

Conceptual Metaphors of Ayrılıq (Separation) in Azerbaijani Turkish Poetry

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Abstract

This study aims to consider conceptual metaphors of “separation” in Azerbaijani Turkish poetry in an attempt to uncover the interactions of metaphorical expressions, culture, environment, and embodiment. The corpus of the study contains Azerbaijani Turkish poems of Shahriar (1906-1988) as well as seven other Azerbaijani poets. The results of the paper show that separation is expressed through eleven salient metaphors in Azerbaijani Turkish: 1. SEPARATION IS HUMAN/ANIMATE, 2. SEPARATION IS PAIN, 3. SEPARATION IS NATURAL FORCE, 4. SEPARATION IS FIRE, 5. SEPARATION IS THING/TOOL, 6. SEPARATION IS FALL, 7. SEPARATION IS OPPRESSION, 8. SEPARATION IS DEATH, 9. SEPARATION IS TRAVEL, 10. SEPARATION IS PLACE/CONTAINER, and 11. SEPARATION IS RESURRECTION. Moreover, according to the findings of the paper, Azerbaijani Turkish cultural/environmental schemata of separation lie at the root of most of the studied conceptualizations. That is, the studied metaphors are touched by cultural and environmental influences. Regarding embodiment and metaphor, the study confirms that some conceptual metaphors are based on recurring bodily experiences as it is seen in SEPARATION IS HUMAN/ANIMATE metaphors.

Keywords: Conceptual metaphor, Cognitive linguistics, Azerbaijani Turkish, Poetry, Separation

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Introduction

After publishing the widely read book, *Metaphors We Live By* (Lakoff & Johnson, 1980), metaphors are among the most commonly discussed issues in Cognitive Linguistics. Metaphor scholars study language and other human actions to find clues on people's metaphoric conceptions that are tied to their lives and experiences of the world around them.

In the light of recent events in metaphor, there is now considerable concern about conceptual metaphor and its effect on literary studies. That is, one of the recent linguistic approaches to literature in general and poetry in particular is that of cognitive metaphor. The Linguistic Society of America (Freeman, 2021) has argued that readers do not understand Robert Frost's "Stopping by Woods on a Snowy Evening" to be about a journey of horse-and-wagon but about life. According to Freeman (2021), one understands Emily Dickinson's "Because I Could Not Stop for Death" as a piece of art about the end of the human life span, not a trip in a carriage. It can be argued that the critical notion of imagery can be redefined by studying poetry from conceptual metaphor perspective.

A neglected area in the field of conceptual metaphor and its effect on literary studies is that of Turkish poetry. Few researchers have addressed the issue of conceptual metaphor in Turkish literary studies. Previous work has been limited to Turkish spoken in Turkey and failed to address Azerbaijani Turkish literary works (Adigüzel, 2020; Can & Can, 2010; Özçalkan, 2003).

Regarding Azerbaijani Turkish, metaphors often state comparisons more poignantly in poems. One of the most commonly used metaphors in the language is that of "separation". For instance, *Ayrılıq* (meaning "Separation"), a poem written by Farhad Ebrahimi, is a well-known Azerbaijani folk song. The song is about separation and love and is one of "the most familiar to Azerbaijanis throughout the world" (Wikipedia, 2021). Shahriar, on the other hand, who was a notable Azerbaijani poet has written some unique poems on *Ayrılıq*. Besides Farhad Ebrahimi and Shahriar, other great Azerbaijani poets like Molla Panah Vagif, Seyid Azim Shirvani, Alasgar, Aliagha Vahid, Samad Vurgun, and Seifi Ardabili have some great poems on separation. In addition to the Romantic nature of separation in Azerbaijani Turkish poetry, the political environment of the poets in Azerbaijan has also increased the number of separation poems in the language. For Iranians, loss of the Caucasus to the Russian Empire was especially painful as it separated Azerbaijani families. It refers to "treaty of Turkmenchay" and "treaty of Golestan" which resulted in the separation of Azerbaijan Republic from Iran.

To sum up, our knowledge of conceptual metaphor in Turkish literary works is largely based on very limited data. The aim of this research is thus to consider conceptual metaphors of separation in Azerbaijani Turkish poetry in an attempt to uncover the interactions of metaphorical expressions, culture, environment, and embodiment.

