



Linguistic meaning as a physiologic cell: Proposing a cellular-cognitive schema of meaning



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ABSTRACT

This study aims to propose a new definition of 'meaning' using corpus linguistics. The framework used in the current study is the Dooley and Levinsohn's (2001) model of functional-cognitive approach. The corpus of the study contains 4 narratives (two English narratives and two Turkish ones). The results of the study show that meaning develops like a cell. As far as the study is concerned, meaning, as a physiologic cell, can be imagined as a cellular-cognitive schema. According to the cellular-cognitive schema, meaning is built in three steps like giving a birth (to a baby or a butterfly). That is, the birth of a baby, a butterfly, and meaning follow the same pattern. In the mentioned items, a cell or a unit (caterpillar regarding butterfly, sperm regarding baby, word regarding meaning) is located in the initial step. In the second step, there happens to be a cell/unit growth (butterfly: egg, caterpillar, chrysalis, butterfly; baby: sperm, getting flesh/bone, baby; language: word gets new information). And in the final step, the cell/unit turns into a live creature (a caterpillar turns into a butterfly, a sperm turns into a baby, a word gets its meaning). Each of the items is produced in its context (sperm in mother's womb, butterfly in its living environment, and language in linguistic context).

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1. Introduction

The present research aims to shed new light on ‘meaning and interpretation building’ in terms of examining literature and language from a linguistic perspective. It attempts to provide a new answer for ‘When is meaning made?’ question. Is meaning made when the word is uttered or it is made in next stages? To answer this question, linguistic corpus will be used. Using corpus linguistics might help to solve the question.

Prior knowledge is one of the integral parts of interpretation building in a sentence. A review of the literature shows that Yule gives an example (from [Sanford and Garrod, 1981](#)) and discusses the process involved in using background knowledge in a sentence ([Yule, 2010: 149-150](#)).

(1) John was on his way to school last Friday.
He was really worried about the math lesson.

According to Yule (2010: 149), ‘most readers report that they think John is probably a schoolboy. Since this piece of information is not directly stated in the text, it must be an inference. Other inferences, for different readers, are that John is walking or that he is on a bus. These inferences are clearly derived from our conventional knowledge, in our culture, about “going to school” and no reader has ever suggested that John is swimming or on a boat, though both are physically possible interpretations’.

Yule, in the next part, reports that the readers

can quickly change the inferences if they do not fit in with some subsequent information.

(2) Last week, he had been unable to control the class.

On encountering this sentence, according to Yule, most readers decide that John must be a teacher and that he is probably driving a car to school. That is, our interpretation of ‘John’s job’ is completing through getting new information.

(3) It was unfair of the math teacher to leave him in charge.

On encountering this sentence, John reverts to his schoolboy status. Our interpretation changes again encountering the following sentence.

(4) After all, it is not a normal part of a janitor’s duties.

The last sentence completes our interpretation. According to Yule, the mentioned example is rather artificial. Yet, the aforementioned text and type of information ‘does provide us with some insight into the ways in which we “build” interpretations’ ([Yule, 2010: 150](#)). He, also, describes it as ‘schema’.

It is worthwhile noting that Yule’s example can be used in a broader sense. In his example, what helps to build interpretation is adding new information. That is, our interpretation of the linguistic context, and consequently meaning, is made by means of getting new information.

2. Literature review

A review of the literature indicates that meaning making and prior knowledge have been investigated in some studies. Besides [Sanford and Garrod \(1981\)](#) and [Yule \(2010\)](#), [Dooley and Levinsohn \(2001\)](#) is one of the seminal works in discourse studies that has been used by [Roberts \(2009\)](#), [Delforooz \(2010\)](#), and [Nourzaei \(2017\)](#). Besides [Kazemi \(2013\)](#), none of the mentioned works has dealt with the cognitive pattern of meaning. Moreover, some scholars approach language from cognitive/evolutionary perspectives. For instance, according to Bickerton, language must have evolved. It is one of the countless adaptive mechanisms that have developed in species in the course of evolution ([Bickerton, 1990: 75](#)). Lakoff, on the other hand, proposes The Neural Theory of Metaphor ([Lakoff, 2008](#)). This paper has two aims: to combine literature and linguistics (some literary examples e.g., poems and short stories are used as the linguistic corpus of the study to provide a cognitive definition of meaning); to provide a new and innovative definition of ‘linguistic meaning’.

