determine their like or dislike of the short stories in the study. The results elicited from Item 1 are displayed in Table 4.10.

**Table 4.10. The Role of Gender in the Preference of Narrative Elements
Determining the Participants' Like or Dislike of the Short Stories in the Study**

NARRATIVE ELEMENTS	“EVELINE” n=6		“THE SOJOURNER” n=6		TOTAL	
	male n=3	female n=3	male n=3	female n=3	male	female
THEME	1	1	2	2	3	3
PLOT	1	1	2	-	3	1
SETTING	1	1	3	1	4	2
CHARACTERS	2	1	1	2	3	3
CONFLICT	1	-	1	1	2	1
CLIMAX	-	1	3	2	3	3
TONE/MOOD	1	2	2	-	3	2
SUSPENSE	-	-	2	1	2	1
POINT OF VIEW	1	1	3	2	4	3
ENDING	2	-	1	2	3	2

“Character(s)”, “theme” and “climax” (in total) are equally important for both the female and the male participants. This is similar to our previous findings (see Section 4.2.1.1. & 4.2.1.2.). Thus, we can once more suggest that, there is no significant difference in the female and the male participants’ preference of narrative elements which determine their like or dislike of short stories. However, “setting” and “point of view” appear to be more important for the male participants. This is a rather new finding in the present study. The reason may be that in “The Sojourner”, the emotions are experienced by a male protagonist and events are told from his perspective and the place where the events take place may have influenced the character’s emotions. Thus, the male participants may give importance to “point of view” and “setting” in this story.

4.4.1.2. Items Eliciting the Reasons of the Participants’ Like or Dislike of Short Stories in the Study (Items 3 & 5)

The items in this section aimed to find out the reasons why the participants liked or disliked the specific short story in the study. There were individual differences in the participants’ use of terms, however, we can group their answers under two headings: “narrative elements” and the participants’ “emotional responses”.

“Character(s)”, “theme”, “plot”, “ending” and “tone/mood” determine the participants’ like or dislike of the short stories, which is in line with the data elicited via the LRQ

(see Section 4.2.1.1. & 4.2.1.2.). The participants, moreover, stated that they like the short stories if they “feel what the characters feel” and if the theme get them involved “in the story”. On the other hand, they stated that they dislike the short stories if they “don’t behave as the main character”, if its plot is “classic” and ending is “disappointing” or its tone/mood is unhappy. In consequence, it may be suggested that these narrative elements lead to the participants’ “emotional involvement” more than the other elements. Thus, they are so important for the readers (also see Sections 4.2.1.1., 4.2.1.2. & 4.2.1.3.).

Moreover, “insight into one’s own life”, “identification with fictional characters”, feeling “empathy” towards the character(s), and “emotional involvement” also determine the participants’ like or dislike of short stories, which is in accordance with the data elicited via the LRQ (see Section 4.2.1.3.). The participants stated that they like the short stories if the story enables them to “remember the reality of the world”, if they share some similar personality traits with the characters, etc. On the other hand, they stated that they dislike the short stories if they “don’t behave as the main character”, if they cannot find similarities between the characters and themselves, or if they cannot “participate in the story”.

In brief, the participants decide upon their like or dislike of short stories relying on the emotional responses evoked during reading and these emotional responses are highly correlated with the narrative elements of the short stories.

4.4.2. The Participants’ Responses to the Short Stories in the Study

4.4.2.1. Items Eliciting the Participants’ More and Less Favourite Short Stories in the Study (Items 2 & 4)

The items in this section aimed at eliciting the participants’ more and less favourite short stories in the study. According to the results, “The Sojourner” (f=4) was selected to be the favourite short story by more than half of the participants. “Eveline” (f=2), on the other hand, was selected to be the favourite short story by only two participants.

The gender of the protagonist may have an influence on the results since the protagonist in “The Sojourner” was male. As we have suggested before, the male participants

appear to be influenced by the gender of the protagonist whereas the female participants do not (see Section 4.3.). Thus, the male participants tend to like this story owing to the gender of its protagonist.

4.4.2.2. Items Eliciting the Participants' Overall Responses to the Short Stories in the Study (Items 13 & 22)

The items in this section aimed at specifying the participants' overall responses to the short stories in the study. The participants concentrated on the "character(s)" and the "plot" of the story they like and considered that their favourite story "is much more realistic". Moreover, they felt themselves "inside it" and felt "empathy" towards the character(s). This finding supports the previous research. Brewer and Ohtsuka (1988) also found that readers enjoy reading short stories in which they experience "empathy".

On the other hand, in the story they dislike, the participants concentrated on the "ending", "plot", and the "gender of the protagonist". Moreover, they stated that they "couldn't feel the world of the story" and couldn't relate it to their lives. This finding also supports the previous research. Brewer and Ohtsuka (1988, 404) claim that when the readers cannot make connections between the story and the real world, their "level of liking is reduced".

4.4.2.3. Items Eliciting the More and Less Entertaining Short Stories in the Study (Items 14 & 23)

The items in this section aimed at eliciting the more and less entertaining short stories in the study. As we have found out before, more than half of the participants selected "The Sojourner" to be more entertaining. The detailed analysis of the participants' answers reveal that, "Eveline" was selected to be entertaining by two female (out of three) participants and "The Sojourner" was selected to be entertaining by two male participants (out of three). Thus, we can claim that the participants are influenced by the gender of the protagonists, which is supported in our interview sessions (see Section 4.5.).

4.4.3. The Participants' Identification with Short Story Characters in the Study and its Reasons

4.4.3.1. Items Eliciting the Participants' Identification With Characters in their More and Less Favourite Short Stories (Items 6 & 15)

The items in this section aimed at eliciting whether the participants identified themselves with characters in the short stories they read and (if they did) whether these stories were the ones they like. The data elicited from these items are presented below:

Table 4.11. The Participants' Identification With Characters in their More and Less Favourite Short Stories

	IDENTIFICATION (the story they liked more)		IDENTIFICATION (the story they liked less)	
	f	%	f	%
YES	3	50	3	50
NO	3	50	3	50

The table suggests that the participants may or may not identify themselves with fictional characters without taking into consideration their like or dislike of the story. Furthermore, in both of the stories, the “focalizer” and the “narrator” were different people, which may have blocked the participants' identification with the characters and the readers' personality became more important in the process than the style. The detailed analysis of the participants' answers also put forth this fact. For instance, the same participants identified themselves with characters in both of the stories. On the other hand, the same participants did not identify themselves with characters in neither of the stories. Thus, it may also be suggested that identifying oneself with fictional characters depends on the participant's stance as a reader or his/her ability to feel empathy towards other people.

4.4.3.2. Items Eliciting the Story Characters Whom the Participants Identified Themselves With (Items 7 & 16)

The items in this section aimed at specifying the fictional characters in the short stories whom the participants identified themselves with. In these items, three participants (1 male & 2 female) identified themselves with “Eveline” and three participants (1 male & 2 female) identified themselves with “John Ferris”, the protagonists in the stories. Moreover, one of the female participants identified herself with both “John Ferris” and

“Elizabeth”, another character in the same story. In other words, the participants once more appear to identify themselves with the protagonists in the short stories rather than the minor characters, which is in line with our previous findings (see Section 4.2.3.2.).

