



## Metaphors We Grow Old by: A Study of *Gocalıq* (Old Age) Metaphors in Azerbaijani Turkish Poetry

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### Abstract

The present study attempts to probe into the reflection of aging in Azerbaijani Turkish poetry using Lakoff & Johnson's Conceptual Metaphor Theory (CMT). The corpus of the study contains Azerbaijani Turkish poems of Shahriar (1906-1988) as well as seven other poets. A total of 50 Turkish verses on old age were recruited for this study. As an initial step, conceptual metaphors were extracted from the corpus. Then, conceptual mappings involved in each metaphor were provided. Finally, source domains in old age metaphors were obtained. The results of the paper reveal that old age is expressed through nine salient metaphors in Azerbaijani Turkish poetry. Moreover, some metaphors are shared between cultures, especially metaphors related to deterioration which are based on bodily experiences, while other metaphors are more based on the Azerbaijani culture of the poets and highly influenced by customs, traditions, religion, and economy. Also, physical deterioration rather than mental deterioration is an ideal source domain, since, it is clearly delineated and people believe that they know it well.

**Keywords:** conceptual metaphor; Azerbaijani Turkish poetry; old age; cross-linguistic; versified translation of poetry

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## Introduction

Old age reflects itself in various disciplines such as physiology, psychology, sociology, literature and art among which poetry is the most conspicuous because poetry is life itself and as life it contains aging. 'Youth and I are house-mates still' by Coleridge, 'I look into my glass, And view my wasting skin' by Hardy and 'That time of year thou mayst in me behold, When yellow leaves, or none, or few, do hang' by Shakespeare (Perrine, 1977) are some of the examples of this kind. One of the common literary devices used in these poems to depict aging is metaphor. But what is metaphor?

Metaphor is related to cognitive abilities or functions. Cognitive abilities are skills of mind. Some skills like abstract thinking, critical thinking, logical reasoning and literacy are examples of cognitive abilities. They can range from a fundamental process as perception to more sophisticated processes as problem solving and metacognition (Kiely 2014). One of the cognitive abilities or cognitive functions is language and one of the most intriguing issues in cognitive analysis of language is that of metaphor. Metaphor was believed to be just a literary device (a literary device that asserts one object is another) before Lakoff's Conceptual Metaphor Theory (CMT) but it is defined as one of the basic cognitive mechanisms that structure the way we formulate and understand abstract concepts by cognitive linguists (Johnson, 1987; Lakoff, 1987, 1993; Lakoff & Johnson, 1980, 1999). Moreover, the critical notion of imagery, according to Freeman (2021), can be redefined by studying poetry from conceptual metaphor perspective since in the light of recent studies in metaphor, there is now considerable concern about conceptual metaphor and its effect on literary studies. Also, many literary scholars, working within the CMT framework, demonstrate how conceptual metaphors provide important meaning structures upon which more elaborate, sometimes indeterminate, literary interpretations may be understood (Gibbs, 2017: 131).

After publishing Lakoff's seminal work (Lakoff & Johnson, 1980), metaphors are among the most commonly discussed issues in cognitive linguistics. An intriguing neglected area in the field of conceptual metaphor studies on the one hand and aging on the other hand is considering how old age is conceptualized in poetry. Aging is a universal consideration that each person including a poet must contend with and some of the most powerful poems consider this topic. (Baldwin 2023). As poets age, their considerations

of aging vary. Azerbaijani Turkish poetry has witnessed some significant poetic pieces considering aging. A better understanding of aging metaphors needs to be given careful consideration and the present study seeks to address aging metaphors in some Azerbaijani Turkish poems. It aims to shed light on how aging, as a universal consideration, has been conceptualized in some of the most powerful poetic works in Turkic literature. That is, by applying CMT, in this paper we aim to study Azerbaijani Turkish poems written on aging to find clues on poets' metaphoric conceptions that are tied to their lives and experiences of the world around them. More specifically, this paper 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 old age in Azerbaijani Turkish poetry? 2. Are they culture-specific or universal?

## Review of Literature

Few studies have been published on old age in Turkish/Persian poetry. Yalameha & Rajabi (2017) considered the reflection of *old assistants'* types and samples in *Saeb Tabrizi's* poetry. They found that different types of *old assistants* have been employed in *Saeb Tabrizi's* Diwan such as *Pire Moghan*, *Pire Meykadeh*, *Pire Kharabat*, *Pire Meyforoosh*, etc. *Old assistants* are used to understand the relationship between *Saeb's* poetry and mysticism. Mozafari & Parnosh (2016) highlighted that both *Ibn Mutazz* and *Saadi* describe youth as a period of frivolity, pleasure and luxury, strength and exuberance, while old age is a period of physical weakness, frailty and loss of physical power as well as a period of piety, rejection of pleasures and increased prudence and knowledge, which ultimately ends in death. According to Rahimi & Safabakhsh (2012), old age and youth have been beautifully depicted in *Nezami Ganjavi's* poems through the color element. White, black and red are examples of the colors used to describe young generation directly or indirectly and old age is described through yellow and white colors. Kooshan & Zyaee (2012) in a comparative study considered the adaptation of *Peer (Old)* in *Khajeh Hafez's* Diwan with *Hakim Fuzuli's* Persian and Azerbaijani Turkish Diwans. They proved that in *Shiraz's* Diwan, there is no definite evidence to show his dependence on a spiritual guide. However, there is evidence in his thoughts showing that he believes in wishing to have a spiritual guide in seeking the reason for path. *Hakim*

*Fuzuli's* Farsi and Azerbaijani Turkish Diwans emphasize the necessity of having a spiritual guide. This is identified by the praises of the innocent Imams. In his poems, *Fuzuli* considers the guide of life as greater than an angel.

Some studies have also been published on old age in English. Holyk (2021) studied *Somewhere towards the end* by Diana Athill to extract old age metaphors in English literary discourse. She found that literary discursive models of old age conceptualization describe the new reality of old age not only as a biological phenomenon but also as a social construct. Najim Al Khafaji (2007) found that for a skeptic Christian poet like Yeats, old age is a mysterious and dreadful experience and his attitudes towards it are simultaneously ambivalent. For Yeats, old age is both 'an age of frustration and uncertainty' and 'an age of wisdom leading to fame and immortality'. Old age, sometimes, is neither an age of loss nor of gain to the poet. Martha Clark (1980) suggested that in American poetry, although a great number of poems equate growing old with diminishment, some poems indicate a striving for continued struggle, change, growth, and self-realization in old age.

A recent review of the literature on conceptual metaphor in Azerbaijani Turkish found that Shahiditabar and Pourghasemian (2021) considered conceptual metaphors of 'separation' in Azerbaijani Turkish poetry. The results of the paper showed 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. In their analysis they showed that Azerbaijani Turkish metaphors are touched by cultural and environmental influences and some conceptual metaphors are based on recurring bodily experiences as it is seen in SEPARATION IS HUMAN/ANIMATE metaphors. Aside from the mentioned work, some works deal with the Turkish language spoken in Turkey (see Adıgüzel, 2020; Can & Can, 2010; Özçalkan, 2003).

