CHAPTER FIVE

WHEN LOVE IS A JOURNEY IN ENGLISH AND IN TURKISH

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1. Introduction

In contemporary metaphor studies, the interrelationship between the cognitive and cultural bases of metaphors has rarely been studied in depth. To elucidate this relationship the cognitive semantic role of metaphors must be viewed from the perspective of pragmatics, because what the speakers actually mean when they use a metaphor can only be understood thoroughly through a historical perspective on the conventional forms of language use. Researchers in the field of cognitive metaphor theory, especially Lakoff and Johnson (1980, 1999), Lakoff (1987), Johnson (1987), Lakoff and Turner (1989), Sweester (1990), Kövecses (2005) have maintained that the constitution of conceptual metaphors is subject to bodily, cognitive, and cultural principles. This study will illustrate that the cognitive bases of LOVE IS A JOURNEY conceptual metaphor can best be described through a contrastive study with a view to the pragmatic role of metaphor and its cultural considerations. It will compare and contrast different manifestations of LOVE IS A JOURNEY in two genetically unrelated languages, English and Turkish, highlighting the Eastern and the Western conceptualizations of love, an apparently “universal” emotion.

In Lakoff and Johnson’s view metaphor arises out of a cognitive mapping between two conceptual domains. A cognitive mapping is a systematic correspondence between the source domain, which is relatively concrete and simple and the target domain, which is abstract and complex. A number of conceptual inferences are drawn from the source domain to understand the

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1 The research reported here was made possible by a grant from ARIT (American Research Institute in Turkey).
target domain. For example, the abstract concept of LOVE is conceptualized
through the loss of control in love in the metaphor LOVE IS INSANITY (e.g.
I’m insane about her), because INSANITY is related to a common universal
experience and it is intersubjectively available to speakers as a source domain.
Inferences based on common knowledge about INSANITY like a lack of control
over one’s feelings and reason are projected upon the target domain of LOVE.
The metaphorical basis or motivation in conceptual metaphors such as LOVE IS
INSANITY can either be a correlation in experience (bodily or cultural) or a
resemblance (perceived similarity) between the source domain and the target
domain.

Cognitive mappings can be “primary” or “complex” and they yield primary
or complex metaphors respectively. Primary metaphors (cf. Grady 1997) derive
from more basic physical and cognitive experiences than complex metaphors.
Primary metaphors are combined to form complex metaphors, which are
conceptualizations of human experiences of an abstract nature. LOVE IS A
JOURNEY is a complex metaphor which can be decomposed into the primary
metaphors of PURPOSES ARE DESTINATIONS, ACTIONS ARE SELF-
PROPELLED MOVEMENTS and ACHIEVING A PURPOSE IS ARRIVING
AT A DESTINATION. Source domains of these primary metaphors follow the
structure of a path schema which includes a source, a path and a goal of motion.

Our data of love metaphors comes from different types of sources: Google
searches (920 Turkish love metaphors), English and Turkish samples of literary
texts from different periods and contemporary lyrics (60 Turkish and 60 English
songs). We also conducted completion tests, essay writing sessions, and
interviews with 350 Turkish undergraduate students in Mersin University (see
Section 5).

We studied the Turkish counterparts of about 25 English metaphors of love
identified by Lakoff and Johnson (1980) and Kövecses (1988). Moreover, we
identified three love metaphors commonly seen in Turkish: LOVE IS ÇİLE
ÇEKMEK2 (PAIN / SUFFERING), LOVE IS AN INEFFABLE OBJECT, and
LOVE IS A DEADLY FORCE, all of which are components of a SUFI
JOURNEY of love towards universal wisdom and God. We formed our own
conception of this type of journey based on our study of the most influential
medieval Anatolian Sufi poets. The English LOVE IS A JOURNEY metaphor,

\[\text{çile çekmek} \]” to suffer greatly,” dert/izdirap çekmek “to worry, to
sorrow,” perişan olmak “to become miserable,” or kan ağlamak “to shed bitter tears” for
love are typical in the Turkish conceptualization of love. The concept çile (Persian, pron.
çile) comes from Sufism and refers to the experience of seclusion during forty days in
order to gain self-discipline and spiritual enlightenment. As opposed to the Western
conceptions of it, “suffering” in this sense is internal, purposeful and even desirable.
on the other hand, takes its cultural and historical roots from an early modern JOURNEY OF DISCOVERY as we shall see in more detail in section 4.

