A Cognitive Poetic Analysis of Yahya Kemal's 'Silent Ship'
Yahya Kemal'in 'Sessiz Gemi' Şiirinin Bilişsel Poetik Çözümlemesi

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Abstract

This study is a cognitive stylistic/poetic analysis of one of Turkish literature's best-known poems 'Sessiz Gemi' (Silent Ship) by Yahya Kemal Beyatlı. More specifically, based on the premises of Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Conceptual Blending Theory (Fauconnier & Turner, 1998, 2002), the study aims to identify the conceptual devices and strategies used in the construction and interpretation of the poem. The analysis reveals that the poem is rich in conceptual projections and symbols, which make the whole poem an allegory for the concept of 'death'. Within the frame of JOURNEY, a blend is constructed between the sea voyage and the abstract concept of death, which entails several conceptualizations that match with the metaphors CHANGE OF STATE IS CHANGE OF LOCATION, DEATH IS GOING TO A FINAL DESTINATION and DEATH IS REST proposed by Lakoff and Turner (1989). The study reveals that a cognitive poetic approach to literary texts is significant in disclosing the conceptual processes the human mind undergoes to sort out the composition of the text by the writer and decomposition by the readers.
Keywords: Cognitive poetics, blending theory, conceptual metaphor, Sessiz Gemi, Yahya Kemal.

Öz

Bu çalışma, Yahya Kemal Beyatlı'nın Türk edebiyatının en iyi bilinen şiirlerinden biri olan 'Sessiz Gemi' adlı şiirini Bilişsel Biçembilim/Poetika açısından incelemeyi amaçlamaktadır. Daha spesifik olarak, Kavramsal Metafor Kuramı (Lakoff & Johnson, 1980) ve Kavramsal Harmanlama Kuramının (Fauconnier & Turner, 1998, 2002) önermelerine bağlı olarak şiir metninin oluşturulmasında ve yorumlanmasında rol oynayan kavramsal stratejileri ve mekanizmaları ortaya çıkarmayı amaçlamaktadır. Yapılan analiz, şiirin tamamının 'ölüm' kavramı için bir alegori olmasını sağlayan kavramsal yansımalar ve semboller açısından zengin olduğunu göstermektedir. SEYAHAT çerçevesi içinde deniz seyahati ve soyut ölüm kavramı arasında Lakoff ve Turner (1989) tarafından ileri sürülmüş DURUM DEĞİŞİKLİĞİ MEKÂN DEĞİŞİKLİĞİDİR, ÖLÜM SON VARIŞ YERİNE GİDİŞTİR, ÖLÜM İSTİRAHATTİR gibi metaforlarla eşleşen çeşitli kavramsallaşmaları gerektiren bir harman oluşmaktadır. Çalışma, edebi metinlere bilişsel poetik bir yaklaşımın yazarın metni oluşturması ve okuyucuların metni çözümlemelerinde insan zihninin hangi kavramsal süreçlerden geçtiğini açığa çıkarmada önemli olduğunu ortaya koymaktadır.
Anahtar sözcükler: Bilişsel poetika, harmanlama kuramı, kavramsal metafor, Sessiz Gemi, Yahya Kemal.

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Introduction

Following the Cognitive Linguistic paradigm, Cognitive Poetics (also called Stylistics) offers a cognitive dimension to the literary studies and provides a systematic explanation of the connection between literary texts and their observed effects on the reader (Gavins & Steen, 2003; Semino & Culpeper, 2002; Stockwell, 2002). With an emphasis on the embodied experience, cognitive poetics combines literary studies with cognitive linguistics and psychology and offers a description of how meaning is generated in producing and receiving texts both at the individual and cultural level (Stockwell, 2002). Rather than being a form of literary theory that supplies readings to a particular text, cognitive poetics has the descriptive authority to disclose the cognitive processes whereby literary works are created and understood (Freeman, 2002). In this sense, different from the traditional stylistic analysis, cognitive poetics aims to bind linguistic choices of a literary work with cognitive processes by making use of the tools such as figure/ground alignment, cognitive deixis, scripts and schemas, construction grammar, mental spaces and conceptual metaphors (Brône & Vandaele, 2009; Freeman, 2000; Kwiatkowska, 2012; Stockwell, 2002).

