

## French Literature as a Tool for Language Development: Stylistic Analysis and Pedagogical Applications in FLE and EFL Contexts

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Keywords	Abstract
<p><i>French literature, stylistic analysis, language development, FLE pedagogy, EFL, literary stylistics, second language acquisition, CEFR</i></p>	<p><i>This article investigates the role of French literary texts as instruments for second and foreign language development, combining stylistic-linguistic analysis with pedagogical application within Français Langue Étrangère (FLE) and English as a Foreign Language (EFL) frameworks. Drawing upon the theoretical models of Krashen, Kramsch, Carter and Long, and Widdowson, the study examines how the distinctive stylistic features of canonical French authors—Victor Hugo, Albert Camus, Molière, Antoine de Saint-Exupéry, Jacques Prévert, Voltaire, and Gustave Flaubert—contribute to vocabulary acquisition, grammatical competence, pragmatic awareness, and intercultural understanding. Each author’s prose or dramatic style is analyzed as a discrete linguistic resource: Hugo’s rhetorical abundance for advanced lexical expansion, Camus’s minimalist écriture blanche for tense-system awareness, Molière’s register variation for sociolinguistic competence, and Saint-Exupéry’s accessible symbolism for metaphorical reasoning at lower proficiency levels. The article further evaluates recent empirical evidence from cognitive linguistics and pedagogical stylistics demonstrating measurable effects of literary-stylistic instruction on second language metaphorical competence, phonological retention, and irony comprehension. A comparative analysis of literary versus non-literary texts in language classrooms confirms the superior engagement and deeper processing that literary materials generate. The findings are synthesized into a CEFR-aligned pedagogical framework mapping specific French literary works to proficiency levels and language-learning objectives, offering a structured model for integrating French literature into contemporary language curricula.</i></p>

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## 1. Introduction

The relationship between literary texts and language acquisition has been a subject of sustained scholarly inquiry since the communicative turn in language pedagogy during the 1980s. While the broader field of literature in language teaching has generated a substantial body of research, the specific linguistic and stylistic properties of French literary texts and their pedagogical exploitation remain comparatively underexplored in applied linguistics scholarship. This disparity is notable given that French literature encompasses one of the most stylistically diverse canons in world literature, ranging from the rhetorical exuberance of Victor Hugo to the deliberate minimalism of Albert Camus, from the sociolinguistic comedy of Molière to the accessible symbolism of Antoine de Saint-Exupéry.

The present article addresses this gap by examining French literary texts through a dual lens: first, as objects of stylistic-linguistic analysis whose formal properties can be systematically described; and second, as pedagogical instruments whose distinctive features contribute to measurable dimensions of second and foreign language development. This investigation is situated at the intersection of three scholarly traditions: French literary stylistics, cognitive-linguistic approaches to second language acquisition (SLA), and the didactics of Français Langue Étrangère (FLE). The theoretical foundation draws upon Carter and Long's (1991) three models of literature teaching—the cultural model, the language model, and the personal growth model—as an organizing framework, supplemented by Krashen's (1985) input hypothesis, Kramsch's (1993) concept of intercultural discourse competence, and Widdowson's (1975) pioneering work connecting stylistics to language pedagogy.

The article proceeds as follows. Section 2 establishes the theoretical framework by reviewing foundational models for integrating literature into language teaching. Section 3 presents case studies of seven canonical French authors, analyzing the stylistic and linguistic features most relevant to language development. Section 4 examines the pedagogical applications of these features within FLE and EFL classrooms. Section 5 investigates the empirical evidence from cognitive linguistics and pedagogical stylistics on how specific literary devices contribute to language learning. Section 6 provides a comparative evaluation of literary versus non-literary texts. Section 7 synthesizes the findings into a CEFR-aligned pedagogical framework, and Section 8 offers concluding remarks and directions for future research.

## 2. Theoretical Framework: Literature in Language Teaching

### 2.1 The Input Hypothesis and Literary Texts as Comprehensible Input

Krashen's (1985) input hypothesis posits that language acquisition occurs when learners are exposed to comprehensible input slightly beyond their current level of competence, formalized as



i+1. Literary texts, by virtue of their contextual richness, narrative coherence, and affective engagement, constitute a particularly effective form of such input. Krashen's (2004) subsequent research on free voluntary reading demonstrates that sustained exposure to extended texts—including literary works—produces measurable gains in vocabulary, spelling accuracy, and writing sophistication in both first and second language contexts. The relevance to French literature is direct: the contextual embedding of new vocabulary and grammatical structures within narrative or dramatic frameworks provides precisely the kind of meaning-bearing, slightly challenging input that the hypothesis predicts will facilitate acquisition.