Furthermore, in both of the stories the number of the female participants who identified themselves with fictional characters are more than the number of the male participants who identified themselves with fictional characters. Thus, it may be suggested that the females are more likely to identify themselves with fictional characters regardless of the characters’ gender, which is supported by the literature review (Cupchik & Laszlo, 1994; Oatley, 1999). Moreover, our detailed analysis reveal that the same male participant identified himself with characters in both of the stories, which supports our view that identification with fictional characters, to a certain extent, depends on the reader’s ability to feel and understand other people (see Section 4.4.3.1.).

4.4.3.3. Items Eliciting the Participants’ Reasons for Identifying Themselves with Specific Short Story Characters (Items 8 & 17)

The items in this section aimed at eliciting the reasons why the fictional characters in the short stories with whom the participants identified themselves appeal to them. The results gained from these items, can be grouped under these headings: sharing the same personality traits with the characters, feeling empathy towards the characters and admiring the characters. Among these, empathy appears to be the most significant one since three of the participants stated that they put themselves into the characters’ places. Moreover, two of the participants stated that they had some common points with the fictional characters and one of them stated that she “admired their point of view”. In consequence, feeling empathy towards the fictional characters, admiring them and sharing the same personality traits with them lead to the participants’ identification with these fictional characters.

4.4.3.4. Items Eliciting the Participants’ Reasons for not Identifying Themselves With the Specific Short Story Characters (Items 9 & 18)

The items in this section aimed at specifying the reasons why the participants could not identify themselves with the characters in the short stories. The most significant reason which kept the participants from identifying themselves with fictional characters is the

lack of similar experiences. More than half of the participants stated that they “haven’t experienced such thing”. In other words, “personal resonance” and “identification” are significantly related to each other. (see also Section 4.2.4. and Table 4.7.). “Personal resonance”, which demands similar events and experiences in the reader’s world and the story world itself, assist readers’ identification with fictional characters. When readers lack this similarity, it becomes difficult for them to identify themselves with fictional characters. Thus, our findings support the literature review (Cupchik, Oatley & Vorderer, 1998) .

4.4.4. The Reader Roles Adopted by the Participants in the Process of Reading the Short Stories

4.4.4.1. Items Eliciting the Reader Roles Adopted by the Participants in the Process of Reading the Short Stories (Items 10 & 19)

The items in this section aimed at specifying the reader roles adopted by the participants in the process of reading the short stories. The data obtained from these items are displayed in the table:

Table 4.12. The Reader Roles Adopted by the Participants in the Process of Reading the Short Stories in the Study

READERS’ ROLES	The story they liked more	The story they liked less
SPECTATOR	3	6
PARTICIPANT	3	0

The reader roles adopted by the participants in the process of reading the short stories changed according to the their more and less favourite stories. Thus, it may be suggested that the participants are more easily involved in reading the stories they like and they can participate in the world of such stories more easily. In other words, emotional involvement leads to appreciation of the stories. Our view is supported by the literature review. Oatley (in Olson & Torrance, 1996) also claims that the readers’ emotional involvement in the short stories are in line with their appreciation of them.

4.4.4.2. Items Eliciting the Aspects Determining the Participants' "Spectator" Roles and Their Feelings (Items 11 & 20)

The items in this section aimed at eliciting the aspects in which the participants were in "spectator" roles and their feelings when they adopted this role. The participants in the "spectator" role were only "watching the events" "from a distance" as if "watching a film" and they were "thinking on" the events, "imagining" the events and the characters. Moreover, they were not feeling themselves "in the story", they were rather feeling distant and just attempting to "guess" the events. Nevertheless, some of the participants attempted to understand the characters' thoughts and feelings considering them in their places. Some others, on the other hand, experienced different feelings such as getting angry to the character or fighting with him/her, etc. Thus, it may be suggested that being in the "spectator" role during reading allows the readers to make use of different strategies and it "colours the reading process".

4.4.4.3. Items Eliciting the Aspects Determining the Participants' "Participant" Roles and Their Feelings (Items 12 & 21)

The items in this section aimed at eliciting the aspects in which the participants were in "participant" roles and their feelings when they adopted this role. The participants in the "participant" role entered the story world and they were there with those people. Moreover, they understood how these characters felt and experienced their feelings. In other words, they could feel what the characters feel as if in real life. Thus, it may be suggested feeling as a "participant" in the story world allows the readers to understand the fictional characters better.

4.4.4.4. Items Eliciting the Participants' own Definitions of the Terms "Spectator" and "Participant" (Items 24 & 25)

The items in this section concentrated on the participants' own definitions of the terms "spectator" and "participant". The items, moreover, aimed at specifying the participants' opinions about reader roles they adopt in the process of reading and the effects created by these roles. The participants mostly used the same words in their definitions. For instance, they defined the "spectator" reader as an "outsider" who watches or observes the events and the people "from a distance". In other words, they

stressed that the spectator reader “imagines” the characters and the events. According to the participants, the spectator reader, furthermore, “cannot enter the story” or is not “involved in the story” as a result of which he/she “lacks empathy” and/or “identification” with the characters.

Their definitions of the term “participant” also involves similarities with each others’. For instance, they defined the “participant” reader as the one who is “feeling and understanding the characters” and thus, who is feeling “empathy” towards these characters. In other words, the participant reader feels the characters’ experiences. Moreover, the participant reader is “living in the story as if real life” and is “able to find [himself/herself] in the story”. Thus, he/she is “inside the events or characters”.

In consequence, the participants agree on their understanding of the terms. Moreover, they believe that these roles adopted by the readers in the reading process influence their comprehension of the text and their emotional responses.

An Overview

The detailed analysis of the questionnaire items leads to the belief that “character(s)” is the most significant narrative element for both the females and the males, which is in line with our previous findings (see Sections 4.2.1.1., 4.2.1.2., 4.4.1.1. and 4.4.1.2). Thus, “character(s)” may determine the participants’ like or dislike of short stories. Moreover, the participants’ emotional responses such as “identification”, “empathy” and “emotional involvement” may also determine the participants’ like or dislike of short stories.

Another significant finding of the questionnaire is that the participants identify themselves with fictional characters to a certain extent and their identification with these characters is influenced by their ability to feel empathy towards other people and their stance in the reading process. When we consider the participants’ gender in the identification process, we observe that the females are able to identify themselves with fictional characters more than the males. Furthermore, the participants’ answers indicate that they can identify themselves with fictional characters when they are similar in their personality traits, when they understand the characters’ feelings and/or thoughts and

when they admire them. On the other hand, when the participants do not share similar experiences, they tend to avoid identifying themselves with fictional characters.

When the reader roles adopted by the participants in the reading process is considered, they participate in the world of the story if they like it. In other words, they are emotionally involved in reading the stories they like. However, they sometimes distance themselves from the story world and its characters, which leads them to imagine the events. These roles they adopt in the reading process evoke different responses on the participants. The participants who are in the “participant” role during reading, feel empathy towards the fictional characters, experience their feelings and they feel inside the story world. However, the participants who are in the “spectator” role during reading, cannot involve in the story and thus their “level of liking” is influenced by this role. In consequence, some specific narrative elements, the participants’ emotional responses and the role they adopt in the reading process determine their emotional involvement.

4.5. The Interviews

The interviews aimed at clarifying the data obtained from the other tools and check their results. Moreover, these interviews aimed at searching into the factors which lead to the participants’ emotional involvement.