3. Theoretical framework

The framework proposed by [Dooley and Levinsohn \(2001\)](#) is an applied and practical approach to study language from a functional-cognitive viewpoint. According to [Dooley and Levinsohn \(2001:10\)](#), the organization that

hearers associate with a discourse is not just a matter of linguistic structure as it purports. Rather, at a more basic level, it is a reflection of how the content comes together and is stored in mind. According to them, the forms of language that the speaker uses are important in this, though psychological research shows that the way hearers understand, store, and remember a discourse corresponds only partially with what was actually said.

It is worth noting that prior knowledge and pragmatic meaning are culture-bound. In other words, a sentence can be prior knowledge in one culture while it might be new information in another. That’s why the reader or listener may locate the information he/she receives in his/her prior knowledge or new information section of mind.

Corpus

A poem by Thomas Hardy (Ah, Are You Digging on My Grave), an example from [George Yule \(2010\)](#) in English and two Azerbaijani Turkish narratives, *Dəvə ilən Qatırlar* ‘Camel and mules’ ([Hariri Akbari, 2010](#)) and *Cırtıdan* ‘Dwarf’ ([Nemət, 2017](#)), are chosen as the corpus of the current study. The main reason for choosing this corpus is that interpretation building in these works may help us understand cognitive meanings better. That is, the corpus of this study will help us put forward a cognitive pattern of meaning based on not only language intuition but also linguistic corpus.

Procedure

Azerbaijani Turkish short stories and English poems will be taken into consideration using [Dooley and Levinsohn's \(2001\)](#) model of discourse (Analyzing discourse: A manual of basic concepts) in this study, a model that has also been used by [Roberts \(2009\)](#), [Delforooz \(2010\)](#), and [Nourzaei \(2017\)](#). In some cases, some parallel works like [Yule \(2010\)](#) have also been used. It is worth noting that what we are looking for in this study is the way interpretation is built. That's why the linguistic data of the study will be considered to uncover interpretation building process and studying aesthetic features of the poems fall out of the scope of this study. To get the cognitive pattern of interpretation building process, after studying the data, cognitive process of each narrative will be extracted. Then, based on the selected samples, the mentioned pattern will be proposed.

4. Results and discussion

A: English narrative of Thomas Hardy ([Watson, 1994](#))

In 'Ah, are you digging on my grave' poem, Thomas Hardy uses interpretation building as a tool to mark climax.

"Ah, are you digging on my grave
My loved one?--planting rue?"
--"No; yesterday he went to wed
One of the brightest wealth has bred.
'It cannot hurt her now,' he said,

That I 'should not be true."

The poet, in this stanza, narrates that a person is buried in the grave and an anonymous guest arrives. The initial part of the poem presents a certain mystery to the reader. Even the gender of the person in the grave is hidden. Applying the third-person 'he' and the word 'loved' prove that the person in the grave is a woman. The poem starts with an image of a woman buried in the grave; the image represents the poet's pessimistic view of life. After uncovering the identity of the buried person using new information in lines 2 and 3, the reader wants to identify the voice who is digging on the grave. The poet poses a question to show the identity of the voice; Who is digging on my grave? This question functions as a starting point for building our interpretation.

"Then who is digging on my grave?
My nearest dearest kin?"
--"Ah, no; they sit and think, 'What use!
What good will planting flowers produce?
No tendance of her mound can loose
Her spirit from Death's gin."

After a wrong guess, this stanza again begins with a repetition of the refrain, "Who is digging on my grave?" This repetition moves the poem forward as it enables the narrator to discount the buried person and move toward other possibilities. She chooses 'nearest dearest kin' (members of her family) and imagines that they are remembering her by caring for her grave. Her guess is surprisingly wrong. The dialog between

the voice and the woman leads to the readers' emotional identification with the buried person in the grave that can be seen as the reader/listener's cognitive effort to identify the voice. In other words, recognizing the voice is the most important point the reader/listener is looking for in this poem. That is, the interpretation of the reader has not been completed yet.