This paper is organized as follows: Section 2 illustrates the differences that exist in the conceptual mappings of LOVE IS A JOURNEY metaphor in English and in Turkish. Section 3 focuses on different cultural attitudes to the emotion of love, through pinpointing the linguistic differences identified in conventionalized expressions of LOVE IS A JOURNEY metaphors in English and in Turkish. Section 4 presents the historical bases of LOVE IS A JOURNEY metaphor with special emphasis on medieval and renaissance thought that helped shape journey metaphors of love throughout centuries. Finally, Section 5 discusses the modern journey of love in contemporary Turkish.

2. Conceptual mappings

LOVE IS A JOURNEY is a complex metaphor. It is a specification of LIFE IS A JOURNEY metaphor, which is derived from the event structure master metaphor, according to Lakoff and Johnson (1999). The EVENT STRUCTURE metaphor conceptualizes an event as an entity in space / in a location. It consists of the following mappings:

- Changes are movements
- Purposes are destinations
- Means are paths to destinations
- Difficulties are impediments to motion
- Achieving a purpose is reaching a destination
- Longterm, purposeful activities are journeys

“Progress” in a love relationship is the major theme that is emphasized by the journey metaphor. Progress is conceptualized as “forward motion,” and the relationship is characterized as a “moving object” through the journey metaphor. The relationship has a beginning, it proceeds in a linear fashion, and it progresses in various stages towards a goal. The concept of a journey is flexible enough to accommodate different types of relationships. Some journeys are well planned and purposeful, whereas others are just wanderings without an ultimate destination like the love relationships themselves.

2.1. Love is a Journey in English

(1) It's been a long, bumpy road.
(2) Look how far we've come.
(3) We're at a crossroads.
(4) We'll just have to go our separate ways.
(5) We can’t turn back now.
(6) I don’t think this relationship is going anywhere.
(7) Where are we?
(8) We’re stuck.
(9) This relationship is a dead-end street.
(10) We’re just spinning our wheels.
(11) Our marriage is on the rocks.
(12) We’ve gotten off the track.
(13) This relationship is foundering.

When we hear these sentences in the appropriate context, we interpret them to be about love. We know that the italicized expressions above refer to not real travels but lovers; not a physical journey but events in a love relationship; not a physical destination at the end of the journey but end of the love relationship.

Lakoff (1986) proposes the following mapping between the target domain of love and the source domain of journey:

- Journey $\Rightarrow$ love
- Travelers $\Rightarrow$ lovers
- Vehicle $\Rightarrow$ love relationship
- Destination $\Rightarrow$ purpose of the relationship
- Distance covered $\Rightarrow$ progress made in the relationship
- Obstacles along the way $\Rightarrow$ difficulties encountered in the relationship

This mapping, Lakoff (1986: 217) contends, establishes an ontological and epistemic relationship across two conceptual domains, journeys and love. The metaphors that ensue out of this relationship are reflections of this mapping rather than any particular word or expression. LOVE IS A JOURNEY with a subset of many interrelated metaphors is a conventionalized mode of thoughts rather than a mere figure of speech for both English and Turkish speakers.

In our research, we have noticed that English love journey metaphors appear to involve a careful assessment of the goal, the direction, the progress of a relationship and the role of the selves involved in it. These make the English love journey a purposeful one taken to achieve definite, predetermined goals. The progress of this type of a relationship is usually measured in the assessment of its success along the steps of the way.

