

CHARACTERISTIC FEATURES OF PERCEPTION VERBS IN MODERN ENGLISH AND UZBEK

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ANNOTATION. This article deals with the study of verbs, particularly, perception verbs in Modern English and Uzbek. Perceptive verbs are considered as pole semantic verbs in English, which have more than one unique meaning.

KEYWORDS: sense, perception, foreign languages, linguacultural aspects, hear, see, taste, smell, feel.

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 differences, on the other hand, mean that differences cause interference, similarities create facilitations, make it easier for a language learner to learn another language, and lead to mistakes or communication interruptions [1,13].

Language has various semantic features of lexical verbs. These features are dependents of the tenses which used in that reliable language as per the context of its use. Every language has same tenses. Present perfect tense is usually divided into several types; however, analysis of tangible examples shows that such classifications into types depend on the context and on some semantic features of verbs. The paper flashes the interaction between such features and present perfect with the examples from the contemporary British novel. As per the context of the sentences, the situation of the meaning of sentence is changed. The discussed examples describes to the subsequent tendencies in such interaction: telic and brief situations usually indicate that the goal was reached, while the stative and durative situations usually entail continuation or experience long-lasting up to the point of speech (often in the progressive aspect). Identifying the specific trends and patterns of the languages being compared, the mutual enrichment of the languages being compared with each other, and the interactions and

alternatives are also theoretical issues that arise as a result of comparing the two languages. Therefore, comparative linguistics is the linguodidactic basis of foreign language teaching, that is, the methodological significance of the differences and similarities in the compared languages is determined by the interlinguistic interventions and facilitations that occur in the speech of foreign language learners shows the difficult and easy aspects for Uzbek students. In many English and Uzbek grammars, a number of characters developed without taking into account the latest achievements of linguistics have escaped the attention of English and Uzbek linguists in the classification of verbs and have been interpreted differently. Developed and classified without taking into account the necessary principles of grammatical categories such as time, ratio and inclination. This principle should be developed taking into account the relationship between grammar and vocabulary in the classification of verb types.

When trying to define perception verbs, linguists tend to be unanimous in characterizing them as verbs expressing one of the five sense modalities, namely: sight, hearing, touch, smell and taste (Rogers 1971, Kryk 1978, Viberg 1983). “Base paradigm” of perception verbs (Viberg 1984,2001)

	Experience	Activity	Phenomenon-based
SIGHT	See	Look	Look (like)
HEAR	Hear	Listen	Sound
FEEL	Feel	Feel, touch	Feel (like)
SMELL	Smell	Smell	Smell
TASTE	Taste	Taste	Taste (like)

Cognitive perception verbs are also referred to as „passive perception verbs“ (Palmer 1966:99), „inert perception verbs“ (Leech 1971:23), „experience verbs“ (Viberg 1983:123), „non-intentional and non-deliberate“ (Behrman 1998:2). They indicate passive perception and are not used in the progressive or the imperative.

Furthermore, Russian scientists also worked on this topic, namely V.D.Arakin, ND. Arutyunova, M. Ya. Blox, M.D. Restvezova, A.B Kunin and so on. A.B. Kunin (1996) researched the phraseological meanings of the verb Feel and their usage in the language, its connections between other parts of speech. Cognitive verbs are often opposed to active verbs which express activity or “unbound process that is consciously controlled by a human agent” (Viberg 1983:123). Thus, cognitive verbs hear and see possess their active counterparts listen to and look at, while the other perception verbs feel, taste and smell have homophonous active counterparts.

Finally, the third group of perception verbs is called descriptive or flip (Rogers 1971), resultative (Scovel 1971:83) or copulative (Viberg 1983:124). Scovel (1971:83) uses the term resultative because, according to him, these verbs are “the result of the state of using a certain sense”. Viberg (1983:124) observes that the difference between experience (cognitive) verbs and copulative verbs lies in the choice of the grammatical subject or, as he terms it, in “base

selection”. The subject of the experience-based verbs is an animate undergoing some perception process, while the subject of a copulative verb is the “experienced entity” (e.g. look happy). The following examples taken from Rogers (1980) show that in English the verb “feel” can be all cognitive, active and a flip verb.