"But someone digs upon my grave?
My enemy?--prodding sly?"
--"Nay; when she heard you had passed the
Gate
That shuts on all flesh soon or late,
She thought you no more worth her hate,
And cares not where you lie."

After two wrong guesses, this stanza again begins with the repetition of the refrain "Are You Digging On My Grave?". The buried woman seems to be more hesitant, as if she doubts herself. Since her loved one and her relatives have forsaken her memory, she surmises that the digging person is an enemy to avenge on her. Like the previous stanza, her guess is surprisingly wrong in this stanza. Until this part of the poem, her effort to recognize the voice has been in vain. Moreover, the reader/listener waits for the response of the buried woman regarding the enemy's presence. At the mentioned levels, our interpretation of the poem is completing. What the reader guesses about the absence of the enemy may be different from what is in Hardy's mind. All these are part of a cognitive interpretation building process.

"Then, who is digging on my grave?
Say--since I have not guessed!"
--"O it is I, my mistress dear,
Your little dog, who still lives near,
And much I hope my movements here
Have not disturbed your rest?"

In this stanza, after making some wrong guesses, the buried woman gives up trying to guess who is digging on the grave and asks a direct question of the unknown voice. Using 'mistress' the poet shows that a dog is the individual who is speaking. This stanza shows the dark image of death presented by the poet that marks the climax of the poem. It is in line with [Margetts's \(2015\)](#) finding that direct sentences are used to mark the climax of the story.

This part of the poem is climax and interpretation building interface. That is, the poet uses direct speech to mark climax of the narrative on the one hand and our interpretation is built step by step on the other hand.

"Ah, yes! You dig upon my grave . . .
Why flashed it not on me
That one true heart was left behind!
What feeling do we ever find
To equal among humankind
A dog's fidelity!"

In this stanza, we have the denouement which is the sequence of events at the end, when things come to a conclusion. After uncovering the identity of the voice, the dog's loyalty is depicted and the buried woman blames herself for the wrong guesses she has made. Until here, we have these steps:

introduction, rise, climax, and return or fall. The first three steps (introduction, rise, and climax) are in accordance with Yule's interpretation building. In the final stanza, the poet takes the poem to its highest level:

"Mistress, I dug upon your grave
To bury a bone, in case
I should be hungry near this spot
When passing on my daily trot.
I am sorry, but I quite forgot
It was your resting-place."

The final stanza presents catastrophe (the final action that completes the unraveling of the plot in a narrative). In this stanza, a pessimistic viewpoint of life is presented by Hardy and it is not in the scope of the present research. As far as the narrative poetry of Hardy is concerned, interpretation is not built at the moment. It is not fast. Rather, it is a 'process' that is considered as a set of activities that interact to build (produce) a result. According to [Dooley and Levinsohn \(2001\)](#), activation status is one example of the COGNITIVE STATUS of concepts.

They believe that the way the listener understands the narrator is completely influenced by the amount of cognitive effort he/she pays to. So, there seems to be a cognitive effort process shared between the narrator and the reader/listener in Thomas Hardy's narrative to build interpretation.

B: Azerbaijani Turkish narrative *Dəvə ilən Qatırlar* 'Camel and mules'

In *Dəvə ilən Qatırlar* 'Camel and mules' the author uses some old information as background (to activate mental representation) as an initial step. Then, he uses new information to mark climax by means of interpretation building.

Title: *Dəvə ilən Qatırlar* 'Camel and mules'
 Əgər be-lim-ə yüz batman əvəz-
 in-ə
 if back-GEN-DAT 100 unit of weight
 place-GEN-DAT
 min batman yük çat-a-lar,
 1000 unit of weight load-COND-PL
 quyruğ-um-a-da on dəvə yer-in-ə
 tail-GEN-DAT-also 10 camel place-GEN-
 DAT
 yuz dəvə bağla-ya-lar,
 100 camel fasten-CON-PL
 ovsar-ım-ı-da balaca uşaq əvəz-
 in-ə
 snaffle bit-GEN-ACC-also little child place-
 GEN-DAT
 bir qarışqa-nın əl-in-ə ver-ə-lər,
 one ant-GEN hand-GEN-DAT give-
 COND-PL
 gənə-də öz iş-im-i görə-cəg-
 əm.
 again-also seld work-GEN-ACC do-FUT-
 1.SG
 'If they load me one thousand kilos instead of
 a hundred kilos, fasten my tail into one
 hundred camels instead of ten camels, give
 my snaffle bit into an ant instead of a child, I
 will do what I am doing.'

