



A Cognitive Linguistic Study of Iraqi EFL University Students' Interpretations of Flash Fiction

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Abstract

This study follows the cognitive linguistics approach to analyze the Iraqi university students' interpretations of (one sentence) flash fiction. Flash fiction is a literary work characterized by its brevity, but still offers character development and plot; it has a unique literary quality. The study depends on schema theory; the model for analysing data is Fillmore's Frame Semantics (1982). The students' interpretations of one sentence flash fiction are the data for this study; the data are collected by a reflection test and semi-structured interview. The theory of frame semantics relates linguistic meaning to encyclopedic background knowledge and previous experience. The study at hand aims at examining the role of evocation in highlighting invocation among the participants in the selected one-sentence stories, determining the words that evoke these reflections, and investigating the gender-based differences and similarities regarding the number of evocations identified with the possible invocation associated to them. The study clarifies that the different schema (previous knowledge and experience) of the students create different interpretations for such brief and rich sentences of flash fiction, in spite of the fact that they have the same educational background and about the same age. However, and due to their shared cultural knowledge, there is some sort of similarity in their interpretations. Moreover, approximately in all interpretations, specific words worked as the keys for interpreting the text under investigation and these words activated different frames. It has been concluded that difference in gender has no impact on the students' interpretations of short story sentences, which enhances the idea that meaning is conceptual and is individual proper.

دراسة تفسيرات طلبة الجامعات العراقية لأدب الومضة في ضوء علم اللغة المعرفي

المستند الى مخطط التفسير

المستخلص

هذه الدراسة تتبع الطريقة اللسانية المعرفية لتحليل تفسيرات طلبة الجامعات العراقية لأدب الومضة (جملة واحدة). ان أدب الومضة هو عمل أدبي يتصف بإيجازه، لكنه يوفر تطور الشخصيات والحبكة. انه يتميز بقيمة ادبية مميزة. الدراسة تعتمد على نظرية مخطط التفسير، نموذج تحليل البيانات هو نظرية دلالات الاطار لفلمور(١٩٨٢). تفسيرات الطلبة لأدب الومضة من جملة واحدة هي بيانات هذه الدراسة. هذه البيانات جمعت باختبار انعكاسي ولقاء شبه مبني. نظرية دلالات الاطار تربط المعنى اللغوي بالخلفية المعرفية الموسوعية والخبرة السابقة. هذه الدراسة تحقق في تأثير الخبرات الشخصية والمعرفة الموسوعية على فهم المشاركين وتفسيراتهم وهكذا جملة موجزة وغنية من أدب الومضة. وبالتالي انتاج سياق جديد وبمعنى جديد. الدراسة تهدف كذلك الى تحديد الكلمات التي حفزت هكذا تفسيرات. توضح الدراسة ايضا ان مخططات التفسير المختلفة (المعرفة والخبرة السابقة) للطلبة تخلق تفسيرات مختلفة للنص نفسه بالرغم من حقيقة ان الطلبة يمتلكون نفس الخلفية التعليمية وبنفس العمر تقريبا. بالرغم من ذلك ونسبة الى معرفتهم الثقافية المشتركة فان هناك نوعا من الاختلافات في تفسيراتهم. فوق ذلك فان في كل التفسيرات تقريبا كلمات معينة عملت كمفاتيح لتفسير النص المقصود وهذه الكلمات حفزت السياق الكلي له، بعض الاحيان معنى بعيد عن معناها الحرفي. الدراسة مثيرة لإهتمام كل من اللغويين واساتذة الادب ودارسيه لأنها تسلط الضوء على كيفية تأثير مخطط التفسير والمعنى اللغوي لكلمات معينة دون غيرها في فهم واستيعاب السياق الكلي للنص.



Cognitive Linguistics and Schema Theory

Cognitive Linguistics

Language is a reflection of the world as anyone knows it; it is fixed in his/her perceptual experience. Cognitive linguistics (henceforth CL) is about language, communication, and cognition. CL, as a discipline, is a comparable new part of linguistic and psycholinguistic investigation. They are equally involved. Cognition and language create each other. Language is used to process, organize, and transport information from one individual to another; from one personified mind to another. Basing on the assumption that linguistic abilities are definitely fixed in the general cognitive abilities, the cognitive linguistic approach to language focuses on that meaning is essentially conceptualized, and that usage shapes grammar. Following the cognitive commitment, there are several norms that underlie the work of cognitive linguists: first, cognitive linguistics shares a usage based view of language, i.e., grammar is shaped by usage. Second, CL aims to show how depending on usage, speakers can build up language systems by means of general cognitive abilities, such as perception, memory, attention, abstraction, and categorization. Third, cognitive linguists assume that language exists in order to carry meaning; all elements of language have meaning, including grammatical structures. For cognitive linguists, meaning includes conceptualization and it involves both encyclopedic information and dictionary (Dabrowsk and Divjak 2015, np).