In the analysis process, the participants’ answers were coded and categorized. These codes prove our previous findings since they are nearly the same as the data elicited via other tools of this study. These codes and categories are: narrative elements such as “character(s)”; “emotional responses” such as “identification with fictional characters”, “empathy”, “involvement”; factors which determine the readers’ like or dislike of short stories and their emotional involvement such as “insight into one’s own life”, “culture”, “personal resonance”; the readers’ role/stance such as “spectator/participant” and in addition to these the “gender of the protagonist”.

The interviews once more reveal that “character(s)” may be the most significant narrative element which determines the participants’ like or dislike of short stories and this is in accordance with our previous findings (see Sections 4.2.1.1., 4.2.1.2., 4.4.1.1.,

and 4.4.1.2.). One of the participants very well explains this as: “Characters is one of the most important factors that determines whether I like a story or not. I don’t want to read about the life of a person whom I don’t like” and he goes on stating “I don’t care about what the story is about or the events in it but I need to like the characters and they should be depicted well”. Thus, the role of the fictional characters in determining like or dislike of the short stories is revealed by the participant.

“Character(s)”, may determine the participants’ “emotional responses”. For instance, the participants attempt to “identify” themselves with fictional characters during reading. This can be illustrated by the participant’s own words: “When I read a story, I try to identify myself with the character. What can my aim of reading be? I should read about a character, then I can understand what I can do under those circumstances if I experience them. [I] can think about [my] past and [I] can develop strategies for future events.” In other words, the participants can concentrate on their own lives and feelings through the fictional characters. Thus, they are emotionally involved in their reading when comparing themselves with these characters. In brief, this result supports our previous findings about the correlation between “insight” and “involvement” in addition to the correlation between “identification” and “involvement” (also see Section 4.2.4). In consequence, when the participants look into their own lives through the short stories they can more easily identify themselves with the fictional characters and that leads to emotional involvement on the part of them.

Moreover, identification requires sharing same or similar experiences with the characters and recalling such experiences from one’s own life. One of the participants remarked “I remembered something from my own life and I identified myself with her”. Thus, our previous findings which claim that there is a correlation between “personal resonance” and “identification with fictional character(s)” is supported with our interview findings (see Sections 4.2.4 and 4.5.1.). In line with our claims, one of the participants stated that “when people find something from their lives and themselves in the story, it attracts their attention”. In other words, when the participants recall events from their own lives or when the events in the story resemble to their own experiences, they are more easily involved in reading.

A rather new finding of the interviews, on the other hand, is that the participants' identification with fictional characters may be influenced by these characters' emotions and this can be depicted by the participant's own words: "I felt as if I were Eveline because there were descriptions of the emotions in the story". The characters' behaviours, on the other hand, can block this identification and lead to the understanding that the reader and the character are not the same people. Thus, we can term this process as feeling "empathy" towards the character, rather than identifying oneself with him/her. One of the participants expressed this opinion as: "Sometimes when you understand the character's emotions, you can understand him/her or even identify yourself with him/her, but when the character does a specific behaviour, you realize that you are not that person, you stop identifying yourself with him/her. You experience his/her emotions, you feel the same things till that point but when he/she does that thing, you distance yourself from him/her, you say to yourself that 'I'm not this person' ". In other words, the participants still appear to understand the characters' emotions in the "empathy" process.

Understanding the characters' emotions, moreover, may depend upon the gender of the reader and the protagonist to a certain extent. Three participants (out of six) stated that they were influenced by the gender of the character. For instance, one of the female participants stated "Eveline caught my attention because it was female. If a male had experienced such conflicts, I would not have felt as close as this one. I felt closer to this character because it was a female. If it had been a male, maybe I could have looked from another perspective". Another participant remarked that the gender of the character influenced him and stated the reason as "what he experienced can be linked with what I experience. Moreover, I can understand a male's emotions better". In other words, the participants appear to understand the protagonists who are the same gender as they are more easily. Thus, the participants appear to be influenced by the gender of the protagonists. Nevertheless, the female participants are still able to identify themselves with both the female and the male protagonists. For instance, one of the participants stated "from the emotional perspective, I understood Elizabeth more because she was a female like me but I felt Ferris's emotions inside me", which very well supports our claim (also see Sections 4.3. and 4.4.2.2.).

Interviews with the participants reveal that feeling empathy towards the fictional characters, furthermore, evokes emotions towards these characters. Moreover, “empathy” or “identification” demands putting oneself into the characters’ place and considering what one can do under such circumstances. Thus, the readers run simulations on their minds, which lead them to be emotionally involved in reading. In fact, in these interview sessions, our participants responded more to the stories in which they could feel “empathy” or “identification”, which have led them to be emotionally involved (see Section 4.2.4.).

Furthermore, feeling “empathy” towards the fictional characters or “identifying” oneself with them to a certain extent depends on the reader’s stance. For instance, one of the participants stated “I tried to be there inside the story and influence the story world in “Eveline” but it is my reading habit, so I remained as a spectator” and another participant stated “sometimes you want to stand by the character to support him/her. When I feel like this, I feel as a participant” (also see Section 4.4.3.3.). Thus, the participants’ stance in reading either as a “spectator” or a “participant” determines his/her emotional responses such as “empathy”, “identification” and “emotional involvement”.

The participants’ emotional responses are not only determined by their stance but also by the cultural elements in the story. This suggestion is supported by our participants. For instance one of them stated “cultural elements in the story is important for me” and another participant agreed upon her stating “culture also affects me in getting or not getting into the story world” (see Section 4.2.4.).

Moreover, “age of the protagonist” appears to influence the participants’ emotional involvement. For instance in “The Sojourner”, the protagonist was older than our participants and one of the participants remarked that the age of the protagonist kept him in getting into the fictional world since they may not have similar experiences. On the other hand, in “Eveline”, the protagonist was almost at the same age as the participants, however, only two of the participants were able to get into the world of that story. Thus, we can suggest that “age of the protagonist” may have an impact on the readers’ emotional involvement when it blocks “personal resonance” owing to the lack of similar experiences.

In brief, the participants' emotional responses are influenced by specific factors such as their stance, the narrative elements they focus on and the other literary aspects they pay attention to.

An Overview

The results of our interview sessions support our previous findings in this study. Thus, we have emphasized the fact that "character(s)" may be the most significant narrative element which determines the participants' emotional involvement in reading short stories. They evoke emotions and emotional responses on the part of the readers. When we consider the participants' emotional responses to these characters and the story itself, we can suggest that there are some elements which elicit these responses, such as "personal resonance", "gender of the protagonist" and "emotions" experienced by him/her, elements in the story concerning the "culture", "the reader's stance" and his/her ability to feel "empathy" and/or "identification". All these elements appear to influence the participants' emotional involvement in reading L2 short stories, which leads to liking the story itself and enjoying the reading process.

CHAPTER 5

CONCLUSION

This chapter focuses on the conclusions of the research findings, implications and suggestions for further research.

5.1. Conclusions

The present study was designed to investigate the readers' emotional involvement in reading L2 short stories. Thus, in this process, we aimed at searching into the following questions:

1. What leads L2 learners become emotionally involved in reading short stories?
2. Do L2 learners identify themselves with fictional characters in reading short stories?

Why?