2.2. Love is a Journey in Turkish

Journey metaphor in Turkish is both like and unlike the journey metaphor identified by Lakoff and Johnson (1980, 1999). Consistent with their work, the Turkish journey metaphor conceptualizes a relationship as a moving object with
a forward motion as in ilîşkimiz iyi gidiyor “our relationship is going well.”

Other conventionalized expressions include:

(14) Aşkından dağlara / yöllara / çöllere düşmek.
“Passing through mountains / roads / deserts because of love.”

(15) Aşk ucu bucağı görülmeyen bir yol.
“Love is an endless, obscure road.”

(16) Aşk bilinmeze / sonsuza / belirsizliğe yolculuktur.
“Love is a journey towards the unknown / infinity / uncertainty.”

(17) Aşk aşk yolunda gitmek.
“Love is following love’s path.”

(18) Aşk aşılaz yollar.
“Love is a road which can not be crossed over.”

(19) Aşk insanın kendistyle buluştuğu bir yolculuk.
“Love is a journey where one meets oneself.”

(20) Aşk kendi içimize doğru yapılan bir yolculuk.
“Love is a journey which is taken towards oneself.”

Journey metaphor in Turkish usually emphasizes that the ultimate goal in love (union with the beloved or happiness in love) is not reached in this world (e.g. 14). Lover passes through mountains, roads, deserts but he/she cannot reach the beloved. The journey is usually taken for its own sake (e.g. 17): “Love is following love’s path,” and neither the route of this journey nor its destination is clearly defined (e.g. 15): “Love is an endless, obscure road.”

The conceptual mapping for LOVE IS A JOURNEY metaphor in Turkish does not exactly correspond to the English mapping for the same metaphor. Our observations corroborate Kövecses’s (2005:127) view that “mappings are flexible aspects of metaphor in the cognitive linguistic view. Mappings characterizing particular conceptual metaphors can change through time and can vary from culture to culture and from subculture to subculture.” We propose the following conceptual mapping for Turkish love journey:

Journey ⇒ love
Traveler ⇒ lover
Vehicle ⇒ love (relationship)
Destination ⇒ no immediate purpose in love (relationship)
Distance covered ⇒ progress which is not measured in love (relationship)
Obstacles along the way ⇒ external difficulties encountered in love (relationship)

Journey of love in Turkish is conceived to be taken on one’s own in general. The relationship aspect of love is usually missing in the Turkish conceptions of love. Progress in a love relationship and the distance to its destination (the
purpose of the relationship) are not carefully assessed. Love is experienced as a force beyond one’s control, which makes Turkish love journeys unsafe, difficult, yet ecstatic experiences of an idealistic nature.

3. Cross-linguistic analysis of Love is a Journey metaphor

The linguistic differences between Turkish and English journey metaphors illustrate that LOVE IS A JOURNEY metaphor is culturally motivated. We agree with the view that cognition is inherently cultural. As we shall observe in the analyses below, LOVE IS A JOURNEY metaphor is informed by historical, and cultural differences that help shape the conceptual schemas of English and Turkish speakers. Subtle linguistic differences between English and Turkish journey metaphors reveal cross-cultural variations in the conceptualization of love. The journey metaphors given below are among the most conventionalized examples in both languages.

3.1. Active vs. passive attitude of lovers

Turkish agents approach a love relationship with a passive attitude compared to more action-oriented approaches of English agents. For example, in English there is a deliberate and purposeful action with “we” in the subject position in “we’ll just have to go our separate ways,” whereas in Turkish it is “our roads” that separate yollarımız burada ayrılıyor “our roads separate here.” The Turkish speakers are influenced by the external conditions in making decisions about their relationships unlike the English speakers who seem to be motivated mentally (internally) when making such decisions. The agent in the Turkish sentence talks as if the reason for the separation of the lovers was externally imposed; it is the roads that separate, not the lovers themselves.