There are two focal areas of research in the practice of CL; cognitive approaches to grammar and cognitive semantics. Cognitive semantics deals with examination of the link between the conceptual system, the semantic structure determined by language, and experience. Cognitive semantics examines meaning construction (conceptualization) and knowledge representation (conceptual structure). Scholars working in the field of cognitive semantics have used language as an instrument to examine these cognitive phenomena. Therefore, the study of cognitive semantics used to be involved in shaping the human mind. It is also concerned with investigating linguistic semantics (Talmy 2000, 14). Thus, CL is the study of language in its cognitive function, where 'cognitive' refers to the central role of intermediate informational structures in encountering with the world. CL is cognitive in the same way that cognitive psychology is: by assuming that our communication with the world is mediated through informational structures



in the mind. Language, then, according to CL is seen as a repository of world, and knowledge is seen as a structured collection of meaningful categorization that help us deal with new experiences and store information about old ones (Geeraerts and Cuycken 2007, 31-32).

Schema theory

Schema as a concept can be traced back to Plato and Aristotle. It is derived from the notion introduced by the psycholinguist F. Bartlett (1932, 312) who was one of the major researchers who wrote extensively about schema in *Remembering*, assuming that new experiences depend on past experiences since frames and expectations are built on one's schema. He applied schema to psychology studies. Bartlett also used schema during his experiment to investigate schema as a "cultural construct in memory". He proposed that schema does not stand only as an inner mental phenomenon, but goes beyond to reach the degree of cultural and social patterns in the external world. Zhao and Zhu start defining schema to describe a systematic pattern of behavior and thought. They state that schema has an important effect on the absorption and attention of any new information. Schema is used by people to offer a framework for future understanding, depending on the organized prior knowledge. (2012, 111)

Piaget proposed that schema means "an active organization of past reaction, or of past experience, which must always be supposed to be operating in any well-adopted organic response". He defined schema as a representation of stereotypes of concepts, or an abstract knowledge structure. It summarizes what people know about different cases. Schema is structured in the way that it denotes the link among its component parts. Cognitive theory proposed that new information is added or assimilated into the already existing schema. Moreover, schema is in the process of updating due to the new information. (Ibid, 112)

Flash fiction

Flash fiction is also known as nano fiction and mini fiction. This genre is also subdivided into the drabble (100 words), the dribble (50 words), hint fiction (25 words or less), the six-word story, the one-sentence story, and the 140-character story which known as twitterature. Flash fiction is widely used among readers and writers to refer to all fiction, which is shorter than the traditional short story. Moreover, the most important feature of the form is its brevity and the kinship between it and poetry. A number of writers define



flash fiction by what it is not; some say that “it is not a parable, which implies a message; it is not a tale, which is artless, often just an episodic action narrative; it is not a sketch, which is fragmentary static.” Others assume that flash fiction “ is not a diminutive version of anything, its own self, and its intrinsically different from the short story and more like the sonnet or ghazal” (Abella 2017, 2-3). Writers of flash fiction tend to characterize their work with ambiguity in order to keep readers fully in harmony with every word of the text. They depend on the imagination of the reader to depict the details of characters, scenes, and events. Thus, it is the readers' responsibility to make sense of every word, depending on their experience to complete the picture of the story they read. The twist or the surprise at the end is the most fundamental feature of flash fiction, which gives the text more than one reading according to the individuals themselves and their personal experiences (Al-Sharqi and Abbasi 2015, 52). Certainly, this is the most important reason for choosing this kind of genre to meet the objectives of the study.

Fillmore's frame semantics

The notion of the frame was introduced by Fillmore (1975) to linguistics as a substitute for previous theories of meaning. The traditional view of presenting meaning is in terms of conditions which must be characterizing the linguistic form to be truthful or appropriately used. Fillmore's frame suggests that the condition which must be present in the linguistic form depends on the speaker's world and his experience. Events, situations, objects or state of affairs are represented by a semantic frame. Parts of these aspects constitute the elements that underlie the conceptual structure that speakers access for processes of encoding and decoding. Therefore, parts of the semantic frames are indexed by words that evoke the frame, such frames are a kind of cognitive structuring tool used for the purpose of understanding. Originally, the purpose behinds its development was to provide principles for the organization of semantic information in the lexicon, not only an instrument for describing facts about the lexical structure of a single word or sets of words. After the important work about the frame of “RISK” by Fillmore and Atkins 1992, 1994, frame semantics starts to gain its importance which leads to the first frame-based dictionary. Moreover, the notion of Frame Net represents the most important development in frame semantic theory (Petrucci 2011, 1-2).