Literature Review

Regarding conceptual metaphor studies in general, Stamenković, Ichien, and Holyoak (2020) reported that there are some individual differences in comprehension of contextualized metaphors. They found that a supportive linguistic context encourages use of semantic integration in interpreting metaphors. In another paper, Kersten, Cox, Van Enkevort, and Arrowood (2019), for instance, studied the influence of money-related metaphors on financial anxiety and spending. This research found that the act of finding the word fortune in comparison to searching for wealth decreased concerns about money and increased spending intentions. Findings of this study suggest how the activation of subtle money-related metaphors can influence attitudes and perceptions toward money. In another study, Falck (2018) considered conceptual metaphor and real-world experiences. She found that metaphorical and non-metaphorical uses of words are systematically linked to different types of real-world experiences. The paper argued that lexical metaphors are, in fact, lexico-encyclopedic conceptual metaphors (i.e., conceptual mappings that involve speakers' understandings of specific target concepts by means of the specific source concepts that they refer to in metaphorical language), and that they are constrained by cognitive salience.

Regarding metaphor studies in Turkish, Adıgüzel (2020) studied metaphoric conceptualization of love pain or suffering in Turkish songs through natural phenomena and natural disasters. The study revealed that love pain/suffering is expressed in terms of three salient metaphors: 1) LOVE PAIN/SUFFERING IS NATURAL PHENOMENA, 2) LOVE PAIN/SUFFERING IS NATURAL DISASTERS, and 3) the overarching metaphor (the suffering) LOVER'S BODY IS A LANDSCAPE (affected by weather conditions or natural disasters). Adıgüzel concluded that natural phenomena and disasters in metaphoric expressions in Turkish lyrics are profiled as internalized forces culturally imagined to directly affect vital body parts to express the emotional distress or anguish of the Turkish lover.

Can & Can (2010) studied chat metaphors in Turkish and English. They showed that although some conceptual metaphors are shared by both Turkish *sohbet* and English *chat* expressions, some expressions are more dominating in *sohbet* than in *chat* or vice versa. Moreover, there were also conceptual metaphors unique to *sohbet* in Turkish. The study came to the conclusion that *sohbet* in Turkish was more structured and conventional, requiring certain conditions, whereas *chat* in English seemed to be similar to everyday conversation.

Özçalkan (2003) addressed metaphorical motion in Turkish and English. She believed that there was a strong crosslinguistic similarity in the target domains and the types of metaphorical mappings in Turkish and English. Moreover, crosslinguistic variation was seen in the specification of the source domain structure, particularly in describing the manner component of a metaphorical motion event. The study showed that the source domain structure was the best candidate for systematic language-based variation in a metaphorical event.

Aside from some works on metaphors in Turkish and other languages, most metaphorical studies since the introduction of the theory have tended to focus on English. That is, few researchers have addressed the structure of metaphorical systems based on language-based variation. This paper seeks to address conceptual metaphors in Azerbaijani Turkish. It aims to shed light on metaphorical studies in an attempt to consider the interactions of metaphorical expressions, culture, and embodiment. In line with this aim, the following research questions will be considered: 1. What are the source domains in the metaphorical expressions of separation in Azerbaijani Turkish? 2. What do the source domains show about culture/environment and metaphor? And 3. What do the source domains show about embodiment and metaphor?

This paper is organized as follows; after the first introductory part, the second section gives a brief overview of Conceptual Metaphor Theory (CMT). The third section deals with the corpus of the study. In the fourth section, the results of the study are presented. Discussion is presented in the last section.

Methodology

Conceptual Metaphor Theory

Conceptual Metaphor Theory (CMT) provides a new way of thinking about linguistic structure and behaviour. For understanding the pervasiveness of metaphorical language, it offers a theoretical framework. Metaphor is defined as one of the basic cognitive mechanisms that structure the way we formulate and understand abstract concepts (Johnson, 1987; Lakoff, 1987, 1993; Lakoff & Johnson, 1980, 1999). Conceptual metaphor refers to the understanding of a conceptual domain in terms of another. Conceptual metaphors provide a primary basis for understanding a wide range of abstract concepts (Gibbs, 2017). A metaphorical mapping is built on an asymmetry between source and target concepts. The mapping is generally, but not always, unidirectional—from source to target (Gibbs, 2017). For instance, in many cases, the body is not the source domain from which metaphorical thoughts emerge, but serves as the target (Gibbs, 2017).

Culture and Metaphor

People who share the same culture do not usually have different conceptual metaphors for a particular target domain. But people from two different cultures may have different conceptual metaphors for a particular target domain. In Chinese culture, THE MIND IS THE HEART metaphor indicates Chinese reasoning in art, music, literature, politics, and medicine while THE MIND IS THE BRAIN metaphor in English leads to alternative reasoning about the causes of human thought and action, which is also evident in a wide range of cultural artefacts and beliefs (Gibbs, 2017). That is, metaphor and culture are intertwined. Meanwhile, Gibbs believes that conceptual metaphors are universal, particularly in cases where the metaphors are based on recurring bodily experiences (Gibbs, 2017). He also points out that even primary metaphors are not untouched by cultural and

environmental influences (Gibbs, 2017).