This paper is organized as follows; After the first introductory parts, namely introduction and review of literature, the second section, methodology, 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**

From a cognitive point of view, metaphor is seen in the ordinary usage of language and cognitive linguists believe that everyday language is pervasively metaphorical, and metaphor profoundly 'structures the ways human beings perceive, what they know, and how they think' (Abrams 2009:191). That is, metaphors are believed to be a matter of language and thought. Metaphorical expressions indicate underlying conceptual metaphors. Conceptual metaphors use an abstract concept as target, 'old age' for instance in this study, and a concrete or physical concept, 'loser champion' for instance, as their source to create OLD AGE IS LOSER CHAMPION. Another example of this includes when we talk about life or love in terms of journey or about arguments in terms of war (Kövecses, 2010: 4). Different conceptual metaphors tend to be invoked when the poet is trying to make a case for a certain point of view. How to select such metaphors tends to be directed subconsciously in the mind of the person employing them. One of the key terms in understanding metaphor is mapping. Metaphor is a mapping or projection across different conceptual domains. Mapping describes the mental organization of information in conceptual domains. To understand a metaphor, a part of the conceptual structure of the target domain is mapped onto the conceptual structure of the source domain. Take this poem by Shahriar (*Old age arrived, took the fort,/ It pushed you in the cage like a blind bird!*) as an example. In this poem, we have OLD AGE IS INVADER metaphor. Invader is source domain and old age is target domain. Through mapping, Invader (source domain) tracks onto and describes aspects of Old age (target domain).

Culture and human body occupy crucial roles in understanding conceptual metaphors. Metaphors are employed by creative writers and poets, and because literature is a part of culture, metaphor and culture can be seen as intimately linked (Kövecses, 2005: 1). Also, the human body is an ideal source domain in conceptualization, since, it is clearly delineated and we know it well. (Kövecses, 2010: 18)

According to Kövecses, culture can be thought of as a set of shared

understanding of the world (Kövecses, 2005). He lists six reasons why culture and metaphor are interrelated. First, cultural models for abstract domains are metaphorically constituted. Second, conceptual metaphors are often expressed in language- a major component of culture. Third, conceptual metaphors may be realized in cultural practice. Fourth, when conceptual metaphors are expressed in the form of metaphorical linguistic expressions in discourse, they may serve culturally distinct social-cultural functions. Fifth, the conventional metaphorical system of a culture preserves and lends stability to a particular culture. Sixth, *creativity* in figurative thought can provide cultures with the potential of change and new experience (Kövecses, 2005: 284). For instance, in Chinese culture, THE MIND IS THE HEART metaphor shows 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 artifacts and beliefs (Gibbs, 2017).

The human body, including its physiological, structural, motor and perceptual is universal and this universal body is the basis of many conceptual metaphors. The metaphors that emerge from it are potentially universal as well (Kövecses, 2005: 285). When speaking metaphorically, people have access to 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 *Mohammad Hossein Shahriar* (Şəhriyar, 2005) are chosen as the main corpus of the current study. The main reason for choosing his poetry as the corpus is that he is one of the most outstanding and prolific poets of the Turkic world and old age is one of the most important poetic themes of his poetry. In some cases, some poems from, *Mirza Alakbar Sabir* (2004), *Seyid Azim Shirvani* (Şirvani, 2007), *Ashig Alasgar* (Ələsgər, 1991), *Aliagha Vahid* (Vahid, 2008) and *Khasta Qasim* (Namazov, 2004) are also used. In addition to these works, two poems performed by Azerbaijani Ashiks, one from *Ashig Shamshir* and another from *Javad* are also used. Sonnet 73 of *Shakespeare* (2017) as well as some examples from *Somewhere towards the end* by *Athill* (2009) and a Persian poem from *Vahshi Bafqi*

(Bafqi, 2022) are also used in the corpus to draw cross-cultural comparisons.

### ***Procedure***

A total of 50 Turkish verses on old age, an English sonnet by Shakespeare and a Persian poem by Vahshi Bafqi were recruited for this study. At the beginning of the study, all 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 old age metaphors were obtained. As mentioned, a conceptual metaphor refers to the understanding of an idea or simply a conceptual domain in terms of another. For example, we understand the idea of OLD AGE in terms of WAR in ‘*Forts are ruined, the soldier is killed, his trench is empty! / Survivors have less flesh on the body; they are skinny!*’ through mapping. A mapping is how a source domain (WAR in the above-given poem) tracks onto and describes aspects of the target domain (OLD AGE in the mentioned poem.)

### **Results**

After studying the corpus, 50 metaphors regarding old age are extracted. The results of the paper show that OLD AGE is expressed through 9 salient metaphors in Azerbaijani Turkish poetry. It is shown in table 1:

**Table 1: Conceptual Metaphors of OLD AGE in Azerbaijani Turkish poetry**

| Metaphor                               | Frequency | Percentage |
|--|-----------|------------|
| OLD AGE IS AUTUMN/WINTER               | 14        | 28%        |
| OLD AGE IS HUMAN                       | 14        | 28%        |
| OLD AGE IS DETERIORATION               | 6         | 12%        |
| OLD AGE IS NIGHT                       | 4         | 8%         |
| OLD AGE IS DEAD/WOUNDED<br>SOLDIER/WAR | 4         | 8%         |
| OLD AGE IS WITHERING                   | 2         | 4%         |

|                                  |    |      |
|----------------------------------|----|------|
| OLD AGE IS INVADER               | 2  | 4%   |
| OLD AGE IS BLAND                 | 2  | 4%   |
| OLD AGE IS THING OF LITTLE VALUE | 2  | 4%   |
| Total                            | 50 | 100% |

In this section of the paper, Azerbaijani Turkish poems written in both Perso-Arabic as well as Latin scripts with translations are presented:

Table 2: Shahriar's poem on OLD AGE IS AUTUMN

| Latin script                               | Perso-Arabic script                     |
|--|---|
| İnsan xəzandır, tökülür can xəzəl kimi,    | انسان خزانى دير، تو کولور جان خزل کیمی! |
| Saz tək xəzəl yağanda sızıldar xəzən səsi. | ساز تک خزل یاغاندا سیزیلدار خزان سسی!   |

*Autumn has fallen on man! Flesh tearing down flying in winnowing autumn wind.*

*Leaves are falling down like strings of a broken Qopuz singing elegies.*

Aging is characterized in terms of fall leaves, as in (2). Leaves are dry and brown when they fall. Dryness and brown color symbolize death and sadness. What is conceivable in (2) is that aging is thought about in terms of 'fall leaves' and falling of leaves could be perceived as singing elegies. In (3), old age is thought about in terms of autumn, which withers rival's blossoms.

