Tsvetalina Georgieva Aneva

VERBS OF PERCEPTION IN ENGLISH AND BULGARIAN FROM A COGNITIVE PERSPECTIVE

AUTOREFERAT

presented in fulfillment of the requirements for the degree of
Doctor of Philosophy
in the subject of German languages, Modern English

Academic Advisor:
Assoc. Prof. Svetlana Yordanova Nedelcheva, PhD

SHUMEN
2021
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The thesis discusses the different extensions in the semantic field of visual, auditory, tactile, gustatory and olfactory perception verbs in terms of prototype and metaphor that are central to Cognitive Linguistics.

In the present study, different meanings of “see”, “hear”, “touch”, “taste” and “smell” in English and Bulgarian are considered assuming that the concepts expressed by these perception verbs are adaptable to different contexts. The analyses are based on the usage of the verbs and seek to reveal how their meanings change according to different situations and how they interrelate to other lexical items. The study aims to present a new approach to analyzing lexical items, by paying particular attention to verbs denoting passive perception in particular. The final goal is to contribute to the comparative typological study of the two languages as well as to the typological study of perception verbs cross-linguistically.

The text consists of five chapters, a list of the abbreviations, tables and figures, references.

CHAPTER 1

Chapter one presents the background and motivation for the present research; it indicates the subject and aims of the study. It also defines the sources of language material, the methods which are used, the terminology, the hypotheses and the expected results.

The subject of this research is the analysis of the linguistic realisations of the verbs of perception and the examination of their various meanings. It focuses on patterns and combinations with perception verbs used by native speakers of English and Bulgarian in various situations.

The present study adopts the corpus-based approach to test the hypotheses suggested below. The data is drawn from two main corpora – the Corpus of Contemporary American English (COCA), using the free, online version (https://corpus.byu.edu/coca/) and the Bulgarian National Corpus (BNC) (http://dcl.bas.bg/bulnc/en/). The sentences taken from the two corpora are indicated by the subject word or phrase which are emboldened. The research aims at highlighting the complex behaviour of the most frequent patterns
drawn from the COCA and the Bulgarian National Corpus. Additionally, examples from monolingual dictionaries are used to illustrate potential extended meanings. The meanings are grouped in accordance with the purposes of the research and include a set of the most common prototypical and metaphorical uses of the perception verbs.

The main aim of the present study, in more general terms, is to determine, analyze and classify the realization patterns of perception verbs from the presented corpora by considering their various usages in both languages. The study also aims to reveal the range of contexts in which these verbs appear and seeks to answer what it means for a person to “see”, “hear”, “touch”, “taste” and “smell” in different linguistic situations.

Another aim is to discuss the conceptual metaphors underlying the metaphorical expressions related to the English verbs of perception and present what kind of cognitive processes are involved when perception verbs are used in various contexts in English and Bulgarian. Therefore, the descriptions and analyses in this study are usage-based and organized according to the contexts in which the verbs appear. The study aims to investigate why the verbs are interpreted as having the meanings that are established and conventionally accepted by native speakers of English today.

Finally, this study aims to examine the theoretical implications of the findings related to the MIND-AS-BODY theory constructed by Sweetser (1990) and to explore why the suggested cognitive structure is efficient and what motivates humans to engage in the above-mentioned cognitive processing that is necessary for creating and identifying different meanings of perception verbs.

The cross-linguistic analysis of the similarities and differences in the ways perception verbs are used in English and Bulgarian could contribute to possible pedagogical applications of this study as for non-native speakers studying the meanings of these verbs is of crucial importance if they want to use correct English patterns and know in what situations they can apply them.

Therefore, the specific tasks leading to the realization of the above mentioned goals can be summarized as follows:
✓ exploring the realization patterns of perception verbs in English;
✓ comparing realization patterns of perception verbs in both languages.

The study uses three main methods of linguistic analysis: Corpus analysis, Cognitive linguistics approach and Contrastive analysis.

- **Corpus analysis** (Biber et al., 1998) is a main method the used for the identification and classification of linguistic material. The corpus analysis approach to language is more reliable and efficient because the researcher has the opportunity to analyze data without having any preconceived judgments about semantic content and this makes analyses less subjective (McEnery & Wilson, 2001)

- **The cognitive linguistic approach** is reliable as an instrument to carry out the analysis and to test the hypotheses of the study since the present research is based on the idea that concepts depend on context, which is of main importance when narrowing down the meanings they convey.

- **Contrastive analysis** is essential in developing language awareness (Kortmann, 1996; James, 2005; Mair, 2005).

Applying this effective analytical and pragmatic method allows direct comparison of the meanings of the perception verbs in both languages.

On the basis of the data analysis which refers mainly to the qualitative differences in the performance of perception verbs in English and Bulgarian the following hypotheses and expectations can be put forward:

- Bearing in mind the concept of embodiment within the cognitive linguistic theory, we can put forward the hypothesis that mappings between different conceptual domains of experience, including metaphors involving verbs of perception, being the focus of our study, are derived from the way we experience and understand the different senses. Hence, human mental faculties (cognition, affection, emotion, etc.) should be universally metaphorically linked to processes of perception in both languages.

- Languages are constructed differently on the basis of their culture specific environments. It could be assumed that since both
languages belong to different branches of the Indo-European language family they will demonstrate some basic differences in various contexts. This refers to the explicit and implicit meanings of the perception verbs.

- Yet, despite the differences between English and Bulgarian from a genealogical perspective, all verbs of perception share the idea of knowledge and experience and it is expected that the concepts of the natural world and its perception valid in English are very similar to those in Bulgarian as well as in other languages.
- Sight and hearing modalities are cross-linguistically more closely connected to mental perception than smell, taste, and touch and are expected to illustrate more metaphorical mappings.

**CHAPTER 2**

The second chapter focuses on the **theoretical background** of the present study dwelling on areas that are invariably related to the verbs of perception and have a great impact on their performance and realisation patterns in active communication. The chapter begins with a discussion of related linguistic and cognitive issues included in this study.

It discusses the Cognitive Role of mental images and the importance of categorisation for conceptualising the experiences we gain through our senses. The second half of Chapter two presents a review of studies on verbs of perception in different languages. (Oanch, 2016; Neagu, 2013; MacArthur, Krennmayr, & Littlemore, 2015; Rojo & Valenzuela, 2005; Nedelcheva, 2019). It makes a clear distinction between passive perception and active perception. It presents the semantic classification and the basic paradigm of verbs of perception (Viberg 1984, 2001) and discusses Viberg’s hierarchy of perception verbs and their polysemous nature, according to which there is a certain hierarchy where the verb “see” takes the highest position, followed by “hear” and then “touch”, “smell “and “taste”.

