

Verbal Means of Representation of the Perceptive Category in the Tatar Language

By

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Abstract

The peculiarities of the functioning of the verbs of visual and auditory perception as a means of representing the category of perception are highlighted and described in this article. The aim of the study is to identify the semantic and word-forming features of the functioning of verbs in a work of art. The scientific novelty of this article is due to the fact that a detailed classification of these verbs with the identification of their semantic and word-forming capabilities is given for the first time in Tatar linguistics. The results showed that these verbs within two thematic groups have a very high derivational potential. The most common word-forming methods are conversion and word composition. During the study, the structural specifics of verbs of perception were revealed, their word-forming capabilities were revealed, and a number of auxiliary and modifying verbs that take an active part in the formation of analytical verbs of the studied group were demonstrated. The results of the study can be used in further study of verbs as part of speech and in the study of vocabulary in a university courses on phraseology.

Keywords: Tatar language; semantics; perceptivity, verbs for vision; verbs of auditory perception; phraseology, word formation/ building.

1. Introduction

The study of word semantics is an integral part of the general theory of systematic vocabulary. Study of this nature is primarily related to the analysis of lexical and semantic groups. Lexical-semantic groups are a collection of words with similar lexical meanings. The richness of lexical and semantic groups in a language is an indicator of the richness of the semantic system of a language's vocabulary.

The relevance of this article is defined by the need to study in detail the semantic and vocabulary peculiarities of individual lexico-semantic verb groups, which make it possible to

study in greater detail the system organization of the vocabulary of the Tatar language as a whole, as well as the system organization of the category of verb in particular.

The scientific novelty of the study is that there are still no works in the Tatar language devoted to the separate study of perceptual verbs. This group includes verbs for perception by vision, hearing, and touch. These verbs differ from other lexico-semantic groups by their specific features. As many linguistic studies have pointed out, the designated verb units do not express the active actions of the subject, but the sensory perception of a certain influence by the subject (Khasanzyanova et al., 2020; Seylesh et al., 2017; Vildanova et al., 2017).

The objectives of this study are as follows: to identify the verbs of the Tatar language that make up the lexical and semantic group of verbs of sensory perception; to find out the semantic and structural features of verbs of visual and auditory perception in the Tatar language; to show the place of perceptual verbs in the spatial picture of the world of the Tatar language.

The theoretical basis of the study is scientific works in the field of studying verbal semantics in Turkology and Tatar linguistics. Thus, for example, in the study of semantic valences of verbs, the works of F. A. Ganiev, L. R. Mortazina, R. K. Ishtanova worthy of attention, in comparative terms, these are the studies of A. A. Aminova, D. F. Khakimzyanova, I. D. Garipova, A. M. Mirzayanova, A. M. Aidarova (Sibgaeva et al., 2021).

The practical value of this article is defined by the possibility of using its materials in teaching the semantics of verbal vocabulary, word formation of verbal derivatives in educational institutions, as well as in the research scientific work of philologists.

2. Materials and Methods

The study was based on a lexical corpus of 268 units collected by a targeted sample of universal dictionaries and directories (Explanatory dictionary of the Tatar language, 2015; Khanbikova & Safiullina, 2014; Isanbat, 1989). The examples are drawn from classical works of Tatar literature, one of the most revered authors of the XX century A. Yenika (2002). His works are of great interest to linguists studying various aspects of the development of the Tatar literary language.

The main methods used in the work were the method of component analysis, descriptive method and the method of statistical calculation of the obtained data.

3. Results and Discussion

One of the important problems in human research is the problem of perception. A person's ability to perceive the real world is one of his fundamental abilities. A person learns about the world and receives information about it with the help of the senses. In the Tatar language, the indication of perception (visual, auditory, tactile, olfactory, gustatory) is indicated by perceptual vocabulary, in particular by perceptual verbs: kuru 'to see', toiu 'touch', 'feel', sizemlau 'to feel', ishetu 'to hear' (Ganiev, 2015).

Verbs of visual perception

mean 'to perceive someone or something with your eyes'. The general concept of visual perception and the ability to perform this action is denoted by the verb kuru 'to see'.

Verbs of vision differ in semantic and stylistic features from each other. For example, the verb *kuru* 'means to look at something for a short time'. Emma monyn kebek totash chypchuar chechekle, eryl yori almaslyk kue ylenle, tyn-yakty bolynny berenche **kyryemder** (Yenika, 2002). Min anyn shushy bik pak bulyp kurengen yozene kyzyksynyp **karyim**. As can be seen from the example, the verb *karau* 'to look' denotes close inspection of a certain object.