Frame semantics approach is unlike other theories on the lexical meaning; the reason behind this difference is that common background of knowledge is the basis for such an approach. Frame relates to cognition, since words are related to the concepts they denote and according to the individual experience they are associated in the mind. This means that the words are not associated with each other directly, but by the "common background frames" since they highlight certain meanings in the frame they occur in. For example, the frame of "theft" is related to several verbs semantically, such as steal, snatch, thieve, and others. This frame of "theft" highlights a wider semantic role, such as agent, under goer, and instrument and others. The relations between lexical meanings and the syntactic structures are described according to the approach of frame semantics (Boas 2009,7-8)

Methodology of the Study

The study at hand is a qualitative study. It is devoted to investigate the interpretations, frames, of the participants to the short story sentence to show the impact of the participant's schema in constructing his/her frame(s) and investigating the gender-based differences and similarities regarding the number of evocations identified with the possible invocation associated to them. As for the population of the study, it consists of twenty- three MA students from both genders (12 females and 11 males) and of the same age at English Department /College of Education/ University of Al-Qadisiyah. Ethically, the participants were given the freedom to do the test. Further, they took their time to send their interpretations for the researchers on line. A pilot test was done on 12 students to check the clarity of the test for the participants. It is worth mentioning that the notes gained were taken into account when conducting the study in its final form. Moreover, the choice of the one sentence short story and the analysis were submitted to jury*1 of literature professors and raters*2 to maintain objectivity; the data is analyzed depending on Fillmore's model Frame semantics (1982). In a reflection test, the question submitted to the participants as a means of triggering their interpretation is :

1 *The jury members are Prof. Majeed Ujadwe (PhD.), Prof. Basim Nashmi, Prof. Muna Alalwan (PhD.), Prof. Hana'a Khlaif (PhD.), and Prof. Sabah Atallah (PhD) .

2*The raters are Prof. Abbas H.J.Sultan (phd.), Assist.Prof. Rana Albahrani (phd.), and Assist. Prof.Jinan Ahmad. 7

Q// Reflect your understanding of the following sentence :

“Wrong number, said a familiar voice”

After collecting the data, the participants' reflections, the researchers interviewed the reflectors and asked them some questions :

- 1 .What are the words that activate your reflection?
- 2 .Why did you write this story?
 - a. Have you heard a similar story?
 - b. Have you read a similar text?
 - c. Have you faced a similar situation or event?

Face to face (FtF) interview gives extra information more than other kinds of interview (telephone interview, messaging interview, and email interview). One of the advantages of FtF interview goes back to the richer information they offer due to the voice, intonation, and body language of the interviewee which add more to the verbal answer. The direct reaction of the interviewee gives a more spontaneous answer since there is no significant time delay between question and answer (Opadenakker 2006,4).

To accomplish the objectives of the study, the researcher will follow these steps:

Firstly, categorization of their answers into two types of frames; evocation and invocation as indicated in Fillmore's model Frame (1982:124), “frame evocation” and “frame invocation”. The next step is coding these two types of frames using colors, **Yellow color** to refer to the linguistic frame evoked by the given linguistic forms, which contribute

to the interpretation of the text due to Fillmore's Semantic Frame (1982:124), “frame evocation is a cognitive experience that comes about by an interpreter's responding to language-specific associations connecting linguistic signs with particular frames”. **The pink color** refers to the cognitive frames invoked by the interpreter that enable the experience to be understood since “frame invocation” according to Fillmore (Ibid.:124) is a cognitive act performed possibly unconsciously by the interpreter to make sense of some given information”.



After analyzing the chosen sentence, the last step is the discussion of the results obtained from the analysis; and deriving the conclusion that address the objectives previously set as it will be shown in the following section.

Data Analysis and Results

With the help of the questions of the semi-structured interview held with the reflectors, the researchers met the objectives of the study. The study has been able to answer the research questions "What is the role of evocation in highlighting invocation among the participants in the selected one-sentence stories?", "What are the words that evoke their interpretations?" and "What is the role of gender regarding the number of evocations identified with the possible invocation?; consider the diagrams following the analysis of each reflection.

“Wrong number”, said a familiar voice”

With respect to the semantic view point, this sentence includes three components: the note "wrong number", someone who has said it, and someone who has reported or heard it. However, there are many questions might be highlighted in the mind, such as:

- ☞ Who is that familiar voice?
- ☞ To whom it is said?
- ☞ Is it really a wrong number?
- ☞ What is the setting?
- ☞ How is it a familiar voice, but wrong number?

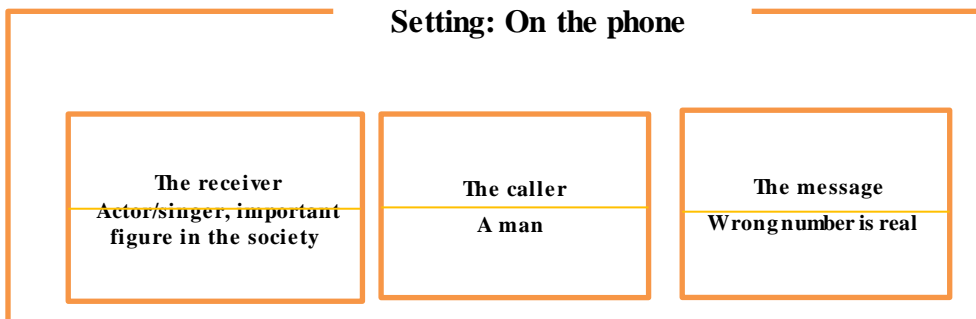
All these questions can be deciphered by reflecting upon and imaging things based on one's frame stored in his memory.