The main meanings of the perception verbs in English and Bulgarian are presented. According to Viberg’s (1983) and Gisborne’s (1996) classification verbs of perception fall into three groups
depending on the semantic role of the subject of the sentence: activity verbs, experience verbs and percept verbs.

Chapter two also includes Sweetser’s concept of MIND-AS-BODY metaphor (1991) which represents a matter of cognition. According to Sweetser (ibid.) there are correspondences between our external experience and our internal emotional and cognitive states. The MIND-AS-BODY metaphor involves the conceptualization of one whole area of experience (the mind) in terms of another (the body).

The study uses the framework laid out in Ibarretxe-Antuñano’s work (1999, 2002) as a background, which she in turn built to a great extent on Sweetser’s original study from 1990. Ibarretxe-Antuñano groups the main properties that characterize each of the sense modalities with reference to three specifications: (1) the relation between the three main elements in perception: the perceiver, the object perceived and the act of perception.

CHAPTER 3

Chapter three presents the analysis of the results, a qualitative analysis of perception verbs denoting passive perception is presented, based on in-depth research and study of linguistic and non-linguistic variables. It presents a detailed analysis of the form, function and meaning of the verbs with relevant examples from the Corpus of Contemporary American English and the Bulgarian National Corpus. Chapter three consists of five sections.

3.1. Visual perception and cognition – SEE

This section present an analysis of the verb „see“ in English and Bulgarian. Since “see” expresses a range of human activities connected with perception and cognition, the verb is examined first by considering its meanings that refer to visual perception in the physical sense, and then to discuss the meanings that involve mental processes. It is important to bear in mind, however, that these distinctions are made only for the purpose of the present analysis, as the various
meanings of “see” often extend over one another. A detailed analysis of the patterns in which the verbs “see” and “виждам” appear in both corpora is presented.

**Pattern 1:** S [anim.] + see + O [+/-anim.]
**Meaning:** An animate subject perceives or observes a physical object with his/her eyes

The perception verb “see” in the physical sense of vision refers to an event that ranges from “catching sight of” to “recognizing” what or who the object is (23. ...I’ll never get to see them again...; 24. Беше смаяна, когато за пръв път видя къщата, която баща й бе построил тук преди десет години.; 27. Have you seen him here before? 28. Казах ти, че съм я виждал някъде.) The analysis of the corpus demonstrates that it is impossible to isolate completely one pattern from another. The doer of “seeing” completes the task of “seeing” when one interprets what has been captured with one’s visual organ. It is a cognitive task that has been accomplished.

**Pattern 2:** S [anim.] + see + O [inanim. (a document, a document part)]
**Meaning:** An animate subject refers to a document or document part for further information

Not surprisingly in the search of both corpora, “see” is used in the meaning of “to refer to” in a great number of the corpus examples, often appearing in parentheses and instructing the reader to read another part of the article or another text, etc. (29. See Telephone Interview with Judge 2 (Mar. 8, 2016). 30. Относно рискови фактори за суицидност при депресия, вижте по-горе.)

**Pattern 3:** S [anim.] + see + O [anim.]
**Meaning:** An animate subject meets/goes to and spends some time with someone, typically for social reasons

“Seeing someone” refers to not only visual perception but to having an appointment or a plan to meet or visit someone, which in turn involves the process of communication and probably accomplishing some communicative tasks as for example, exchanging some information on behalf of the participants. That means that further cognitive processes follow from the act of seeing. (31. We
This meaning could be further extended to “have a romantic relationship with someone”. A necessary condition, however, is the progressive form of the verb. In the progressive form of “see,” as is the case with any other verb, what is emphasized, or profiled, is the ongoing duration of the activity. The meaning of “see” in (34), (35) undoubtedly involves further cognitive processes, as having a romantic relationship with someone clearly refers to not only the activity of meeting or going out, but also to other social processes. What is more, using the perception verb “see” in (34) is ambiguous as it could be interpreted as both “meet” and “have a romantic relationship”, depending on the situation of the utterance. It is also important to note that although this meaning is present in Bulgarian, using the perception verb “виждат се” is not very common. (34. How long has she been seeing him?; 35. Те се виждат всеки ден.)

- To Appreciate/ Read/ Interpret

Pattern 4: S [anim.] + see + O [inanim. (a movie/ a play/ a book/ information)]

Meaning: An animate subject watches a movie/ a play, reads a book for entertainment

The use of “see” in the examples naturally bears the meaning of actual visual perception. Still, all of the meanings of the verb are different from “see” as a physical process, as they refer not only to visual perception, but also to further cognitive processes that follow it. However, there is not a clear distinction between physical visual perception and visual perception implicating additional cognitive activities. (38. Everyone comes to see movies...; 39. Тази вечер за първи път публиката и ще види филма, в който се разказва за силата на истинското приятелство.) In sentences (38), (39) the visual perception is a means for completing a task. In other words, “see” means to watch the film and understand the story, and either enjoy it or not. Thus, the meaning of “see” in the sentences above is closely related to some kind of an emotional or mental reaction and is profiled when the object is a movie, a play, or some kind of performance.
In other examples the meaning of “reading” which the verb “see” bears can also include the meaning which not only involves understanding of the written texts but also “interpreting” what one has seen/ read. (44. So we need to help people see the data in a way they can process.; 45. Надяваме се, че ще видим предложението на Комисията много скоро.) In (44) and (45), the aim of “seeing” the data and the information is predetermined, with an implication of the necessity for an in-depth understanding of what is presented, as can be inferred from the phrase “in a way they can process” or “that proves”. It can be concluded that “see” has a stronger implication of “understanding” by internalizing and processing what has been captured by sight. Seeing the data (44), the suggestion that the Commission will make (45) or any kind of information includes the act of “interpreting” what is being physically perceived through the visual sense organ.

- To Check/ Confirm

Pattern 5: S [anim.] + see + O [inanim./ abstract]
Meaning: An animate object sees an object or a situation in order to check or confirm to verify an object.

The examples given in this section describing the use of “see” are based on the assumption that in these cases the meaning of physical perception of “see” has changed more towards confirmation than interpretation. This change, however, does not exclude the meaning of “appreciating,” “reading” and “interpreting” described in the previous part, as the process of checking includes these activities. It is clear that one has to “read” or “interpret” what has been seen in order to “check” or “confirm” the text. (46. I asked to see his ID.; 47. На гишето служител на Границен контрол ще поиск да види паспорт или друг документ за пътуване.) In the case of (46) and (47), seeing one’s official document of identity does not only refer to visually perceiving it. It also involves other activities, such as reading the information and probably examining it in detail. Similarly, “see” in sentences (48) and (49) also implies not only the meaning of looking at something (in this case the house or what has been found) but also carefully checking what is happening and possibly taking care of it.
Pattern 6: S [anim.] + see + that-clause; S [anim.] + see to it + that-clause

Meaning: An animate object makes sure that something is done
While “checking” and “confirming” are activities included in the process of “seeing” in (52) and (54) there is an association that the subject will be involved in further activities that are necessary to become aware of the condition reported in the that-clause. Moreover, the extended context suggests that the subject is expected to take care of the expected result. (52. And we would want to inspect and see that they were safe.; 54. Искаше да огледа за последен път и да се увери, че са в безопасност.)