Bob felt the rock Jon toshni sezdi (Rogers,1971)

Bob felt the rock Jon toshni ushlab bildi

The rock felt good Qoya yaxshiga o’xshaydi

According to Viberg (1983), who focuses on typology of perception verbs in more than 53 languages, there exists a hierarchy in which the verb see takes the highest position, followed by the verb hear and only then by touch, smell and taste. The existence of such a hierarchy explains the priority given to verbs of visual and auditory perception in linguistic studies. Viberg (1983:136-137) gives the following interpretation of the hierarchy: “ A verb having a basic meaning belonging to a sense modality higher in the hierarchy can get an extended meaning that covers some (or all) of the sense modalities lower in the hierarchy”. This means that the higher the position of the verb, the more polysemous it is. Viberg provides examples of the Kurdish verb ditin(„see“) and the Luo verb winjo („hear“), which can extend their meanings to touch, smell and taste.

In his work, however, Viberg suggests a more detailed hierarchy that, in his view, better reflects peculiarities of the Russian perception verbs. He states that hear is more connected with smell, since these modalities do not require physical contact with the body, whereas touch is closer to taste, where the contact with the body is indispensable. Analyzing patterns of polysemy of sense modalities in different language families, Viberg observes that in Russian, as in Swedish and many other languages, the experience verb feel also covers taste and smell, which is not the case in English. To illustrate the examples from Russian, he quotes the work of Rogers (1980) on the semantic analysis of Russian perception verbs:

a. Bob felt the rock Джон чувствовал камень

b. Bob tasted the pepper Джон чувствовал вкус перца

c. John smelled the soup Джон чувствовал запах супа

The perception verbs are highly polysemous and vary in their semantic extensions from one language to another. When used in a sentence, perception verbs become part of a perception process, which involves the presence of other important entities. Kryk (1978:118) singles out the following elements of the perception process: Perception, Percipient, Percept, named according to the function performed in the sentence. The Percipient is “the animate NP involved actively in or affected by the perception”, while the Percept is “a person, object, or phenomenon to affect one of the senses”. The complementation of perception verbs is represented by various syntactic forms and has been extensively examined in works by many linguists. For instance Dik & Hengeveld (1991) made a research on the the typology of perception-verb complements. Four types of complementation are singled out in their paper:

immediate perception of an individual (a), immediate perception of a state of affairs (b), mental perception of a propositional content (c), reception of the propositional content of a speech act (d).

a. I saw your brother last night. (Dik & Hengeveld, 1991)

b. I saw him walk down the street.

Each of the above verb types contains several verbs. These verbs differ in how they express the meaning of the action. The following differences can be observed:

1. Distinguish between strengths and weaknesses: smile - laugh.
2. According to the positive and negative values: laugh - smile; to speak is to murmur, to mutter.
3. According to the stylistic features: to laugh (a common word) - to smile (a common style), to speak (a common word) - to create a speech (a common style).

Using each of the above verbs in their proper place ensures fluency, clarity, and expressiveness in speech. Now, we come to the part where we talk about the middle ground. What is sense perception in general? Man perceives the world through his senses and strives for it. With the help of the senses, he embodies what he feels. For example, you watch TV, in which a dancer dances, and you get spiritual pleasure by watching her dance. Or when you read a work of art, you feel it in your imagination while you read it with your eyes, you create it with those heroes. There are so many examples of sensory verbs around us because our daily lives are all about feeling and feeling. There are so many forms of expression in our language, because our Uzbek language is rich and we can find 10 meanings of each word.

Language is a great gift created by man and "gifted" to man. There is language, there is communication, there is history, there is culture and literature. The perfection and development of language is closely connected with the rise of fiction. The realization of language as an opportunity in speech, the fact that it occurs through speech, the dialectical relationship between language and speech takes place in the word - the unity of language and speech. So language is expressed through speech, and speech is expressed through the richness of language. Linguistic richness is mainly words (lexemes) that have sound and meaning in terms of form and content. The word has a social-practical scientific significance with these two aspects.

The semantic structure of a word is directly related to its meaning (sema). It is because there is no meaning without a semantic structure. Each meaning is "evaluated" according to its semantic structure and experience. The fact that a particular word forms the content side, together with the sound base, the expression side, plays a specific role in language and speech as a whole. More precisely, the meaning is the spiritual essence - the phenomenon of consciousness has its own external (extralinguistic) basis. The objective being, which forms the basis of the word of each independent meaning, has its own natural structure, the members of its construction, each of which has its own natural structure, members, each of which has a linguistic name (word) in the literal sense.