Table 3: Vahid's poem on OLD AGE IS AUTUMN

| Latin script                                  | Perso-Arabic script                           |
|---|---|
| Naz elə, gül, bizim ellərdə də güllər gülsün, | ناز ائله! گول! بيزيم ائللرده ده گوللر گولسون! |
| Solsun əğyarın açılmış gülü dönsün xəzələ.    | سولسون اغيارين آچيلميش گولو دؤنسون خزله!      |



*Oh, my beloved! Play hard to get! Then, flowers bloom all through it.*

*May rival's blossoms wither in the garden! May turn them into fall!*

For Seyed Azim Shirvani, old age is chilly:

Table 4: Seyed Azim Shirvani's poem on OLD AGE IS WINTER

| Latin script                                     | Perso-Arabic script                           |
|--|---|
| Yetişdi əlliyyə yaşım, tökər su çəşm-i-xunpaşım, | یتیشدی اللی یه یاشیم، توکر سو چشم خونپاشیم،   |
| Ağardı bərf tək başım, dönüb bir zəmhərİR oldum. | آغاردی برف تək باشیم، دونوب بیر زهمریر اولدوم |

*I aged 50; I am crying bloody tears,*

*My hair turned white like snow; I got chilly!*

For Shahriar, old age is winter/autumn and he is a pale wheat crop:

Table 5: Shahriar's poem on OLD AGE IS WINTER

| Latin script                               | Perso-Arabic script                   |
|--|---------------------------------------|
| Qışın qərə-qeyidi alıb mənİM canımı,       | قیشین قره قئیددی آلیب مнім جانیمی     |
| Xortdan deyib qocalıq, kəsib mənİM yanımı. | خورتدان دئیب قوجالیق، کسب مнім یانیمی |
| Payızlamış zəmiyəm, vəryan mənə nə gərək,  | پایزلامیش زمییم، وریان منه نه گرک؟!   |
| Dönərgə döndərəcəK döndükcə vəryanımı.     | دؤنرگه دؤندرەجک، دؤندیکجه وریانیمی!   |

*Winter concern has taken my life!*

*It has changed into the bogeyman and does not leave me alone!*

*I am a pale wheat crop; I need no waterway!*

*Destination will turn my waterway while turning!*

The long-running winter/autumn seems to cover the poet's life. His condition worsens as the coldness deepens because his life crops are not cool-weather crops. They wither in autumn and winter. Autumn is conceptualized as despondency and sadness in this poem. Moreover, autumn metaphor is seen in Russian poetry as maturity, despondency and sadness (Hayrutdinova, Wang, & Zhang, 2021) or autumn is seen as 'savage' in Ukrainian poetry (Kravets, Siuta, Struhanets, & Struhanets, 2021). In English poetry, 'That time of year thou mayst in me behold' as one of the most widely anthologized sonnets by William Shakespeare (2017) has been drawn to the topic of old age:

*That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang (Shakespeare)*

In this sonnet, Shakespeare addresses youth and declares that when yellow leaves, or none, or few, hang upon the trees you can see in him (the poet) a reflection of autumnal and wintry time of the year. However, in Persian poetry, Vahshi Bafqi provides a similar conceptualization of old age:

**Table 6: Vahshi Bafqi's poem on OLD AGE IS AUTUMN**

| English translation  | Persian poem   |
|--|--|
| When the old age made Zulaikha decrepit,<br>Floral garden changed into autumn! | زلیخا را چو پیری ناتوان کرد<br>گلش را دست فرسود خزان کرد |

It can be argued that autumn metaphors are shared between cultures. In other words, the correlation between autumn metaphors defining old age in Azerbaijani Turkish, English, Persian, Russian and Ukrainian poetry and cultural experiences show that autumn as a source domain is shared between the mentioned cultures and cannot therefore be regarded as culturally specific.

#### OLD AGE IS HUMAN

Old age is conceptualized as human in Shamshir's poetry:

Table 7: Shamshir's poem on OLD AGE IS HUMAN

| Latin script                         | Perso-Arabic script                  |
|--------------------------------------|--------------------------------------|
| Gizlənmişdim cavanlıq bağına,        | گیزلنمیشدیم جوانلیقین باغینا،        |
| Onda məni gəldi gördü qacalıq.       | اوندا منی گەلدى گۆردو قوجالیق!       |
| Cavanlıq tərəlanı uçdu əlimdən,      | جوانلیق تەرلانی اوچدو الیمدن،        |
| Mənə verdi qəmi-dərdi qocalıq.       | منه وئردی غمی-دردی قوجالیق!          |
| Harayıma çatan dostum olmadı,        | ھاراییم جاتان دوستوم اولمادی،        |
| Qaçmağa var idi qəsdim, olmadı,      | قاچماغا واریدی قصدیم، اولمادی،       |
| Qapını bacanı basdım olmadı,         | قاپی نی باجانی باسدیم، اولمادی!      |
| Açıb pəncərədən girdi qocalıq.       | آچیب پنجرەدن گیردی قوجالیق!          |
| İştaham kəsilib naz-o-nemətdən,      | اشتھام کسلیب ناز و نەمەتدن،          |
| Dolmadan kababdan pilovdan ətdən,    | دولمادان، کبابدان، پلودان، آتدن،     |
| Gözəllər yanında düşdüm hörmətdən,   | گۆز لار یانین دا دوشدوم حرمتدن،      |
| Başıma yüz kələk qurdu qocalıq.      | باشیما یوز کلەک قوردو قوجالیق!       |
| Qaçdım çaylara kimi axabilmədim,     | قاچدیم چایلارا کیمی، آخا بیلمەدیم!   |
| Güləşdim, mən onu yıxa bilmədim,     | گولەشدیم، من اونو ییخا بیلمەدیم!     |
| Çalışdım əlindən çıxabilmədim,       | چalışدیم الیندن چیخا بیلمەدیم!       |
| Ağır yükü yaman zordu qocalıq.       | آغیر یوکدو، یامان زوردو، قوجالیق!    |
| Şəmşir! Yeməsən də, durmaq olmur ac, | شەمشیر! یئمەسن دە، دورماق اولمور آج! |
| Həkim verə dişdən olmadı əlac,       | ھکیم وئره دیشدن، اولمادی علاج!       |
| Ölməsəm bəsimdi tapanda umac,        | اۆلمەسم بەسیمدی تاپاندا اوماج!       |
| Tikə boğazəmi cırdı qocalıq.         | تیکه بوغازیمی جیردی قوجالیق!         |