Females' reflections (12 females)

1. Wrong number may express the result of choosing a player to different numbers in a competition to be surprised by an answer or a wrong choice. I cannot imagine the contestant's reaction if the competition is important; that shock would make his face pale.

The familiar voice may refer to a famous character, such as an actor, a singer, or perhaps even a person with an important position in a society.

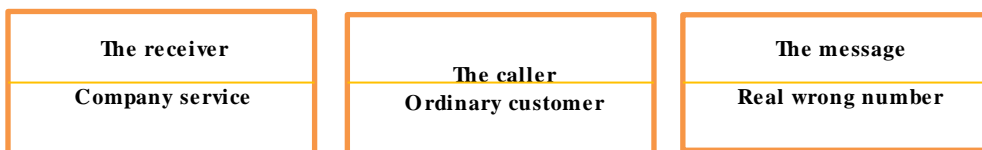
According to the first reflector, she managed to recognize the three components of the sentence, in a different way and situation. The one who said this phrase might be "an actor, singer, or perhaps even a person with an important position in a society"; the caller is a man who plays in a competition and is playing with the numbers, and the message "wrong number". This message is a real message uttered by someone unknown, yet his voice is familiar. She associated the sense of familiarity with the concept of being "famous". Two frames have been constructed by the student; a competition in certain game or the frame in which the voice may refer to a famous character, singer, or actor. The reflector has witnessed many similar situations; being answered in such a way. She matches an already existing mental image with what activates her reflection, the words "wrong number and familiar voice".



2. It is a story about a received response to a call. The response implies that the number is incomplete or not available. The voice is familiar to everyone who does wrong calls. That voice is heard from the customers of a certain company of communication.

The student has formed a different frame in which the voice is on the answering machine that is heard when we make wrong calls. The word "familiar" activates the student to write such reflection, depending on her personal experience.

Setting: Phone call





3. There are two persons , one of them utter 'wrong number' in a certain voice and ask the other to imitate him regarding the tone/category of his voice for a certain purpose such recording or something concerning practicing for a certain activity. OR

I heard such a phrase once in my secondary school when I had listening comprehension exam which lasted for less than 5 minutes. As well I am encountering such situation now in my trying to pronounce certain difficult words during MA course though I have a good language pronunciation as I thought at least and my smart friend tell me: "No Mlath, say it as /.../!"

Two interpretations are given by the student; the first is a situation in which two persons are doing a voice test to check the tone of the voice or something related to such issues.

The second interpretation is derived from her personal experience in real life. This one sentence short story reminds her of a previous situation. The main word that activates the reflector's interpretation is "said".

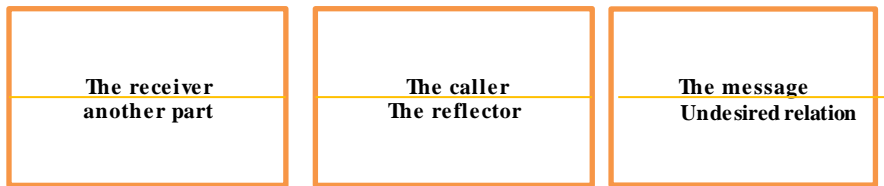
Setting: Educational activity

The receiver One of two persons	The caller The speaker/ The reflector	The message(wrong number) Recording a phrase
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4. Sometimes life forces us to move away from those with whom we have close ties and take life concerns so that we no longer communicate with them as before. Other times, despite our attempts to continue those relations, the other party may wish to stay away from us. Sometimes it happens that you are trying to maintain a relationship with people who want to get away from you. The first impression that I have when reading the sentence is that a person is trying to contact someone else but that other part is avoiding the answer. After a long absence, he returned to speak with that part. A sad situation when you feel that you are not desired or that you are trying to reach those who do not wish to communicate with you.

The student has read novels with similar situations and watched movies with similar context. She generalizes the meaning of the sentence in real life. The words that activate the student to formulate this frame are “wrong, and familiar”. During interview, the student also reflects her own feelings when one tries to contact a person, assumed to be close, but he does not want this relation in return; describing the result as feelings of frustration and sadness. This shows the high effect of the reflector’s schema in mapping his mental representations.

Setting: Phone call



5. Two different stories jumped into my mind as I read this very short story:

One of them is that woman called for her friend when the latter acted as if she did not know who the caller is, may be because of the deep pain the caller has already caused for her.

The other one is that something creepy happened. In an old house, a family has recently moved into, the mother tried to make a call for a delivery. The sound of the man’s voice sounded familiar. It was her dead brother saying: “wrong number”.