Embodiment

Cognitive linguistic research reveals that speakers often talk about abstract concepts using embodied metaphor (Gibbs, 1994; Lakoff & Johnson, 1999). When speaking metaphorically, people tap into readily available sociocultural ideas that are related to bodily experiences, even if they have not previously experienced these in a directly embodied manner (Gibbs, 2017). According to Gibbs (2006), embodiment refers not only to neural events but also to cognitive unconscious and to phenomenological experience.

Corpus

Azerbaijani Turkish poems of Shahriar (Şəhriyar, 2005) are chosen as the main corpus of the current study. In some cases, some poems from Molla Panah Vagif (Vagif, 2021), Seyid Azim Shirvani (Şirvani, 2007), Alasgar (Ələsgər, 1991), Aliqha Vahid (Vahid, 2008), Samad Vurgun (Vurgun, 1993), Farhad Ebrahimi (Wikipedia, 2021), and Seifi Ardabili (Seifi Ərdəbili, 2006) are also used.

Procedure

A total of 45 Turkish verses on separation were recruited for this study. At the beginning of the study, all of the conceptual metaphors were extracted from the corpus. Once conceptual metaphors were extracted, we then provided conceptual mapping involved in each metaphor. Finally, source domains in separation metaphors were obtained.

Results

After studying the corpus, 45 metaphors regarding separation are extracted. The results of the paper show that separation is expressed through 11 salient metaphors in Azerbaijani Turkish poetry: 1. SEPARATION IS HUMAN/ANIMATE, 2. SEPARATION IS PAIN, 3. SEPARATION IS NATURAL FORCE, 4. SEPARATION IS FIRE, 5. SEPARATION IS THING/TOOL, 6. SEPARATION IS FALL, 7. SEPARATION IS OPPRESSION, 8. SEPARATION IS DEATH, 9. SEPARATION IS TRAVEL, 10. SEPARATION IS PLACE/CONTAINER, and 11. SEPARATION IS RESURRECTION. These metaphors are shown in table 1.

The results of table (1) indicate that there are 45 cases of conceptual metaphors among which 26/66% occurrence belong to both SEPARATION IS HUMAN/ANIMATE and SEPARATION IS PAIN. Also, SEPARATION IS NATURAL FORCE, SEPARATION IS FIRE, and SEPARATION IS THING/TOOL obtained 8/88%. SEPARATION IS FALL obtained 6/66%, SEPARATION IS OPPRESSION obtained 4/44%, and the remained metaphors, namely SEPARATION IS DEATH, SEPARATION IS TRAVEL, SEPARATION

IS PLACE/CONTAINER, and SEPARATION IS RESURRECTION obtained 2/22%.

Table 1. Conceptual Metaphors of Separation

Metaphor	Frequency	Percentage
SEPARATION IS HUMAN/ANIMATE	12	26/66%
SEPARATION IS PAIN	12	26/66%
SEPARATION IS NATURAL FORCE	4	8/88%
SEPARATION IS FIRE	4	8/88%
SEPARATION IS THING/TOOL	4	8/88%
SEPARATION IS FALL	3	6/66%
SEPARATION IS OPPRESSION	2	4/44%
SEPARATION IS DEATH	1	2/22%
SEPARATION IS TRAVEL	1	2/22%
SEPARATION IS PLACE/CONTAINER	1	2/22%
SEPARATION IS RESURRECTION	1	2/22%
Total	45	100%

1. SEPARATION IS HUMAN/ANIMATE

Separation dives like human. He looks and gets his hopes up while finds Araz river cool.

(1) Bir gözün açar, bir gözün yumar,
Arazı sərin gördükdə umar,
Xəzəri dərin gördükcə cumar,
Qan dəryasına cuman ayrılıq.
Aman ayrılıq, aman ayrılıq!
(Separation opens one eye and closes the other,
He lives in hope as he sees Araz cool,
He dives when sees Khazar deep,
He dives into the blood sea!
Oh separation! Oh separation!)
(Written by Shahriar)

Separation should “give the poet a favor” and “separate from him” (two bodily actions). The poet asks separation a favor. What is his request, then? Both the poet and separation should go their separate ways. The poet wants to keep him separate from separation.

(2) Ayrılıq gələ bir kərəm qıla:
Bir neçə gün də bizdən ayrıla.
Qəm də bir biz tək sova-savrıla;

Hanı bir belə güman, ayrılıq?
Aman ayrılıq, aman ayrılıq!
(Separation does us a favor!
Separate from us for a few days.
Sadness disappears as well.
Oh separation! Where is what I imagined?
Oh separation! Oh separation!)
(Written by Shahriar)

Separation is like people's enemy and blames the poet. Here, separation has separated the poet from his mistress but tries to put the blame on him. The poet believes that it is no use trying to shift the blame onto him. Separation is an old enemy of lovers. He is the poet's sworn enemy. The poet faces separation in the toughest test of his life so far.