3. How are L2 learners emotionally involved in reading short stories?
4. Are there any gender differences in readers' emotional involvement in reading L2 short stories?

To find out the answers to these questions, various data collection tools were utilized to double-check each other's findings. The literary response questionnaire and the questionnaire aimed to elicit the data concerning the research questions 1, 2 and 4; the emotion diaries aimed to elicit the data concerning the research questions 1, 3 and 4; the interviews aimed to elicit the data concerning the all four research questions.

Our first research question aimed to elicit the factors which lead to the readers' emotional involvement in reading L2 short stories. The data have shown us that there are various elements which lead to emotional involvement in reading. Among the most significant of these elements are "fictional character(s)" and cultural elements in the short stories; "verisimilitude"; "the reader's stance" either as "spectator" or "participant" and his/her "emotional responses" such as "identification" and "empathy", "gender of the reader" and the "gender of the protagonist"; the reader's "personal resonance" and his/her like or dislike of the short story. Some of our findings in this

study support the previous research. For instance, Cole & Lindemann (1990) have also emphasized the importance of “fictional character(s)”. Brewer & Ohtsuka (1988), have stressed the importance of “verisimilitude” and Cupchik, Oatley & Vorderer (1998) have found out the importance of “the reader’s stance”. Moreover, Oatley (1999) has focused on “emotional responses” such as “identification” and “empathy”. “Gender of the reader” (Cupchik & Laszlo, 1994; Oatley, 1996; Oatley & Gholamain, 1997; Cupchik, Oatley & Vorderer, 1998; Oatley, 1999) and the reader’s “personal resonance” (Brewer & Ohtsuka, 1988; Seilman & Larsen, 1989), furthermore, are considered as important by a large body of researchers. In other words, our study, which has been supported by the previous research, has put forth the fact that emotional involvement in reading L2 short stories is a complicated phenomena which involves various aspects.

The aim of our second research question was to find out whether the readers identify themselves with the fictional characters, which leads them to be emotionally involved in reading the short stories. The results we have obtained from the LRQ, the questionnaire and the interviews have led to the conclusion that the readers may identify themselves with the fictional character(s) to a certain extent, which is in line with Oatley’s finding (1999). However, this identification appears to rely on the reader’s ability to feel and understand other people which is termed as “empathy” and on the degree of the similarity between the personality traits of the reader and the fictional character(s). In other words, the reader’s personality influences his/her ability to identify himself/herself with the fictional character(s), which leads to emotional involvement in the reading process.

Our third research question aimed at eliciting how the readers are emotionally involved in reading short stories. According to the findings of the emotion diaries and the interviews, the most prominent way of being emotionally involved in reading short stories is accounting emotions, memories and thoughts in the reading process and this finding is supported by the previous research (Miall, 1988; Miall, 1990; Miall & Kuiken, 1994; Oatley, 1992). Thus, making use of such personal experiences and feelings in the reading process leads L2 readers to make connections between themselves and the text. Furthermore, taking a stance towards reading and responding to the text, the fictional world of the story, its characters, etc. stimulate emotional involvement.

The last research question of our study aimed at specifying whether gender differences have an impact on emotional involvement in reading L2 short stories. The data have shown that a gender difference exists and that the females are more emotionally involved when reading a short story. Furthermore, it has been found out that the females are more able to identify themselves with the fictional characters regardless of the protagonist's gender. This finding is also supported by the previous research (Oatley, in Olson & Torrance, 1996; Cupchik, Oatley & Vorderer, 1998).

Additionally, the data have revealed that the readers' emotional involvement in reading L2 short stories is governed by the features and narrative elements of the short story such as "fictional character(s)" and "verisimilitude". Apart from these, the readers' personality, their gender and their stance towards what they read have an impact on their emotional involvement. Thus, emotional involvement in reading L2 short stories is a process which possesses individual and gender differences to a certain extent. However, both the female and the male readers attribute their emotions, memories and associative thoughts to the reading which proves that they are more or less emotionally involved in reading L2 short stories. This finding is also accordance with Oatley's (in Olson & Torrance, 1996). As a last word, being emotionally involved in reading inevitably results in like/dislike and enjoyment/boredom in the reading process.

5.2. Implications for ELT

The conclusions we have drawn about the readers' emotional involvement in reading L2 short stories lead to the opinion that the readers, who are emotionally involved in reading, like and enjoy what they read. Thus, we can suggest that the EFL/ESL teachers should be careful about the choice of the reading materials to be used in the classrooms and that they should select materials that would stimulate emotional involvement. In this way, L2 readers can be motivated to read and they can "[achieve] a meeting, not just [analyze the text]" (Oatley, 1999, 449), which inevitably facilitates language learning. Thus, getting their learners emotionally involved in the reading process, creating the suitable atmosphere by selecting appropriate materials and designing reading activities accordingly are some of the significant tasks of the language teacher.

In the selection of the reading materials, the EFL/ESL teachers, moreover, should consider the gender of the protagonist and his/her experiences according to their student profile since these are among the most important steps leading to emotional responses such as “empathy” and “identification”. Furthermore, the EFL/ESL teachers can focus on the cultural elements in the short stories for stimulating emotional involvement provided that they should prepare their readers with background knowledge about the culture of the target language. In fact, learning about the culture is an inevitable part of learning a language since “language and culture are not separable” (Brooks, 1964, 85).

5.3. Suggestions for Further Research

In this study the participant L2 readers have been more or less emotionally involved in reading the short stories. However, the study was conducted with only 51 participants. Thus, it would be beneficial to replicate this study with a greater number of participants and compare the results.

In our study, we have also found out that the L2 readers’ gender have an effect on their emotional involvement in reading. Thus, a further study, in which the protagonist of the short stories is stabilized (either a female or a male protagonist), could overlook our findings about the gender difference in the readers’ emotional involvement and confirm or disconfirm our results.

Moreover, the short stories we utilized in this study were similar in their subject-matter. As a further research, short stories from different genres (for instance, a detective story and a love story, etc.) can be chosen to search into the possible effect of genre on the readers’ emotional responses and involvement.

In this study, we searched into the readers’ emotional involvement in reading L2 short stories. Moreover, it would be worthwhile to investigate and compare the readers’ emotional involvement in reading L1 short stories with that of L2 short stories.

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APPENDIX I

LITERARY RESPONSE QUESTIONNAIRE

Age:

Gender: Female () Male ()

Dear participants,

This questionnaire aims to find out how student readers respond to literary texts, short stories in particular. The answers will be used only for research purposes. Thank you very much for your participation and valuable contribution.

1. Which of these narrative elements **determine(s)** whether you like the short story or not?

	ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER
THEME					
PLOT					
SETTING					
CHARACTER(S)					
CONFLICT					
CLIMAX					
TONE / MOOD					
SUSPENSE					
POINT OF VIEW					
ENDING					
OTHER (Please specify.)					

2. During your short story course (YI 333) in the first semester which short **story you liked the most?**

.....

3. **Why?** (Please, explain the reason briefly.)

4. Did you **identify** yourself with any of the characters in the story?

YES () NO ()

5. If your answer is “yes”, **with whom?**

6. Why did the character **appeal** to you?

7. During your short story course (YI 333) in the first semester which short **story you liked the least ?**

.....

8. **Why** didn't you like it? (Please, explain the reason briefly.)