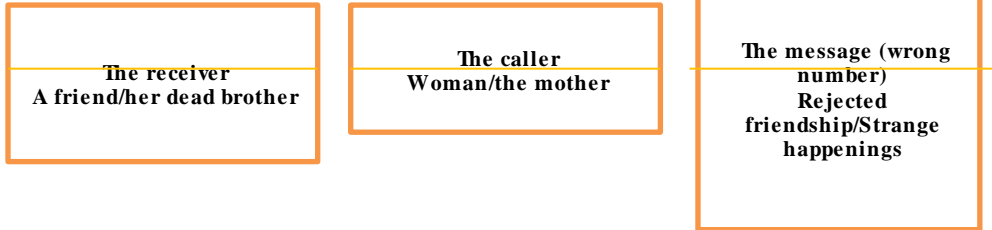
Strange and creepy things are about to start happening. Death is trying to contact them.

Being a writer of horror short stories in addition to reading previous texts, the student deciphers the sentence in two frames. The word “familiar” activates the frames for the reflector. For the student, this word seems to be terrifying in this context; since being ‘familiar’ and pretending not knowing the character is perplexing enough to motivate the mind to create such frames. The first frame is about two friends; one of them is trying to avoid the other by saying “wrong number”. The other frame is about a scary house in which



strange and creepy things have happened when the voice of the dead brother is heard instead of the delivery man.

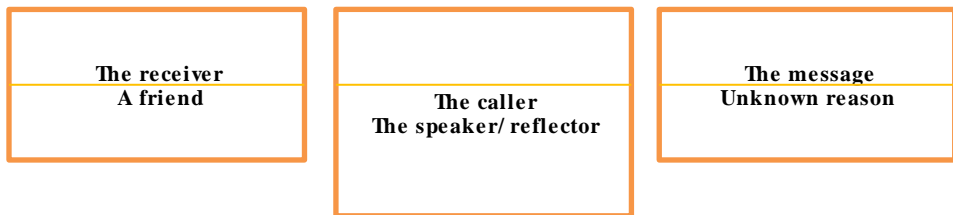
Setting: Phone call



6. Two years ago, I called my old friend to come to my house in order to help me in preparing a celebration for my sister's birthday, making a surprise for her; but my friend said that it was wrong number. Till now, I have not known the reason.

The words "familiar voice" activate the student's interpretation. Passing through real situation happened to the student herself, the reflector describes the details of the situation in a context which acts as a motivator including pattern of practices.

Setting: Phone call



7. Our relationship lasts for years, it was full with love and passion, but sometimes went wrong. We started to disagree in our thoughts and point of views and argue all the time until we couldn't bear it anymore, just like a curse fall on us. Now after years of breaking up, I still so lonely without her and never fall in love again or even liked anyone and started to ask myself, what happened?, why?. I still have her number should I call? Just asking how she is what's she doing?

Finally, I gathered my bravery and called. It's ringing and my heart is ringing with that voice. I tried to stop but I couldn't... 'Hello', she said, for seconds I couldn't catch my breath. I said. Hello, then another silence longer than the first, then another person answered me. 'wrong number ' said a familiar voice. I was sad that she was still angry with me, but I definitely knew that I made the biggest mistake of my life. With hours of searching to have any information, I knew that she got married to my dear old friend Mike and had a child!! Mike's voice was the familiar voice.

The student interprets the sentence, relying on watching a previous movie. The student considers "said a familiar voice" as the words which formulate the whole frame; her ex-girlfriend's husband has answered him, saying "wrong number". The student mentions many details not found in the one sentence short story.

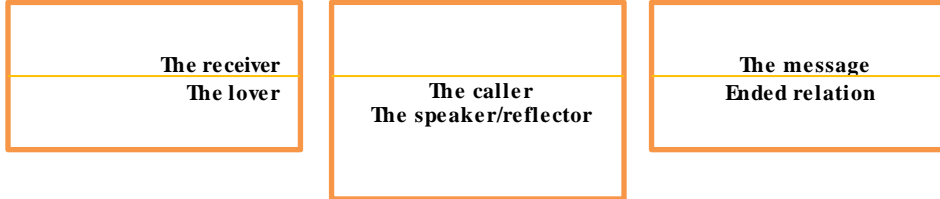
Setting: Phone call

<p>The receiver Husband of ex- girlfriend</p>	<p>The caller The speaker/ reflector</p>	<p>The message/ wrong number regret</p>
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8. Someone loved me for a long time and we spent beautiful time together, but the fate was stronger than us and separated; the years passed and our numbers are still in our memory. One night, the phone rang and I raised the handset to answer but the call was lost; I tried to call the same number but when I called, I knew it was my lover's voice. He replied "wrong number".

The student considers the sentence as a motivator for the interpretation of a sad love story. The student regards herself as a character in the story because she automatically drags along with the words "wrong number" the context in terms of which the phrase has an interpretation.