Metaphor and blending are the most appealing implementations of cognitive poetics to literature. Metaphor is not only a significant literary device in poetry but also an integral part of our everyday talk and thought (Lakoff & Johnson, 1980). Creative employment of metaphors in poetry has taken the attention of linguists since the seminal book *More than Cool Reason* by Lakoff and Turner (1989) as they pioneered many studies and theoretical claims afterwards. In their book, the authors generally suggest that poetic metaphor utilizes and strengthens the metaphors that can be found in daily speech, and that reading a text involves the cognitive process of applying one's interpretation of the world to be connected with the notions that the text arouses.

Conceptual metaphor studies dominate the literary text analyses. These studies are important as they reveal the nature of conceptualizations through making a partial connection between more abstract domains (e.g. argument) and more concrete ones (e.g. war). For example, Popova (2003) examines the olfactory metaphors in Patrick Suskind's famous novel *Perfume* and demonstrates how the sense of smell is blended with other senses through synesthesia (e.g. SMELLING IS SEEING). Pena Cervel (2011) studies Macbeth in terms of image schemas (e.g. CONTAINER, PATH, VERTICALITY), metaphors (e.g. DIVIDED-SELF) and metonymies (i.e. BLOOD) and shows how these cognitive tools are employed in the play to shape characters and setting.

Based on the premises of Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Blending Theory (Fauconnier & Turner, 1998, 2002), this study seeks to analyze the poem 'Sessiz Gemi' (Silent Ship) written by Yahya Kemal Beyatlı in order to identify the conceptual devices and strategies that are used in the creation and interpretation of the poem. In this way, the study presents an attempt to show how blending theory elucidates the conceptual tools that are employed in constructing and construing literary texts. The English translation of Halman (2011, p. 86) was presented in the study as it sought the meaning of the source text with an emphasis of literary quality.

Theoretical Framework: Blending Theory

Also called Conceptual Integration Theory, Blending Theory (Fauconnier & Turner, 1998, 2002) springs from two theories in cognitive semantics, namely, Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Mental Spaces Theory (Fauconnier, 1994). It basically aims to explain the role of language in "creative aspects of meaning construction" such as novel metaphors or counterfactuals (Evans & Green, 2006, p. 401). As Fauconnier and Turner (2002) contend in their book *The Way We Think*, blending is a chief procedure that can be observed in many contexts involving intricate symbolic performances such as art, mathematics, rituals, scientific concepts, tool invention and use, humor, literary discourse and so on.

Different from conceptual metaphors that consist of a partial mapping between a source and a target domain, conceptual integration theory involves a network of mental packages called mental spaces (Fauconnier, 1994). These networks include two or more 'input spaces' that contain information from different cognitive domains, a 'generic space' that encloses elements common to all spaces in the network,

and a 'blended space' that encloses selected features of elements from each input space, forming a new conceptual whole (Coulson & Oakley, 2000). In other words, blending is the projection of conceptual structures from space to space, however, this conceptual projection is not a direct transmission of structures from source to target domains, but a selective integration of elements from both inputs that yields a new or emergent meaning which has its own characteristics and is more than the sum of its component parts (Evans & Green, 2006; Fauconnier & Turner, 2002; Turner, 2007). The conceptual connections in the mental web is built through Vital Relations: Time, Space, Identity, Change, Cause-Effect, Part-Whole, Representation, Analogy, Disanalogy, Property, Similarity, Category, Intentionality, and Uniqueness (Turner, 2007).

To illustrate, the expression "caffeine headache" – a headache that is caused by lack of coffee – is a product of an integration including a counterfactual link between spaces (Turner, 2007, p. 387). This phrase is a result of a blended network that is composed of two input spaces that correspond to the two situations: having coffee and having a headache. Through the mental connections of analogy, disanalogy and identity between these two spaces, the frame of morning activities from both inputs are projected onto the blended space. In the emergent blend, the headache is the result of the absence of caffeine (see Turner, 2007).

According to Grady, Oakley and Coulson (1999, p. 101) Blending Theory and Conceptual Metaphor Theory differ in the sense that while Conceptual Metaphor research deals with "entrenched conceptual relationships (and the ways in which they may be elaborated)", Blending Theory analyses generally concentrate on "novel conceptualizations which may be short-lived", and metaphors are seen as particularly directional in Conceptual Metaphor Theory, but not in Blending Theory. Still, these two approaches are complementary in the sense that the identified cross-domain relationships "shape and constrain the more complex process of conceptual blending" (p. 101). In other words, metaphors promote the blending process by setting up ties between components in discrete domains and spaces.