(3) Dedim: Ayrılıq, qınama məni,
Səni görmüşəm ellər düşməni,
Yüz min kərə de sınısam səni,
Haman ayrılıq, haman ayrılıq,
Aman ayrılıq, aman ayrılıq!
(I said to separation not to blame us,
I have seen you as people's enemy¹,
If I evaluate you a hundred thousand times,
You are the same separation!)
(Written by Shahriar)

The poet believes that separation keeps his eyes glued to the lovers. He asks separation to shut his cruel eyes to him. Separation has such high hopes for soul's scratch. He is also a novelist who writes sad stories and they read well. Sadness rises to fame with the help of separation.

(4) Amansız gözün yuman ayrılıq,
Can cızlığından uman ayrılıq,
Nə qəmli yazar roman ayrılıq,
Dillərə salan duman ayrılıq,

¹ Araz is a river that starts in Turkey and flows along the borders between, Turkey, Azerbaijan, Armenia, and Iran. It is a symbol of separation that separates Azerbaijanis of Iran and Azerbaijan Republic. This symbolic role of Araz is clearly seen in the following poems that will be discussed in SEPARATION IS THING/TOOL.

A: Araz düşman əlində bir qılıç tək ortanı kəsdi,
Onun övladı varsa, bil səni yada salan vardır.

(Araz separated us like a sword in the hand of enemy,
If he has a child, make sure that he will remember you.)

B: Göz yaşımın, ay Araz, qoyma gözüm baxanda görsün,

Nə yaman pərdə çəkibsən iki qardaş arasında!

(Araz! You are tears of my eyes, let my eyes see when I look,
How a bad curtain have you pulled between two brothers!)

Aman ayrılıq, aman ayrılıq!
(Separation closes his cruel eyes,
Hopeful of the soul's scratch,
How sad separation writes the novel,
Separation releases his sadness!)
(Written by Shahriar)

In the *following* poems (5-7), the sweetheart who is in love with her əmoğlu (cousin), is held captive by the hunters in the poet's words and her "luck chamber" is in ruins. She stops having good luck:

(5) Əmoğlu səbrim calandı,
Xaneyi bəxtim talandı,
Ovçulara əsir oldum,
Dadıma tez gəl amandı!
(Oh cousin! I lost patience,
My luck ran out,
I was taken captive by the hunters,
Come to my rescue!)
(Written by Seifi Ardabili)

Destiny, like a human, throws a lasoo around the lover and hunts him. Hunting the lover is the symbol of separation.

(6) Fələk sənə kəmənd atdı,
Ovladı, arzıya catdı,
Sənin adın dilə düşdü,
Mənim adım batdı!
(Destiny threw a lasoo around you,
He hunted you down and fulfilled his deepest wish,
You won fame,
I fell into disrepute!)
(Written by Seifi Ardabili)

(7) Ovçu kamana ox taxar,
Ceyran qaçar, dönər baxar,
Tanış daşı oxdan bətər,
Həm göynədər həm ev yıxar!
(The hunter nocks the arrow,
Gazelle escapes, stops then looks,
The stone a friend throws at you is much worse than the arrow,
It both irritates and brings ruin on you!)
(Written by Seifi Ardabili)

The metaphoric expressions in examples (5), (6), and (7) conceptualize separation in terms of hunting (a human action) that happens for the lovers. According to the aforementioned examples, it can be argued that in Azerbaijani Turkish poetry, when you are separated from your mistress/beloved, separation

watches you with his cruel eyes. He is a novelist who writes sad stories for you. He sometimes is a hunter who hunts your mistress/beloved. These aspects are summarized in table 2.

Table 2. Conceptual Mapping Involved in the Metaphor SEPARATION IS HUMAN/ANIMATE

SOURCE	TARGET
Human	Separation
People's enemy	Geographical separation
Keeping his/her eyes glued to the lovers	Romantic separation
Doing a favor and going his/her own separate way	Separation ends
The novelist writes a sad story/ The hunter hunts	Separation separates lovers

In this conceptual metaphor, human actions get mapped onto separation. That is, separation engages in human action. Enmity of human corresponds to geographical separation. The variety of human action corresponds to separation. Actions like diving into the sea, going your own separate way, blaming somebody, keeping your eyes glued to the lovers, having such high hopes for soul's scratch, hunting, and being a novelist are seen as they are done by separation thanks to the metaphor SEPARATION IS HUMAN/ANIMATE. All these findings show that the source domains in conceptual metaphors in Azerbaijani Turkish are tied to people's bodily actions and experiences that is in line with Gibbs (2017).