The semantic content of the English conventionalized journey metaphor “we’re stuck (in this relationship)” can be rendered in Turkish by using relationship as a subject of the sentence: bu ilişki yürümüyor “this relationship doesn’t go anywhere.” In this Turkish expression, love relationship itself is conceived as a passive entity that does not progress forward. In another Turkish expression, aşk yoluna devam eder “love continues its way,” love is personified as a decision maker about the progress of a relationship. According to Turkish speakers, the concept of love is generally considered an agent acting independently of the lovers who are involved in a romantic relationship.

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3 See Kövecses (2005) for similar examples in Hungarian.
3.2. Goal-orientedness

Another difference between the English and Turkish conceptualizations of love as a journey can be observed in the goal-oriented vs. non-goal oriented attitude of the lovers.

(21) But I would walk 500 (five hundred) miles.  
And I would walk 500 (five hundred) more.  
Just to be the man who walked 1000 (one thousand) miles.  
To fall down at your door.  
(I'm gonna be, Proclaimers)

In this love song, the distance covered to reach the destination is mathematically measured out by the English agent. This conforms to the conceptual mapping of LOVE IS A JOURNEY metaphor proposed by Lakoff and Johnson. Progress of the lover in the love relationship is characterized through distance covered on a road to reach the goal (the beloved).

In the following Turkish song there is no goal-oriented journey. The lover does not know where to go in his/her relationship. Progress in the relationship does not seem to be important and it is not measured. This attitude is not something uncommon in Turkish conceptualization of love and life:

(22) And I love you.  
I don't know where I came from  
and where I'm going.  
(Kim bilebilir aşkı [Who knows love], H. Yener)

Closely related to goal-orientedness, we also see a success-oriented attitude in the lover in several metaphorical expressions such as Look how far we've come, where are we? in English. They reveal an objective self-evaluation of the lover's success and failure in a romantic relationship. This tendency is well marked in contemporary love songs in English:

(23) Don't give up on us, baby.  
Lord knows we've come this far.  
(Don't give up on us, David Soul)

(24) Through the clouds I see love shine.  
In my life there's been heartache and pain.  
I don't know if I can face it again.  
Can't stop now, I've traveled too far.  
(I want to know what love is, Foreigner)
The extroverted attitude is not one of the dominant characteristics of Turkish people. When the above mentioned English sentences are translated into Turkish, they sound inappropriate and similar expressions are almost never used in everyday conversations about love relationships either. Turkish speakers prefer an introverted attitude when expressing progress on love’s path:

(25) Aşk insanın kendisiyle buluştuğu bir yolculuk.
   “Love is a journey where one meets oneself.”
(26) Aşk kendin içimize doğru yapılan bir yolculuk.
   “Love is a journey which is taken towards oneself.”

3.3. Success-oriented vs. fatalistic tendencies

Success-oriented vs. fatalistic view of life is another significant aspect detected in linguistic differences of journey metaphors in English and Turkish. In the English sentence, we are just spinning our wheels, for example, determination and perseverance in achieving one’s goal are implied in the speaker’s attitude. In other words, two active agents try to make the relationship work despite the apparent impossibility of the task. The Turkish counterpart of this sentence is a very common idiom which literally means boşa kürek çekiyoruz “we are rowing for nothing / in vain.” As in the English example above the Turkish idiom also emphasizes a superfluous effort and energy spent on a relationship that does not work, but determination and perseverance on the lovers’ part are not implied.

In Turkish culture, compared to American or English culture, achieving one’s goal in life is not a definitive measure of personal success in general. There is a tendency to accept the interference of external forces into one’s affairs.

Popular lyrics in English and in Turkish also reflect the success-oriented vs. fatalistic world views respectively:

(27) No wind, no rain.
   Can’t stop me, babe.
   If you are my goal.
   (Ain’t no mountain high enough, D. Ross)

(28) I’m destitute.
   I became a fool chasing you.