*I entered the Youth Garden stage,*

*Where I was seen by Old Age!*

*The Youth Bird flew away! Left me in cage!*

*Giving me great sorrow and sharp pain!*

*I appealed for help. None gave me a hand, therefore!*

*I wanted to run for Her but failed for sure!*

*Shutting Old Age out from the youth within, I closed the door!*

*Alas! Old Age entered from the window pane!*

*For blessing and wealth, I've lost my lust!*

*For dolma, kebab, rice, meat and crust.*

*With the angel-faced Beloveds, my face, I lost!*

*Old Age played a hundred tricks on me to wane!*

*I ran to the rivers but could not flow around,*

*Grappled with Him, could not wrestle Him to the ground,*

*Tried to escape the clutches of Old Age, did not bound,*

*Old Age is a heavy burden, a nasty bull for a thane!*

*Shamshir! If you skip your morning meal, you won't endure,*

*False teeth prescribed by the doctor did not cure,*

*If I survive, 'umac' will suffice, it doth secure,*

*Oh, Old Age! Morsel tore my throat again!*

This poem consists of five stanzas. Old age is conceptualized as HUMAN in five lines of the poem. Old age left the poet in cage in the first stanza. In the second line, old age sees the poet and in the fourth line, gives great sorrow

and sharp pain to him. In the second stanza, old age enters from the window and in the third stanza, old age is a cunning person who played a hundred tricks on the poet. That is, old age is a big bully in this stanza who tricks the poet and in the fourth stanza, he runs to the rivers and grapples with old age but cannot defeat him. In other words, old age sees the poet, gives great sorrow, opens the window, plays tricks and finally grapples with the poet like HUMAN. But in the last stanza, the poet experiences a loss of appetite (*Shamshir!* If you skip your morning meal, you won't endure). The reason behind the poet's decreased appetite is his loss of teeth as a sign of physical deterioration. The physician prescribes the poet false teeth in the next lines but they are not helpful and he just affords *umac* (a kind of Azerbaijani soup made from flour) which symbolizes a small meal. In this stanza, one of the effects of old age is shown as deterioration and the deterioration of the poet's health is depicted as the process in which his physical health becomes worse progressively over time.

Another example of OLD IS IS HUMAN deals with OLD AGE IS LOSER CHAMPION metaphor by Shahriar. In this poem, like the third stanza of Shamshir's poem, the poet wrestles with time. Wrestling metaphors in Azerbaijani Turkish emerge within the social and cultural contexts in which they function and not simply from purely conceptual metaphors. In the following metaphor, both culture and embodiment play crucial roles.

**Table 8: Shahriar's poem on OLD AGE IS LOSER CHAMPION**

| Latin script  | Perso-Arabic script   |
|---|---|
| Sanki zaman güləşdi, məni güpsədi yerə,<br>Şərim, yazım olub yıxılan pəhləvan səsi. | سانکی زمان گولشدی منی گوپسدی یتره<br>شعریم یازیم اولوب ییخیلان پهلوان سسی |

*Time seemed to grapple with me and wrestled me to the ground!*

*My poem is like a loser champion's voice!*

*Güləş* also known as *Kurash* refers to 'folk wrestling' practiced in most Turkic regions including Azerbaijan. Aside from being a sport, *güləş* is also used as a traditional part of marriage ceremonies in Azerbaijan. A crowd of well-wishers gather outside the groom's house. The groom, mostly with his groomsmen standing in line on the roof of his house, throws apples to his

bride and the crowd of well-wishers. And some of the well-wishers wrestle with each other in front of the groom as a tradition. Shahriar depicts this ceremony in ‘Heydar Babaya Salam’:

**Table 9: Shahriar’s Heydar Babaya Salam**

| Latin script                      | Perso-Arabic script              |
|-----------------------------------|----------------------------------|
| Heydərbaba, kəndin toyun tutanda, | حیدربابا، کندی تو یون توتاندا    |
| Qız-gəlinlər həna, piltə satanda, | قیز-گیلنلر، حنا-پیلته ساتاندا    |
| Bəy gəlinə damnan alma atanda,    | بے گیلنه دامنان آلماندا          |
| Mənim də o qızlarında gözüm var,  | منیمده او قیزلاریندا گۆزوم وار!  |
| Aşıqların sazlarında sözüüm var.  | عاشیقلارین سازلاریندا سۆزوم وار! |

*Heydar Baba! When the village wedding ceremony is held!*

*Girls and newly-wed women sell henna and wick!*

*Groom throws the apple to bride from the roof!*

*I am also in love with your girls!*

*My words are in your ashiks’ music!*

*Güləş* is also used in Azerbaijani narratives to show the power of the protagonist. For instance, in Məlikməmməd nağılı ‘Fairy tale of Malikmammad’ (Nemət, 2017), the hero wrestled with the dragon for 40 days! Bearing these traditional, social and historical contexts in mind, the metaphoric use of “old age” in (8) is a culture-specific manifestation of the loser champion metaphor. Moreover, based on the Embodiment Hypothesis (see Johnson, 1987; Kövecses, 2005), ‘wresting of the poet with time’ metaphor proves the correspondence between his bodily experience and the poet’s mental image schemata. That is, the poet uses this metaphor to create and comprehend his cultural embodied experience.

Another example of OLD AGE IS HUMAN refers to Alasgar’s poem. Alasgar, an aging poet, conceptualizes old age as a deteriorated traveler using Azrael instead of Ajal and writes:

Table 10: Alasgar's poem on OLD AGE IS HUMAN

| Latin script   | Perso-Arabic script   |
|--|---|
| Səksanı-doqsanı keçibdir yaşım,<br>Gör deyə titrəyir bəlalı başım,<br>Əzrail həmdənim, məzar yoldaşım,<br>Daha köç təblin çal qoca bəxtim. | سکسانی-دوختسانی کتچیدیر یاشیم<br>گۆر دئییه تیتره ییر بلالی باشیم<br>عزرائیل همدیم، مزار یولداشیم<br>داها کوچ تبلین چال قوجا بختیم |

*I've lived to the ripe old age of 80 or 90!*

*My Old Age behaves like nothing has happened!*

*I traveled in the company of Azrael and the Grave.*

*My Old Luck! Sound the death knell to pass the Gate!*

In this poem, OLD AGE IS HUMAN who sounds the death knell. Azrael is the angel of death in Islamic teachings and he is said to hold a scroll concerning the fate of people. The poet travels in the company of Azrael which keeps in mind the religion-specific metaphor based on the mentioned source domain. As far as this poem on sounding the death knell by old age is concerned, this metaphors arise from religious teachings of the poet and it is culture-specific.