[\[Dəvə ilən Qatırlar: 2\]](#)

The above-given example is, in fact, a response to a throng of mules. The mules seem to ridicule the camel by asking a question: Why

people load you one hundred kilos while giving your snaffle bit into a child? The camel, then, uses echoic utterances (he uses them as old information and background to arouse listener's mental activity) and finally states his last sentence (new information). The author uses some preparatory sentences near the end of the story where the camel provides his answer to the throng of mules. These sentences are used for interpretation building.

İndi de-yəcək-sən niyə?,
now say-FUT-3. SG why
'Now you'll ask why?'

Niyə-sin-i mən sən-ə de-yər-əm.,
why-GEN-ACC I you-DAT say-PRES-
2.SG
'I'll say its reason.'

Bax!
IMP.look.2.SG
'Look!'

Mən öz-um dəvə-yəm,
I self-GEN camel-be.PRRS.1.SG
nən-əm dəvə-dir,
mother-GEN camel-be.PRRS.3.SG
dədəm-də.,
father-also
'I am myself a camel, my mother is a camel,
my father is a camel too.'

On-a gör-ə,
that-DAT reason-DAT
siz-in-ki mən-lən tut-maz.,
you.PL-GEN-POSS I-with get-NEG.3.SG
'That's why we can not understand each

other.'

Niyə-ki,
why-that
siz öz-unuz qatır-sız,
you.PL self-GEN mule-be.PRES.3PL
nənə-niz madiyan-dı,
mother-GEN.3PL mare-be.PRES
dədə-niz eşşək!
father-GEN.3PL ass
'Since you are mules, your mothers are
mares, your fathers are asses!'

[Dəvə ilən Qatırlar: 2]

The last part of the utterance (... your fathers are asses!) is, in fact, new information. It is employed to draw the addressee's attention after some preparatory sentences (old information) near the end of the story to complete the interpretation building process. On this evidence the conclusion to be drawn is that interpretation building, in this narrative, is a cognitive process shared up between the narrator and the reader/listener and the way they produce or understand is completely influenced by the amount of cognitive effort they pay to.

C: Azerbaijani Turkish narrative *Cırtıdan*

'Dwarf'

In this narrative, *Cırtıdan* 'Dwarf' (protagonist) and his friends are arrested by *Dev* 'giant' (antagonist). The giant sends them to bed early and wants to eat them as soon as they fall asleep! In this part of the story, the narrator tries to show how the protagonist deceives the

antagonist by sending him on a wild goose chase and saves his friends' lives. They are all cognitive efforts shown in terms of 'making numerous excuses'. To make sure they are asleep, the giant asks: 'Who is asleep? Who is awake?' The protagonist answers: 'Everyone is asleep except the dwarf.' Then giant asks the reason of being awake and the dwarf makes different excuses to deviate and finally deceive the giant to save his friends' lives. *Cırtđan*'s answers are:

Cırtđan-ın nənə-si hər
 gecə o-na qayğanaq bişir-
 ib
 dwarf-GEN grandmother-POSS.3.SG each
 night that-DAT qayğanaq (scrambled egg)
 cook-PPS
 ver-ər-di.
 give-ADJR-PST.3.SG
 'Dwarf's grandmother cooked him *qayğanaq*
 (scrambled egg) every night.'

Cırtđan-ın nənə-si hər
 gecə o-na daşlı-qovurğa bişir-ib
 dwarf-GEN grandmother-POSS.3.SG each
 night that-DAT daşlı-qovurğa cook-PPS
 ver-ər-di.
 give-ADJR-PST.3.SG
 'Dwarf's grandmother cooked him *daşlı-
 qovurğa* every night.'

Cırtđan isə: Cırtđan-ın nənə-si
 dwarf about dwarf-GEN grandmother-
 POSS.3.SG
 hər axşam yemək-dən sonra o-na çay
 qaynad-ib
 each evening eat-ABL after that-DAT river

poil-PPS
 ver-ər-di,
 give-ADJR-PST.3.SG
 'Dwarf said: Dwarf's grandmother made him
 tea after having dinner every night.'