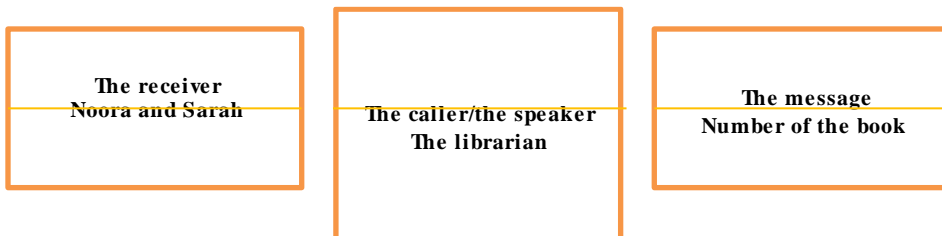
Setting: Phone call



9. Once Noora and Sarah were discussing things related to their project in science lesson. This science teacher told them to make a project about the solar system. He gave them a book that could help them in their project. Noora told Sarah that this book was not enough to know about their project. So, they decided to the library to search for other sources. The librarian recommended them of two science books. The books in the library were arranged according to members. The librarian told them that they are found in shelf number 32. They went to the shelves. They forgot the number and they were confused about it and went to shelf number 23 instead of 32. So, they do not find the book. Then they hear “familiar voice behind them, saying ‘wrong number’”. It was the librarian who came to help them to find the book, because she noted they were confused about the right number.

“Familiar voice” are the words that activate the student’s interpretation. The word “number” reminds the student of the books; therefore, a different frame is used by her to interpret the sentence. It is not about phone calls; it is about the “wrong number” off the shelf in the library and it is said by “familiar voice”, the librarian, to help two science students in their project.

Setting: In the library



10. It could be about a person who gets the phone number of a person he wants to call. As he dials the number, the answer was negative. He has been told it is a wrong number, yet he recognizes the voice of the intended person.

“Wrong number” are the words that activate such a frame for the student. The reflector mentions that she had heard such sentences a lot and similar situation has happened to her with certain differences, therefore this frame has been the closest to be constructed. “Wrong number” is the response for dialing the wrong phone number; however, the voice is familiar to her.

Setting: Phone call

The receiver A person	The caller A person	The message Unknown reason
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11. Somebody was looking for his friend in the hotel rooms numbers. Suddenly, a familiar voice came near to him said “wrong number”; I’m here; the voice was his friend .

“Wrong number” are the words that activate the interpretation of the student. Depending on her personal experience in one of her travels; the student has faced a similar situation. The voice was a friend’s voice speaking to his friend who was looking for his room in the hotel. This frame is not about phone calls, but about the hotel room.

Setting: At a hotel

The receiver His friend	The caller / the speaker somebody	The message Wrong number of a room
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12. The story is about a man and woman who were in love for years; they were a good couple. The man was poor so he asked her to wait until he could afford marriage; she waited four years but she couldn’t more, so she broke up

with him and changed her number and workplace. He could say nothing as he was responsible for not working hard in the last years to earn money. After begging her friend for her number, he called her and said "Dany?" but "wrong number" familiar voice replied.

The reflector has heard many stories like this. Thus, just reading the words, this frame has been formed in her mind. The response comes from a woman who doesn't want to answer her ex- lover since he has disappointed her. Many details have been woven by the student depending on the few words exist in the original one sentence short story.

Setting: Phone call

The receiver The woman/Dany

The caller The man

The message(wrong number) Failure relation
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Male's Reflections (11 males)

1. The sentence indicates that there are some choices from which the speaker has done a wrong one. I think the story is a love or a friendship story in which the protagonist is desperate, sad, and above all disappointed. He/She has been disappointed by a friend or a lover, therefore, he or she calls up his or her misfortune.

However, the unlucky person is not alone in this life; there is always someone to speak to in order to minimize the effect of the sadistic feelings and depression. This relieving figure might be a friend (a man or a woman) or it might be non-human being such as nature as when someone being alone with nature. Since the speaker receives a call from "a familiar voice", the relieving figure is either a lover or a very close friend or it might be the heart or the mind of the speaker him- or her-self. This indicates that there is an inner conflict in the speaker's voice as he or she makes the wrong choice.

In this reflection, the student elaborates his own hypothetical context by depending on what the words "wrong and familiar" stimulate in his own mind. This suggested frame by the student is originated from the fact that he

has heard some stories of such sort rather than facing such event or situation. This shows that he relies on his past experiences to generate such reflection.

Setting: Inner conflict

The receiver Undefined (relieving figure)	The caller The speaker/teller	The message (wrong number) Wrong choices
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2. This sentence may emphasize the theme of loss and waste in life. It may also expose the demise of emotions between lovers or a husband and his wife who destroy their marriage because of a certain problem.

This reflection mirrors the student's dependence on his own thoughts to compose his own frame. He demonstrates that he recalls this specific interpretation out of employing the word "wrong" which, according to him, "explains the sufferings of human beings." Lexically speaking, such word does not exactly indicate such meaning, but the student depends on the context of a previous story "Moby Dick" to create such reflection.

Setting: General

The receiver Lovers/husband and wife	The caller Lovers/husband and wife	The message Theme of loss and waste
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3. Seemingly, it reminds me of a story. One day, I rang someone/an acquaintance who was not interested in talking to me for some reason. I expected the denial of his identity and his refusal to talk to me anymore. I was the one who did wrong, so he said 'wrong number'

In this reflection, the student directly makes a connection between the one sentence short story, and a similar situation he has passed through in his previous years. The phrase “familiar voice” brings into his mind similar phrase he has heard from a close person. Undergoing such experience leads the reflector to formulate such interpretation rather than another one.