## 2.2 Kramersch and Intercultural Discourse Competence

Kramersch (1993) reconceptualizes culture as inseparable from language learning, arguing that literary texts create what she terms a “third place” between the learner's native culture and the target culture. In this interstitial space, learners develop intercultural discourse competence—the ability to negotiate meaning across cultural boundaries. Her later elaboration of “symbolic competence” (Kramersch, 2006) extends this framework to encompass the learner's capacity to manipulate the symbolic dimension of language, a skill for which literary texts are indispensable. French literature, with its deeply embedded cultural references and philosophical traditions, provides an exceptionally rich terrain for developing this competence, as readers must navigate not merely linguistic meaning but also the sociohistorical, philosophical, and aesthetic dimensions of the text.

## 2.3 Carter and Long's Three Models

Carter and Long (1991) propose three models for teaching literature that have become the standard taxonomic framework in the field. The cultural model treats literature as a repository of cultural knowledge and historical context, positioning the literary text as a window into the social, political, and intellectual life of the target culture. The language model foregrounds the linguistic properties of the text, using literature as a focus for grammatical, lexical, and discourse analysis. The personal growth model emphasizes the affective and experiential dimensions of literary reading, viewing engagement with literature as a catalyst for emotional and intellectual development that bridges the cultural and language models. These three models are not mutually exclusive; rather, they represent complementary orientations that can be activated simultaneously or sequentially depending on pedagogical objectives. The present article employs this tripartite framework to organize the analysis of French literary texts, demonstrating how each author's stylistic properties serve one or more of these pedagogical functions.

## 2.4 Widdowson and the Stylistic Bridge



Widdowson's (1975) foundational work establishes the critical connection between linguistic stylistics and literary pedagogy. His central argument—that stylistic analysis bridges linguistics and literary criticism by treating literature not merely as text but as discourse—provides the methodological rationale for the present study. When learners engage in stylistic analysis, they move beyond passive reception to active interpretation, relating the linguistic choices of the author to their own communicative experience. This perspective is complemented by Short's (1996) comprehensive introduction to stylistic analysis across literary genres and by the pedagogical stylistics tradition reviewed by Zyngier and Watson (2022), which demonstrates that stylistic approaches produce measurable improvements in both linguistic competence and literary appreciation.

### 3. French Literary Case Studies: Stylistic and Linguistic Analysis

#### 3.1 Victor Hugo: Rhetorical Abundance and Lexical Richness

Hugo's prose constitutes one of the richest laboratories for stylistic analysis in the French literary canon. Brombert (1984) provides a thorough scholarly analysis of Hugo's formal strategies—his elaborate symbolism, densely layered imagery, complex narrative architecture, and what Brombert characterizes as the “dynamic of undoing” in his visionary novels. Porter (1999) further demonstrates Hugo's multidimensional expressiveness through close readings of his tropes, versification patterns, and rhetorical devices.

The linguistic signature of Hugo's writing is characterized by several features of direct relevance to advanced language development. First, his extraordinary lexical range—manifested in extended strings of synonyms, near-synonyms, and synonymous phrases—provides unparalleled material for vocabulary expansion. Second, his systematic deployment of antithesis at every level of textual organization—from the phrase to the chapter to the novel's entire architecture—develops learners' understanding of semantic opposition and rhetorical structure. Third, his extensive use of anaphora, rhetorical questions, parallel constructions, and cumulative enumeration offers a catalogue of discourse-level patterns essential for advanced written production. Fourth, his deliberate mixing of registers—his “theory of the grotesque” combining tragic and comic, erudite and colloquial—exposes learners to the full sociolinguistic range of the French language. For language development purposes, Hugo's texts are most productively employed at C1–C2 levels, where learners can benefit from the lexical density and syntactic complexity while possessing sufficient grammatical competence to process extended periodic sentences.