Blending theory has been applied in many studies in the analysis of literary texts. According to Freeman (2005), blending theory helps us to understand possible readings of a poem. She examines Sylvia Plath's 'The Applicant' under the light of blending theory and shows how the whole poem creates a complex blend. Hamilton (2002) explores the metaphors, analogies and allegories in de Pizan's *City of Ladies* by applying the tools of conceptual integration model and shows efficiently how conceptual metaphor theory and blending theory complement each other in the analysis of literary texts. Similarly, Glotova (2014) carries out a comparative analysis of Katherine Mansfield's *The Child-Who-Was-Tired* and Anton Chekhov's *Sleepy* short stories and explains the characters' mind style in terms of conceptual networks. The study exemplifies how blending theory can be applied in narrative fiction to make sense of the psychological exhibition of characters' mentality.

The Poem: *Sessiz Gemi* (Silent Ship)

Yahya Kemal Beyatlı (1884-1958) was a Turkish master poet-diplomat who skillfully applied the features of Divan poetry to the modern Turkish poetry. Beyatlı's poetry is generally described as a combination of traditional and modern literature. Neoclassicism became popular with his support. Halman (2011, p. 85) describes Beyatlı as "a much-acclaimed neoclassicist who produced, in the conventional forms and meters, meticulous lyrics of love, Ottoman grandeur, and the beauties of Istanbul in poems memorable for their refined language and melodiousness." He spent his childhood and youth in Skopje where he was educated in the Turkish Islamic tradition, and his years of maturing in Paris where he was inspired by the French writers (Kabaklı, 1990). The literary movement called New Literature (*Edebiyat-ı Cedide*) emerged in the late nineteenth century as a result of the effect of Western (particularly French) literature on Turkish literature and focused on modernizing prose and poetry with an 'art for art's sake' motto. Beyatlı elegantly synthesized the rules and principles of the old and new poetry traditions in his poetry with respect to the themes, language and wording, meters, and rhythms to achieve the poetic music (Çelik & Çolak, 2014).

The poem *Sessiz Gemi* 'Silent Ship' is contained in Beyatlı's collection *Kendi Gök Kubbemiz (Our Own Sky)*, which was published posthumously in 1961. In this poem, he followed the tradition of divan poetry (written in quantitative, syllable-based meter called *aruz* or Arabic prosody) in form and wrote in metrics. It includes 6 couplets that make 12 lines in total. In the poem, the poet portrays the moment of

leave-taking when a ship leaves the harbor silently, heading towards an unknown place. The main theme of the poem is the concept of death and its aftermath although the word 'death' is never mentioned in the text. As Banarlı (1959, p. 35) describes, the poem is "a tactful consolation of death as the harshest reality that combines poem with music."

Beyatlı's life and literary works have been discussed in a number of studies. Among many of his works, the poem *Sessiz Gemi* has been examined from different points of view. For instance, Yaşar (2007) dealt with the symbols in the poem in relation to the French influence. He claimed that Yahya Kemal was basically influenced by the Ottoman history and literature as well as the French culture and literature. İşeri and Demirgüneş (2008) analyzed the poem from semantic and semiotic perspectives and suggested that the poem had an 'eternity/infinity' theme beyond a 'death' theme.

Analysis of the Poem

In this part, the poem titled *Sessiz Gemi* (Silent Ship) is analyzed first in terms of the conceptual metaphors it contained, then the blending structured by the mental spaces is discussed. In the first two couplets in Table 1, a ship's departure from a harbor and setting out to an unknown place is described. However, in the very first line, readers are signaled that this ship is different from others as it raises its anchor not from sea but from time. Similar to sea, time (*zaman*) is seen as a motionless entity or a stop, hence the expression raising anchor from time entails that we move through it in a specific direction. The metaphors TIME IS LOCATON and TIME IS STATIONARY AND WE MOVE THROUGH IT lie behind this conceptualization (Lakoff & Johnson, 1980).