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4 In the case of a failure, Turkish people comment on the situation using the following phrases: canım sağolsun “your well-being is what actually matters,” kismet değilmiş “it looks like it was not meant by fortune,” hayırlısı olsun “let’s hope for the best (despite this).”
To some I might seem a rogue.
Fate has tied up my hands and my eyes.
(Ay, Tarkan)

We can sum up the different attitudes towards love in LOVE IS A JOURNEY metaphors in English and in Turkish as follows:

<table>
<thead>
<tr>
<th>Table 1. Attitudes towards love in journey metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English</strong></td>
</tr>
<tr>
<td><strong>Turkish</strong></td>
</tr>
</tbody>
</table>

4. Historical basis of Love is a Journey metaphor

4.1. Love is a Sufi Journey in Turkish

We claim that the cultural motivation for the journey metaphor in Turkish has various reflections of the understanding of love in Sufism. The word aşk “love” is not a Koranic word. It was probably introduced as a concept into Islamic Turkish culture by the Sufi order represented mainly by the poet Jalal Al-Din Rumi (1207-1273) in Turkey. Sufis were accused by devout Islamic scholars of spreading the word aşk “love” amongst ordinary people (Gölpinarlı 1983: 44). Sufism was very influential in the Asia minor starting from the 10th century, especially with the influence of the Mevlevi order established by Rumi. According to Sufi philosophy absolute existence has a tendency to make itself known and the whole universe is born out of love (divine ecstasy). Love can only be experienced through selflessness. Sufis differentiate two kinds of love: earthly love and divine love. They see the earthly love as a bridge towards the heavenly love. Metaphor becomes a bridge to reality in their philosophy and the beloved becomes a symbol for divine love itself. Love makes one move from the beautiful to the beauty itself; from man to mankind and to the whole universe eventually. In Sufi view, love for a person is a metaphor for the love for the whole creation.

Rumi’s teacher Burhaneddin Muhaqqaq-i Tirmizi describes two kinds of journeys that characterize one’s love for God: “One leads to God and the other is with God Himself. The journey to God has an end but the journey with God has no end: Up to the sea foot-prints lead, / But within the sea there are no foot-prints” (Eflaki, Ariflerin Menkıbeleri 2/20 quoted in Türkmen 1997: 43-44). In

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5 Rumi means “Anatolian” in Persian.
6 Tirmizi was a huge influence on Rumi. He taught Rumi for about nine years in Konya around 1230’s.
contemporary Turkish journey metaphors of love we also see similar descriptions of the path the lover follows ending up in an endless, depthless sea (see part 5 for further examples).

“Knowing, understanding God depends on journeying; such an understanding can not be attained through the power of thought” says Rumi (Mesnevi VI / 4096). His understanding of a journey for the lover is not a physical one. The lover, he supposes, treads on the path of inner self which is not defined by earthly criteria such as length, space, and time:

(29) You have journeyed from the sperm fluid to reason; you have not taken any steps, you have not stayed at one place. Neither have you sojourned anywhere. The journey of inner self is devoid of essence and form, and our body learns journeying from the soul. (Rumi, Mesnevi III / 1980-81)

Rumi explains the dynamics of physical journeys through the journey of the sperm and the journey of the soul. There is an inherent inner wisdom in the journey of a sperm not bounded by the terms of a physical journey. In these lines, Rumi explains that the physical phenomena are guided by purely abstract and spiritual aspects of the nonphysical: our body learns journeying from the soul. Such a journey does not have a definite, preplanned structure or pattern. What matters is one’s inner guiding light and the experiences one has on the path of self-knowledge rather than the stages or the destinations one encounters on the path itself.