- To Find out

Pattern 7: S [anim.] + see + wh-clause

Meaning: An animate subject achieves an understanding of a proposition or a concept presented in a wh-clause
In the context of (55), and (56) “seeing” excludes the act of physically perceiving something with a sense organ. It follows that these examples illustrate a cognitive act. That is, “see” can bear the meaning of “find out” in an abstract sense. ( 55. We’ll see what we can do., 56. Аз просто ще обърна цялата сграда с главата надолу и ще видим какво може да се намери.)

Pattern 8: S [anim.] + see + if

Meaning: An animate subject achieves an understanding of a proposition or a concept presented in an if-clause
The phrase “see if” may be considered as a type of interrogative as a yes-or-no answer could be expected. In this sense, the meaning of “see” in (58) is close to that of “see” in the [“see” + wh-clause] construction, illustrating “find out”. In the context of (59) visual perception is included to verify if someone is present and the act of seeing is preceded by going closer towards a specific place. (58. After a few minutes, she went outside to see if any neighbors were hurt. That’s when she saw the wounded people on top of each other.;59. Не се приближихме да видим дали е там.) Yet, the following corpus lines suggest that the same pattern can be used in the meaning of “find
out” without visually perceiving something. (60. We’ll see if that changes.; 61. Я, да видим дали я помните.) In these sentences the verb “see” conveys the meaning of “obtain information” without a sense organ, thus visual perception in such kind of context is absent and the meaning of “see” is closer to that of the active verb “check”.

The meanings of the verb “see” that are described below do not require physical vision, and consequently, may be accomplished either with or without a sensory organ.

- **To Understand/ Find out**

**Pattern 9: S [anim.] + see**

*Meaning: “I/ we see” expresses understanding or acceptance of the meaning or implication of some proposition.*

Probably the most common abstract meaning of “see” is “understand” or “find out”. It is important to notice, however, that in Bulgarian, unlike in English, “Виждам” (I see) is not possible as a separate sentence. A necessary condition is the presence of a further explanation of what can be seen, respectively understood. (62. OK. I see. Got it., 63. Видях, че така не може повече.)

- **To Gain impression/ Express opinion**

**Pattern 10: S [anim.] + see + O [+- anim./ abstract]**

*Meaning: An animate subject achieves an understanding of a proposition or a concept*

Gaining a certain impression/ understanding a proposition is another mental meaning that the verb “see” conveys. The corpus lines demonstrate that one can gain an impression of someone or an event without physically “seeing” the person or the situation.

In both languages under investigation the performer of the action does not gain an understanding through visual perception but is sharing his/ her own impression. It is important to note, however, that the construction “see X as Y” in (requires the active verb “гледам” (look) in Bulgarian. (66. *His colleagues saw him as emblematic of a new style in baseball...who’d injected a little fire into the game's worn traditions.;* 67. Европейският съюз игнорира руската ваксина Спутник V, но в Сан Марино гледат на нея като на спасение.) It cannot be determined how much of this impression is derived from
what has been seen and how much reflects other perceptual experiences.

- **Experience**

**Pattern 11: S [anim.] + see + O [inanim.]**

**Meaning: An animate subject experiences something**

This group of meanings possible in vision verbs includes the meaning of witness. (71. Hey, this is a guy who from experience has seen a lot of good and bad things.; 72. I had seen it all before.; 73. Много ръце разтърсих, много живот видях, много неща направих. Живяхме по всеки възможен начин да се живее – с очите си, с носовете и устните, с ушите си и ръцете.) In all of the examples the verb “see” expresses a cognitive process. This is clearly visible if we transform “has seen a lot” and “had seen” using the verbs has experienced and had experienced, respectively. The same is true for the Bulgarian verb “виждам”. In (73) “seeing a lot of life” refers only to cognitive processes. This is further specified by associating eyes, noses, lips, ears, and hands with perceptual experience.

**Pattern 12: S [anim.] + can’t see + each other**

**Meaning: An animate subject is not in good relationship with someone else**

This usage of the verb “see” belongs to the group of meanings related to social relationship, still it is different from that of the previous examples in that it means “not get on well”. This meaning is present in both languages. (74. They can’t see each other., 75. От ден на ден омразата им един към друг така избягаше, че не можеха да се гледат...). It is interesting to note that in Bulgarian, unlike English, however, the active verb “гледам” (look) is used instead of its experience counterpart “виждам” (see). It is also worth considering that in Bulgarian, unlike English, this meaning is to be found in the pattern: S [anim.] + can’t see + O [+- anim.], = “can’t stand”. (76. Не можех да го гледам.; 77. Не, не можех да гледам повече тая картина, не исках да я гледам.)
Pattern 13: S [anim.] + see + O [anim.] + adverbial
Meaning: Escort/ take someone to the main way out of a building/home

The meaning “take someone somewhere by going there with them” is present only in English and is not used in Bulgarian. A necessary condition is the presence of an adverbial to complete the meaning (to the door, home). (78. He saw his visitors to the door.) In Bulgarian, however, this meaning is implied by the verb “accompany”. (79. Може ли да ви придружка до вратата?)

- Pay attention

In these cases, visual perception is not present and the perception verb serves only to attract the hearer’s attention and direct it to what the speaker is going to say. It is important to notice that in English the Bulgarian experience verb “виждам” (see) is replaced by its active counterpart “look” (глядам). (80. Look I want to apologize for what happened earlier.; 81. Виж, няма какво толкова да говорим.) The analysis demonstrates that when the verb appears in various contexts, it often has different meanings, which means that any lexical item can be ambiguous. Thus, lexical ambiguity is not an issue to be examined only on the basis of a single sentence extracted from the context of the real world but also on the basis of the wider context.

3.2. Auditory perception and cognition - HEAR

Hearing is closely associated with the sense of linguistic communication in all the meanings, both literal and metaphorical. There are always two participants involved in the process of hearing: the hearer and the speaker. The latter could be a person or an object, known or unknown, but the fact is that it is always present. The examples illustrate the meaning of the verb “hear” considering hearing perception in the physical sense, i.e. how we perceive specific sounds in the real world.