2. SEPARATION IS PAIN

Both love and separation are conceptualized as pain by Aliagha Vahid. But there is "no cure" for separation pain.

(8) Eşqdən başqa nə dərd olsa yenə çarəsi var,
Ayrılıq dərdinə, bilməm necə dərman olacaq?
(All pains have cure except for love,
I wonder how separation pain will be cured?)
(Written by Aliagha Vahid)

In the following poem, separation is conceptualized as an awful pain.

(9) Bəxt məni bu yerə qonaq göndərdi.
Gedirəm, yamandı ayrılıq dərdi.
Dəmə, Səməd Vurğun gəldi-gedərdi,
Unutmaz bu oba, bu mahal məni.
(Fortune brought me as a guest here.
I'm going to leave here; separation pain is awful.
Do not say that Samad Vorqun will leave,
This region will not forget me.)
(Written by Samad Vurgun)

In the following poem, the poet aches with sadness that he is separated from his homeland and/or mistress.

(10) Fikrindən gecələr yata bilmirəm.
 Bu fikri başımdan ata bilmirəm.
 Neyləyim ki, sənə çata bilmirəm,
 Ayrılıq, ayrılıq, aman ayrılıq,
 Hər bir dərdən olar yaman ayrılıq
 (I cannot sleep at nights because you are fondly remembered,
 I cannot get your remembrance out of my mind,
 What should I do that I cannot reach you?
 Separation, separation, oh separation!
 Separation is the most excruciating pain!)
 (Written by Farhad Ebrahimi)

In this example, the poet experiences a nagging pain, a pain that continues for a long time and keeps bothering him.

According to the aforementioned examples, it can be argued that in Azerbaijani Turkish poetry, when you are in love, you are in a lot of pain. The pain, sometimes, gets even worse if you are separated and just meeting the mistress/beloved can be used to relieve pain. These aspects are summarized in table 3.

Table 3. Conceptual Mapping Involved in the Metaphor SEPARATION IS PAIN

SOURCE	TARGET
Being sick	Love somebody
Having pain in body	Miss the one you love/like
The severity of pain	The intensity of suffering because you are separated from your mistress/beloved
Treatment	Separation ends
Incurable illness	Separation lasts forever

In this conceptual metaphor, the depressive effects of illness get mapped onto the emotional distress running the anguished lover. Illness symbolizes love. Thus, the severity of pain, as a result of illness, corresponds to the intensifying of suffering. Treatment corresponds to separation ending and having an incurable illness corresponds to lasting of separation forever. The variety of health problems corresponds to different separation related terms. They make the poet experience a nagging pain, the poet aches with sadness, and meeting the mistress can be used to relieve pain thanks to the metaphor SEPARATION IS PAIN.

3. SEPARATION IS NATURAL FORCE

The black wind, as a natural force, blows and turns the poet's spring into fall. As it blows, the poet's spring sways in the wind and the black wind gets up. It will not drop.

(11) Eşqi varıdı Şəhriyarın güllü-çiçəkli,
Əfsus ki, qara yel əsdi, xəzan oldu baharı. (Shariar had a "Love"
surrounded by flowers,
What a pity! The black wind blew and turned his spring into fall!)
(Written by Shahriar)

Separation keeps the sun and the moon hidden. He also gets the star fallen (a metonymy in Turkish means "to die/kill") infinitely. To shoot his bow and arrow, separation releases the arrow and hides the bow. He makes the poet hunchback.

(12) Göylərin Günün, Ayın gizlədir,
Ulduz axdırır, sayın gizlədir,
Oxunu atır, yayın gizlədir,
Qəddimi edib kaman ayrılıq,
Aman ayrılıq, aman ayrılıq!
(Separation hides the sun and the moon of the skys,
He kills people and hides the number,
He throws the arrow but hides the bow,
He has bent my back like a bow.)
(Written by Shahriar)

The poet is badly burnt because of separation. It is like a miserable fog which winnows straw on people's head. Here, three metaphors are seen: SEPARATION IS FIRE, SEPARATION IS NATURAL FORCE, and SEPARATION IS HUMAN.