Cırtđan-ın nənə-si hər
 gecə çay-dan
 dwarf-GEN grandmother-POSS.3.SG each
 night river-DAT
 xəlbir-lə su gətir-ər-di,
 sieve-INS water bring-ADJR-PST.3.SG
 ver-ər-di
 give-ADJR-PST.3.SG
 'Dwarf's grandmother brought him some
 water with sieve every night from the river.'
[\[Cırtđan: 111-112\]](#)

After some excuses of the dwarf, the giant takes a sieve and goes to the village river. The summary of the dialog between the dwarf and the giant can be presented in terms of four requests; 1. Dwarf's grandmother cooked him *qayğanaq* (scrambled egg) every night., 2. Dwarf's grandmother cooked him *daşlı-qovurğa* every night., 3. Dwarf's grandmother made him tea after having dinner every night., 4. Dwarf's grandmother brought him some water with sieve every night from the river. Then, the giant has to do them for the dwarf.

This example shows that the narrator tries to show the dwarf's excuses as a tool to postpone the giant's plan. Moreover, the listeners of this story (children) wish the dwarf's excuses would not finish. Finally, the dwarf sends the giant to the

river and they all wake up and escape.

In this narrative, a question comes to the listener/reader's mind in order to have a better understanding when the protagonist is awake and his friends are asleep. The listener/reader tries to find the answer. S/he finds the answer: Something will happen. That thing is related to the fact that the dwarf is awake. Moreover, the listener/reader understands that the dwarf has something in his mind when he makes excuses by asking for tea, water, etc. and trying to stay awake. The listener/reader's effort to understand the reason of excuses made by the dwarf continues and the protagonist sends the giant to the river and wakes his friends up and helps them escape.

A glance at the narrative reveals that interpretation building does not happen in a single sentence. It sometimes happens in two, three, or more sentences. It should be noted that interpretation emerges step by step and it is not built immediately. Your interpretation is prone to change and is possible to be built even in the end of a narrative (like the poem of Thomas Hardy). This finding of the paper accords with [Yule's \(2010: 149-150\)](#). He contends that our interpretation building is influenced by our culture and environment and can change through getting new information.

5. Proposing a cognitive pattern of meaning

To get the cognitive pattern of interpretation building, as an initial step, summary of the relations obtained from the data will be presented. Subsequently, to extract the cognitive pattern, the question, its possible answer or preparatory sentences to reach the answer will be provided. Finally, after finding the answers, the possible cognitive pattern will be extracted.

A: *Cırtıdan* 'Dwarf':

The main question of the narrative:

Why is the dwarf awake?

Possible guesses/preparatory sentences:

1. Dwarf's grandmother gave him *qayğanaq* (scrambled egg)/ *daşlı-qovurğa*/tea/water.,
2. Decieving the giant and saving the lives of his friends.

B: *Dəvə ilən Qatırlar* 'Camel and mules':

The main question of the narrative:

Why does the camel let people load him a hundred kilos, fasten his tail into ten camels, and give his snaffle bit into a child?

Possible guesses/preparatory sentences:

1. If they load me one thousand kilos instead of a hundred kilos, ...,
2. Now you'll ask why?,
3. I'll say its reason.,
4. Look!,
5. I am myself a camel, my mother is a camel, my father is a camel too.,
6. That's why we can not understand each other.,
7. Since you are mules, your mothers are mares, your fathers are asses!

C: George Yule example:

The main question of the narrative:

What is John's job?

Possible guesses/preparatory sentences:

1. Schoolboy, 2. Teacher, 3. Schoolboy, 4. Janitor.

D: Thomas Hardy's poem:

The main question of the narrative:

Who is digging on the grave?

