



## LINGUACULTURAL ASPECTS OF VERBS SENSE PERCEPTION IN UZBEKISTAN AND ENGLISH LANGUAGE

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### ABSTRACT

*Due to increasing interests and demands towards learning English language in our country, it has been already important to know it. Every language distinguish between each other according to their challenges and complexes. However, thanks to being developed modern methods and techniques of teaching English language easily, it gives us opportunities to acquire it quickly. . In recent decades, the Republic of Uzbekistan has paid great attention to the education system. In order to achieve these goals, it is necessary to train competitive, creative specialists, fluent in foreign languages. In this article, I will try to shed on the light aspects of perception verbs and how much they are essential to employ them appropriately. And also in Uzbek language, it differs from some peculiarities.*

This article aims to explore and compare the linguistic and cultural aspects of verbs related to sense perception in the Uzbek and English languages. The study will investigate how the two languages express the concepts of seeing, hearing, smelling, tasting, and touching, and how these expressions are influenced by cultural and social factors. The research will involve a detailed analysis of the lexicon, grammar, and usage of perception verbs in both languages, as well as an examination of cultural connotations and implications associated with these verbs. The article seeks to contribute to a deeper understanding of the linguistic and cultural nuances of sense perception verbs in Uzbek and English.

At present, great importance is attached to the study and teaching of foreign languages in our country. This, of course, is not in vain. There is no need to underestimate the importance of perfect knowledge of foreign languages for our country, which today is striving to take its rightful place in the world community, and for our people, who are building their great future in terms of foreign partners. The comparative study of Uzbek languages is of great importance in the search for and discovery of unexplored aspects of both languages. A comparative study of languages reveals features that have been overlooked in the study of one language, i.e., some of the features that the linguist did not pay attention to when studying one language become apparent when comparing two languages. This helps to identify the difficulties of the comparable foreign language for foreign language learners. Interlingual

similarities, and lead to mistakes or communication interruptions. <sup>1</sup>A basic prototypical perception situation seems to be concerned with at least one of the two basic participants, that of the Perceiver (Experiencer), or that of the Perceived (Stimulus) involved in a certain perceptual relation that might get a variety of different interpretations by the users of language. There seem to be at least two main alternative ways of describing the given situation, namely making either the Perceiver or the Perceived the focus of attention, hence, the perceiver-oriented vs. perceived-oriented description leading to either Experiencer-Subject (Exp-S) / Experiencer - Object (Exp-O) or Stimulus Subject (St-S)/Stimulus-Object (St-O) sentences which in its turn offer both syntactic and lexical means for coding the given semantic difference:

Her work made a compare of English and Spain languages. For example, let me explain them in Uzbek and English languages.

I can see mountains very well.

Men tog`larni juda yaxshi ko`ra olyapman.

Lexical meaning:

Mountains are visible. Tog`larni ko`rsa bo`ladi.

And also, perception verbs are differentiated with object pronoun, gerund and infinitive. There are so many usages in our writing and oral styles. For instance,

Sarah saw Anna cheating math exam.

Sarah saw Anna cheat math exam. In these two examples, they share different situations. First is in progressive. Second, is completed action.

In fact, we can classify different several categories according to their aspects and when, where they are used.<sup>2</sup> Perception verbs have concerned cognitive linguists who focused their attention on issues such as: grammaticalisation (Heine et al., 1991), complementation (Horie 1993), semantic change (Sweetser 1990, Haser 2003) and polysemy (Ibarrexe-Antuñano 1999, 2008). The present study analyzes the meanings of perception verbs in English, Romanian and French, starting from one important tenet of cognitive linguistics: meanings are motivated and grounded more or less directly in experience, in our bodily, physical and social/cultural experiences, and then elaborated by the cognitive process of metaphor. The domain of physical perception is polysemous because it does not only refer to physical perception itself, but also to other domains of experience such as knowledge, reasoning, emotion, etc. Therefore, internal mental processes such as cognition and affection, thinking and emotion are metaphorically represented as perceptual processes. The first of this, COGNITION IS PERCEPTION, is extremely prolific in terms of lexis, especially the mapping (i.e.

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<sup>1</sup> Aurelia Usoniène "perception verbs revisited

<sup>2</sup> Mariana Neagu. Specific in the polysemy of perception verbs.

conceptual correspondence) UNDERSTANDING/KNOWING IS SEEING, where SEEING is the source domain and UNDERSTANDING or KNOWING stands for the target domain: e.g. He could see what was behind my actions or She sees only what she wants to see. Morphology features of perception verbs" refers to the study of the form and structure of words that express perception, such as "see," "hear," "smell," "taste," and "feel." This field of study examines how these words are formed, how they change, and how they are used in different languages.

Perception verbs are a type of lexical category that describes the process of receiving information through the senses. They are used to express the act of perceiving something, such as seeing an object, hearing a sound, or smelling a fragrance.