(13) Bizi yandırır yaman ayrılıq,
Bu darıxdıran duman ayrılıq,
Başa sovrur saman ayrılıq,
Aman ayrılıq, aman ayrılıq.
Separation is burning us badly,
Separation, this miserable fog/sadness,
Winnows straw on the head,
Oh separation! Oh separation!
(Written by Shahriar)

In the following poem, thunder boomed in the sky and separated the lovers:

(14) Çaxmağımı fələk çaxdı,
Gögdə bir ıldırım şaxdı,
Coxlar aydınlığa cıxdı,

Mənim bəxt ulduzum axdı!
(Destiny did his best to strike,
Thunder boomed in the sky overhead,
Most people have got a great future ahead of them,
My star fell (a metonymy in Turkish means “to die/kill”))
(Written by Seifi Ardabili)

All these metaphoric expressions conceptualize separation in terms of natural phenomena that happen for the lovers. In other words, being normally external forces, natural phenomena, in these examples, are internalized by means of a conceptual integration. In SEPARATION IS NATURAL FORCE, natural forces like winds or thunder embody love and the lover swept away, engulfed, etc. by external forces. SEPARATION IS NATURAL FORCE, in our case, suggests that linguistic metaphors in Azerbaijani Turkish poetry profile a natural force (the black wind/thunder) affecting the love relationship as if it were an object “being blown and turning into fall by the black wind”, “being winnowed”, “being boomed” etc.

4. SEPARATION IS FIRE

Separation which is seen as a burning fire has a strong sense of destiny. It is a fire rages that burns strongly the poet for a long time over a large area. When the poet is separated from his mistress, he burns to ashes and his ashes, maybe, are scattered in all directions. In these poems, separation is conceptualized via fire.

(15) Ayrılıq bir yanar oddur, qazılar,
Yazılmasın hərgiz bele yazılar
(Separation is a burning fire! It is dug,
These destinations shall not be written ever!)
(Written by Molla Panah Vagif)

(16) Aşıq gözüdür, çeşmeyi-Zəməm də deyirlər,
Hicran odudur, nari-cəhənnəm də deyirlər.
(It is the eye of the Lover. It is called Spring of Zamzam as well!
It is the fire of separation. It is called Hellfire as well!)
(Written by Shahriar)

(17) Hicr odu dildən əskilməz,
Qüssə tozun özgə silməz,
Adaqlısı ölən gəlin,
Heç qapını döyə bilməz!
(Fire of separation does not wear off,
Stranger does not wipe the dust of melancholy off,
A fiancée who has lost her mate by death,
Cannot knock on doors!)
(Written by Seifi Ardabili)

In this poem, as part of Azerbaijani cultural scenario, fire is profiled as if targeting love relationship to conceptualize separation. Besides FIRE metaphor, the poet also exploits PAIN as a source domain to conceptualize the romantic separation. Here, the severity of pain is mapped onto the intensifying of suffering of the lover.

5. SEPARATION IS FALL

The poet has not fully seen his mistress. He opens the door to his mistress but does not greet her with cries of welcome. The poet has always been a good gardener. His garden was just coming into leaf, but it does not fructify because the garden turns into fall.

(18) Nə doyunca nazlı yarı görmədim,
Nə dilimlə əhvalını sormadım,
Bağ bəslədim, qönçə gülün dərmədim,
Xəzan oldu, bağçam bara yetmədi.
(I did not see my adorable mistress,
Nor I greeted her,
I took care of garden, but it did not bud,
My garden turned into fall; it did not fructify!)
(Written by Alasgar)

In the following poems, separation is seen as a season (FALL) and a thorn (THING) by the poet.

(19) O gülüzardan axər məni ayırdı fələk,
Bəharim oldu xəzan, mübtəlayi xar oldum!
(The world separated me from the beautiful mistress,
My spring turned into fall, I faced thorn.)
(Written by Seyid Azim Shirvani)

(20) Əzbəs məni yapraq kimi hicranla saraldıb,
Baxsan üzünə, sanki qızılgülüdi qızarı.
(She has turned me pale with her separation like fall leaves,
If you look at her face, she is like a glorious rose.
(Written by Shahriar)

In these poems, the poet is seen as a tree. Like a tree, he sheds his leaves. He, sometimes, is conceptualized as fall leaves. It was spring and the trees were coming into leaf. But instead of appearing the first green leaves, fall arrived and the leaves were beginning to turn. All these are done by separation.

6. SEPARATION IS THING/TOOL

Separation is seen as a sword and a curtain by Shahriar. Araz as the symbol of separation in Azerbaijani Turkish literature cuts the poet and his people in two because it is left in the hands of an enemy. An enemy with a firm hand!