In the Tatar language, the semantic synonyms of the verbs of visual perception *karau*, *kuru* are the verbs *tekalu*, *tobelu*, *kuzetu*, *bagu* (Khanbikova & Safiullina, 2014). For example: Annary kinet kene arka kaeryldy hem irtenge chyktai dymlanyp eltyragan kuzlere belen atasyna **tobelde** (Yenika, 2002). The verbs *karau* and *bagu* differ in their use in syntactic constructions. The verb *karau* is characterized by its general use, and the verb *bagu* is mainly used in the language of a work of art, giving a special emotionality to the sentence. For example: **Baksam**, koyash shakty kuturelgan, kecheruigun, kyzgan, hem mine “Tor, malai!” digun tose, bik aibetlep peshere de bashlagan (Yenika, 2002).

Verbs of auditory perception.

Verbs of auditory perception are **ishetu** 'to hear', **tynlau** 'to listen'. The general concept of auditory perception is expressed by the verb **ishetu** 'to hear'. Igen arasyndan kuzge kyrenmes chikertkelernen irenep kene chyryldavy **ishetele** (Yenika, 2002). As can be seen from the example, the verb *ishetu* 'to hear' denotes the involuntary performance of an action. In contrast, the verb **tynlau** 'to listen' expresses a special performance of the auditory act. Mine de vakyt-vakyt yoky basyp kitkulde, lukin kulda dilbege bulgach, bieshmedem, kyngyraunyn kelle gene chynlavyn, yul buendagy chikertkulernen yalkau gyna ydilldavyla chyryldavyn **tynlap**, uz uylaryma yotylyp bar birdem (Yenika, 2002). The verb **ishetu** is neutral from the point of view of use in speech. Thus, the verb **tynlau** is usually used in a literary text, poetic speech, etc.

A special place is by verbal phraseological units, such as *kyz salu*, *kyz tashlau*, *kyz toshy*, *kyzden kichery*. For example: Songy omet belen Nigmatulla abzykayga karyim, ana nichek te mina birme dip ymlysym kile, lekin ul minem yakka synar **kuzen de toshermi**, ichmasam! Shulay da akhyr chikte gene mina ber **kuz tashlap** aldy shikelle, lekin min anyn karashyn totarga da, anlashyrga da olgermedem, bilgele (Yenika, 2002).

The phraseological unit *kolak salu*, in contrast to the verb *ishetu*, means attentive listening to something. For example, Shunyn taesirennender inde, min, ostel tiresende bargan sozlerge **kolak salmyycha**, kinet Selime kodacany iske tosherep, anyn yazmyshy turenda uylana bashladym (Yenika, 2002). The phraseological unit **kolakka elu**, in contrast to the verb phraseology *kolak salu*, means partial listening. For example: Mene berzaman uram buylap bik kyzu sipterep kilgan kyngyrau tavyshy ishetelde, emma kunaklar bu tavyshny **kolaklaryna da elmedelər** (Vildanova et al., 2017). Phraseologism **kolaklar ure toru**, **kolaklarny torgovyzu** means listening to someone or something with great interest. Myshyk-mysyk boryn tartkan tavysh ishetelgelep kuya, yakynrak atlap, kolaklarymny todyzdym, chynlabrak karasam, bagana tobene chygelep, bashyn uchlap utyrgan Khobyeybulla koda bulyp chyktay (Yenika, 2002).

As can be seen from the examples, verbs of visual and auditory perception are polysemous, their specific meanings can only be revealed in the context. These phraseological units contain the components *kuz* and *kolak*: *kuzge elu*, *kuz kylautu*, *kuz*

tondyru, kuz tyzhraytu, kuz tegetetu, kuz checkereutu, kuz kugertu, kolakka tosherep sagakuyu, kolakka tosherep sagakuyu, kolak kolakka chalynyp kalu, etc. (Isanbat, 1989).

However, it should be noted that not all phraseological units with the above components express the meaning of sensory perception. For example, the idiom **kuz** acyp yomganchy expresses the fast action – faster than a flash in the pan, **kuzlar** shardai bulu, uz kuzlereni uzen yyshanmau means surprise – 'not to believe one's eyes, **kolak** torgyzu, kolak shemreutu, kolak shankaitu expresses the meaning of “keep one's eyes peeled, don't trust anyone” – 'keep eyes open, is synonymous idioms, such as **kolak** sasytu, kolak iten ashau, kolak cheineu can have a value of highly annoying (Sibgaeva et al., 2020; Sibgaeva et al., 2019; Yerbulatova et al., 2017). Thus, the lexemes kuz, kolak, being the main component of phraseological units, are partially or completely reinterpreted, but retain the central seme of "sensory perception".

Visual perception verbs, such as chekerayu, akayu 'stare', expressing a visual sensation, create a certain idea of the subject's state. Bu suzlerne ishetkech, zheplenuden egetnen kuzlere **akaidu** (Yenika, 2002). As can be seen from the example, akayu in this context expresses surprise, but its semantics are broad: this verb can express such emotional states as anger, fear, and sadness. The onomatopoeitic verbs eltyrau and yaltyrau also have an emotional connotation. For example: Shemsetdin abzyi, anyn karshyna kilep, kyzleren usal of **yaltyratty** (Yenika, 2002).