We see the portrayal of similar journeys in the poetry of medieval Anatolian Sufi poets such as Ahmet Yesevi (1093-1166), Yunus Emre (1240-1320), and Bektashi Vali (1248-1337). We propose the following mapping to account for the Sufi journey of love:

Journey / Path ⇒ love
Sufi ⇒ lover
God ⇒ beloved
Obstacles along the way ⇒ training of the self / soul through hardship
Distance covered by Sufi ⇒ progress made in self-knowledge
Guides along the way ⇒ saints, prophets, one’s innermost being
Destination ⇒ God (fusion with God)

Ahmet Yesevi, for example, describes a journey that has a formidable course for the lover of God. To reach the beloved the lover risks his life in an uncertain, endless path. Lover (true desirer) even desires his own perdition in such a journey:
(30) The essence of love is hidden in the bottomless sea,
Yet a true lover reaches it at the cost of his life,
A vain desirer falls behind on the way to God, (Yesevi, *Divan-i Hikmet*, p.169 quoted in Türkmen 1997: 36)

In the journey of love described by Yunus Emre, earthly desires and goals are seen as obstacles on the lover’s path. The self has recourse to the core of his heart “gönül” to act as a guide on the way to God (the friend):

(31) Let us renounce desires and wishes of our lower self, let us go to the friend.
Be my guide, my heart, and let us head towards the friend.
(Yunus, Bir nazarda kalmayalım)7

The poetry of medieval Anatolian poets such as Rumi, Yesevi, and Yunus displays the mystical roots of modern romantic journeys of love in Turkish.

4.2. *Love is a Journey of Discovery in English*

The LIFE IS A JOURNEY metaphor is taken for granted in the Judeo-Christian tradition. As in Turkish, the LOVE IS A JOURNEY metaphor is a specification of the LIFE IS A JOURNEY metaphor in English. Crisp (2003) explains that LIFE IS A JOURNEY metaphor became predominantly this-worldly with the advent of modernism in the Western culture. The increase in actual literal journeys effected a change in “modern map consciousness” (: 59) and the Renaissance witnessed a proliferation of multiple roads and maps with the discovery of new lands. We suppose that the goal-oriented, success-oriented and active attitude of the lovers in our data of modern English love lyrics can be linked to the change in the modern map consciousness. As the straight roads made it possible for the Westerners to move between destinations with ease, destinations as goals became attainable without strenuous effort.

(32) *A whole new world.*
Every turn a surprise.
*With new horizons to pursue.*
Every moment a red-letter.
*I’ll chase them anywhere.*
There’s time to spare.
*Let me share this whole new world with you.*
(The whole new world, Aladdin)

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7 These lines are addressed to the poet’s inner self “gönül.”
These contemporary lyrics involve the metaphor LOVE IS A JOURNEY OF DISCOVERY. The journey is worldly and it is an extroverted journey of the discovery of a new life in a new world. The journey is goal-oriented and success-oriented. It involves the characteristics of the conceptual mapping of LOVE IS A JOURNEY metaphor in English. Compared to LOVE IS A SUFI JOURNEY which is completely other-worldly, different manifestations of LOVE IS A JOURNEY OF DISCOVERY in English appear to be this-worldly in our data. We suppose that the goal-oriented and success-oriented attitudes that we observe in modern LOVE IS A JOURNEY metaphors are also endorsed by a capitalistic view of life in the contemporary world. As Greenblatt (1988: 6) explains, in the modern world order the spirit of capitalism gave the people “the will and the ability to cross immense distances” in the search for profit. The gradual expansion of the West was motivated by a desire to travel and “acquire” the unfamiliar, exciting, and marvelous people, lands and possessions.

Love journey has been conceived as a journey of discovery throughout centuries in English:

Table 2. Discovery in a love journey

<table>
<thead>
<tr>
<th>Early modern journey of discovery</th>
<th>Contemporary journey of discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let sea-discoverers to new worlds have gone.</td>
<td>Sail away with me.</td>
</tr>
<tr>
<td>Let maps to others, worlds on worlds have shown.</td>
<td>To another world.</td>
</tr>
<tr>
<td>Let us possess one world, each hath one and is one.</td>
<td>And we rely on each other.</td>
</tr>
<tr>
<td>(Donne, The Good Morrow)</td>
<td>From one lover to another.</td>
</tr>
<tr>
<td>(Islands In the Stream, D. Parton)</td>
<td></td>
</tr>
</tbody>
</table>

In the poem by Donne, love relationship is compared to the discovery of new lands at the time. The journey of discovery is within the lovers’ own world and it is defined through metaphors of unity: each lover has a world which is identical to that of the beloved. Love makes it possible to discover a new world within one’s own soul. In the contemporary form of the same journey we see the promise of a new beginning and new possibilities through a sea journey taken together by the lovers.