#### 3.2 Albert Camus: Minimalist Prose and the Passé Composé Question

Camus's *L'Étranger* represents perhaps the most linguistically analyzed French novel, precisely because its formal innovations are so radical and so visible. Barthes (1953) identifies Camus as



the exemplar of *écriture blanche*—neutral writing, a style of deliberate absence in which the social and mythological dimensions of literary language are systematically suppressed. Sartre (1947) launched decades of linguistic investigation by arguing that Camus’s choice of the *passé composé* in place of the traditional literary *passé simple* was designed to accentuate the isolation of each phrasal unit, breaking the narrative continuity that the conventional past tense would provide.

Subsequent linguistic studies have deepened this analysis considerably. Cabillau (1971) examines the expression of temporality throughout the novel, while Balibar (1972) provides a detailed study of what she terms the fictive *passé composé*, demonstrating how the tense choice creates a distinctive relationship between narration and experience. For second language learners, these features have immediate pedagogical value. Camus’s prose is accessible from the intermediate level (B1–B2) by virtue of its short declarative sentences, limited adjectival modification, proximity to the spoken register of French, and minimal descriptive elaboration. The very simplicity that defines *écriture blanche* makes it an ideal entry point for authentic literary reading, while the sophistication of the underlying narrative technique provides ample material for more advanced stylistic analysis. The novel’s status as the third most translated francophone literary work worldwide further enhances its utility as a bridge text for comparative language work.

### 3.3 Molière: Dramatic Dialogue as Sociolinguistic Laboratory

Molière’s comedies function as a sociolinguistic laboratory in which language itself is both the medium and the subject of dramatic action. Clark (2005) addresses the role of language in comedy creation by applying post-Saussurean theoretical frameworks to Molière’s plays, analyzing the mechanisms of parody, pastiche, and linguistic humor across the oeuvre. Cafiero et al. (2019) provide computational linguistic evidence confirming Molière’s distinctive lexical and syntactic profile, demonstrating through quantitative analysis the stylistic fingerprint that distinguishes his dramatic language.

The pedagogical value of Molière’s work lies principally in its exploitation of register variation as a mirror of social structure. Characters speak in socially marked registers that reflect their class position, their aspirations, and their degree of self-awareness: bourgeois aspirants deploy pseudo-learned language and Latinate constructions they imperfectly understand; servants employ colloquial and sometimes subversive speech; pedants and physicians parade technical jargon for comic effect. This register variation makes Molière’s texts ideal for developing sociolinguistic competence, pragmatic awareness, and speaking and listening skills. A recent study performing document analysis of *Le Bourgeois gentilhomme* for FLE intercultural competence examines both linguistic components—registers, vocabulary, grammatical structures—and cultural elements embedded in the play (Karadeniz & Tarakci, 2024). For classroom purposes, Molière’s texts are most effective at the B2–C1 level, where learners can appreciate the sociolinguistic dimensions while benefiting from the natural dialogue patterns.



### 3.4 Saint-Exupéry, Prévert, Voltaire, and Flaubert

Antoine de Saint-Exupéry's *Le Petit Prince* occupies a unique position in the French literary canon as both a children's classic and a work of philosophical depth. Translated into over 300 languages, it has also become a neurolinguistic research benchmark. Li et al. (2022) describe its use as a multilingual fMRI corpus, while Stehwien et al. (2020) demonstrate its cross-linguistic research utility. Its core vocabulary of approximately 600 words makes it accessible from the A2–B1 level, while its rich metaphorical content—the fox as emblem of domestication and connection, the rose as figure for love and responsibility, the stars as symbols of meaning and orientation—provides sophisticated material for developing figurative language competence even at lower proficiency levels. The clarity and universality of Saint-Exupéry's language make it an ideal text for introducing literary reading in FLE contexts.

Jacques Prévert's poetry, particularly the collection *Paroles* (1946), democratizes literary language by employing everyday vocabulary and colloquial syntactic structures within frameworks of surrealist imagery and emotional intensity. Cranston (2003) addresses the use of Prévert's work in FLE contexts, noting the accessibility of poems such as "Déjeuner du matin," which conveys complex emotional states through minimal vocabulary and simple grammatical structures. Federici (1989) links Prévert to the *chanson* tradition, providing pedagogical strategies for integrating aural and literary learning. Prévert's poetry is particularly effective for phonological awareness and pronunciation work, as his verse exploits sound patterns—alliteration, assonance, internal rhyme—within structures accessible from the A2 level.