9. Did you **identify yourself** with any of the characters in the story?

YES () NO ()

10. If your answer is “yes”, **with whom?**

11. Why did the character **appeal** to you?

12. In your opinion, what is **necessary** in order to enjoy reading a short story?

Please mark your answers using (x) for one of the following statements.

	ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER
13. Reading literature makes me sensitive to aspects of my life that I usually ignore.					
14. I find my shortcomings explored through characters in literary texts.					
15. I find that literature in English helps me to understand the lives of people that differ from myself.					
16. Reading literature gives me insights into the nature of people and events in my world.					
17. When I read, I see similarities between events in literature and events in my own life.					
18. I find my own motives being explored through characters in literary texts.					
19. Literature enables me to understand people that I'd probably disregard in normal life.					
20. In my reading, I learn to recognize more readily certain types of people or events, i.e. I can see these types more clearly after reading about a particular example in a literary text.					
21. I feel like I've almost "become" a character I've read about in fiction.					
22. I have imaginary dialogues with people in fiction.					

	ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER
23.I find that reading a literary text in English makes me feel like changing the way I live.					
24.I wonder whether I have really experienced something or whether I have read about it in a book.					
25.When reading a story in English, sometimes I can almost feel what it would be like to be there.					
26.I actively try to project myself into the role of fictional characters, almost as if I were preparing to act in a play.					
27.Characters in short stories almost become like real people in my life.					
28.A scene from a story may be so clear that I know its smell, its touch, its “feel”.					
29.I hear dialogue in a short story as though I were listening to an actual conversation.					
30.When I read a short story in Turkish, I can easily think of myself as one of the characters in the story.					
31.When I read a short story in English, I can easily think of myself as one of the characters in the story.					
32.If a story appeals to me and if I enjoy reading it, I can understand it more easily.					

	ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER
33.While reading an English short story, I can easily tolerate cultural differences.					
34.I can easily get into the fictional world in a Turkish short story.					
35.I can easily get into the fictional world in an English short story.					
36.If I identify myself with one of the characters in a short story, I enjoy reading that story more.					
37.When I read a literary text in English, I can easily involve with it emotionally.					
38.If a short story is shorter than four pages, I enjoy reading it.					
39.When the subject is interesting, I like reading a literary text in English.					
40.Reading a literary text in English is a good way of learning about different life styles.					
41.I like reading a short story in English when there is plenty of action.					
42.Being able to understand a short story in English makes me happy.					
43.Reading a literary text in English is a challenge I enjoy.					

APPENDIX II

SYLLABUS

YI 333 Reading, analysing and teaching short stories

2006-2007 Fall Semestre

Instr. Aynur Kesen

Hours Per Week: 3 Hours

Objectives of the Course

This course aims to help learners develop an understanding of what a short story is and which procedures enhance readers' making most of what this genre offers. In doing this, learners will be involved in working on the elements of fiction and strategies to be utilized in reading, analysing and responding to short stories. Reader-response theory and language-based approaches will form a base for the activities carried out in class. In this course, students will:

- develop their own responses/meanings and make their own judgements through reader-text transaction
- be involved in imaginative and interactive activities
- integrate literary and language skills
- consider personal goals and interests in reading and analysing short stories
- develop an awareness of their own reading strategies
- evaluate their own performance and identify their own problems
- share/compare their reactions and problems encountered in reading/analysing short stories
- appreciate new and different experiences and feelings as well as using them in initiating personal development

Contents of the course

The following texts and other stories suggested by students will be analysed.

- “The Jewels” by Guy de Maupassant
- “Hills Like White Elephants” by Ernest Hemingway
- “Everyday Use” by Alice Walker
- “Araby” by James Joyce
- “Little Cloud” by James Joyce
- “A Rose for Emily” by William Faulkner
- “The Kugelmass Episode” by Woody Allen
- “Death in the Woods” by Sherwood Anderson
- “A Short Happy Life of Francis Macomber” by Ernest Hemingway

Course requirements

Students are required to read short stories at home. In addition, they are expected to write down their questions, comments, or reactions before, while, or after reading. Keeping a diary in which comments about the stories and personal reflections are recorded is also required.

APPENDIX III

EMOTION DIARY

STORY I – EVELINE (BY JAMES JOYCE)

P1

SHE sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

S
e: bored

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it--not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field --the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

S
e: longing to childhood, happiness of children, feel sad for parents.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

"He is in Melbourne now."

S
f: places and cities in that country

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

"Miss Hill, don't you see these ladies are waiting?"

"Look lively, Miss Hill, please."

She would not cry many tears at leaving the Stores.

m: my leaving for university
e: hostility
s

But in her new home, in a distant unknown country, it would not be like that. Then she would be married--she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages--seven shillings--and Harry always sent up what he could but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work--a hard life--but now that she was about to leave it she did not find it a wholly undesirable life.

e: fear, lonely, routine, bored
m: my economic problems
s

She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The

Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him.

t: my girlfriend

s

e: peace, love

t: history, knowledge

m: parents not let children to have love

"I know these sailor chaps," he said.

One day he had quarrelled with Frank and after that she had to meet her lover secretly.

e: excited
p

The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.

m: my father's age, he is old

e: family relations

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:

"Damned Italians! coming over here!"

s

m = music that I love

e: responsibility

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being--that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

"Derevaun Seraun! Derevaun Seraun!"

?

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

e: excitement, trust, hope

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.

s
e: religious (inane)

A bell clanged upon her heart. She felt him seize her hand:

"Come!"

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

"Come!"

No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish.

"Eveline! Evvy!"

p
e: terrified

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

S
e. (haya! kintlig)

APPENDIX IV

EMOTION DIARY

STORY II – THE SOJOURNER (BY CARSON MCCULLERS)

P2

The twilight border between sleep and waking was a Roman one this morning: splashing fountains and arched, narrow streets, the golden lavish city of blossoms and age-soft stone. Sometimes in this semi-consciousness he sojourned again in Paris, or war German rubble, or Swiss skiing and a snow hotel. Sometimes, also, in a fallow Georgia field at hunting dawn. Rome it was this morning in the yearless region of dreams.

(E) excited

John Ferris awoke in a room in a New York hotel. He had the feeling that something unpleasant was awaiting him -- what it was, he did not know. The feeling, submerged by maternal necessities, lingered even after he had dressed and gone downstairs. It was a cloudless autumn day and the pale sunlight sliced between the pastel skyscrapers. Ferris went into the next-door drugstore and sat at the end booth next to the window glass that overlooked the sidewalk. He ordered an American breakfast with scrambled eggs and sausage.

Ferris had come from Paris to his father's funeral which had taken place the week before in his home town in Georgia. The shock of death had made him aware of youth already passed. His hair was receding and the veins in his now naked temples were pulsing and prominent and his body was spare except for an incipient belly bulge. Ferris had loved his father and the bond between them had once been extraordinarily close -- but the years had somehow unraveled this filial devotion; the death, expected for a long time, had left him with an unforeseen dismay. He had stayed as long as possible to be near his mother and brothers at home. His plane for Paris was to leave the next morning.