(21) Araz düşman əlində bir qılıc tək ortanı kəsdi,
Onun övladı varsa, bil səni yada salan vardır.
(Araz separated us like a sword in the hand of enemy,
If he has a child, make sure that he will remember you.
(Written by Shahriar)

(22) Göz yaşımın, ay Araz, qoyma gözüm baxanda görsün,
Nə yaman pərdə çəkibsən iki qardaş arasında!
(Araz! You are tears of my eyes, let my eyes see when I look,
What a gloomy curtain have you pulled between two brothers!)
(Written by Shahriar)

In the following poem, the sweetheart is like a thing which is hidden from the sight that symbolizes separation:

(23) Gülüstanda tikan bitdi,
Gözəl yarım gözdən itdi,
Döyülməkdən yorulmazdım,
Məni şəmatət incitdi!
(A thorn grew in the rose garden,
My sweetheart is hidden from the sight,
I am not tired of being beaten black and blue
What annoyed me most was that I was widely blamed (for your love)!)
(Written by Seifi Ardabili)

In these poems, separation puts kinship to the sword. Araz river thrusts its sword into the chest of a family and separate family members. The sense of kinship between the two brothers is melancholic because they are separated by the river. As noted, Araz is a symbol of separation. Here, the sharpness of sword and/or darkness of curtain get mapped onto the love relationship.

7. SEPARATION IS DEATH

Separation is the problem of the poet. He wants to deal properly and fairly with it. He asks death to finish separation. The best solution for him would be to die!

(24) Eylədim dərdo qəmi hicrə ölümdən çarə,
Gör nə asan bu gədər müsgülə dərman etdim!
(I asked death to cure the pain and sadness of separation,
See? How easy did I cure the problem (illness)?
(Written by Seyid Azim Shirvani)

In this poem, the poet substitutes death for separation. It is in line with Derrida's mournful friendship. According to Derrida, there is a mournful friendship between separation and death (Ben-Naftali & Hadar, 2015). Besides DEATH metaphor, the poet also exploits PAIN as a source domain to conceptualize the romantic separation. Here, the severity of pain is mapped onto the intensifying of suffering of the lover.

8. SEPARATION IS TRAVEL

The mistress wants to make a journey and makes a promise to return, but the poet believes that she will break her promise. Through the eyes of the poet, the mistress is not permitted to make a journey because (her) words are not valid.

(25) Əgərçi yar deyir: “Qoy gedim, yenə gəlləm!”,
Yalandı! Yox sözün etibarı! Qoyma gedə!
(Although the mistress says: “Let me go, I’ll be back”,
It’s a lie! Words are not valid! Do not let her go!)
(Written by Seyid Azim Shirvani)

9. SEPARATION IS LOCATION/CONTAINER

The data for the mapping “SEPARATION IS LOCATION/CONTAINER” show that separation is considered as a passage/corridor in a building. The poet and his mistress parted to let separation pass. The corridor passes right through their love center.

(26) Boy atdım, axtarıb tapdım, nə hasil getməgə, gördüm,
Aramızda yolu bağlı, qaranlıq bir dalan vardır.
(I aged, looked for and found in the end: Departing proved useless. Instead,
I saw,
A dark dead-end corridor between us.)
(Written by Shahriar)

10 SEPARATION IS OPPRESSION, 11 SEPARATION IS RESURRECTION

Separation is seen as an oppressor and the poet suffers years of oppression. Separation creates an oppressive atmosphere that is quite extraordinary. Separation also is resurrection (a metonymy in Turkish means “something extraordinary”)

(27) Vəqif! Yar yanığı yaman afətdir,
Ayrılıq zülmüdür, bir qiyamətdir,
Gözəllərdə belə babət babətdir:
Kimi doğru, kimi biqərar olur!
(Vəqif! Fire of mistress is a bad loss!
Separation is oppression, it is resurrection,
The angels are graceful for it:
Who loses patience? Who finds the path?)
(Written by Molla Panah Vəqif)

(28) Saldı məni bəla candan,
Zülmo cəfayi dövrəndən,
Bəzəndi toy günü sənin,
Aq köynəgin qızıl qandan!
(I am tired to death,

Because of the oppression of life,
In your wedding day,
Your white shirt adorned with golden blood!
(Written by Seifi Ardabili)

Taken together, on the evidence provided here the conclusion to be drawn is that 11 source domains in separation metaphors in Azerbaijani Turkish can be extracted. Table 4 details source domains in separation metaphors with frequency and percentage.