The morphology of perception verbs involves the analysis of their internal structure, including their root, prefixes, suffixes, and inflections. By studying the morphology of these verbs, linguists can gain insights into their grammatical properties, their relationships to other words, and their historical development.

For example, in English, the verb "see" has several different forms, such as "sees," "saw," "seen," and "seeing." These forms are created by adding different suffixes to the root word "see." The suffix "-s" indicates the third person singular present tense, the suffix "-ed" indicates the past tense, the suffix "-en" indicates the past participle, and the suffix "-ing" indicates the present participle.

The study of the morphology of perception verbs is important for understanding how language works and how it is used to express our experiences of the world around us. It also provides insights into the cognitive processes involved in perception and how these processes are reflected in language. In addition to this, Perception verbs are a type of verb that describes the process of receiving information through the senses. They play a crucial role in language, allowing us to express our observations and experiences of the world around us. The syntactic analysis of perception verbs involves examining how these verbs interact with other words and phrases in a sentence, such as their subjects, objects, and modifiers. According to <sup>3</sup>Viberg, <sup>3</sup> Viberg (Citation1983) (as well as Rogers (Citation1971), using different labels) describes two other classes of perception verbs in his typology, distinct from experience verbs. These other classes of perception verbs are less syntactically productive than experience verbs, and do not overlap much, if at all, with mental verbs in the complements they license. In particular, they do not take sentential complements. For that reason, the focus in this paper is on experience perception verbs. *Activity* perception verbs, such as *look (at)* and *listen*, take as their subject an agent that consciously controls some action or process related to perception.

- i. John looked at the house.
- ii. Roberta listened to the conversation.

*Copulative* perception verbs, such as *look* and *sound*, take as their subject the entity that is the source of some perceptual property.

- (iii) The table looked red.
- (iv) The music sounded lovely.

<sup>4</sup> The discussion here focuses primarily on *de dicto* attitude reports, rather than *de re* attitude reports, which can contain descriptions of individuals or events that are (extensionally) correct but that the attitude holder would not assent to. For example, consider a scenario in

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<sup>3</sup> Viberg (citation) 1983

which Sally watches someone dressed in a bear costume maliciously knock a child's ice cream cone out of their hand. Sally thinks the person in the bear costume is a jerk, but unbeknownst to her, that individual is her brother, who she believes is a kind person.

- (v) Sally thinks that the person in a bear costume is a jerk. (*de dicto*)
- (vi) Sally thinks that her brother is a jerk. (*de re*)

Furthermore, perception verbs are distributed according to their passive and active, adjectives and statives.

### Passive/Unintentional

There are three basic ways that we can use sensory verbs in English.

The first is for when we *unintentionally* sense something. For instance, I am sitting in my room and I hear a truck outside. I'm not *trying* to hear the truck. I am just sitting here, and the sound reaches my ears. **Hear** is the way we describe the *passive* sense of hearing. Here are some more examples of passive, unintentional sensory verbs:

For example: I see rainbow

I think I taste cinnamon in this bread.

### Active/Intentional

The second way we talk about sensory verbs is when we *actively, intentionally* use our senses. For example, my soup comes, and I am excited to try it. I put my nose close to the bowl and I [smell](#) the soup. Then I take my spoon and I taste my soup. I am actively trying to pay attention to the sensation. These are sometimes called *dynamic sensory verbs*. Here are examples of the five sensory verbs we use for intentionally using our senses:

He touched the grass and it was wet.

### Stative Sensory Verbs

The final type of sensory verb is a bit different. The first two types describe what people do with their senses. But the third type of sensory verb talks *about the things* that we sense, the cause of what we are feeling. I can listen to music, and the music **sounds** good to me. I can touch the ice, and the ice **feels** cold to me. These are called stative sensory verbs, because they describe the state of the thing. Here are five more examples:

Ew, that trash smells awful.

Wow, this sauce tastes incredible.

### Adjectives and Stative Sensory Verbs

Another thing to verbs, we use adjectives. Adjectives describe nouns, and the stative verb is a notice about stative sensory verbs is that we use adjectives with them. Other verbs often have adverbs after them (adverbs describe verbs). But with stative connecting the noun to the adjective that describes it.

Look again at the examples in the last section. We say ***It sounds terrible***, not ***It sounds terribly***. We say ***It tastes good***, not ***It tastes well***.



**Sensory Verbs of Sight**

**see** can be passive/unintended  
*I saw an airplane in the sky.*

**look** means active attention  
*I looked closely at the painting.*

**look** describes the thing, not person  
*That skirt looks great on you!*



**Sensory Verbs of Hearing**

**hear** can be passive/unintended  
*I was eating when I heard the phone ring.*

**listen** means active attention  
*I put my ear to the door and listened carefully.*

**sound** describes the thing, not person  
*The music sounded beautiful.*

In short, it is great importance of our english learning to know sense verbs of perception. Moreover, as long as one can use them appropriately, it makes our speech natural and beautiful.

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INNOVATIVE  
ACADEMY