(E) sorrow

Ferris pulled out his address book to verify a number. He turned the pages with growing attentiveness. Names and addresses from New York, the capitals of Europe, a few faint ones from his home state in the South. Faded, printed names, sprawled drunken ones. Betty Wills: a random love, married now. Charlie Williams: wounded in the Hurtgen Forest, unheard of since. Grand old Williams -- did he live or die? Don Walker: a B.T.O. in television, getting rich. Henry Green: hit the skids after the war, in a sanitarium now, they say. Cozie Hall: he had heard that she was dead. Heedless, laughing Cozie -- it was strange to think that she too, silly girl, could die. As Ferris closed the address book, he suffered a sense of hazard, transience, almost of fear.

(E) hopelessness, sorrow

It was then that his body jerked suddenly. He was staring out of the window when there, on the sidewalk, passing by, was his ex-wife. Elizabeth passed quite close to him, walking slowly. He could not understand the wild quiver of his heart, nor the following sense of recklessness and grace that lingered after she was gone.

(E) (m)

→ excitement

Quickly Ferris paid his check and rushed out to the sidewalk. Elizabeth stood on the corner waiting to cross Fifth Avenue. He hurried toward her meaning to speak, but the lights changed as she crossed the street before he reached her. Ferris followed. On the other side he could easily have overtaken her, but he found himself lagging unaccountably. Her fair brown hair was plainly rolled, and as he watched her Ferris recalled that once his father had remarked that Elizabeth had a "beautiful carriage." She turned at the next corner and Ferris followed, although by now his intention to overtake her had disappeared. Ferris questioned the bodily disturbance that the sight of Elizabeth aroused in him, the dampness of his hands, the hard heartstrokes.

(E) → wonder (S)
spite

It was eight years since Ferris had last seen his ex-wife. He knew that long ago she had married again. And there were children. During recent years he had seldom thought of her. But at first, after the divorce, the loss had almost destroyed him. Then after the anodyne of time, he had loved again, and then again. Jeannine, she was now. Certainly his love for his ex-wife was long since past. So why the unhinged body, the shaken mind? He knew only that his clouded heart was oddly dissonant with the sunny, candid autumn day. Ferris wheeled suddenly, and walking with long strides, almost running, hurried back to the hotel.

(E) → wonder (T) → I realize a sign of regretfulness
(S) in the man

Ferris poured himself a drink, although it was not yet eleven o'clock. He sprawled out in an armchair like a man exhausted, nursing his glass of bourbon and water. He had a full day ahead of him as he was leaving by plane the next morning for Paris. He checked over his obligations: take luggage to Air France, lunch with his boss, buy shoes and an overcoat. And something -- wasn't there something else? Ferris finished his drink and opened the telephone directory.

(E) → curious (T) → The state of man indicates his preparing himself for a big change in his life.

His decision to call his ex-wife was impulsive. The number was under Bailey, the husband's name, and he called before he had much time for self-debate. He and Elizabeth had exchanged cards at Christmastime, and Ferris had sent a carving set when he received the announcement of her wedding. There was no reason *not* to call. But as he waited, listening to the ring at the other end, misgiving fretted him.

(E) → wonder, disappointment

(T) → unexpected events will effect both's lives.

Elizabeth answered; her familiar voice was a fresh shock to him. Twice he had to repeat his name, but when he was identified, she sounded glad. He explained he was only in town for that day. They had a theater engagement, she said -- but she wondered if he would come by for an early dinner. Ferris said he would be delighted.

(P)

(E) → joy

As he went from one engagement to another, he was still bothered at odd moments by the feeling that something necessary was forgotten. Ferris bathed and changed in the late afternoon, often thinking about Jeannine; he would be with her the following night.

"Jeannine," he would say, "I happened to run into my ex-wife when I was in New York. Had dinner with her. And her husband, of course. It was strange seeing her after all these years."

(E) → wonder, hesitance

(S)

Elizabeth lived in the East Fifties, and as Ferris taxied uptown he glimpsed at intersections the lingering sunset, but by the time he reached his destination it was already autumn dark. The place was a building with a marquee and a doorman, and the apartment was on the seventh floor.

"Come in, Mr. Ferris."

Braced for Elizabeth or even the unimagined husband, Ferris was astonished by the freckled red-haired child; he had known of the children, but his mind had failed somehow to acknowledge them. Surprise made him step back awkwardly.

"This is our apartment," the child said politely. "Aren't you Mr. Ferris? I'm Billy. Come in."

(E) → surprised

(T) → confused

In the living room beyond the hall, the husband provided another surprise; he too had not been acknowledged emotionally. Bailey was a lumbering red-haired man with a deliberate manner. He rose and extended a welcoming hand.

"I'm Bill Bailey. Glad to see you. Elizabeth will be in, in a minute. She's finishing dressing."

(T) → I really expected the man to behave like this.

The last words struck a gliding series of vibrations, memories of the other years. Fair Elizabeth, rosy and naked before her bath. Half-dressed before the mirror of her dressing table, brushing her fine, chestnut hair. Sweet, casual intimacy, the soft-fleshed loveliness indisputably possessed. Ferris shrank from the unbidden memories and compelled himself to meet Bill Bailey's gaze.

(E) → shame, surprise

"Billy, will you please bring that tray of drinks from the kitchen table?"

The child obeyed promptly, and when he was gone Ferris remarked conversationally, "Fine boy you have there."

"We think so."

Flat silence until the child returned with a tray of glasses and a cocktail shaker of Martinis. With the priming drinks they pumped up conversation: Russia, they spoke of, and the New York rainmaking, and the apartment situation in Manhattan and Paris.

(S) (E) → for away to them

"Mr. Ferris is flying all the way across the ocean tomorrow," Bailey said to the little boy who was perched on the arm of his chair, quiet and well behaved. "I bet you would like to be a stowaway in his suitcase."

Billy pushed back his limp bangs. "I want to fly in an airplane and be a newspaperman like Mr. Ferris." He added with sudden assurance, "That's what I would like to do when I am big."

Bailey said, "I thought you wanted to be a doctor."

"I do!" said Billy. "I would like to be both. I want to be a atom-bomb scientist too."

Elizabeth came in carrying in her arms a baby girl.

"Oh, John!" she said. She settled the baby in the father's lap. "It's grand to see you. I'm awfully glad you could come."

(E) → sorrowful for the man

(T) → a surprising scene

The little girl sat demurely on Bailey's knees. She wore a pale pink crêpe de Chine frock, smocked around the yoke with rose, and a matching silk hair ribbon tying back her pale soft curls. Her skin was summer tanned and her brown eyes flecked with gold and laughing. When she reached up and fingered her father's horn-rimmed glasses, he took them off and let her look through them a moment. "How's my old Candy?"

(E) → affection

(S)

Elizabeth was very beautiful, more beautiful perhaps than he had ever realized. Her straight clean hair was shining. Her face was softer, glowing and serene. It was a madonna loveliness, dependent on the family ambiance.

"You've hardly changed at all," Elizabeth said, "but it has been a long time."

"Eight years." His hand touched his thinning hair self-consciously while further amenities were exchanged.

Ferris felt himself suddenly a spectator -- an interloper among these Baileys. Why had he come? He suffered. His own life seemed so solitary, a fragile column supporting nothing amidst the wreckage of the years. He felt he could not bear much longer to stay in the family room.

He glanced at his watch. "You're going to the theater?"

(E) → sorrow, disappointment, loneliness

(M)

"It's a shame," Elizabeth said, "but we've had this engagement for more than a month. But surely, John, you'll be staying home one of these days before long. You're not going to be an expatriate, are you?"