- Receive information

Pattern 1: S [anim.] + hear + O [nexus]
Meaning: An animate subject (human or an animal) perceives a sound of an activity through their ears

Similar to the visual perception verb “see”, the verb “hear” may present either completed (82) or not completed (83) activity. (82. *When I first heard* him *sing* he reminded me of Nat King Cole.; 83. *At last I heard* him *coming* down the hall.) In (83) the action is in progress, happening, but not completed. The infinitive is used when the speaker wants to say that he/she hears the whole process of an action or an event (82).

- Listen to

**Pattern 2: S [anim.] + hear + O [abstract]**

Meaning: An animate subject listens to what someone is saying

In these corpus lines the verb “hear” expresses a physical activity. Therefore, it could be replaced by the active verb “listen to”. (85. *...and I don’t want to hear* their complaints or problems.; 86. *Чакам – да чуя* предложението ти.)

The difference between active and passive auditory perception is important in that listening is focused, voluntary and intentional and that it requires more attention from the person who is performing the action. It then follows that this, in turn, makes a difference also in the degree to which one’s auditory capacity is sharpened. This is in tune with Langacker’s (1999) claim that one and the same lexical item can exemplify different degrees of intention or volition. (84. *I always said no*, indicating that *I wanted to hear* her version.; 86. *Чакам – да чуя* предложението ти.)

**Pattern 3: S [anim.] + hear + O [+/- anim.]**

Meaning: An animate subject listens to what someone is saying

This pattern describes situations in which the listener receives information. The interpretation of the sentences does not change if we omit the verb “hear” – the focus here is on the emotion that the speaker gets by being told something. (89. *I was amazed to hear that* = *I was amazed by that*; 90. *Много съм щастлив да чуя това*. (*I am very happy to hear that*) = *Това ме прави много щастлив*. (*This makes me very happy*.)
Pattern 4: S [anim.] + hear + that-clause/ wh-clause
Meaning: An animate subject is made aware of a proposition

The examples in this group prove that it is sometimes difficult to define the process exactly. For instance, in (91) the meaning of “hear” is the same as “know” as the speaker informs the hearer that he/she has been told about the event. (91. I am delighted to hear that you are interested in coming here…) The verb in 92. I hear that you are leaving, however, can be considered in two ways. Firstly, as a physical process as it may mean “to receive information” – I know that you are leaving. Secondly, as a verbal process, as it may also be viewed as meaning I tell you that I know something. It follows that, in the latter case the speaker informs the hearer about something – in this case about knowing of his intention to leave. The same is true for the Bulgarian example 93. И друго, чувам, че си говори и дори за брак.
where the Bulgarian verb “чувам” (hear) could refer to the hearer informing the other participant in the conversation that he/she is aware of their intention to marry.

Pattern 5: (S [anim.]) + hear + O [inanim. (a musical performance/ a narrative / a recording)]
Meaning: An animate subject listens to a narrative/ a recording or attends a musical performance

The hearer in the following corpus lines is a member of an audience. It follows that in such a context (when the subject is attending a performance), the process of hearing is closely related to that of seeing, as being part of the audience also involves visual perception. (94. Come to the cabaret. Come taste the wine. Come hear the band. Come blow a horn. Start celebrating). A further development of the meaning bearing in mind the target that is being heard makes the act of hearing different from an instantaneous act. It is a longer auditory process in which the verb implies the meaning of intentionally listening to and even watching someone perform. This intentionality is further illustrated in the extended context where the hearer is encouraged not only to hear the band but also to take part in the whole event. Therefore, “hear” also has the extended meaning of “attend”.

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Pattern 6: S [anim.] + hear + O [+/-anim.]
Meaning: An animate subject of an institution (Judge = Magistrate) or Institution (= Court) officially listens to and considers information in order to make a decision about it

The analysis of the corpus lines clearly shows that officially hearing a case or an appeal involves also discussing and considering it. (97. The Supreme Court refused to hear the appeal.; 100. Отказът на съда да изслуша свидетел по този факт е законосъобразен с оглед правилата на член 164.) It is important to note that while in English the object that is heard could be animate or inanimate (the appeal, objections, the witness, in Bulgarian, only an animate object (the witness) can be heard. When the object is inanimate, as in (101) “hear” is replaced with “deal with” (101. Кога ще бъде разгледана жалбата.)

Pattern 7: S [anim.] + hear + about/ of + O [+/-anim.]
Meaning: An animate subject learns about/ of something/ someone by being told

The meaning “to be told”, “to be informed” can be linked to evidentiality. Evidentials are generally said to be part of the expression of the speaker’s attitude towards the situation that the utterance describes. According to Willett (1988) perception verbs describing senses are a common cross-linguistic source for evidentials. Auditory verbs provide two kinds of evidence: attached (indirect) when the source is of secondary origin or direct when the source of the speaker’s information is of a primary origin. The contexts provided in this group illustrate the first type, i.e. indirect perception where the verb “hear” expresses a cognitive act (KNOWING/ BEING TOLD IS HEARING) rather than a physical activity. (103. I’ve heard about people like you.)

Pattern 8: S [anim.] + [AUX = have] heard + of + O [+/-anim.]
Meaning: An animate subject knows about something but not in great detail

In all of the examples from both corpora hearing of something implies the meaning of knowing that something exists. It is important to note that in this case being informed does not necessarily involve
knowing much about it. (105. Most Americans have never heard of the California Air Resources Board.; 106. Чувал съм за такива случаи.)

Pattern 9: S [anim.] + hear + from + O [+/- anim.]
Meaning: An animate subject is contacted by someone or an institution

In this case, the meaning of the verb does not necessarily involve activation of auditory capacity within the domain of physical perception. However, the extent to which the different meanings are profiled or implied depends on the subject, the purpose, and the overall context of the situation. (107. We haven’t heard from her for ages.; 109. You’ll be hearing from my solicitors.; 110. Довиждане, надявам се да чуем от вас само добри новини.) For instance, (not) hearing from someone as in (107) could refer to the physical act of hearing but it is not a necessary condition. It is closer to “contact” which is again a physical activity and could be replaced by “keep in contact”. In (109), on the other hand, hearing from the solicitors, could be understood as receiving information or a message which could be in the form of a letter, i.e. it does not involve auditory perception. The same is true for (110) where expecting to hear good news or any kind of information details is not obligatorily connected to hearing in the physical sense. Therefore, the processes could easily be described as cognitive

Pattern 10: S [anim.] + would not + hear + of + O [inanim.]
Meaning: An animate subject refuses to let someone perform an activity

Unlike English, in the Bulgarian example “hear” does not, at least grammatically, require an object of hearing or it is left indefinite or merely implied by or made known from the context as in (112). The hearer in all of the sentences above refuses to be engaged in the act of hearing. The meaning of “hear” considering the context is profiled to “obey”. However, it is not totally independent of the process of physical perception and attention of the hearer. (111. I guess he did
not like the idea. He would not hear of it.; 112. Колко му говорих, но не иска и да чуе.)