Considering these lines within the theme of death, the abstract concept of soul is mapped onto the ship, so that the soul's leaving time indeed implies that time is over for the living body. In other terms, departure from life is seen as departure from dock (quay) by raising anchor. A mood of uncertainty is created through the word *meçhul* (unknown) as the destination of the ship. Although we know what happens to the corpse or coffin after death, what happens to the soul or where it goes after leaving the body is not known precisely. In this respect, by means of analogy, the soul sets out a mysterious journey to an unknown place just after death.

Table 1. The Lines 1-4 of the Poem *Sessiz Gemi*

1	Artık demir almak günü gelmişse zamandan	If the day has arrived at last to weigh anchor from time,
2	Meçhule giden bir gemi kalkar bu limandan	A ship departs from this harbor toward an unknown clime.
3	Hiç yolcusu yokmuş gibi sessizce alır yol;	As if it has no passengers, silently it makes way;
4	Sallanmaz o kalkışta ne mendil ne de bir kol.	No hand nor handkerchief is waved as it sails away.

The lines 3-4 specifically tell how the ship moves away: An ex parte farewell with those who see the ship off watching it rather than waving hands. As the title suggests, the word *sessiz* (silence) that is attributed to the ship denotes absence of voice or noise. In other words, inactivity is conceptualized as an unheard and unseen entity. Ships typically call siren sounds upon raising the anchor, however this particular ship remains silent, which entails that there are no passengers or crew in it, as it does not belong to this world anymore. In other words, it is a silent, motionless and invisible departure of the soul from the world in the occasion of death that is conceptualized as a ship traveling silently. This description relies on the conceptual metaphors BODY IS A CONTAINER (for soul), DEATH IS DEPARTURE and DEATH IS SILENCE (Lakoff & Johnson, 1980; Lakoff & Turner, 1989).

In Table 2, the next two couplets focus on those left on the harbor, that is the lovers, and how sad they are for losing their loved ones. The lexical items *elem* (woe), *siyah* (black), *gözleri nemli* (wet eyes), *hicran* (sorrow), *matem* (bereavement), *biçare* (helpless) are associated with the negative emotional states

that creates a depressing atmosphere analogous to a funeral. Additionally, the expressions of 'sea, sailing off from time, horizon, silence' all connotate with the concept of eternity. It is specifically the word *ufuk* (horizon) as the junction point of the sky and the sea that creates an image of eternity. The 'horizon' has a spatial component in that it creates an image of a boundary beyond which cannot be seen. As the ship crosses the horizon line, it is getting out of sight. Özçalışkan (2003) states that similar to being born, dying involves crossing a boundary or threshold which yields the metaphor DEATH IS CROSSING A BOUNDARY.

The horizon is also qualified by the negative value of the black color (*siyah ufuk*) to symbolize psychological pain. As a metaphorical source domain, darkness or blackness commonly apply to sadness and mourning not only in Turkish (Baş & Büyükkantarcıoğlu, 2019) but also in other languages (e.g Kövecses, 2000) in relation to the GOODNESS IS LIGHT/WHITE - BADNESS IS DARKNESS/BLACKNESS generic metaphor pairs (Lakoff, Espenson & Schwartz, 1991). The lines 7-8 are the most appalling lines of the poem since the poet makes clear that this is neither the first inevitable separation nor the last, and there will be new ships to leave, that is, new laments in life due to the death of other loved ones.

Table 2. The Lines 5-8 of the Poem *Sessiz Gemi*

5	Rıhtımda kalanlar bu seyahatten elemli,	This journey is distress for those left behind on the quay,
6	Günlerce siyah ufka bakar gözleri nemli.	Their tearful eyes scan the black horizons day after day.
7	Biçare gönüller! Ne giden son gemidir bu!	Desperate hearts: This will neither be the last ship to go
8	Hicranlı hayatın ne de son matemidir bu!	Nor the final bereavement of a life filled with sorrow.

In Table 3, the last two couplets unveil that it is a one-way voyage, and the ship will never return. The deictic verb of motion *dön-* (return) denotes that "life is the deictic center of the motion", revealing the metaphor LIFE IS HERE (Özçalışkan, 2003, p. 196). Therefore, after crossing the threshold, it is not possible to reverse the process. In the last two lines, the poet concludes with an optimist perspective of the afterlife as the final destination, consoling the readers and those who are left in the world that the dead ones are pleased to be in their new places so that they don't return. The expression *memnun* (pleased) implies that the destination is a better place, hence creates a contradictive image of the previous negative images of death. This conceptualization can be related to the metaphor DEATH IS REST/RELIEF (Lakoff & Turner, 1989; Özçalışkan, 2003).