Setting: Phone call

<p>The receiver An acquaintance</p>	<p>The caller The speaker/reflector</p>	<p>The message Rejected call</p>
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4. This sentence makes me think of the following story: Maria is an old lady who lives alone in her house with her two sons. One day, the telephone rings. One of the two sons answers the telephone. The son does not recognize the voice of the one who speaks on the telephone. Therefore, he calls his mom, Maria, to answer the telephone instead of him. Maria speaks through the telephone and says “hello”. An unknown woman speaks and says, “hello, this is your aunt speaking”.

Maria does not recognize the woman’s voice. However, Maria thinks that the voice of the woman is a familiar voice. Maria replies, “but my aunt died long time ago”. To which the woman says, “oh, I am sorry, wrong number”. At this point, Maria tries to know the identity of the woman and to have a conversation with her on the telephone. Maria has some sort of social anxiety with strangers. Finally, the woman apologizes and hangs up the telephone.

This student creates an interesting story. He goes further than the words of the sentence to compose an imaginative story of a woman facing such kind of situation. The words “wrong number” makes the student recall this specific frame saying that people share similar experiences in daily life. His background information and memories help him in categorizing the meaning of the sentence.



Setting: Phone call

The receiver Maria	The caller Unknown woman	The message Wrong number is real
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5. One day , whenI dialed my father I heard the phrase : ‘Wrong number’ ,then I checked the number again and did my call , but I felt shy. This happens for anyone who is not sure about his father’s number.

Reading the one sentence short story evokes a particular frame that is based on the student’s real life experience he has come through in the past. ‘Wrong number’ as a phrase activates a complete situation in his mind; it triggers him to remember this event.

Setting: Phone call

The receiver Maria	The caller Unknown woman	The message Wrong number is real
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6. Someone calls his previous girlfriend and she does not want to speak with him again,so she said ‘wrong number’

The words that trigger the student’s interpretation are “familiar” and “voice”. Reading many stories with the same situation makes the student from his frame of two lovers.

Setting: Phone call

The receiver Previous girlfriend	The caller Someone	The message Rejected relation
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7. I was busy talking to my brother while I was trying to call the electrician because of the power failure in my house. I could get the call thinking that the responder was the electrician but he was not. It was someone's voice that I know, a familiar voice. It was my ex-wife's voice. When I asked her whether she is the electrician, she answered me 'wrong number.'

The student interprets the sentence creating the above frame which refers to a set of concepts related to each other according to a certain schematic model in his mind since the student has gone through a similar incident. The phrase "wrong number" triggers his reflection as it is usually used in telephones terms.

Setting: Phone call

The receiver Ex-wife	The caller The speaker/ reflector	The message Lack of focus
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8. A girl is thinking of her boyfriend: "It is winter and it is so cold, but I couldn't imagine that his feelings could be even colder." She calls him but he denies that he knows her voice.

The student creates a frame in which he links winter with cold feelings. The phrase "wrong number" and the adjective "familiar" trigger this specific interpretation in the student's mind.. Cognitive frames are usually expressed as slot-filler representations; therefore, the student elaborates his frame

during the interview, saying that he wants to convey a message to all those cold people who hurt people whom they have affection towards them.

Setting: Phone call

The receiver Boyfriend	The caller A girl	The message Rejected relation
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9. One of the questions of the exam is a multiple choice question. The options were numbered as (A,B,C,D). He was sure that he could answer all of the questions but in an ambiguous moment he chose A instead of D, despite he knows the correct option.

This student interprets the sentence, creating different frame that goes beyond the words in the sentence itself. The student creates a frame of an examination where he does make the wrong choice. The word “wrong” activates his interpretation in this way as “it leads to different and wrong results” in addition to his fear of making wrong choices. He has heard similar situation in his past life, commenting during interview that “numbers are different in mathematics with independent entities.” The words used in this frame are associated to give a coherent text.

Setting: An exam

The receiver A student	The caller/the speaker unknown	The message Wrong choice
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10. It reminds me of a story; last year we went to Turkey for the summer vacation and to get rid from the very hot weather in our country. During the tourism company program, there was a trip to another city to see the mountains and waterfalls. On the bus, the tourist guide made a competition among the group members, so he began to distribute a tickets number for all passengers, and he has a copy of them, he puts the copies of the tickets in the



bag and began to shake them strongly. A beautiful child starts to pull up these tickets one by one, for each winner there is a gift, he said the winner is the owner of the number (33) , a girl said yes this is my number, so he gave her a present and she was very happy, but suddenly I look at to my ticket number and found it (33) ,the same number of that girl, so I asked him to check if there is something wrong. After a while he discovered that the girls number was (35), so he gave me my present and congratulated me

The student reflection is based on his experience, he has passed through when he has a trip to Turkey. The phrase “wrong number” activates his reflection in this way because it reminds him of the happiest day in which he won the present. These pieces of information stored in the reflector’s mind are recalled directly when he had read the one sentence short story. Accordingly, he creates his entire frame.