• Understand

Pattern 11: S [anim.] + hear + (O [anim.])
Meaning: An animate subject understands what someone is saying

The metaphorical meanings of the verbs of hearing can be easily interpreted if we identify the process of hearing as being generally associated with the internal as well as the external aspects of speech perception. Associated with receptivity, the examples included in this group illustrate the metaphor UNDERSTANDING IS HEARING. (113. You can’t go back there under any circumstances. Do you hear me?; 113. Чуваш ли ме, като ти говоря?!) Although the sentences are questions in form, no answers from the hearer are expected, despite the fact that they all allow to be interpreted as such. In this sense, the embedded question part of the sentences could be regarded as rhetorical questions (Goto, 2012), which in both English and Bulgarian serve as a means to express exclamation. Hearing what someone tells you both examples is not a physical act, it is a different type of the same mental process. The speaker does not expect to gain any new information from the hearer. The question aims at calling for the hearer’s attention with an intention of making sure that the hearer also knows or understands the answer to the question, i.e. to agree with the speaker’s opinion. This meaning is further supported in (113) by the punctuation marks, namely the exclamation mark, which indicates strong feelings on the part of the speaker.

• Pay attention

Internal reception is connected with the act of understanding which also adds a willingness to submit oneself to the speaker’s influence and perhaps to react in a certain way. In fact, verbs of hearing alone do not mean “obey” or “pay attention”. The context of the utterance and the interpersonal relation change their meaning. In the following sentences, whose structure is basically the same, a greater shift towards “attention” can be observed. (115. One word with you, Pamela, hear me but one word.; 116. Чуй ме, моля те!) The verb
“hear” in both examples serves the speech act of catching the hearer’s attention. What is more, it also influences the hearer to comply with the speaker’s intention. In other words, the activation of one’s hearing capacity inseparably leads to sharpening one’s attention as well, which means that there is a strong connection between the two domains.

- Obey

A further development of the meaning “pay attention” in a different context of the utterance includes the speaker’s desire not only to be heard. The meaning of “pay attention” in the context of the examples in this group is metaphorically extended and suggests the close connection between paying attention and obeying. In all of the corpus lines above the meaning “obey” is profiled by the preceding imperative form. Although (117) finishes with a question mark, strong emotion and abruptness, however, are not missing and the use and the role of the verb “hear” in both sentences is completely the same. (117. Leave her alone. Do you hear me?; 120. Млъкни! Чуваш ли, млъкни!)

3.3. Tactile perception and cognition – TOUCH

- Eat/ drink / use

Pattern 1: S [anim.] + touch [neg] + O [inanim. (food, a drink)]
Meaning: An animate subject tastes food/ a drink
The first group of examples presents the literal meaning of the verb “taste” - „consume“. (121. I am totally against unnatural substances. I don’t even smoke cigarettes or touch alcohol.; 122. Той отказал да върши това с аргументацията, че религията не му позволява да се докосва до алкохол, под каквато и да е форма.). This meaning could be further profiled to “eat” or “drink”, depending on the object of touching.

Pattern 2: S [anim.] + AUX = HAVE + touch [neg] + O [inanim.]
Meaning: An animate subject never uses/ has not used something for a long time (with an emphasis)
The meaning of the verb in this pattern is strongly influenced by the context in which it appears. (123. *Jones hasn’t touched a trumpet in 10 years.*; 124. *Беше пълно със златни монети. Наглед никой не ги беше докосвал от десетилетия.*) A possible interpretation of the examples above is that the subject has not played an instrument and has not taken or used the money. This is explained with the fact that meaning extensions are to be understood considering the verb, in this case “touch”, and the meaning of the arguments that it takes. In other words, in these cases the choice of arguments leads to a specific predicted extension of meaning. The meanings are further dependent on the degree of influence of the semantics of the arguments involved. This is what Ibarretxe-Antuñano (1999) calls argument-driven polysemy

- **To affect**

  The examples suggest that there has been a change of state besides the physical contact. (125. *I told you not to touch my things.*; 126. *Никога не пипам нещата в тази стая.*) In (125) the speaker does not allow the participant in the conversation not only to have a physical contact but also to cause any change of state. This is the case with (126) where the situation in which the person who has touched the things in the room/ the boat has clearly led to leaving them/ it in a different state. It is important to note that in the sentences above, it is the verb that determines the choice of arguments and meaning. This is what Ibarretxe-Antuñano (1999) defines as “verb-driven extensions”.

**Pattern 3: S [inanim.] + touch + O [inanim.]**

*Meaning: Two or more things are so close together that there is no space in-between*

“Come into contact” is another extended literal meaning of “touch”. (128. *Her long blue dress touched her sandals and the white veil that framed her face was crisp as an altar cloth.*; 129. *След това ги залепете или ги нагрявайте, за да не се докосват жиците.*) The dress in (128) and the wires in (129), respectively, are not capable of performing an action, still physical contact is present.

- **Reach**
The examples clearly show that again the meaning shift is largely dependent on the characteristics of the object of touching. The meaning of the verb, followed by the nouns “bottom”, “glory” and “prize” changes its meaning from “fail/ reach the worst possible state in (131) to “become successful” in (132) and (133). (131. Well, I think John has touched bottom now.; 132. Tonight, we touched glory.; 133. „Ливърпул“ докосна титлата в Англия.).

- **To affect/ have influence on**

**Pattern 4: S** [inanim.] + touch + O [+/- anim.]
**Meaning:** An inanimate subject affects/ has influence on someone/ something

These meanings clearly refer to the psychological state as they describe a particular feeling or opinion in both corpora under examination. Therefore, whenever “touch” is used in this kind of context, it also implies one’s reaction to the experience of touching. (134. The tragedy touched the whole community.; 136. Но нещо в думите му, в неговите ласки докосна чувствата й.) In (134) it is the emotional side of the people that has been affected. Being touched by the tragedy leads to a change of state (the people’s ideas and feelings have been altered). The same is true for (136), where touching someone’s feelings refers to making someone feel sympathy or making someone feel strong emotions.

- **get to know/ experience.**

**Pattern 5: S** [anim.] + touch + O [abstr.]
**Meaning:** An animate subject gets to know/ experiences a feeling

The examples illustrate a metaphor, found only in Bulgarian. (140. Интересен начин да се докоснем до природата отблизо.; 141. Да се докоснем до красотата на българските фолклорни танци.). In the corpus lines the meaning of the verb “докосвам” is clearly metaphorical as none of them demonstrates physical touch. Touching nature (140) means being close to nature. In (141) touching the beauty refers to get acquainted with it.