Table 3. The Lines 9-12 of the Poem *Sessiz Gemi*

9	Dünyada sevilmiş ve seven nafile bekler;	In this world, the beloved and the lover wait in vain
10	Bilmez ki giden sevgililer dönmeyecekler	Not knowing that the loved ones will never come back again.
11	Birçok gidenin her biri memnun ki yerinden,	Those who sailed away are surely happy with their sojourn:
12	Birçok seneler geçti dönen yok seferinden.	Years went by since that voyage, yet not one soul will return.

Based on the descriptions we have made so far; we can come up with the metaphorical conceptualizations of the abstract concept of SOUL as a SHIP, and DEATH as GOING TO A FINAL DESTINATION since dying comes to be a journey with a departure from this life and a final destination beyond life. Life and death are states of 'being alive' and 'being dead' respectively, hence they are conceptualized as bounded spaces. These conventional mappings are related to more central metaphorical mappings that characterize birth, life, and death: STATES ARE LOCATIONS, CHANGES ARE MOVEMENTS, CHANGE OF STATE IS CHANGE

OF LOCATION (Lakoff & Turner, 1989). The conventional mappings, or correspondences, that constitute the metaphors are as in Table 4:

Table 4. Mappings in the Poem *Sessiz Gemi*

Source domains	mappings	Target domains
Ship	→	Soul
Harbor	→	Human body
Dock	→	Worldly life
Those left on the dock	→	Loved ones/lovers who are still alive
Bidding farewell to the ship	→	Mourning for the loss of loved one
Unknown clime	→	Afterlife
Death	→	Journey

Although conceptual metaphors tell us how two distinct domains are related, they don't tell us how meaning is composed through the complex metaphors. An application of Blending Theory helps us understand the conceptual blending of primary metaphors that construct the complex metaphors which are made up of more fundamental cognitive and physical experiences. The integration network for this poem includes two inputs: One input space comprises of DEATH and SOUL, which is framed by the spiritual transportation of the soul with death. The second input space comprises of SHIP which is framed by physical journey and transportation of a ship. The input spaces bring about selective projection, that is, only the matched information from the inputs is projected to the blend which is needed for understanding the text.

The two inputs are connected on the grounds of a generic space, which provides an abstract scenario that is composed of the elementary structure shared by both input spaces. In this way, the generic space sets up cross-space equivalents. The frame that structures the blend is JOURNEY in the form of a sea voyage, that is transportation of something from one place to another activated by the SOURCE-PATH-GOAL image schema. Within this frame, the generic space includes the generic roles of VEHICLE, DEPARTURE, TRAVELERS, COURSE/ROUTE, and DESTINATION.

Mainly framed by the physical journey, the blended space consists of a silent ship leaving the body, world and lovers, going to an unknown place and resting. Although there is a known route of ships with passengers/crew in factual life, the ship in the blend has neither passengers nor a definite route to come back, inducing disanalogy between the inputs. Here, the point is to stress the difference between these two kinds of ship concerning the properties they have constructing a counterfactual by means of blending. The emergent structure can be further elaborated into the complex metaphors of THE SILENT SHIP IS A DEAD SOUL LEAVING THE WORLD AND GOING TO THE UNKNOWN AFTERLIFE WORLD and DEATH IS RESTING IN A PLEASANT UNKNOWN PLACE. The integration network for this blend is sketched in Figure 1. In the figure, the cross-space mappings between the input spaces are shown by the solid lines and the projections between spaces are shown by the dashed lines.

Generic space

VEHICLE
DEPARTURE
TRAVELERS
COURSE/ROUTE
DESTINATION

Journey frame (sea voyage)
(transportation from one
place to another)