#### OLD AGE IS DETERIORATION

The definitions of old age are not consistent from the viewpoints of biology, demography, and sociology. It is accepted that old age is usually referred to as deterioration. The distinguishing characteristics of old age are both physical and mental (Salokangas & Joukamaa, 1991). Certain kinds of memory, certain aspects and skills and muscular strength tend to diminish with age. In addition to Shamshir's poem which showed how morsel tore the poet's throat, which was one of the 'effects' of old age as deterioration, some direct examples of deterioration/diminishment metaphors include Shahriar and Sabir's poems:

Table 11: Shahriar's poem on OLD AGE IS DETERIORATION

| Latin script                             | Perso-Arabic script                      |
|--|--|
| İnsan qocalmış olsa, qulaqlar ağırlaşar, | انسان قوجالمیش اولسا، قولاقلاز آغیرلاشار |
| Sanki yazıq qulaqda guruldur zaman səsi. | سانکی یازیق قولاقدا گورولدور زمان سسی    |

*When you are quite old, you are increasingly hard of hearing,*

*Like as time has caused a great furor in the poor ear!*

Table 12: Shahriar's second poem on OLD AGE IS DETERIORATION

| Latin script                                     | Perso-Arabic script                           |
|--|---|
| Hünər olsa ruh cavandır, hələ-hələ düşgün olmaz, | هنر اولسا روح جواندیر، هله-هله دوشگون اولماز  |
| Ondakı gördün düşübsən, bu nəfir bədən düşübdü.  | اوندا که گوردون دوشوبسن، بو نفیر بدن دوشوبدو! |

*Sprit is young with art; It will not be diminished by time.*

*If you are diminished, it's the flesh, not spirit!*

Table 13: Sabir's poem on OLD AGE IS DETERIORATION

| Latin script                           | Perso-Arabic script                  |
|--|--------------------------------------|
| Əfsus qocaldım ağacım düşdü əlimdən    | افسوس قوجالديم آغاجيم دوشدو اليمدن،  |
| Səd heyf cavanlıq,                     | صد حيف جوانليق!                      |
| Zəf eylədi aciz məni qaldım əməlimdən, | ضعف ائيله دی عاجز منی قالديم عمليمن، |
| Çekdim nə ziyanlıq!                    | چکديم نه زيانليق!                    |

*What a pity I got old and my stick fell down,*

*Much to my regret that I lost my youth,*

*Weakness brought disgrace on me.*

*I'm at a loss to know what to do!*

In a case (an Azerbaijani ashik music), the poet used to be prejudiced against the elderly and then became old himself, his anti-elderly prejudice turned



inward, causing depression.

Table 14: Javad's poem on OLD AGE IS DETERIORATION

| Latin script                       | Perso-Arabic script               |
|------------------------------------|-----------------------------------|
| Vəqtim vardı qocalığa gülərdim,    | وقتیم واردی قوجالیقا گولردیم      |
| Başım çekməmişdi hardan bilərdim!? | باشیم چکمه میشدی هاردان بیلردیم!؟ |

*I used to laugh at old age!*

*I had never experienced it! How on earth did I know I would grow old one day?*

It can be argued that deterioration metaphors show how the poets create and comprehend their embodied experience. Deterioration as a bodily experience corresponds with the poet's mental image schemata while creating the metaphors presented in this part. It is worth mentioning that old age as a bodily experience in English evokes these metaphors: OLD AGE IS DECLINE, OLD AGE IS A DISEASE, OLD AGE IS PHYSICAL/MENTAL HARM (Holyk, 2021: 79). It can be said that physical and mental deterioration of old age is shared between cultures.

### OLD AGE IS NIGHT

In our data, there are some verses that vindicate the idea of night as source domain which is related to death. Death as Kövecses declares can be viewed as departure, night, darkness, and cold (Kövecses, 2010: 26). In (15), for instance, death is metaphorically defined as *Ajal*, who is knocking at the door. It seems that OLD AGE IS NIGHT, as Kövecses declares, is more likely to be a metaphor here.

Table 15: Shahriar's poem on OLD AGE IS NIGHT

| Latin script                                | Perso-Arabic script                         |
|---|---|
| Bu qaranlıq gecələrdə qapımız pis döyülür,  | بو قارانلیق گئجه لرده قاپیمیز پیس دؤیولور   |
| Nə bilim, bəlkə əcəldir, dayanıb can apara. | نه بیلیم، بلکه اجل دیر، دایانیب، جان آپارا! |

*Our door is being hammered on in these dark nights,*

*Mabey, Death is at the door! Waiting for stealing our flesh!*

In another poem, regarding OLD AGE IS NIGHT, Shahriar is miserable when *Ajal* enters his house and the sun sets and it gets dark:

Table 16: Shahriar's second poem on OLD AGE IS NIGHT

| Latin script                     | Perso-Arabic script             |
|----------------------------------|---------------------------------|
| Adıbatmış əcəl gələndə bizə,     | آدی باتمیش اجل گلنده بیزه       |
| Mən ayım çıxdı, gün də batmışdı. | من آییم چیخدی، گونده باتمیش دی! |

*When the cursed Death came to our house,*

*I was miserable! The sun set!*

This poem of Shahriar was written when he was old and alone. His wife died young and his daughter married. *Ajal* is the 'time of death' in Islamic teachings. The poet is not satisfied with *Ajal* and calls him as 'cursed'. When *Ajal* arrives, *Azrael* meets the person to take his/her soul according to Islam.

#### OLD AGE IS DEAD/WOUNDED SOLDIER/WAR

Table 17: Shahriar's poem on OLD AGE IS WOUNDED SOLDIER

| Latin script   | Perso-Arabic script  |
|--|--|
| Anama söyləyin: Oğlun yıxılıb səngərdə,<br>Tellərin bas yarama, qoyma, məni qan apara. | آناما سؤیله یین اوغلون ییخیلیب سنگرده،<br>تئلرین باس یاراما قویما منی قان آپارا! |

*I have fallen in the trench; Let my mother know!*

*Put your hair on my wound to ward off bleeding!*

The use of a wounded/dead soldier as a source domain is not pervasive when conceptualizing old age in the studied poems. The context of the soldier is associated with war, attack, bleeding, etc. These features of the soldier are consistent with old age in Shahriar's poetry. In the same vein, the same source domain for conceptualizing old age is used when Shahriar visited his

homeland after 35 years at the end of his life with regret:

Table 18: Shahriar's poem on OLD AGE IS DEAD SOLDIER

| Latin script                                  | Perso-Arabic script                          |
|---|--|
| Qələlər darbadağın, sərbaz ölüb, səngəri boş, | قلعه‌لر دارباداغین، سرباز اولوب، سنگری بوش!  |
| Dirilərdən də dəxi yağ əriyibdir, dəri boş.   | دیری لردن ده، داخی یاغ اری ییب دیر، دری بوش! |
| Şəhriyar kəndə gəlib, kənd uşağının yeri boş, | شهریار کنده گلیب، کند اوشاغنین یرى بوش!      |
| Biz görənlər hamı getmiş, hamı itmiş-batmış,  | بیز گورنلر هامی گتمیش، هامی ایتمیش، باتمیش،  |
| Hamısı işləyib, axırda yorulmuş, yatmış.      | هامیسی ایشله ییب، آخیردا یورولموش، یاتمیش!   |