Possible guesses/preparatory sentences:

1. Her loved one, 2. Her nearest dearest kin,

3. Her enemy to revenge, 4. Her faithful dog.

A glance at the four mentioned examples reveals that they contain a fix pattern. This pattern has three stages: 1. Each narrative starts with a questions (first stage)., 2. Then, to answer the proposed question, some sentences (guesses or preparatory talks) are provided (second stage)., 3. Finally, the answer is extracted/found (third stage). This process is shown in the following figure:

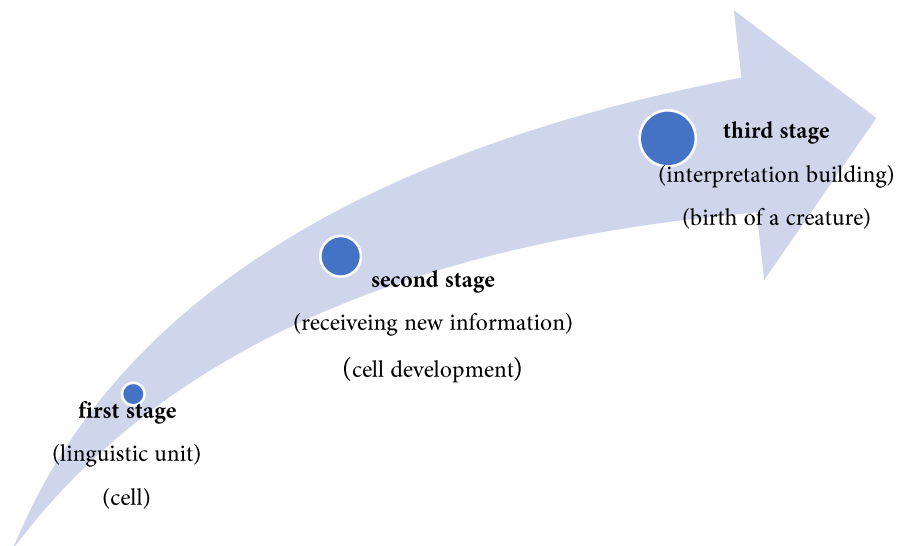


Figure 1: Cellular-cognitive schema of meaning

In biology, the smallest unit of life enclosed within the membrane is called cell. The cell is the basic structural, functional, and biological unit of all known organisms. According to biology experts, cells are often called the 'building blocks of life' ([Alberts, Hopkin, Johnson, Morgan, Raff, Roberts and Walter, 2019](#))

The primary reason for choosing the cellular pattern of meaning is because language gives birth to meaning through context. I take it for granted that meaning in discourse can be

imagined as a cell. Through receiving new information, the cell develops. This development continues until the cell evolves and turns into a living creature. When the cell gives rise to an entire body, language will give birth to meaning.

As far as the studied examples are concerned, the proposed question in the first stage seems to function as a semantic cell. The second stage where new information is added corresponds to cell development. In the last stage, meaning is made and interpretation is built. This

stage is parallel to birth of a creature. The proposed pattern is like human body development or butterfly's life cycle.

Human body development is the process that begins with fertilization, where an egg released from the ovary of a female is penetrated by a sperm cell from a male. Then, there are a clot, bitesize tissue with bones, bones clothed with flesh, and finally human. These stages are mentioned in the Holy Quran, Surah al-Mu'minin:

«وَلَقَدْ خَلَقْنَا الْإِنْسَانَ مِنْ سَلَالَةٍ مِّنْ طِينٍ * ثُمَّ جَعَلْنَاهُ نُطْفَةً
فِي قَرَارٍ مَّكِينٍ * ثُمَّ خَلَقْنَا النَّطْفَةَ عَلَقَةً فَخَلَقْنَا الْعَلَقَةَ مُضْغَةً
فَخَلَقْنَا الْمُضْغَةَ عِظَامًا فَكَسَوْنَا الْعِظَامَ لَحْمًا * ثُمَّ أَنْشَأْنَاهُ خَلْقًا
آخَرَ فَتَبَارَكَ اللَّهُ أَحْسَنُ الْخَالِقِينَ *»

The human is created in these stages: 1. soil, 2. a sperm, 3. a clot (of congealed blood), 4. bitesized tissue with bones, 5. bones clothed with flesh, and 6. human. Human's life cycle is shown in the following figure:

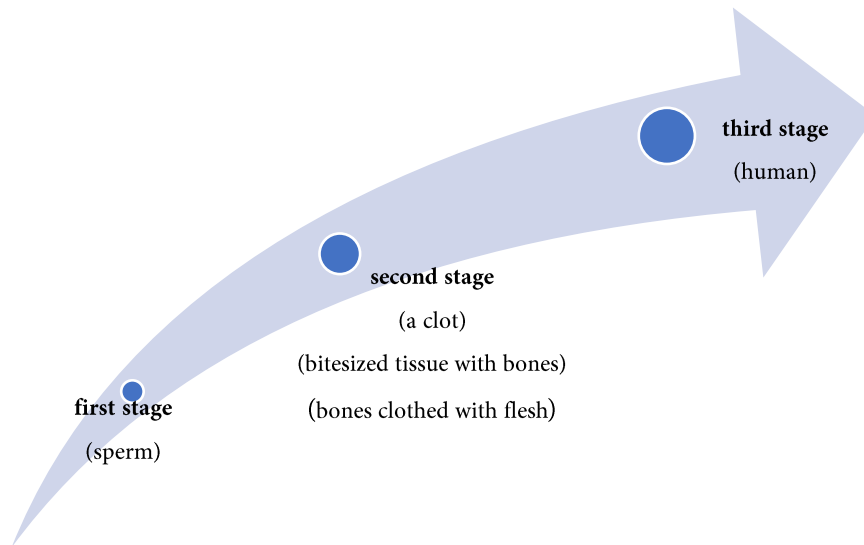


Figure 2: Human body development

Regarding physiological perspective, the stages of prenatal development are three-fold according to [Karami and Hojati \(1391, 49-50\)](#):

1. pre-embryonic stage: The first 3 weeks of prenatal development are referred to as the pre-embryonic stage.
2. Embryonic stage: A developing human is referred to as an embryo during weeks 4–8.
- Fetal stage: A fetus from the ninth week of gestation until birth is referred to as the fetal stage.

Like the evolutionary human body development (since human body develops step by step and it is accepted by both the Islamic reading of the human creation and the physiological perspective of human body development), butterfly's life cycle is evolutionary. That is, evolution in human creation or butterfly's life cycle is a process. In the following section, butterfly's life cycle will be explained.

Butterfly's life cycle: Butterfly's life cycle, like that of human, includes some stages. The stages lead to the birth of a creature. There are four stages in the butterfly's life cycle. A butterfly starts life as a very small, round, oval or cylindrical egg. The second stage refers to butterfly larvae (or what we call caterpillars). It is the feeding stage. In the third stage, a caterpillars

form them into a pupa (also know as chrysalis). In the fourth stage, an adult butterfly emerges. In short, a butterfly's life cycle includes: 1. egg, 2. larva (caterpillar), 3. pupa (chrysalis), and 4. butterfly.

Butterfly's life cycle is shown in the following picture:



Picture 1: Butterfly's life cycle

Butterfly's life cycle is like cellular-cognitive schema of meaning and human body development. According to them, a cell or a unit (caterpillar regarding butterfly, sperm regarding baby, word regarding meaning) is located in the initial step. In the second step, there is a cell/unit growth (butterfly: egg, caterpillar, chrysalis, butterfly; baby: sperm, getting flesh/bone, baby; language: word gets new information). And in the final step, the cell/unit turns into a live creature (a caterpillar turns into a butterfly, a sperm turns into a baby, a word gets its meaning). Each of the items are produced in

its context (sperm in mother's womb, butterfly in its living environment, and language in linguistic context).

6. Concluding remarks

According to the proposed cellular-cognitive schema of meaning, meaning is like a living creature. Then, language gives birth to meaning through discourse. That is, meaning is made when a word is located in linguistic context and discourse. This idea can be considered from two angles. First, this concluding remark is based on corpus linguistics. Second, this pattern is, to some

extent, in accordance with Vyvyan Evans's Lexical Concepts and Cognitive Model Theory. [Evans \(2007\)](#) believes that words do not have meanings in and of themselves and the meaning of a word is subordinate to the utterance in which it occurs. The difference between Evans's perspective and the proposed pattern of this study is that words do not have meanings in and of themselves according to Evans but this study

proposes to see words as cells. From this perspective, words carry some fundamental cellular features with themselves like cells. For instance, a cell of human is different from that of a butterfly. Moreover, human genetic variation plays a key role given that no two humans are genetically identical. This perspective, also, confirms that no two words are identical in meaning.

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