- **to deal with/ be involved with**
Using or dealing with something refer to physical activities which always involve touching something both physically and in an abstract sense. This meaning is present in both corpora. (200. *Everything she touches turns to disaster.*; 201. Само на трийсет, а вече мултимилионер. Всичко, което докосне, се превръща в злато.) The meaning of “touch” in the examples clearly refers to “becoming connected with something” or handling something in different situations.

- talking about/ mentioning a particular subject, situation, or problem

**Pattern 6: S [+/- anim.] + touch + on + O [inanim.]**

**Meaning:** an animate or inanimate subject talks about /mentions a particular subject or a situation

Touching on the topics in (145), means that something is a subject of discussion which, in turn, implies the meaning of “consider”. (145. *The interviews touched on topics that I have been interested in, and in ways that left politics behind and gave me a view of the actual person.*; 148. В словото си президентът бегло докосна темата за расовата несправедливост в САЩ.). It is important to notice that all of the examples above demonstrate that the English verb, unlike its Bulgarian counterpart, requires the preposition “on”. In Bulgarian a preposition is not necessary and the tactile verb is usually replaced by “discuss” (“разисквам”) or “mention” (“споменавам”). But while in (145), “touch” could be replaced by “bring forward for discussion” as it conveys the meaning of talking about something in detail and taking into account different issues or ideas, in (148) it is not a suitable synonym, as the expression “докосна темата за” (touched on the issue of) is preceded by “бегло” (scarcely).

The sense of touch in the target domain SOCIAL LIFE, always refers to the meaning of obtaining information or knowledge. In English, the noun “touch” is frequently present in expressions meaning:

- to communicate with somebody/ to keep in contact with somebody. (149. *Of course, we keep in touch and see each other often.*)
• to know what is happening in a particular subject or area.
  (150. A regular newsletter keeps people in touch with local events.)

• being uninformed/ not having the latest information about something
  (151. Only someone who seems out of touch with reality would arrive at such a conclusion.)

The metaphorical uses above have become daily expressions in English. All of them are present in Bulgarian. However, none of the Bulgarian phrases contain “touch”. Instead, the expression “keep in contact” is used.

• to compare with/ be equal to

Pattern 7: S [anim.] + touch [neg] + O [anim.]
Meaning: to be as good as somebody in skill/ quality, etc.

This metaphorical meaning, present only in English, typically occurs with non-assertive expressions. (154. When it comes to expressing yourself through song, there is no one who can touch her.) In the example above not being able to touch someone refers to “not being able to reach the same standard/ level of quality”. The expression is used to illustrate a level of performance that is above the expected standards, i.e., the artist has established superiority over others.

• ask for a loan

Pattern 8: S [anim.] + touch + for + O [inanim. (money, a loan)]
Meaning: ask for/ approach someone for money/ a loan

In the meaning of the tactile verb illustrated above, present mainly in informal English, physical contact is clearly missing. (155. Now is the time to touch him for a loan.) The meaning “approach someone for money” is implied in Bulgarian by the verb “искам” (want). (157. Срамувам се да искам пари от когото и да било, но нямам друг избор.)
• A low degree or a small number/ amount of something is touch.

The following corpus lines illustrate the third group of meanings: those transferred from the domain of PHYSICAL TOUCH into the domain of DEGREE/ NUMBERS. (160. A smile touched her lips for a moment.; 161. Неволна усмивка докосна лицето му.) In (160), (161) the verb illustrates the metaphor AN EXPRESSION STOPPING ON THE FACE FOR A SHORT TIME IS TOUCHING. This meaning is further profiled in (160) by the expression “for a moment”.

3.4. Olfactory perception and cognition - SMELL

The sense of smell generally presents fewer metaphorical mappings compared to the other four senses (Sweetser 1990; Ibarretxe-Antuñano, 1999; Caplan, 1973; Viberg, 1984). Nedelcheva (2020) studies the conceptual metaphors of “smell” in a comparative analysis of the verb in English and Bulgarian and presents a large scale of metaphorical meanings in both languages.

• Emit an odour

Pattern 1: S [inanim.] + smell
Meaning: A physical object emits an odour that human beings find unpleasant

The following examples illustrate that in both English and Bulgarian when used alone in a sentence (without any complements), the olfactory verb tends to acquire negative connotations (162. It smells here.; 163. Много мирише тук, не е за стоене.). The examples clearly show that the meaning of the verb “smell” is associated with unpleasant smell by default and a special adjective is not necessary to convey the negative connotations. Contrastingly, if combined with an adjective that implies positive associations, the meaning of “smell” changes abruptly to refer to pleasant sensations. (164. It smelled nice in the apartment as if she’d perfumed it with pine cones.)

Pattern 2: S [anim.] + smell + O [inanim.]
Meaning: An animate subject detects the odour or scent of something

The meaning of the verb in the examples refers to physically perceiving the odour of something, i.e., the subject becomes aware of something using a sense organ. (165. *He probably smelled the smoke out the open window.*; 166. Май мога да помириша уханието на свейи рози във въздуха.) The difference between the literal meanings presented in Patterns 1 and 2 strongly depends on the perceiver’s role in the act of perception and is further explained in Chapter 4 of the thesis.

Pattern 3: S [anim.] + smell + O [abstract]
Meaning: An animate subject is able to detect an abstract entity = bad (danger/ death/ trouble/ scam) by instinct or intuition on the basis of very scanty evidence

The meaning “suspect that something is wrong, deceptive, or illicit” is illustrated in the examples included in this group. (167. *Frankly, I can smell danger a mile away.*; 168. Всичко това намирисва на предателство.; 169. И вече замirosa на страх.) Both corpora are abundant in examples associating the olfactory verb with negative feelings. This is especially evident when “smell”, „намирисвам” and „надушвам” are accompanied by nouns that denote a negative meaning.(172. Работата ми намирисва, но ще рискувам.; 173. *You seem to smell danger and taste excitement.*) “Smell” in (173) could also be replaced by “to know” instead of “to suspect”. The same meaning is implied by the verb “надуших”. (174. *Надуших къде са скрили сладкото.*) The example could be interpreted as: Through clues I understood/ I guessed where the jam was hidden. The positive or negative characteristics are not implied by the verb itself but by the following object. (169. И вече замirosa на страх.; 178. Замириса му на тиха тъга и спокойствие.). It is important to bear in mind the fact that this positive meaning could not be implied by the verb with a prefix “на” – “намирисва”.