Voltaire's *Candide* exemplifies irony as a dominant rhetorical mode. Bottiglia (1964) provides comprehensive analysis of the novel's verbal irony, litotes, euphemism, caricature, burlesque, and parodic structures, demonstrating how Voltaire's prose achieves maximum satirical effect through deliberate lexical economy and strategic understatement. For language learners at the B2–C1 level, *Candide* provides invaluable training in pragmatic competence—specifically, in recognizing the gap between literal and intended meaning, evaluating speaker and narrator stance, and interpreting implicature.

Gustave Flaubert's contribution to the stylistic resources available for language teaching centers on two innovations. First, his concept of *le mot juste*—the conviction that for every idea there exists one and only one precisely right word—models a standard of lexical precision directly relevant to advanced vocabulary instruction. Finch (2004) analyzes Flaubert's lexical precision and prosodic rhythm, while Majidova and Rakhimberdieva (2025) examine how his prose juxtaposes opposing semantic registers to create ironic tension. Second, Flaubert pioneered the style *indirect libre* (free indirect discourse), a narrative technique that merges narrator and character perspectives without explicit markers. Pascal (1977) demonstrates how this technique requires complex grammatical processing—tense shifting, pronoun adaptation, deictic



management—that serves as advanced grammar instruction material. Flaubert’s texts are most appropriate at the C1–C2 level, where learners possess the grammatical sophistication to appreciate the narrative technique and the lexical competence to engage with his precise but demanding prose.

#### 4. Pedagogical Applications in FLE and EFL Classrooms

The integration of French literature into FLE pedagogy has generated a dedicated body of scholarship that both extends and adapts the general literature-in-language-teaching models to the specific demands of French language instruction. Albert and Souchon (2000) propose three models for the reader–text relationship, arguing that literary texts function simultaneously as reservoirs of lexical units and grammatical structures and as sites of meaning-making that cannot be reduced to mere linguistic exemplification. Cuq and Gruca (2005) provide the standard reference work in FLE didactics, with sustained attention to the role of literary texts across proficiency levels. Godard (2015) argues compellingly that literature should serve as the lever of a renewed approach to language teaching, developing both communicative and interpretive competences in tandem.

The empirical evidence for vocabulary acquisition through French literary reading is particularly strong. Pigada and Schmitt (2006), in a carefully controlled case study, demonstrate that one month of extensive reading of French literary texts enhanced learner knowledge of sixty-five percent of one hundred and thirty-three target words, with spelling improvement the most pronounced gain. Dupuy and Krashen (1993) provide corroborating evidence for incidental vocabulary acquisition in French as a foreign language contexts. Gascoigne (2002) demonstrates that beginning French students can manage authentic literary texts from as early as twelve hours of instruction, challenging the common assumption that literary reading must be deferred until advanced levels.

For intercultural competence development, Heggernes et al. (2022) present a French-specific case study using literary texts addressing migration and exile to develop intercultural skills in the foreign language classroom. Cicurel (1991) proposes interactive reading methodology for FLE that integrates literary texts within a broader typology of reading strategies. The institutional significance of these developments is underscored by the Council of Europe’s (2020) CEFR Companion Volume, which introduced new descriptors for expressing reactions to creative texts including literature, signaling formal recognition of literature’s value in language education at the policy level.

Practical classroom implementation is supported by several dedicated resources. Fiévet (2013) offers thirty-five detailed lesson plans spanning A1 to C2 CEFR levels, providing concrete models for teachers at all stages. Defays et al. (2014) argue that literary texts remain central to intercultural dialogue and propose pedagogical activities calibrated to each proficiency level. Berthelot (2011)



expands the available canon by incorporating francophone literatures from beyond metropolitan France, enriching the cultural diversity of texts available for classroom use.

## 5. Stylistic Devices and Their Contribution to Language Learning

### 5.1 Metaphor and Conceptual Mapping

The theoretical foundation for understanding metaphor's role in language learning derives from Lakoff and Johnson's (1980) demonstration that metaphors are not merely ornamental but structure cognition itself through systematic cross-domain mappings. Boers (2000) provides the pivotal empirical study demonstrating that raising learners' awareness of conceptual metaphors significantly improves vocabulary retention through deeper semantic processing. Littlemore and Low (2006) define metaphoric competence as a central component of second language communicative ability, encompassing the capacity to produce, comprehend, and interpret figurative language in real-time communication.

