

## Sweet Songs and Soft Hearts: Conceptual Metaphor in Cuzco Quechua

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Much literature in cognitive semantics has investigated conceptual metaphor, though typologies have only covered Indo-European and Asian languages (Shen & Gil, 2008). Under conceptual metaphor theory, metaphor is not merely a linguistic expression but a result of cognitive connections between conceptual domains, applying concrete properties to abstract entities. These build a shared cultural “conceptual apparatus” (Lakoff & Turner, 1989). Conceptual metaphor has yet to be explored in Quechuan languages, spoken in the South American Andes. The culture rich in mythology, poetry, and unique forms of arithmetic (Urton & Llanos, 1997), has influenced epistemic fields, including the conceptualization of time (Almeida & Haidar, 2012). In Quechua, on the continuous path of time, the future lies behind the speaker and the past in front of them. Additionally, space and time may be grouped into a single unit (Almeida & Haidar, 2012). This study addresses these questions in Cuzco Quechua: in which domains do metaphors manifest? Have epistemic traditions influenced the conceptualization of time and space, into a single unit? Is the reverse time model present? **Study:** This study used Shen & Gil’s questionnaire on the Typological Aspects of Figurative Language and Levinson’s Time Questionnaire to investigate expressions in metaphor. **Methods:** The speaker was interviewed with the questionnaires and contributed other metaphors. Additional metaphors were found in storyboard elicitations and translated poetry and folktales. **Results:** This paper presents a new set of data, including the domains: perception, sensory, body parts, texture, travel, emotions, mental states and activities, and SPACE-TIME metaphors (2c, 3c). The data show that space and time may not be linguistically distinguished given the use of a demonstrative for “here” (3a-b). There is evidence of a reverse time model (2a-b). **Discussion:** Expressions of time suggest influence from quipus, a historical method of recordkeeping (1a). The frame of reference is time-moving (1b), rather than ego-moving. Expressions for the past align with previous claims about the direction of time, with the past referred to as “in front of” the speaker (2a-b) and may show a cyclical model of time given the inclusion of “already” while talking about the future (2c). Contrary to the predictions of conceptual metaphor theory, metaphors mapping both space to time (2b-c) and time to space (3c) were found. Perception and sensory metaphors suggest a significance of taste (4a-b). Cross-linguistic similarities with European languages (Perez & de Olavide, 2008) were seen within phrases for the heart as a locus of emotion (5a-b).

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| (1) | a. inti-wata-na<br>sun-tie-NOM<br>“solar clock”                             | b. hamo-x wata<br>come-x year<br>“coming year”   |   |
| (2) | a. jawpa kawsa-j<br>before live-INF<br>“old times”                          | b. jawpa-j<br>before-INF<br>“go ahead”   | c. jaw jawpa-ri wantji-jna<br>already before-TOP wantji-PRES.CONT<br>“(the event is) already in the future” |
| (3) | a. kuna<br>now<br>“now”   | b. kaj<br>DEM<br>“here”  | c. kuna-n patja<br>now-n under<br>“floor; ground”   |
| (4) | a. warmi sumax-mi<br>woman delicious-EV<br>“nice woman, inside and outside” | b. joka-n ma/i-ni kelkan-ta<br>1sg-NOM taste-1sg.PRES letter-ACC<br>“I know the book; I read the book” |   |

- (5) a. *lampu sonko*  
soft heart  
“gentle person”
- b. *sonko-mi kara-jan*  
heart-EV sting-PROG  
“I am upset/angry”

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