Setting: A competition

The receiver		
A girl	The caller/the speaker The tourist guide	The message A ticket number /misunderstanding

11. The situation which I might think of as I read this sentence is that I was going to call a friend of mine asking her about the upcoming assignment of the Old English Poetry. She has the same name as our department secretary name, that is, Ashley. It turns out that I made a wrong phone call but I did not recognize what was going on until I heard Ashley, the secretary, replied.

The student deciphers the one sentence short story, relying on his background information concerning a situation he has come through in his real life. During the interview, the student clarifies that the word “wrong” activates such interpretation in his mind because he thinks the wrong number might assign such scenario.



Setting: Phone call

The receiver Ashly	The caller The reflector	The message Wrong number is real/mistaken identity
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Results

The following points illustrate the results of the analysis of the sentence: "Wrong Number", said a familiar voice.

1. Fourteen students out of twenty-three (60.8%) explain that the word 'wrong' activates their interpretations of this one sentence short story. The word "wrong", in The Cambridge Dictionary, means "not correct"; such meaning makes the students generate negative contexts.
2. Eleven out of twenty-three students (47.8%) show that the word 'familiar' activates their reflections. In The Cambridge Dictionary, "familiar" means "something known, seen or heard before". Such meaning evokes them to write specific frames in which either the caller really does not know the caller or the receiver knows the caller and pretends that s/he does not and refuses to speak to him/her.
3. Two students out of twenty-three (8.6%) ensure that the word 'said' motivates them to write their interpretations. "Said" in The Cambridge Dictionary means "to speak words". Thus, the students have supposed to read some sort of conversation.
4. Four students out of twenty- three (17%) think that the words 'familiar and wrong' refer to a contradictions meaning; thus, the sentence has a deeper meaning than what is read, which activates them to elaborate different frames.
5. Most of the students clarified that they have passed through such a situation in their real lives; however, it is noted that their interpretations are not very similar. Students who have read a similar event in a text or they have watched it, for instance, in films, are more creative in building distinguished contexts.



6. Although the students, males and females, generated different frames to the same text, there is no significant difference between their interpretations. They have elaborated different frames, depending on their various experience, previous knowledge, texts they have already read, or films they watched previously.

7. Fifteen out of twenty-three students, 65% (eight females and seven males) clarified that the setting is a phone call, whereas for two of twenty-three students, 8% (one male and one female) the setting is a competition. One female student ensured that the setting is some sort of educational activity, another a library and another a hotel. For one male student, the setting of this story represents an inner conflict and an exam was for another one.

8. The identity of the caller was interpreted differently by the students: For ten out of twenty- three students, 43% (five females and five males), the caller in this story reflected their own identity; for three of twenty-three students 13% (two females and one male), it was an ordinary person/man/somebody. Two male students (8%) kept the identity of the caller undefined/unknown; for another student the caller was a tourist guide, and for another was a caller. One female student 4% confirmed that the caller was a player; for another was ordinary costumer and for another a woman/mother/a librarian. One male student says the caller was a lover.

9. The character of the receiver was interpreted as follows: For three out of twenty-three students, 13% (two male and one female), it was an undefined person; for two of twenty-three students 8% (one male and one female), it was the lover. Two male students showed that it was a previous girlfriend; for one male student (4%), it was an acquaintance who received the call; a boyfriend/ a student was for another one. For one female student, it was a well-known character (actor/singer/someone famous); for another, it is a company service. One female student pictured the caller as a dead brother and another as a husband of an ex-girlfriend. Some female students, two, gave names for the receiver as Noora and Sarah, and Dany.

10. The message "Wrong number" was comprehended differently by the students: Six out of twenty-three students 26% (three females and three males) pictured it as undesired (rejected) relationship; three students out of twenty-three students 13% (two female and one male) confirmed it was really wrong number. For two male students it represented wrong choices. For one female student 4%, it was a recording phrase; for another it was regret; for another, it was a number of a book or a wrong room number. One female



student ensured that it represented a failure relationship and for another female student, it represented misunderstanding (wrong ticket number).

Conclusion

The current study has arrived to the following points:

.All of the reflectors managed to highlight different interpretations, frames, to the same one sentence short story with different details. This shows the high effect of one's schema in mapping the mental representations; and how knowledge, including one's experiences, practices, perceptions, language, and cultural concepts stored in mind, is embedded as frames;

. The meanings of words are conceptualized based on the stored frames. These frames are the basis for establishing word senses. After identifying specific words, the participants invoked the frames depending majorly on their knowledge, their schema, not so much on the literal meaning of the linguistic elements which are represented by the evoked frames;

. Most of the reflectors, females and males, shared the same frames. In spite of that, they generated different cognitive contexts with different details. Difference in gender has no impact on the students' interpretations of short story sentences, which enhances the idea that meaning is conceptual and is individual proper; and they equally express different contexts and eventually different meanings for the same text.

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