A meta-analysis by Li et al. (2022) synthesizing multiple studies confirms a large effect size ( $d = 0.888$ ) for instructional interventions targeting second language metaphorical competence, providing robust empirical support for incorporating metaphor-focused activities into literary pedagogy. These findings apply directly to Hugo's elaborate metaphorical networks, Saint-Exupéry's sustained symbolic imagery, and Voltaire's satirical figurative language, suggesting that the analysis of metaphor in these texts can serve as a vehicle for developing measurable competence in figurative language processing.

### 5.2 Alliteration, Assonance, and Phonological Retention

A series of experimental studies by Boers and Lindstromberg establishes the mnemonic power of sound patterns in second language learning. Boers and Lindstromberg (2005) demonstrate that alliterative phrases in the second language are significantly more memorable than non-alliterative equivalents, attributing this effect to the phonological distinctiveness that alliteration creates in memory encoding. Lindstromberg and Boers (2008a) extend these findings by showing that explicit awareness-raising of alliterative patterns amplifies the mnemonic effect, while Lindstromberg and Boers (2008b) provide parallel evidence for the mnemonic power of assonance in lexical chunk retention.

These findings have direct relevance to the exploitation of sound patterns in French literary texts for language learning. Hugo's verse, with its systematic deployment of alliteration, assonance, and rhythmic patterning, provides abundant material for phonological awareness activities. Prévert's poetry, in which sound patterns are both structurally important and aesthetically foregrounded, is particularly suitable for pronunciation work and phonological retention exercises. Nikou and Fredet (2020) address precisely this intersection of phonetics, literature, and FLE teaching,



demonstrating the practical feasibility of using literary sound patterns as a bridge between phonological instruction and literary appreciation.

### 5.3 Irony and Pragmatic Competence

The comprehension of irony represents one of the most challenging dimensions of pragmatic competence for second language learners. Bromberek-Dyzman et al. (2023) find that literary texts in the written modality present the greatest challenge for irony recognition, suggesting that sustained engagement with literary irony provides valuable practice for developing this elusive skill. Garmendia (2018) offers a comprehensive theoretical treatment of irony that distinguishes between several functional types—verbal irony, situational irony, dramatic irony—each of which requires distinct interpretive strategies.

Voltaire's *Candide* and Flaubert's *Madame Bovary* exemplify sustained literary irony that develops learners' ability to recognize implied meaning, evaluate narrator stance, and interpret the gap between surface statement and intended message. The pedagogical exploitation of these texts develops what may be termed ironic literacy—the capacity to detect, interpret, and appreciate irony as a communicative strategy—which is a critical component of pragmatic competence in real-world communication.

### 5.4 Free Indirect Discourse and Grammatical Complexity

Free indirect discourse, the narrative technique pioneered in French by Flaubert, requires readers to process a complex merger of narrator and character perspectives without explicit framing markers. Pascal (1977) demonstrates that this technique demands sophisticated grammatical operations—tense shifting between narrative and experiential time frames, pronoun adaptation between first-person experience and third-person narration, and deictic management of spatial and temporal references. For advanced language learners, engagement with free indirect discourse provides intensive grammatical processing that develops precisely the kinds of complex sentence-level competences that resist acquisition through explicit instruction alone. Stockwell (2002) situates this within the broader framework of cognitive poetics, demonstrating how cognitive-linguistic approaches to literary texts can serve as vehicles for developing both literary appreciation and linguistic competence simultaneously.

## 6. Literary Versus Non-Literary Texts: Comparative Evidence

The question of whether literary texts offer advantages over non-literary materials for language learning has generated a sustained scholarly debate. Paran (2008), in the definitive review article on this question, proposes a four-quadrant model of literature use in language education and finds that learner outcomes depend heavily on pedagogical approach and task design rather than on the



inherent properties of the text type alone. However, the weight of evidence favors literary texts for specific learning outcomes.

Isariyawat et al. (2020), in a mixed-methods study with one hundred undergraduates, find that literary texts play a stronger role in improving competence than non-literary texts across reading, writing, speaking, and listening skills, with cultural awareness scoring particularly highly. Paran et al.'s multi-case study across International Baccalaureate schools, including French Language B classrooms, reports that teachers observe literary texts generating richer emotional language and deeper engagement than non-literary materials. Ghosn (2002) identifies four specific advantages of literary texts: superior vocabulary development through rich contextual embedding, enhanced critical thinking through interpretive complexity, improved reading motivation through narrative engagement, and greater intercultural sensitivity through exposure to diverse perspectives.