The meaning of a word, the structure of meaning, consists of certain logical parts, components (semas). These logical components form the meaning of a word, ensuring that each meaning exists as a separate linguistic “unit”. The components of a word carry a specific message in speech. This means that the small logical, components of the meaning of a word are in a mutually stable whole (system) relationship and serve as a verbal (expression) of meaning [1,13].

To study the semantic structure of the word, to analyze, to determine the logical parts of the meaning of the word, to determine the types of its components, to explain the place and significance of each semant in the semantic structure to reveal the relation to the semantics - to find the logical connection between the meanings (to form the semantic syntagm) allow you to identify semaphores that differ from each other. The results of this are of great scientific and practical importance for semiotics, lexicography, lexicology, and linguists in general. Therefore, it is important to study the semantic structure of English verbs, including intuitive verbs.

When we think about the semantic structure of intuitive verbs in English - the structure of meaning, the analysis of the meaning of the verb reveals its components, logical parts (semaphores), and on this basis the meaning of the verb explained. Intuitive verbs represent the state of human perception.

Let's classify the sensory verbs in English as follows. The distinguishing semantics of sensory verbs are as follows:

TO FEEL - Feel (feels, present participle feeling; past and past participle felt)

1. To use the sense of touch.

a. (transitive) To become aware of through the skin; to use the sense of touch on. You can feel a heartbeat if you put your fingers on your breast. I felt cold and miserable all night.

b. (Transitive) To find one's way (literally or figuratively) by touching or using cautious movements. I felt my way through the darkened room c. (intransitive) To receive information by touch or by any neurons other than those responsible for sight, smell, taste, or hearing.

d. (Intransitive) To search by sense of touch. He felt for the light switch in the dark.

2. To feel or think emotionally or judgmentally.

a) (Transitive) To experience an emotion or other mental state about. I can feel the sadness in his poems.

b) (Transitive) To think, believe, or have an impression concerning. I feel that we need to try harder.

c) (Intransitive) To experience an emotion or other mental state. He obviously feels strongly about it. She felt even more upset when she heard the details.

d) (Intransitive) To sympathise; to have the sensibilities moved or affected. I feel for you and your plight. Synonyms of feel: believe, consider, experience, feeling, handle, hold, perceive, sense, suffer, think. Antonyms of “feel”: lack of feeling, overlook, refuse.

TO HEAR: Hear (hears, present participle hearing; past and past participle heard)

1. (Intransitive) To perceive sounds through the ear. [from 10th c.] I was deaf, and now I can hear.
2. (Transitive) To perceive (a sound, or something producing a sound) with the ear, to recognize (something) in an auditory way. [from 10th c.] I heard a sound from outside the window.
3. (Transitive) To exercise this faculty intentionally; to listen to. [from 10th c.]
4. (Transitive) To listen favourably to; to grant (a request etc.). [from 10th c.] Eventually the king chose to hear her entreaties.
5. (Transitive) To receive information about; to come to learn of. [from 10th c.]
6. (Transitive) To listen to (a person, case) in a court of law; to try. [from 12th c.] Your case will be heard at the end of the month.
7. (Transitive) To sympathize with; to share the feeling or opinion of. You're tired of all the ads on TV? Synonyms of "hear", ascertain, attend, discover, find out, learn, listen, listen to, pick up, try, understand. Antonyms of "hear": ignore, lose, miss, misunderstand, overlook [3,328].

TO SEE: See (sees, present participle seeing; past saw, past participle seen)

1. (stative) To perceive or detect with the eyes, or as if by sight.
 - a) To witness or observe by personal experience. Now I've seen it all! I have been blind since birth and I love to read Braille. When the books arrive in from the library, I can't wait to see what stories they have sent me. I saw military service in Vietnam.
 2. To form a mental picture of.
 - b) (figuratively) To understand. Do you see what I mean?
 - c) To come to a realization of having been mistaken or misled. They're blind to the damage they do, but someday they'll see.
3. (social) To meet, to visit.
 - a) To have an interview with; especially, to make a call upon; to visit, to go to see a friend.
 - b) To date frequently. I've been seeing her for two months
4. (by extension) To ensure that something happens, especially while witnessing it. I'll see you hang for this! I saw that they didn't make any more trouble.
5. (gambling) To respond to another player's bet with a bet of equal value. I'll see your twenty dollars and raise you ten.
6. (sometimes) To foresee, predict, or prophesy. The oracle saw the destruction of the city.
7. To determine by trial or experiment; to find out (if or whether) .I'll come over later and see if I can fix your computer.
8. (used in the imperative) Used to emphasise a proposition. You see Johnny, your Dad isn't your real dad.
9. (used in the imperative) To reference or to study for further details. Step