Table 4. Source Domains in Separation Metaphors

Metaphor	Frequency	Percentage
HUMAN/ANIMATE	12	26/66%
PAIN	12	26/66%
NATURAL FORCE	4	8/88%
FIRE	4	8/88%
THING/TOOL	4	8/88%
FALL	3	6/66%
OPPRESSION	2	4/44%
DEATH	1	2/22%
TRAVEL	1	2/22%
PLACE/CONTAINER	1	2/22%
RESURRECTION	1	2/22%
Total	45	100%

Discussion

At the beginning of the paper, we posed the following questions: 1. What are the source domains in the metaphorical expressions of separation in Azerbaijani Turkish? 2. What do the source domains show about culture/environment and metaphor? And 3. What do the source domains show about embodiment and metaphor? We are now in a position to provide answers for these questions: To answer the first question, the findings of the study indicated that separation is metaphorically conceptualized through exploitation of 11 source domains in Azerbaijani Turkish, namely 1. HUMAN/ANIMATE, 2. PAIN, 3. NATURAL FORCE, 4. FIRE, 5. THING/TOOL, 6. FALL, 7. OPPRESSION, 8. DEATH, 9. TRAVEL, 10. PLACE/CONTAINER, and 11. RESURRECTION.

Having answered our first question, concerning source domains in the metaphorical expressions of separation in Azerbaijani Turkish, we now turn to the second- namely, what do the source domains show about culture/environment and metaphor? The findings of the study showed that on the one hand, kinds of winds (specifically white and black winds) are culturally imagined to wreak mayhem on

“blossoms of spring” in Azerbaijani Turkish. Black winds are profiled as if happening in the love relationship. In this connection, SEPARATION IS NATURAL FORCE conceptualization suggests that a natural force (the black wind) affects the love relationship as if it were an object that “blows and turns the blossoms of spring into fall”. On the other hand, in these poems, separation is conceptualized via fire (when it burns strongly the poet), fall (when instead of appearing the first green leaves, fall arrived and the leaves were beginning to turn that symbolizes separation), death (when the poet substitutes death for separation), travel (when the mistress wants to make a journey and makes a promise to return but the poet does not let), location/container (when the poet sees a dark dead-end corridor between the lovers), oppression and resurrection (when the poet suffers years of oppression). It can be argued that Azerbaijani Turkish cultural/environmental schemata of separation lie at the root of all these conceptualizations. These findings confirm the claim that “even primary metaphors are not untouched by cultural and environmental influences” (Gibbs, 2017, p. 137).

We now turn to the third question that we posed earlier: What do the source domains show about embodiment and metaphor? It was unearthed from metaphoric expressions in the poems that as part of cultural scenario, health problems on the one hand and human actions on the other hand are profiled as if targeting love relationship to conceptualize separation. For instance, when you are in love, you are in a lot of pain or when you separate from your mistress/beloved, separation who is metaphorically conceptualized as a novelist writes a sad story for you. Overall, the analysis of metaphorical expressions in Azerbaijani Turkish supports the claim that “many conceptual metaphors are largely universal, particularly in cases where the metaphors are based on recurring bodily experiences (Gibbs, 2017) as it is seen in SEPARATION IS HUMAN/ANIMATE metaphors. There is only one additional detail to consider: namely, external forces, sometimes a natural phenomenon, sometimes an illness, a season or a tool, a place, etc. are internalized by means of conceptual integrations. In these integrations, internal forces embody love and the lover sweeps away, contracts an illness, and is put to the sword, etc.

Conclusion

One of the main goals of this paper was to attempt to uncover the interactions of metaphorical expressions, culture, environment, and embodiment. Our data suggests that metaphors shape our language in the way we view separation in Turkish as a human/tool/travel etc. That is, metaphors shape the way we think and act in their founding work (Lakoff & Johnson, 1980). They show that metaphor is not a mode of Turkish, but a mode of Turkish speakers because we conceive the abstract ideas of life (e.g., separation in Turkish) through our schematized bodily experiences. In other words, when speaking metaphorically, Turkish people fall into sociocultural ideas that are related to their bodily experiences as in SEPARATION IS HUMAN/ANIMATE metaphors. Moreover, these findings support the hypothesis that metaphorical uses of words are linked to different types of real-world

experiences (Falck, 2018). On all the evidence provided here the conclusion to be drawn is that metaphor is not a mode of language, but a mode of thought.

Another intriguing area in the field of conceptualized metaphor is how language frames realities. This study shows that ideas of life are conceived through our schematized enculturated experiences. That is, the way we frame realities is language-culture-specific. It can be argued that languages may frame realities in different ways. That's why a Turkish speaker conceives separation as RESURRECTION while an English speaker may conceive it as a DEAD-END STREET (Lakoff & Johnson, 1980). This finding shows how even primary metaphors (e.g., separation) are not untouched by cultural and environmental influences. That is, people from two different cultures (take Turkish and English for instance) may have different conceptual metaphors for a particular target domain.

The attitudinal information from our survey shows that metaphor, as a mode of thought rather than language, shapes our worldview in Turkish. However, it remains to be further clarified whether our findings could be applied to other languages. Future work will involve the application of conceptual metaphor to data from other literary works in Turkish and/or any other language to see if metaphor shapes the way we think and act.

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