*Forts are ruined, the soldier is killed, his trench is empty!*

*Survivors have less flesh on the body; they are skinny!*

*Shahriar is back home. Village children! You are all missed out!*

*Villagers who saw us all have gone, lost, missed!*

*All have been overworked! Exhausted, Slept!*

In this stanza, in addition to OLD AGE IS WOUNDED SOLDIER, other metaphors such as OLD AGE IS DESTROYED CASTLE as well as OLD AGE IS SKINNY PERSON are seen. These metaphors all associate with OLD AGE IS DETERIORATION. By employing these metaphors, the poet allows us to think about his complex and abstract feelings regarding old age in terms of comparatively simple and concrete concepts. An intriguing point is that the first two lines of the poem are not conceptual metaphors since they depict a war scene. In the next lines, by naming village children the poet feels nostalgic about his childhood friends. With this image shift the poet employs the above-mentioned conceptual metaphors. It can be argued that metaphors help the poet think and write about abstract and complex phenomena by simplifying them, highlighting certain aspects and deemphasizing others since they are notable for the emotional valence that they can convey (see Flusberga, Matlockb & Thibodeauc, 2018).

Another point regarding the mentioned metaphors is the key concept of war and its cultural significance. The wounded soldier, destroyed castle and

skinny person metaphors in shahriar's poetry evoke OLD AGE IS WAR metaphor in Azerbaijani Turkish. The same metaphor exists in English. AGING IS WAR/BATTLE in English, as far as Holyk is concerned:

*It might be the result of the conceptual network of BATTLE, which is commonly projected against the LIFE domain and characterizes the concept of HUMAN LIFE in general, and OLD AGE as its particular stage, especially in terms of mental conflict.*

(Holyk, 2021: 14):

It seems reasonable to conjecture that war metaphors which are shared between Azerbaijani and English reveal metaphor variation. In English, terms as 'wartime' in '*I was his wartime fling, or folly...*' or 'frontier' in '*The last man in my life as a sexual being, who accompanied me over the frontier between late middle-age and being old, was Sam*' (ibid., 14-15) and in Azerbaijani Turkish, terms like 'soldier' or 'trench' in '*Forts are ruined, the soldier is killed, his trench is empty!*' show that even though both languages and cultures share the same metaphor, different metaphorical patterns are revealed in the cultures.

#### OLD AGE IS WITHERING

Khasta Qasim, a mystic, ashik and philosopher in the Afsharid dynasty (17<sup>th</sup> century), conceptualizes old age as withering:

Table 19: Khasta Qasim's poem on OLD AGE IS WITHERING

| Latin script               | Perso-Arabic script       |
|----------------------------|---------------------------|
| Gəl bir səndən xəbər alım, | گل بیر سن دن خبیر آلیم    |
| Süleymandan qalan dünya.   | سلیمان دان قالان دنیا     |
| Əzəli gül kimi açıb,       | ازلی گول کیمی آچیب        |
| Axırında solan dünya.      | آخرین دن سولان دنیا       |
| De görüm nəyə talıbsan,    | دئ گوروم نه یه طالب سان؟  |
| Dərsini kimdən alıbsan?    | درسینی کیم دن آلیب سان؟   |
| Neçə min yol boşalıbsan.   | نچه مین یول بو شالیب سان؟ |
| Neçə min yol dolan dünya.  | نچه مین یول دولان دنیا    |
| Xəstə Qasım qalıb naçar,   | بو دنیا فانی دیر فانی!    |
| Bu sirri bəs kimlər açar?  | بو دنیا دا قالان هانی؟    |
| Gələn qonar, qonan köçər,  | داود اوغلو سلیمانی،       |
| Hey salarsan talan dünya.  | تخت اوستون دن سالان دنیا! |
|                            | خسته قاسیم قالیب ناچار    |
|                            | بو سرّی بس کیم لر آچار؟   |
|                            | گله ن قونار، قونان کؤچەر  |
|                            | هئی سالیر سان تالان دنیا  |

*Thou, a Solomon's kingship relic*

*I wanna 'answer of this question' pick:*

*Why blossom so fast and wither sick?*

*World bestowed us His crown!*

*Let me know what thou want?*

*Who taught the world 'the man hunt'?*

*Thousands of times filled! But can't!*

*Emptied again its children's bone!*  
*This world is mortal; Mortal*  
*Nobody has remained in the portal.*  
*Solomon, son of David? Not immortal!*  
*By this world lost His throne!*  
*Khasta Qasim gives up the Fate.*  
*Who lets me in on the secret? Wait!*  
*We'll all pass the Gate soon or late.*  
*May this world be a plundered zone!*

Despite the fact that life and death are not mentioned in this poem, LIFE/DEATH IS JOURNEY metaphor guides us in making sense of Khasta Qasim's poem. The interpretation of life and death are journeys and old age is deterioration are reinforced by supporting metaphors that are employed by the poet that are conventional in everyday conceptual system. The line "Who taught the world the man hunt?" evokes the LIFE IS HUNTER metaphor; the words/phrases "withering, eliminating, losing throne and passing through the Gate" evoke the conventional metaphor LIFE IS DETERIORATION; OLD AGE IS WITHERING; DEATH IS PASSING. According to the poet, this mortal world is like a flower. It first begins to blossom and then withers. It is the mother who gives birth to her children and then eliminates them. It also caused Solomon King to lose his throne since here is the Gate to pass through. Old age is withering, eliminating, losing throne and passing through the Gate. They are all deterioration according to Khasta Qasim. In some intriguing cases, the poet's poetic intelligence does not deteriorate with age despite the examples of old age as deterioration or withering metaphors:

Table 20: Alasgar's poem on OLD AGE IS WITHERING/ DETERIORATION

| Latin script                      | Perso-Arabic script             |
|-----------------------------------|---------------------------------|
| Məni qoca gördü ürbəndin açdı,    | منی قوجا گوردو رو بندنین آشدی   |
| Ala gözlərinə gözüm sataşdı,      | آلا گۆزلرینه گۆزوم ساتاشدی      |
| Huş başımdan getdi xəyalım çaşdı, | هوش باشیمدان گئتدی خیالیم چاشدی |
| Murğ-i ruhum asimanlar dolandır.  | مرغ-روحوم آسمانلار دولانیر      |