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8 Kövecses’s (2005) study corroborates this view; love metaphors in contemporary American English display a shift from the more traditional UNITY (We’re as one) metaphors to the common EXCHANGE (She has invested a lot in this relationship) metaphors.
5. Modern journey of love in Turkish

We conducted a research among 350 Turkish college students (a) to trace possible changes of the conventionalized journey metaphor in the contemporary conceptualizations of love in Turkish; (b) to determine how students express different stages of a relationship in terms of the components of a love journey, i.e. its beginning, middle and end; (c) to find out the most salient lexical items that represent modern journey metaphors of love in Turkish.

The findings of this research revealed that LOVE IS A JOURNEY metaphor has not undergone a big change since medieval times in Turkey. Young Turkish students’ view of love reflects some of the communal system of values dating back to the 12th century, especially those espoused by the Sufi order. The key concepts that characterize the love journey in our data of modern Turkish are non goal-orientedness, endlessness, uncertainty, impossibility, and difficulty.

We compiled our data of love metaphors through two different methods. In part (I), we asked Turkish college students to complete the following sentences:

Love is a journey taken towards______.
The journey of love ends______.
The journey of love is filled with______.

In part (II), we wanted to determine what kind of love metaphors the students would naturally use to describe their feelings about a romantic relationship, without preliminary journey-specific references in the questions. Therefore, we asked about 60 Turkish college students to write a paragraph and answer the following questions:

What kind of a process is a love relationship?
How do you feel and what do you experience when you fall in love?

In part (I), unknown, infinity, uncertainty, ocean, sea, space, abyss, cul-de-sac are among the most frequent lexical items the Turkish students used to complete the sentence Love is a journey taken towards_______. Non-goal-oriented attitude of the subjects is apparent in all the completion items above. Young Turkish people conceptualize love for the sake of itself rather than for a definite and tangible end. They describe love as an unattainable goal on an endless road taking them towards the unknown. As in the Sufi journey of love, the modern subjects are also willing to go after the impossible for an ideal love. The following table exemplifies this fact:
Table 3. Goal in a love journey

<table>
<thead>
<tr>
<th>Sufi poetry</th>
<th>Modern Turkish</th>
</tr>
</thead>
</table>
| The essence of love is hidden in the bottomless sea.                                        | The journey of love is taken towards _____.
| (Yesevi, Divan-ı Hikmet)                                                                     | endlessness,                                                                                       |
| Love is a bottomless, endless sea/ drops of sea water cannot be counted.                     | infinity,                                                                                          |
| (Rumi, Mesnevi VI/2733)                                                                     | an ocean without a sail and oars,                                                                 |
|                                                                                             | space,                                                                                             |
|                                                                                             | a summit which is unattainable.                                                                   |

About the second item in our completion test, *The journey of love ends _____*, students in general think that love’s path does not lead anywhere and it does not have to reach a certain destination. The key words and phrases that Turkish students produced to define the end of a love journey (its destination) are *impossibility of union, nothingness, sadness, disappointment, pain, happiness, sevgi “love.”*\(^9\) Some representative answers are:

(33) *Love’s path does not lead anywhere, if it did it would not be love. Love is a journey without a destination.*

(34) *Union is impossible in love; that is what we call “love.”*

(35) [Addressing the beloved] *Keep standing on my road. Even if I cannot reach you, I am content with being on this road that leads to you.*

(36) *Lover realizes that love is not eternal and s/he experiences eternal love within himself/herself.*