"Expatriate," Ferris repeated. "I don't much like the word."

"What's a better word?" she asked.

He thought for a moment. "Sojourner might do."

(E) → exclusion

(P)

Ferris glanced again at his watch, and again Elizabeth apologized. "If only we had known ahead of time--"

"I just had this day in town. I came home unexpectedly. You see, Papa died last week."

"Papa Ferris is dead?"

"Yes, at Johns-Hopkins. He had been sick there nearly a year. The funeral was down home in Georgia."

"Oh, I'm so sorry, John. Papa Ferris was always one of my favorite people."

(E) → affection, respect

The little boy moved from behind the chair so that he could look into his mother's face. He asked, "Who is dead?"

Ferris was oblivious to apprehension; he was thinking of his father's death. He saw again the outstretched body on the quilted silk within the coffin. The corpse flesh was bizarrely rouged and the familiar hands lay massive and joined above a spread of funeral roses. The memory closed and Ferris awakened to Elizabeth's calm voice.

(E) → pity, sorrow

(S)

"Mr. Ferris' father, Billy. A really grand person. Somebody you didn't know."

"But why did you call him *Papa* Ferris?"

(E) → wonder, surprise

Bailey and Elizabeth exchanged a trapped look. It was Bailey who answered the questioning child. "A long time ago," he said, "your mother and Mr. Ferris were once married. Before you were born -- a long time ago."

"Mr. Ferris?"

(E) → wonder

The little boy stared at Ferris, amazed and unbelieving. And Ferris' eyes, as he returned the gaze, were somehow unbelieving too. Was it indeed true that at one time he had called this stranger, Elizabeth, Little Butterduck during nights of love, that they had lived together, shared perhaps a thousand days and nights and -- finally -- endured in the misery of sudden solitude the fiber by fiber (jealousy, alcohol and money quarrels) destruction of the fabric of married love.

Bailey said to the children, "It's somebody's suppertime. Come on now."

"But Daddy! Mama and Mr. Ferris -- I --"

Billy's everlasting eyes -- perplexed and with a glimmer of hostility -- reminded Ferris of the gaze of another child. It was the young son of Jeannine -- a boy of seven with a shadowed little face and nobby knees whom Ferris avoided and usually forgot.

"Quick march!" Bailey gently turned Billy toward the door. "Say good night now, son."

"Good night, Mr. Ferris." He added resentfully, "I thought I was staying up for the cake."

(E) → respect

"You can come in afterward for the cake," Elizabeth said. "Run along now with Daddy for your supper."

Ferris and Elizabeth were alone. The weight of the situation descended on those first moments of silence. Ferris asked permission to pour himself another drink and Elizabeth set the cocktail shaker on the table at his side. He looked at the grand piano and noticed the music on the rack.

(M) (E)

"Do you still play as beautifully as you used to?"

"I still enjoy it."

"Please play, Elizabeth."

(E) → longing, regretfulness.

Elizabeth arose immediately. Her readiness to perform when asked had always been one of her amiabilities; she never hung back, apologized. Now as she approached the piano there was the added readiness of relief.

She began with a Bach prelude and fugue. The prelude was as gaily iridescent as a prism in a morning room. The first voice of the fugue, an announcement pure and solitary, was repeated intermingling with a second voice, and again repeated within an elaborated frame, the multiple music, horizontal and serene, flowed with unhurried majesty. The principal melody was woven with two other voices, embellished with countless ingenuities -- now dominant, again submerged, it had the sublimity of a single thing that does not fear surrender to the whole. Toward the end, the density of the material gathered for the last enriched insistence on the dominant first motif and with a chorded final statement the fugue ended. Ferris rested his head on the chair back and closed his eyes. In the following silence a clear, high voice came from the room down the hall.

"Daddy, how *could* Mama and Mr. Ferris--" A door was closed.

(E) → surprise
(T) → a closing door

The piano began again -- what was this music? Unplaced, familiar, the limpid melody had lain a long while dormant in his heart. Now it spoke to him of another time, another place -- it was the music Elizabeth used to play. The delicate air summoned a wilderness of memory. Ferris was lost in the riot of past longings, conflicts, ambivalent desires. Strange that the music, catalyst for this tumultuous anarchy, was so serene and clear. The singing melody was broken off by the appearance of the maid.

"Miz Bailey, dinner is out on the table now."

(E) → Longing, Interruption, disappointment

Even after Ferris was seated at the table between his host and hostess, the unfinished music still overcast his mood. He was a little drunk.

"*L'improvisation de la vie humaine*," he said. "There's nothing that makes you so aware of the improvisation of human existence as a song unfinished. Or an old address book."

"Address book?" repeated Bailey. Then he stopped, noncommittal and polite.

"You're still the same old boy, Johnny," Elizabeth said with a trace of the old tenderness.

(E) → pity, mercy
(T) → I think a jealousy is appearing.

It was a Southern dinner that evening, and the dishes were his old favorites. They had fried chicken and corn pudding and rich, glazed candied sweet potatoes. During the meal Elizabeth kept alive a conversation when the silences were overlong. And it came about that Ferris was led to speak of Jeannine.

"I first knew Jeannine last autumn -- about this time of the year -- in Italy. She's a singer and she had an engagement in Rome. I expect we will be married soon."

(E) → confusion,

(T) → The man I think is trying to prove himself and hide his loneliness.
The words seemed so true, inevitable, that Ferris did not at first acknowledge to himself the lie. He and Jeannine had never in that year spoken of marriage. And indeed, she was still married -- to a White Russian money-changer in Paris from whom she had been separated for five years. But it was too late to correct the lie. Already Elizabeth was saying: "This really makes me glad to know. Congratulations, Johnny."

(E) → sorrow, disappointment

(S)

He tried to make amends with truth. "The Roman autumn is so beautiful. Balmy and blossoming." He added. "Jeannine has a little boy of seven. A curious trilingual little fellow. We go to the Tuileries sometimes."

(E) → confusion

(S)

A lie again. He had taken the boy once to the gardens. The fallow foreign child in shorts that bared his spindly legs had sailed his boat in the concrete pond and ridden the pony. The child had wanted to go in to the puppet show. But there was not time, for Ferris had an engagement at the Scribe Hotel. He had promised they would go to the guignol another afternoon. Only once had he taken Valentin to the Tuileries.

There was a stir. The maid brought in a white-frosted cake with pink candles. The children entered in their night clothes. Ferris still did not understand.

"Happy birthday, John," Elizabeth said. "Blow out the candles."

(E) → surprise, gratitude

(S)

Ferris recognized his birthday date. The candles blew out lingeringly and there was the smell of burning wax. Ferris was thirty-eight years old. The veins in his temples darkened and pulsed visibly.

"It's time you started for the theater."

Ferris thanked Elizabeth for the birthday dinner and said the appropriate good-byes. The whole family saw him to the door.

(E) → short span of happiness.

A high, thin moon shone above the jagged, dark skyscrapers. The streets were windy, cold. Ferris hurried to Third Avenue and hailed a cab. He gazed at the nocturnal city with the deliberate attentiveness of departure and perhaps farewell. He was alone. He longed for flighttime and the coming journey.