*She found me decrepit and lifted up her veil,*

*Her beautiful eyes caught mine.*

*I went bananas; She just freaked me out,*

*My Spirit Bird flies high into the sky!*

*Rubənd* or *yaşmaq* is an Azerbaijani type of veil or hijab worn by Azerbaijani Muslim women to cover their faces in public or in front of a non-mahram, especially in the time of the poet, that represents Islamic female dress. In the Azerbaijani cultural context of Alasgar, females needed to observe the hijab in front of a non-mahram. Lifting *yaşmaq* by a young female in front of an elderly (who was non-mahram) was uncommon since he might seem enthusiastic about her beauty which was Haram (something which is sacred or prohibited) based on the religious teachings of the poet. However, by lifting the veil, her lovely eyes caught the poet's eyes despite being old and the poet went bananas and his Spirit Bird flew high into her sky. What we see in the poem is the physical appearance of the poet. He looks old and the young lady lifts up her veil. Despite his physical deterioration, the poet's mental ability is high and he pursues his romantic passion. That is, for *Alasgar*, love does not seem to experience physiological barriers. In the same vein, when *Shahriar* faces betrayal his hair turns grey and becomes old:

Table 21: Shahriar's poem on OLD AGE IS WITHERING

| Latin script                               | Perso-Arabic script                        |
|--|--|
| Gəlməz, tanıram bəxtimi, indi ağarar sübh, | گلمز! تانیرام بختیمی، ایندی آغارار صبح!    |
| Qaş böylə ağardıqca, daha baş da ağarı.    | قاش بویله آغاردیقعجا داهایا باش دا آغارای! |

*She won't come at the break of dawn. I know my luck!*

*As dawn is breaking, my hair turns gray!*

#### OLD AGE IS INVADER

In one case, the poet was overwhelmed by feelings of depression and conceptualized old age as an invader. The depressed mood of the poet was the result of living alone after his wife's death (*Your wife? She has died for*

ten years!) and having a lack of emotional support.

Table 22: Shahriar's poem on OLD AGE IS INVADER

| Latin script                       | Perso-Arabic script                |
|------------------------------------|------------------------------------|
| İçərim sanki öz səsimplə deyir:    | ایچەریم سانکی اوز سسیمله دئیر:     |
| -Sən ölübkən, qəbirdə xortdamısan! | سən اولوبکن، قیرده خورتدامیسان     |
| Nə xanım? Arvadın on ildi ölüb!    | نه خانیم؟ آروادین اون ایلدی اولوب! |
| Arvadın öldü, qızların köçdü,      | آروادین اؤلدو، قیزلارین کؤچدو،     |
| Qocalıq gəldi, qələni aldı.        | قوجالیق گلدی، قلعه نی آلدی!        |
| Səni kor quş kimi basıb qəfəsə!    | سنى کور قوش کیمی، باسیب قفسه!      |

*My inside is murmuring to myself:*

*You have died! You are in the grave!*

*Your wife? She has died for ten years!*

*Your spouse died, your daughters wed and left you alone!*

*Old age arrived, took the fort,*

*It pushed you in the cage like a blind bird!*

This metaphor is grounded on the cruel identity of invader, whose incredibly enormous power is supposed to attack weaker people. The poet cannot repel the invader. Old age can also be seen as a wild animal, whose incredibly enormous power is supposed to imprison the poet. Accordingly, meaning in this stanza is conveyed through mental deterioration and invasion metaphors simultaneously to the readers of the poem.

OLD AGE IS BLAND



Table 23: Shahriar's poem on OLD AGE IS BLAND

| Latin script                                 | Perso-Arabic script                         |
|--|---|
| Qırx ildi dustağam, qala bilməz o yağlı səs, | قیرخ ایلدی دوستاغام، قالا بیلمز او یاغلی سس |
| Yağsızsa da, qəbul elə məndən yavan səsi.    | یاغسیز سادا، قبول ائیله مندن یاوان سسی      |

*I am imprisoned for forty years; My melodious voice could not survive.*

*If you find my voice a little bland, accept it!*

This poem (23) was written when Shariar was seventy. At first glance, the mentioned metaphor cannot be conceived from the exemplified poem. But it should be noted that Shahriar has used *yağlı* (which means 'greasy, rich, well-to-do, effective, a great deal': see Behzadi, 1999: 1098) to talk about youth. For instance, he visited his homeland after 35 years at the end of his life with regret. He remembered his childhood friends. Some of them had died and the ones whom he saw were old and very skinny. To conceptualize old age, he uses 'people who are not *yağlı*' and says 'Dirilərdən də daxi yağ əriyibdir, dəri boş' (Literally means but the oil of the survivors (who escaped from death)'s body has been melted and their skin is empty: *Survivors have less flesh on the body; they are skinny!*). In the same vein, in this poem, he uses *yavan* which is the opposite of *yağlı* to talk about old age. In Turkish, *yavan* means bread without any yogurt (Behzadi, 1999). Poor people eat *yavan çörək* (just bread) whereas the rich have *yağlı çörək* (literally means 'greasy bread', pragmatically means delicious and/or enormous meal). Shahriar in one of his poems deals with the financial problems of his people and addresses the baker:

Table 24: Shahriar's poem on financial problems of his people

| Latin script                                | Perso-Arabic script                       |
|---|---|
| Kasıbın qisməti yox yağlı pilov döşləməyə,  | کاسیبین قیسمتی یوخ یاغلی پیلوو دۆشله مەیه |
| Bu yavan səngəyi bir qoy sahalıb sellənsin. | بو یاوان سەنگکی بیر قوی ساحالیب سئلەنسین  |

*The poor are not that lucky to have the greasy pilaf!*

*Bake this bland sangak well in large amounts then!*

Pilaf is a rice dish that symbolizes, at least when it is collocated with a greasy, large meal in Azerbaijan which was very common in Charshanba (Çərşənbə) festival. Contrary to Pilaf, sangak (a type of bread) when collocates with *yavan* (bland) symbolizes a small meal that is the staple food of the poor. In this poem (24), the voice of the poet is seen as *yavan* (bland) which shows OLD AGE IS YAVAN BREAD. ‘Bland voice’ can be interpreted as more referring to the LIFE IS ANORMOUS MEAL metaphor, which in this specific context gives rise to the specific instantiation OLD AGE IS SMALL MEAL. It can be argued that this source-to-target domain mapping in conceptual metaphor is based on socio-economic factors.

### OLD AGE IS THING OF LITTLE VALUE

But sometimes old age is thought about in terms of a low-quality shop where bargain hunters buy used goods at cheap prices: A metaphor that is not religion-oriented. This metaphor is seen in the following poem:

Table 25: Shahriar’s poem on OLD AGE IS THING OF LITTLE VALUE

| Latin script        | Perso-Arabic script |
|---------------------|---------------------|
| Qoca əcəl malıdır   | قوجا اجل مالی دیر   |
| Köhnəni simsar alı. | کهنه نی سیمسار آلی  |

*An elderly is the client of death,*

*Second-hand goods are bought by junk shops.*

In this poem, old age is a thing of little value. Its buyer is death. Old age is like used goods at cheap prices. Junkers buy and sell it. That is, OLD AGE IS THING OF LITTLE VALUE and DEATH IS JUNKER.