- Investigate

Pattern 4: S [anim.] + sniff + around
Meaning: An animate subject investigates to find out if there are any interesting or relevant facts to be discovered
Smell verbs can also mean “to investigate” or “try to find information” (180. Military police have been sniffing around the bars.; 181. По-вероятно се е разтревожил, че душиш наоколо, задаваш твърде много въпроси и откриваш разни неща в книгите.). In (180), (181)), the verbs do not convey the meaning of physically smelling something. Therefore, their meaning should be considered metaphorical rather than a literal one. The examples clearly show that the metaphor of INVESTIGATING IS SNIFFING AROUND involves obtaining information. in both (180) and (181), “sniff” and “душа” imply not only the meaning of “trying to find information” but also that of “being doubtful” (съмнявам се/ изпитвам съмнения). This meaning is profiled by the subject (military police) in (180) and by the following verbs “ask” and “find out” in (181).

Pattern 5: S [anim.] + sniff + at + O [inanim.]
Meaning: An animate subject shows a low opinion of something

In English there is another metaphorical meaning of the verb “sniff” – “to show disapproval or no respect for something” as in (183) below. In Bulgarian, however, this extended meaning is not present. (183. He sniffed at my efforts at writing.) The examples illustrate that sniffing at one’s efforts or at one’s work is regarding someone/ something in a contemptuous or dismissive manner, belittling what has been done as being not worthwhile, important, or valuable.

3.5. Gustatory perception and cognition - TASTE

Unlike the smell sense, which is mostly related to negative sensations, that of taste is considered to have a positive meaning by default (Allan, 2008). The expression to have taste suggests that one has “a good taste” (ibid., p. 49).

Pattern 1: S [inanim.] + taste + of/ like + O [inanim.]
Meaning: An inanimate subject has a particular flavor

Analyzing the corpus lines, it becomes clear that the verb describes a particular quality that can be distinguished by physically trying
something. (185. Does it taste like fish?; 186. Питието имаше вкус на слабо ябълково вино и не беше неприятно.) It is important to note that, in all of the corpus lines the perceiver is fully omitted.

**Pattern 2: S [anim.] + taste + O [inanim.]**

**Meaning: An animate subject eats/ drinks something**

The use of “taste” in the examples above naturally bears the meaning of actual gustatory perception. In both English and Bulgarian the verb refers to a physical activity that ranges from testing the flavour of the object in (188), which lasts for a second to eating/consuming food in (187), which is a longer process. This shift in the meaning is strongly dependent on the context in which the verb appears. (188. We first tasted the wine when we sat down at 7p.m.; 187. Astorre was eating lustily. He had never tasted anything so delicious as this grilled lamb.)

- **Experience**

**Pattern 3: S [anim.] + taste + O [abstr.]**

**Meaning: an animate subject experiences a particular feeling**

In the interpretation of the English example (191) it could be argued that this sentence could also mean “enjoy”. In (193), however, the meaning of the verb is not limited only to experiencing something good as it is linked to positive and negative emotions, in this case the enjoyment of success but also disappointments. (191. Taste the relish to be found in competition. 193. За тези 11 години вкусихме от всичко – имаше успехи, имаше и разочарования.)

- **To experience something for a short time**

The metaphor EXPERIENCE SOMETHING FOR A SHORT TIME requires special attention. Despite overlapping with the previous one (EXPERIENCE), it is still distinctive enough to require a separate category. It is present in both languages under examination. (195. Just when he was entering the springtime of life his best life was over... he had tasted freedom only to lose it.; 264. Вкусих малко от живота на богаташите.) The corpus lines clearly show that the focus here is on the brevity of emotions. This meaning is implied by
the background information where “tasting” is followed by the phrases “only to lose it” in (195) and “a little” in (196).

- **Enjoy**

 **Pattern 4: S [anim.] + taste + O [abstr.]**

 **Meaning: an animate subject enjoys something**

 Although Pattern 4 is the same in grammatical structure as Pattern 3, its semantic content is different from that of “taste” in the meaning of “experience” in that it focuses not only on experiential interpretation but on the positive side of experiencing something. (197. *She was tired of London. She had seen all that it had to offer and tasted every one of its delights, many times.*; 198. Вкуси карнавала!). Tasting the delights that the city has to offer in (197), or the carnival in (198) involves not only the idea of participation but rather the feeling of enjoyment. Analyzing the examples it becomes clear that the meaning of the verb “taste” refers to enjoyment and thus the corpus lines exemplify the specific metaphor EXPERIENCING/ WITNESSING PLEASANT EVENTS IS TASTING.

 **CHAPTER 4**

 Chapter four touches on some hints on learning verbs of perception. The main grammar rules are presented. The chapter focuses on some specific characteristics of verbs of perception, paying special attention to the difference between active and passive perception.

 Viberg’s typological study of perception verbs (discussed in Chapter 2) provides a useful framework to present the differences between verbs of perception which can be categorized into three types depending on the semantic roles played by their subjects (see Viberg, 1984).

 The theoretical aspect provides a brief, comprehensive, classification of perception verbs. Within the domain of Foreign Language Acquisition (FLA) the practical aspect could help language teachers build up effective methods to improve learners’ competence in studying perception verbs.
This chapter suggests a special approach to learning verbs belonging to the five sense modalities. It is undoubtedly more effective if the meanings of words and expressions of a second language are learnt not only through one-to-one correspondence with the words and expressions of one’s native language, but also through understanding the concepts behind lexical units. This approach is essential in building up and expending students’ lexical knowledge in the second language, since words and expressions learned as groups of concepts would allow them to better understand the different usages of their meanings. What is more, this approach has proven to be more reliable than memorizing dictionary entries.

Thus, to achieve the main goal of teaching English as a foreign language in its oral and written forms, it is necessary to use a special approach which takes into account the language in its actual use. This approach suggests that students’ attention should be focused not only on the meanings conveyed by the verbs of perception, but also on what is being perceived. Lexical meanings are determined not only by grammar, but by the respective context they are used in.

CHAPTER 5

The final chapter of the study presents a summary of the main findings based on the examination and analysis of the extended meanings of perception verbs in English and Bulgarian. It also includes the limitations of the work and suggestions for further research.

See

The analysis of the meanings of the verb in situations that require visual perception in the physical sense show that the doer of “seeing” accomplishes the task of “seeing” when one interprets what has been captured with one’s visual organ. This is clearly illustrated in the shift of meanings from “spotting” to “recognizing what has been seen”. The extended meanings of the verb also lead to further cognitive processes demonstrated in the model “meeting and spending some time with someone, typically for social reasons and “having a romantic relationship with someone”.
When talking about “appreciating” “reading” or “interpreting”, the process of seeing is closely related to an emotional and mental response to what has been obtained through vision. The meanings of “check” and “confirm” have been analyzed to show a connection between the act of seeing and other activities that follow from it.