The next day, he looked down on the city from the air, burnished in sunlight, toylike, precise. Then America was left behind and there was only the Atlantic and the distant European shore. The ocean was milky pale and placid beneath the clouds. Ferris dozed most of the day. Toward dark he was thinking of Elizabeth and the visit of the previous evening. He thought of Elizabeth among her family with longing, gentle envy and inexplicable regret. He sought the melody, the unfinished air, that had so moved him. The cadence, some unrelated tones, were all that remained; the melody itself evaded him. He had found instead the first voice of the fugue that Elizabeth had played -- it came to him, inverted mockingly and in a minor key. Suspended above the ocean the anxieties of transience and solitude no longer troubled him and he thought of his father's death with equanimity. During the dinner hour the plane reached the shore of France.

(E) regret, longing

(S)

At midnight Ferris was in a taxi crossing Paris. It was a clouded night and mist wreathed the lights of the Place de la Concorde. The midnight bistros gleamed on the wet pavements. As always after a transocean flight the change of continents was too sudden. New York at morning, this midnight Paris. Ferris glimpsed the disorder of his life: the succession of cities, the transitory loves; and time, the sinister glissando of the years, time always.

"Vite! Vite!" he called in terror. "*Dépêchez-vous.*"

(E) sorrow, regret, longing

(S)

Valentin opened the door to him. The little boy wore pajamas and an outgrown red robe. His gray eyes were shadowed and, as Ferris passed into the flat, they flickered momentarily.

"*J'attends Maman.*"

Jeannine was singing in a night club. She would not be home before another hour. Valentin returned to a drawing, squatting with his crayons over the paper on the floor. Ferris looked down at the drawing -- it was a banjo player with notes and wavy lines inside a comic-strip balloon.

"We will go again to the Tuileries."

(E) pressure, bored

The child looked up and Ferris drew him closer to his knees. The melody, the unfinished music that Elizabeth had played, came to him suddenly, Unsought, the load of memory jettisoned -- this time bringing only recognition and sudden joy.

"Monsieur Jean," the child said, "did you see him?"

Confused, Ferris thought only of another child -- the freckled, family-loved boy. "See who, Valentin?"

"Your dead papa in Georgia." The child added, "Was he okay?"

(E) → surprise

(S)

Ferris spoke with rapid urgency: "We will go often to the Tuileries. Ride the pony and we will go into the guignol. We will see the puppet show and never be in a hurry any more."

"Monsieur Jean," Valentin said. "The guignol is now closed."

Again, the terror the acknowledgement of wasted years and death. Valentin, responsive and confident, still nestled in his arms. His cheek touched the soft cheek and felt the brush of the delicate eyelashes. With inner desperation he pressed the child close -- as though an emotion as protean as his love could dominate the pulse of time.

(E) → regret, longing, wish for past

APPENDIX V

QUESTIONNAIRE II

Age:

Gender: Female () Male ()

Dear participants,

This questionnaire aims to find out how student readers respond to short stories. The answers will be used only for research purposes. Thank you very much for your participation and valuable contribution.

1. Which of these narrative elements **determined** whether you like “**Eveline**” or “**The Sojourner**” ?

	EVELINE	THE SOJOURNER
THEME		
PLOT		
SETTING		
CHARACTER(S)		
CONFLICT		
CLIMAX		
TONE / MOOD		
SUSPENSE		
POINT OF VIEW		
ENDING		
OTHER (Please specify.)		

2. Which short **story** you **liked more**; “**Eveline**” or “**The Sojourner**”?

.....

3. **Why**? (Please, be specific in explaining the reason.)

.....

4. Which short **story** you **liked less**; “**Eveline**” or “**The Sojourner**”?

.....

5. **Why didn’t** you **like** it? (Please, be specific in explaining the reason.)

.....

6. Did you **identify** yourself with **Eveline** or **any other characters** in “**Eveline**”?

YES ()

NO ()

7. If your answer is “**yes**” (to question 6), with **whom** did you **identify** yourself?

.....

8. **Why** did the character **appeal** to you (in which aspects / why / how did you identify yourself)? (Please, explain the reason briefly.)

.....

9. If your answer is “**no**” (to question 6), **why didn’t** you **identify** yourself; **what kept** you from **identifying** yourself? (Please, explain the reason briefly.)

.....

10. Were you in the **spectator** role (watching the story from a distance) or were you in the **participant** role (getting into the fictional world) while reading “**Eveline**”?

SPECTATOR () PARTICIPANT ()

(ANSWER question 11 OR 12)

11.If you were in the **spectator** role, in which aspects were you a spectator?

.....

What did you **FEEL** as a spectator?

.....

12. If you were in the **participant** role, in which aspects were you a **participant**?

.....

What did you **FEEL** as a participant?

.....

13.What was your **overall response** to the story “**Eveline**”? (The last words you would like to share with us about your like / dislike of the story)

.....

14.As a last comment did you enjoy reading “**Eveline**”?

.....

15.Did you **identify** yourself with **John Ferris** or **any other characters** in “**The Sojourner**”?

YES ()

NO ()

16. If your answer is “**yes**” (to question 15), with **whom** did you **identify** yourself?

.....

17. **Why** did the character **appeal** to you (in which aspects / why / how did you identify yourself)? (Please, explain the reason briefly.)

.....

18. If your answer is “**no**” (to question 15), **why didn’t** you **identify** yourself; **what kept** you from **identifying** yourself? (Please, explain the reason briefly.)

.....

19. Were you in the **spectator** role (watching the story from a distance) or were you in the **participant** role (getting into the fictional world) while reading “**The Sojourner**”?

SPECTATOR () PARTICIPANT ()

(ANSWER question 20 OR 21)

20. If you were in the **spectator** role, in which aspects were you a spectator?

.....

What did you **FEEL** as a spectator?

.....

21. If you were in the **participant** role, in which aspects were you a **participant**?

.....

What did you **FEEL** as a participant?

.....

22. What was your **overall response** to the story “**The Sojourner**”? (The last words you would like to share with us about your like / dislike of the story)

.....

23. As a last comment did you enjoy reading “**The Sojourner**”?

.....

24. Please, explain what you understand from “**SPECTATOR**”:

.....

25. Please, explain what you understand from “**PARTICIPANT**”:

.....

APPENDIX VI

INTERVIEWS

1. Sence karakter öyküyü beğenmende veya öyküdeki dünyaya girmende bir rol oynadı mı? (all participants)
2. Hangi açılardan kendini karaktere yakın hissettin veya hangi yönlerden kendini onunla özdeşleştirdin? (all participants)
3. Neler kendini karakterle özdeşleştirmene engel oldu? (all participants)
4. Kendini karakterle özdeşleştirmek sende ne gibi duygular oluşturdu? (all participants)
5. Kendini karakterle özdeşleştirmede ne gibi duygular yaşadın? (all participants)
6. Kendini karakterle özdeşleştirmemenin belli bir nedeni var mıydı veya kendini karakterle özdeşleştirmene engel olan herhangi özel bir şey oldu mu? (all participants)
7. Kısa öykü okurken genel bir tutumun var mıdır yoksa sadece bu öyküde mi böyle hissettin? (all participants)
8. Öykünün çağrıştırdığı şeyler beğenmende etkili oldu mu? (all participants)
9. Neler öykünün dünyasında hissetmeni sağladı? (all participants)
10. Neler öykünün dünyasına girmene engel oldu? (all participants)

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