4: In the system, check out the laptop to the student (see: "Logging Resources" in the Tutor Manual) .This article is about the insect. For the English rock band, see The Beatles. For a complete proof of the Poincaré conjecture, see Appendix C. Synonyms of “see”: behold, detect, discover, observe, perceive, regard, understand, view, watch, witness, attend, behold, beware, comprehend, conceive, descry, discern, distinguish, experience, look, Perceive, understand, view. Antonyms of “see”: be blind, disbelieve, disregard, forget, ignore, ignore, look away, misconceive, miss, misunderstand, neglect, overlook, pass by, and turn loose [2,270].

TO SMELL - Smell (smells, present participle smelling; past and past participle smelled)

1. (Transitive) To sense a smell or smells. I can smell fresh bread. Smell the milk and tell me whether it's gone off.

2. (Intransitive) To have a particular smell, whether good or bad; if descriptive, followed by "like" or "of". The roses smell lovely. Her feet smell of cheese. The drunkard smelt like a brewery.

3. (Intransitive) To smell bad; to stink. Ewe, this stuff smells.

4. (Intransitive) To have a particular tincture or smack of any quality; to savour. A report smells of calumny.

5. (Obsolete) To exercise sagacity.

6. To detect or perceive; Shakespeare: I smell a device.

7. (Obsolete) To give heed to. From that time forward I began to smell the Word of God, and forsook the school doctors. Synonyms of “smell”: inhaled, nosed, savoured, sensed, sniffed, stank, suspected, tanged, tasted, whiffed. Antonyms of “smell”: lost, missed, perfumed, stank.

TO TASTE - Taste (tastes, present participle tasting; past and past participle tasted)

1. (Transitive) To sample the flavour of something orally. Bible, John ii. when the ruler of the feast had tasted the water that was made wine.

2. (Intransitive) To have a taste; to excite a particular sensation by which flavour is distinguished. The chicken tasted great, but the milk tasted like garlic.

3. To experience. I tasted in her arms the delights of paradise. They had not yet tasted the sweetness of freedom. Shakespeare: The valiant never taste of death but once. Bible, Heb. ii.

9: He ... should taste death for every man. Milton: Thou ... wilt taste / No pleasure, though in pleasure, solitary.

4. To take sparingly. Dryden Age but tastes of pleasures, youth devours.

5. To try by eating a little; to eat a small quantity of. Bible, 1 Sam. xiv. 29: I tasted a little of this honey.

6. (obsolete) To try by the touch; to handle. Charmante taste a bow Synonyms of “taste”: bit, experience, fondness, partiality, predilection, relish, sample, smack, touch, try, choice, critique, delicacy, discernment, elegancy, flavour, Gustation, judgment, nicety, perception, predilection, refinement, relish, savour, sensibility, zest. Antonyms of “taste”: apathy, aversion, blandness,

coarseness, disgust, disinclination, dislike, disrelish, dullness, hate, hatred, idleness, indelicacy, indiscrimination, insipidity, laziness, lethargy, lot.

It should be noted that the expression of the level of additional characters in language units is relative, that is, the effectiveness of words can be sometimes active, sometimes vice versa. In some cases, the meaning of the word can be generally neutral in terms of sensitivity: stone, clock, spoon, one, fifteen, o, this, many, little, take. In short, the verbs of perception permeate our lives [4, 231].

The study claims that on the one hand the sentence may be understood as “I see John directly fulfilling the action”, but on the other hand it can imply that I see only the saw being moved and suppose that John is performing the action of sawing. Borgonovo states that such dual interpretation is impossible in Spanish and explains this by a larger distribution of gerunds in English. Thus we can see that the complementation of perception-verbs is quite varied and different interpretations should be taken into account. From the writer’s point of view these are just some characteristics of the perceptive verbs and more analyses into them should be carried out.

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