“Finding out” involves visual perception when the doer of seeing has to verify some information but some contexts suggest that the same meaning could refer to finding out an answer through one’s senses other than vision. The analysis has shown that while visual perception is the major means of accomplishing the task implied by “see” there are occurrences where visual perception in the physical sense is not necessary.

Gaining a certain impression links seeing to the meaning of knowledge obtained without a visual sense organ demonstrated in the model “see X as Y”. What is more, it also involves making judgements about what has been seen.

Seeing in the meaning of “experience” refers to cognitive processes, as experiencing something is strongly connected to processes of getting knowledge about life and the world by being in different situations. The last two meanings that have been examined – “can’t see each other” and “escort” belong to the domain of SOCIAL RELATIONSHIP.

![Diagram showing visually-dependent and figurative meanings of “see” in English and Bulgarian](Fig. 7)

**Fig. 7:** Visually-dependent and figurative meanings of “see” in English and Bulgarian
Hear

The results from the analysis clearly show that auditory perception involves internal comprehension and receptivity and that allows its meanings to be further extended to paying attention and obeying considering not only the context of the utterance but also the relationship between the participants. The four metaphors “pay attention to”, “obey”, “to be told/ to be informed” and “understand” are all frequently found in both languages. The extended meanings of the English verb “hear” and its Bulgarian counterpart “чувам” demonstrate that in both languages there is a transfer of meaning from the domain of physical auditory perception onto the more abstract domain of knowledge, heedfulness and obedience.

Fig. 8: Auditory-dependent and figurative meanings of “hear” in English and Bulgarian

Touch

The analysis of the meanings of the verb belonging to the touch modality starts with a discussion on its meanings that include physical perception, such as “use” and “affect” and are extended to focus on its metaphorical meanings.
Special attention has been paid to the transfer of meaning from the tactile domain into the 3 target domains: that of PSYCHOLOGICAL STATES AND EMOTIONS, examining the meanings of “reach”, “have influence” and “experience”; the domain of SOCIAL LIFE – the meanings of to deal with/ be involved with, talking about/ mentioning a particular subject, situation, or problem. Common expressions connected with social relationship – to communicate/ to keep in contact, be informed/ uninformed, be equal to and borrow money also belong to this group. The meaning of “a low degree or a small amount/ number” has been presented in the third group of meanings: those transferred from the domain of PHYSICAL TOUCH into the domain of DEGREE/ NUMBERS.

As it can be seen in Figure 10, the analysis has shown that English and Bulgarian share the same tactile-dependent meanings. However, the number of extended meanings of the verb “touch” in English (11) considerably exceeds that of “докосвам” in Bulgarian (6), especially in the domain of SOCIAL LIFE and that of DEGREE/ NUMBERS.

**Fig. 9:** Tactile-dependent and figurative meanings of “touch” in English and Bulgarian
**Smell**

The sense of smell has expectedly presented fewer metaphorical mappings. The general meaning of “smell” usually has negative connotation. The analysis links the verb to a scale of meanings, most of which negative. The results show a shift from the prototypical meaning of “smelling something with your nose”.

The research focused on 3 metaphorical meanings. “Suspect” has shown to bear a negative meaning, since when suspecting something or somebody implies negative emotions. Alternatively, “guess” might have a negative or a positive meaning.

The analysis of the verb shows that the positive or negative characteristics are not implied by the verb itself but by the following object. The metaphor “investigate” involves not only obtaining information without physically smelling something but also refers to the meaning of “being doubtful”. The last meaning that has been explored – “to show disapproval or no respect” belongs to the domain of SOCIAL LIFE and is found only in English.

On balance, the metaphorical meanings in the domain of smell are much more arbitrary in comparison with the other senses discussed. Bearing in mind Viberg’s (1993) hierarchy, ranking “smell” final, along with “taste”, seems to prove accurate with the data analyzed.

![Fig. 10: Olfactory-dependent and figurative meanings of “smell” in English and Bulgarian](image-url)
Taste

Unlike the verbs belonging to the other four sense modalities discussed, “taste” appears to have fewer semantic extensions which could be grouped as meanings that express involvement and preference.

Three metaphors have been explored in the research. “Experience” has shown a link to positive and negative emotions and in some contexts, when there has been a focus on the brevity of emotions, it has been further profiled to “experience something for a short time”. The semantic content of “enjoy” is different from that of “taste” in the meaning of “experience” in that a particular attention is paid to the state of taking pleasure and satisfaction from a particular experience. Therefore, it could be concluded that the metaphorical meanings are again strongly dependent on the object of tasting.

Despite these differences, it could be concluded that the Bulgarian perception verbs can be grouped in the same patterns describing perceptual experiences. What is more, they fit into the same model applicable to English perception verbs. The results from the analysis of the patterns clearly show that Bulgarian perception verbs belong to
the same subcategories and illustrate very similar metaphorical extensions. The findings of the thesis confirm this universal association between the perceptual and cognitive processes. Similar to the earlier studies cited, it could be confirmed that visual and auditory verbs illustrate a lot more semantic extensions.

Several discrepancies in the meanings of general perception verbs in both languages show that English and Bulgarian native speakers use similar metaphors to share the same existential experience.
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THE STUDY’S CONTRIBUTION TO INTER-LINGUISTIC RESEARCH ON VERBS OF PERCEPTION

Contributions of the present thesis are to be seen in the fact that:

• The MIND-AS-BODY theory is used for the first time in examining and analysing perception verbs in English and Bulgarian; the present thesis shows the assets of the MIND-AS-BODY theory and its applicability to perform a contrastive analysis of English and Bulgarian verbs of perception and to make some conclusions regarding the usage-based meanings of perception verbs in both languages.

• by combining cross-cultural application of the MIND-AS-BODY theory, the study is a contribution to the exploration of particular patterns and meanings and their uses in context-dependent situations;

• the study places special emphasis on meanings in context since developing linguistic competence is directly linked not only to lexical semantics and linguistic knowledge, where lexical items are associated with specific meanings, but also to conceptual knowledge, which includes contextual information and encyclopedic knowledge, in other words, all kinds of knowledge is backgrounded.

• In this regard, in the field of pedagogy the study suggests ways for teachers to encourage learners to acquire not only linguistic knowledge of verbs of perception but also to focus their attention to extralinguistic factors. Examining the semantic changes of the perception verbs is a way to make learners of English aware of the importance of the interaction between perception, language and cognition.

• All things considered, the analysis of perception in Bulgarian reveals a previously undescribed pattern of the approach to studying the vocabulary of the senses.

• This pattern adds to our knowledge of the grammar and vocabulary of perception across languages and is a new step towards further comparative research in this domain.


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