Input 1

Input 2

SOUL
BODY
NO PASSENGERS
COURSE OF LIFE
AFTERLIFE

SHIP
HARBOR
PASSENGERS/CREW
ROUTE OF THE SHIP
ANOTHER HARBOR

SOUL IS A SHIP
LEAVING THE
BODY/WORLD/LOVERS
UNHEARD/ UNSEEN
GOING TO AN
UNKNOWN PLACE
RESTING

Blend

Additional structure derived from the blend: THE SILENT SHIP IS A DEAD SOUL
LEAVING THE WORLD AND GOING TO THE UNKNOWN AFTERLIFE WORLD and
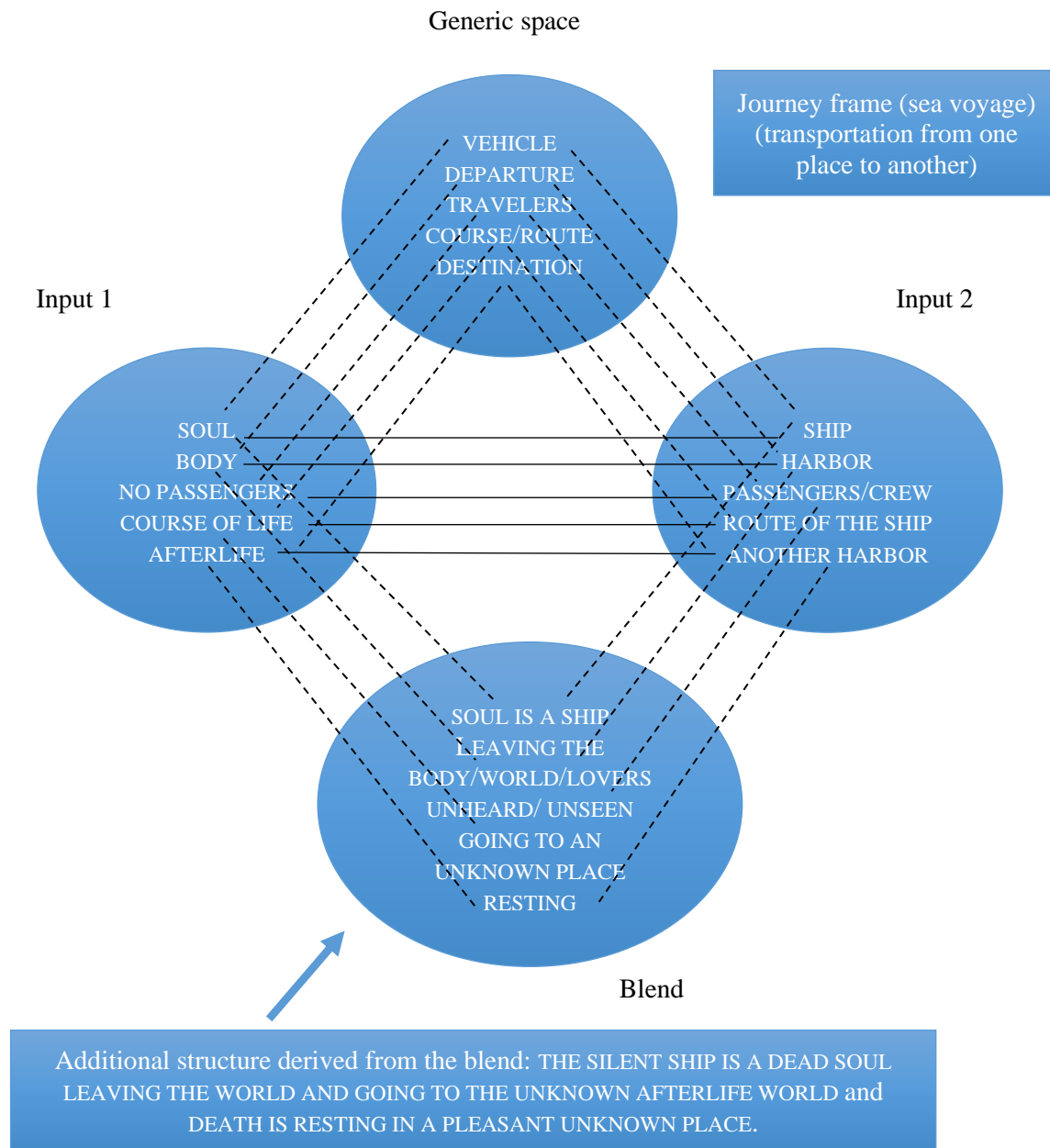DEATH IS RESTING IN A PLEASANT UNKNOWN PLACE.