Recent meta-analytic evidence reinforces these findings. A 2025 meta-analysis in *Educational Psychology Review* confirms positive effects of extensive reading across all language domains, while a companion analysis finds a large effect size ( $d = 1.035$ ) for literature circles on second language reading comprehension. The evidence suggests that while non-literary texts may be more efficient for specific informational outcomes, literary texts consistently produce deeper processing, stronger affective engagement, and more durable learning across multiple language competences.

## 7. Toward a CEFR-Aligned Pedagogical Framework

The analysis presented in the preceding sections can be synthesized into a structured pedagogical framework that maps specific French literary works to CEFR proficiency levels and language-learning objectives. This framework is organized according to Carter and Long's (1991) three models, with each literary work assigned to the model or models it most effectively serves.

At the A2–B1 level, Saint-Exupéry's *Le Petit Prince* and Prévert's selected poems from *Paroles* provide accessible entry points to literary reading. Saint-Exupéry's limited core vocabulary, clear syntax, and universal themes serve both the language model (vocabulary acquisition, basic sentence pattern recognition) and the personal growth model (engagement with philosophical questions accessible to all levels). Prévert's poetry serves the language model through phonological awareness and pronunciation work, while its accessible emotional content supports the personal growth model. Both authors can be introduced through extensive reading approaches, with pedagogical tasks focused on vocabulary expansion, basic stylistic observation, and personal response.

At the B1–B2 level, Camus's *L'Étranger* offers an ideal transitional text. Its minimalist prose makes it linguistically manageable, while its narrative sophistication rewards close reading. The language model is served through analysis of the *passé composé* versus *passé simple* distinction,



sentence-level stylistic analysis, and attention to narrative register. The cultural model is activated through discussion of the novel's colonial Algerian setting, its philosophical context, and its historical reception. The personal growth model emerges through readers' engagement with Meursault's alienation and the ethical questions the narrative raises.

At the B2–C1 level, Molière's comedies and Voltaire's *Candide* introduce greater sociolinguistic and pragmatic complexity. Molière serves the language model through register analysis, dialogue-based speaking activities, and sociolinguistic observation. He serves the cultural model through examination of seventeenth-century French social structures, theatrical conventions, and the relationship between language and power. Voltaire's *Candide* activates all three models simultaneously: the language model through irony analysis and vocabulary work, the cultural model through Enlightenment intellectual history, and the personal growth model through philosophical engagement with optimism, suffering, and the human condition.

At the C1–C2 level, Hugo's novels and Flaubert's prose represent the summit of linguistic and stylistic challenge. Hugo's rhetorical abundance develops advanced lexical competence, discourse-level analysis skills, and appreciation of register mixing. Flaubert's *le mot juste* and free indirect discourse develop grammatical sophistication, narrative literacy, and the capacity for fine-grained semantic discrimination. Both authors serve all three models at the highest level, with pedagogical activities including comparative stylistic analysis, extended critical writing, and creative imitation exercises.

## 8. Conclusion

This article has demonstrated that French literary texts constitute a uniquely valuable resource for language development, offering linguistic, cultural, and personal dimensions of learning that non-literary materials cannot replicate with equivalent depth or engagement. The stylistic diversity of the French canon—from Hugo's rhetorical exuberance to Camus's deliberate austerity, from Molière's sociolinguistic comedy to Prévert's accessible lyricism—provides a natural pedagogical progression that can be mapped to CEFR proficiency levels with considerable precision.

The empirical evidence from cognitive linguistics and pedagogical stylistics provides robust support for specific claims about how literary devices develop measurable second language competences. Metaphorical instruction produces large effect sizes for figurative language ability; phonological patterns in literary texts enhance lexical retention; sustained engagement with literary irony develops pragmatic competence; and free indirect discourse provides intensive grammatical processing that develops advanced syntactic skills. These findings confirm that the exploitation of literary stylistic features is not merely an aesthetic supplement to language instruction but a methodologically sound approach to developing core language competences.



Future research should address the relative scarcity of French-specific empirical studies by designing controlled experiments that measure the effects of specific French literary texts on measurable language outcomes across CEFR levels. Longitudinal studies tracking the development of stylistic awareness and its transfer to productive language competence would be particularly valuable. Additionally, the growing availability of digital tools for stylistic analysis—including corpus stylistics software and computational methods—offers new possibilities for making the systematic analysis of French literary language accessible to learners at all proficiency levels.

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