Despite being culturally specific, death is a religious term in Western civilization (Uberman, 2016: 172) as well. The linguistic manifestation of OLD AGE IS DEATH in English employs euphemistic units, terms such as *this sooner-rather-than-later inevitable event, the end, sign off* or even *to be gone* (Holyk, 2021: 16). In the same vein, Ajal is a euphemistic unit employed by the poets in Azerbaijani culture that conceptualizes old age. The conclusion to be drawn is that old age metaphors employing death as source

domain are culture-specific. Moreover, death is a religious term in both Azerbaijani and English civilizations.

## Discussion

The evidence from this study points towards the idea that poets tend to write about old age metaphorically in Azerbaijani Turkish by applying a variety of source domains to elucidate the target domain such as loser champion, autumn, winter, bland, deterioration, invader, soldier, destroyed castle, skinny person and withering giving their grounding in human experiences. Some of these metaphors are culture-specific while the other ones are universal.

There is a tradition-specific metaphor based on specific source domains as in OLD AGE IS LOSER CHAMPION for instance or some metaphors arise from socioeconomic factors as what we see in OLD AGE IS BLAND while other metaphors arise from religious teachings of the poets as in OLD AGE IS HUMAN who sounds the death knell. But why is OLD AGE IS LOSER CHAMPION culture-specific? The reason why LOSER CHAMPION metaphor is culture-specific is twofold. First, it is related to a proverb in Turkish, second, it is about a traditional and cultural activity. There are some proverbs about wrestling in Turkish. It is believed that a proverb is a conventional saying and it is transmitted by oral tradition. Proverbs reflect cultural values (Dinh Te. 1962). Even though some dictionaries failed to distinguish between proverbs and other prefabricated expressions (Akbarian 2013), they are so much ‘a part of the language and culture’. They are also ‘traditional’ (Smith 1985) and ‘folklore items’ (Gramley and Pätzold 1992: 77) and it takes considerable cultural sensitivity to grasp the full meaning of a proverb (Yankah 2001: 201-202). In Azerbaijani culture, proverbs are called *Atalar sözü* (which means the ancestors’ saying). One of the proverbs in Azerbaijani culture dealing with wrestling is “iki güləşənin biri yıxılar (literally means one of the two wrestlers loses)”. About the traditional perspective of wrestling, as mentioned earlier, *Güləş* (wrestling) refers to ‘folk wrestling’ practiced in most Turkic regions including Azerbaijan. Aside from being a proverb in Turkish, LOSER CHAMPION metaphor also deals with wrestling and pahlavani martial art in Azerbaijan. In the discussed poem, the poet wrestled (*güleşdi*) with time and he is like a *yıxılan pəhləvan* (a loser pahlavan or champion). It should be noted that pahlavan, an integral part of pahlavani martial arts or *zourkhaneh* rituals, which refers to the traditional

system of athletics in Iran, first appeared under this name in the Safavid era and now can also be found in Azerbaijan Republic, Afghanistan and Iraq (Iranica 2023). In other words, in this specific example, the metaphor is touched by cultural influences of the poet. In the same vein, DEATH ANNOUNCER metaphor refers to Israfil who is the angel in Islamic tradition and blows the trumpet to signal the Day of Judgment or death. Moreover, in our data, there are some verses that vindicate the idea of deterioration or death as source domain which is based on the biological nature of old age. These metaphors are universal since the human body is universal and the metaphors that emerge from it are potentially universal as well (Kövecses, 2005: 285). They are not related to a specific culture. All people who become old will experience it and that's why these metaphors are not culture-specific. That is, the results of the paper prove that some metaphors are shared between cultures, especially metaphors related to deterioration which are based on bodily experiences, while other metaphors are more based on the Azerbaijani culture of the poets and highly influenced by customs, traditions, religion, and economy. On the evidence provided here, the conclusion to be drawn is that some metaphors obtained from the study are touched by cultural influences while other metaphors are not.

The findings of this study also suggest that despite the examples of old age as deterioration metaphor, in some intriguing cases the poet's poetic intelligence does not deteriorate with age. That is, despite the poet's physical deterioration, his mental ability is high and he pursues his romantic passion. One motivation for physical rather than mental deterioration metaphors in describing old age, may be because they are imbued with human life cycle rooting. As we age, our bodies start to wear out. Treating old age as physical deterioration helps the reader to understand the poem easier since physical deterioration is concrete and through conceptual metaphors may provide a primary basis for understanding the abstract concept of old age. That is, physical deterioration rather than mental deterioration is an ideal source domain, since, it is clearly delineated and people believe that they know it well.

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## استعاره‌هایی که با آن‌ها پیر می‌شویم: مطالعه‌ی شناختی استعاره‌های

### قوجالیق (پیری) در شعر ترکی آذربایجانی

پژوهش حاضر با استفاده از نظریه‌ی استعاره‌ی مفهومی لیکاف و جانسون در تلاش است تا انعکاس پیری در شعر ترکی آذربایجانی را بررسی نماید. پیکره‌ی زبانی پژوهش پیش روی شامل اشعار ترکی آذربایجانی شهریار (۱۹۸۸-۱۹۰۶) و هفت شاعر دیگر است. پنجاه بیت شعر ترکی آذربایجانی در مورد قوجالیق (پیری) به عنوان پیکره‌ی زبانی این پژوهش انتخاب شد. در گام نخست، تمامی استعاره‌ها از پیکره‌ی زبانی استخراج شده و آن‌گاه نگاشت‌های مربوطه ارائه شد. در نهایت، حوزه‌های مبدأ در استعاره‌های قوجالیق استخراج و گزارش شد. نتایج این مقاله نشان می‌دهد که سالمندی با چهارده استعاره‌ی برجسته در شعر ترکی آذربایجانی بیان می‌شود. علاوه بر این، پژوهش حاضر نشان می‌دهد که برخی از استعاره‌ها بین فرهنگ‌ها مشترک‌اند، به ویژه استعاره‌های مربوط به زوال که مبتنی بر تجربیات بدنمند انسان‌اند. این در حالی است که استعاره‌های دیگر بیشتر مبتنی بر فرهنگ آذربایجانی شاعران بوده و بسیار متأثر از آداب، سنت‌ها، دین و اقتصاد آنان است. همچنین، زوال جسمانی، و نه زوال روحی، یک حوزه ایده‌آل برای مفهوم‌سازی شاعر است، زیرا این حوزه به وضوح مشخص بوده و مردم معتقدند که آن را به خوبی می‌شناسند.

**کلیدواژه‌ها:** استعاره‌ی مفهومی، شعر ترکی آذربایجانی، پیری، بین-زبانی، ترجمه منظوم

شعر



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