Figure 1. DEATH as SEA VOYAGE Blend

Life and death are among the hot topics in poetry as well as in other literary genres, since they are two abstract concepts that complement each other. Death is an undesired and inescapable part of life. Poets make use of different images to describe its negative effects on humans through metaphors. There is a general tendency to conceptualize LIFE in terms of a JOURNEY, which entails the metaphors BIRTH IS ARRIVAL, LIFE IS BEING PRESENT HERE, DEATH IS DEPARTURE, DEATH IS GOING TO A FINAL DESTINATION (Lakoff & Johnson, 1980; Lakoff & Turner, 1989). Based on several religious and mythological traditions, Lakoff and Turner come up with the following comment on death: "Life is a journey with a stopping point, and that stopping point is death's departure point. Consequently, death too can involve a journey with a destination. So we speak of going to the great beyond, a better place, our final resting place, the last roundup" (1989, p. 4).

On the other hand, the cognitive-cultural models determine what kind of journey it is that humans take such as the form (i.e. land, sea, air, train), destination or roles of the travelers that might change in relation to the cultural context. Within the Islamic conceptualization, death is not an end but being located at the final resting place, which can be observed in the final lines of the poem. With faith and resignation, the poet accepts the mortality of humans and ends with a hopeful account of death in the present text. In relation to this account, we can deduce that within the context of this poem, death is conceptualized as being transferred from a bounded space to an unbounded space.

Sea and boat journey and its conceptual elements are commonly observed in other languages as well to conceptualize death. For instance, in Italian literature's epic poem Divine Comedy, Dante is ferried to the mythological underworld (hell) via a small boat. In Greek mythology and literature, souls pay the ferryman to cross the river Styx to reach the underworld. Similarly, in ancient Egypt and Mesopotamian mythology, the dead cross the river into the mysterious afterlife. In the epic of Gilgamesh in Old Babylonian, Gilgamesh and Urshanabi reaches the waters of death via a ship (Uysal, 2009, p. 95). We can infer from these correspondences that religious and cultural traditions share many primary conceptualizations of death that are mirrored in literary texts. This can be a result of the fact that geographical conditions shape the way people conceptualize the world and imagine as boats have been used for the furthest journeys in rivers and seas since ancient times. As a consequence, boat/ship has become a conventional metaphor for the journey into the afterlife.

Conclusion

This study has focused on one of the best-loved poems in Turkish literature and shed light on the conceptual mappings and integrations in its constituent domains. The analysis reveals that the poem *Silent Ship* is rich in conceptual integrations and symbols, which make the whole poem an allegory for the concept of 'death'. As Uysal (2009, p. 96) remarks, Beyatlı is the poet who told 'the predestined end' in the most effective and original way in Turkish literature. The study demonstrates that this rather short poem relies on a number of metaphorical expressions that can be related to a complex blend through which we make sense of the poem. In this regard, the findings establish the metaphor-blend connection and how multiple metaphors can be applicable within a particular blend. Within the frame of JOURNEY, a blend is constructed between the sea voyage and the abstract concept of DEATH, which entails several conceptualizations that match with the metaphors CHANGE OF STATE IS CHANGE OF LOCATION, DEATH IS GOING TO A FINAL DESTINATION and DEATH IS REST proposed by Lakoff and Turner (1989).

A cognitive poetic approach to the literary text discloses the conceptual processes the human mind undergoes so that composition and decomposition of the text by the writer and readers can be discovered. The metaphors identified in the present study are prevalent not only in daily talking and thinking but also in poetic and creative thinking. Lakoff and Turner note that "a metaphor is conventionalized to the extent that it is automatic, effortless, and generally established as a mode of thought among the members of a linguistic community" (1989, p. 55). As a basic ontological metaphor, LIFE IS A JOURNEY is highly conventionalized in Turkish culture and is prolifically employed in literary texts. For instance, in Turkish folk poet Aşık Veysel's well-famed lines *Uzun ince bir yoldayım, gidiyorum gündüz gece* (I am on a long narrow road, I am walking day and night) describing life as a (purposeful) journey, mainly as walking to a destination. As a part of life, death is also conceptualized as a stage of this journey, with different linguistic elaborations as shown in the poem under investigation. Linguistic and cultural differences might apply in mappings by foregrounding specific features of the source domains. To conclude, the study makes clear that there are conceptual metaphors that help us understand life and death in certain ways and that are used conventionally to apprehend the poetry as a part of our encyclopedic knowledge including physical and cultural experiences.

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