As in the Sufi journey of love, modern conceptions of love in Turkish involve a journey taken towards oneself to find oneself ultimately. That is why such a journey is conceived to be a never-ending process, both for the Sufis and for Turkish college students:

Table 4. Destination in a love journey

<table>
<thead>
<tr>
<th>Sufi poetry</th>
<th>Modern Turkish</th>
</tr>
</thead>
<tbody>
<tr>
<td>To reach my goal (God), perhaps, depends on the journeys I will take. If I cannot find it at the end of a journey, I will find it at home.</td>
<td>(At the end of the love journey)</td>
</tr>
<tr>
<td>(Rumi, Mesnevi VI/4089)</td>
<td>Lover realizes that love is not eternal and s/he experiences eternal love within himself/herself.</td>
</tr>
</tbody>
</table>

\(^9\) There is a difference between *aşk* and *sevgi* in Turkish. *Aşk* is used exclusively for romantic love whereas *sevgi* is a broader concept including feelings related not only to romantic love but also care, compassion, interest and the like.
In part (I), the last item *The journey of love is filled with _______* gave us data about the obstacles Turkish students perceive in a romantic relationship. The key words that the students chose were *pain, sadness, frustration, confusion, difficulties, ups and downs*. Both the Sufi journey and the modern journey of love are conceived to be filled with difficulties and obstacles. In the Sufi journey, the biggest obstacles on the way to God are the materialistic world itself and man’s desires and wishes to win that world. In the modern love journey, the obstacles on the way of lovers are those imposed by the external forces:

Table 5. Obstacles in a love journey

<table>
<thead>
<tr>
<th>Sufi poetry</th>
<th>Modern Turkish</th>
</tr>
</thead>
</table>
| The way to God is *narrow* like the eye of a needle and we *travel* on it like a *single piece of thread*. (Rumi, *Divan-ı Kebir*, 259) | The journey of love is filled with 
|                                                 | *pain,* 
|                                                 | *frustration,* 
|                                                 | *obstacles,* 
|                                                 | *ups and downs,* 
|                                                 | *ebb and flow.* |

In part (II) of our research, we found out again that Turkish students’ choice of journey metaphors of love was similar to those we see in Sufi poetry. As an answer to the questions “What kind of a process is a love relationship?” and “How do you feel and what do you experience when you fail in love?,” a student wrote the following paragraph which is highly representative of the general trend:

(37) Love is an *endless road without a certain destination*. You never know what awaits you on that road. If we knew what to expect, love would not attract us at all. *All the uncertainties* make love attractive for us. *You set out on a road* and you do not know what *will happen there.*

The italicized metaphorical expressions in (37) reflect the Sufi metaphors of love as an impossible and unattainable ideal. The interesting fact is that the young generation in Turkey has no knowledge or background about Sufism itself. Despite this, the cognitive patterns of love we can trace in metaphorical expressions have remained intact over hundreds of years.
6. Conclusion

The aim of this paper has been to show that the conceptual framework of a complex metaphor LOVE IS A JOURNEY is grounded in the experience of the social, as well as the physical world. Interestingly, cultural motivation arising out of distinct social practices such as explorations of new lands and ancient beliefs can have a crucial and lasting impact on the way people conceptualize a universal emotion, love, as a journey. The English conception of a journey follows the active, goal-oriented, extroverted, and success-oriented spirit of the early modern explorations. On the other hand, the Turkish conception of a journey is influenced by the passive, non-goal-oriented, introverted, and fatalistic bent of the ancient Sufi search for God in one’s innermost being. These two opposing stands towards journeys reflect in several Turkish and English LOVE IS A JOURNEY metaphors. The Turkish LOVE IS A SUFI JOURNEY metaphor is an idealistic model with philosophical and mystical roots whereas the English LOVE IS A JOURNEY OF DISCOVERY metaphor is a realistic model informed by modernity.

References

Yeşim Aksan & Dilek Kantar: *When Love is a Journey*