The verbs karau and kuru in the Tatar language can also be used in postpositions. In this case, they completely lose their verbal signs, stop expressing lexical meanings, and begin to denote the grammatical relationship between the words: kure 'for a reason', karap 'for a reason', karaganda 'comparatively', karamastan 'despite'. For example: Osteme tagyn berse kelep kermesen dip ashykkanga kure min, chabynyp-nitep torycha, leukege menep, chechemne yua bashladym (Yenika, 2002). In the following example, the verb kurasen has modal meaning: Chynlap ta shulai, kuresen... (Yenika, 2002).

As can be seen from the examples, verbs of visual perception, in contrast to verbs of auditory perception, are able to act as word-forming potential for particles, postpositions, and they also function as modifying verbs.

4. Summary

As the analysis showed, verbs of visual perception prevail in the works of A. Yenika, which is indicated by the frequent use of these verbs (74 %). The use of auditory verbs is less common (26%). The author, describing the sensory perception of the characters, mainly uses words in their direct nominative meanings (62 % of all verb usages). A significant part is also made up of verb phraseological units (38 %). According to the study materials, we are convinced that verbal phraseological units that express sensory perception enhance the expressiveness of characters' speech, giving it a unique brightness and imagery. It should be noted that the frequency of using the verbs kuru 'to see' and karau 'to look' is also not the same. As mentioned above, despite the fact that they are synonymous, they are characterized by stylistically different uses, and the frequency of their functioning also differs. For example, the verb kuru is used 63 times in the study material (78% of them in the sense of visual perception), the verb karau 44 times (82% of them in the sense of visual perception). Synonymous verbs, such as tobalu, kuzetu, tekalu, akayu, chekerayu, yaltyratu, eltyratu, are not found in large numbers, as can be seen from the examples, they have an emotional connotation. As for verbs of auditory perception, the most frequently used verbs are ishetu

'to hear' (52%) and tynlau (14%) the rest (34%) are phraseological verbs. An interesting fact is that the leading position is occupied by phraseological units meaning "do not listen, do not pay attention to what is said": kolagyna kermau, kolakka elmau, ber kolagynnan kerep, ikenchesennan chygu.

Summing up, we should note the high frequency of analytical verbs. The work had identified more than six dozen analytical verbs of visual and auditory perception: karap tor, karap al, tunlap tor, karap kui, ishetep kal, tunlap kara, karap kal, karap kil, karap tor, tunlu bashla, ishetep al, karap chyk or kurep al, kurep kil, kurep tor, kurenep kit, tynlap beter etc. Let's consider them in context:

Lapastan toshege mine koedan su chygaryp torgan keche kodacha kurep **aldy** (Yenika, 2002).. Min kodachanyn tuben ielgen uozene beraz gyna **karap tordym** (Yenika, 2002). Kyzen achty, bashyn kalkyty, tubende ni baryn anlarga turyshyp, az gyna **tynlap tordy** (Yenika, 2002).. Lukin shulay da bu tyn khurekette, kolak salibrak tynlasan, tonykyna guleu, nechke gene bezeldeu **ozlekhez isheteptor** (Yenika, 2002). Zhingechey ashygyp keletke taba kitep bardy, e min reshetke buenarak uzyp, tynychrak urynnan ishegaldynda bargan tamashaga **karap tora bashladym** (Yenika, 2002).

As you can see from the last example, analytical verb in its composition may contain more than two components: first, as mentioned above, the verb of vision, the second and third components perform the role of a modifier of verbs: tora bashalu (verb tora refers to a more or less continuous action occurring without changes', the verb is base 'means the beginning of the flow of the action').

The results of the study showed that the verbs of vision karau 'to look' act in the role of modifying verbs. Confirmation of the above is the word-forming type "adverbial participle + modifying verb karau" expresses a test of action or an attempt to perform actions: yazyp **karau** 'try to write', eshlyap **karau** 'try to work', tynlyap **karau** 'try to listen', karap **karau** 'try to look'. For example: Chakyrdyk, bik chakyrdyk uzen, ineku uze baryp chakyrp karady, yuk, kilmede, chekchek pesheresherge de kilmede (Yenika, 2002).

Therefore, the verb karau 'to look' is also added to the composition of analytical verbs belonging to other lexical and semantic groups. And the verbs of vision themselves make up the exemption, since in this case the visual meaning of the verbs karau (bagu) is desensitized. Despite the above-mentioned fact, the group of analytical verbs of vision, takes a leading position in comparison with verbs of auditory perception. In the study material, they make up more than half of all verbal units (63,7%).

5. Conclusions

It is known that the sensory perception of external phenomena contributes to the cognitive distinction of everything that happens in the surrounding world. As a result of perception, an image of the world is formed in the human consciousness, which includes a complex of various interrelated sensations that are attributed by the human consciousness to an object, phenomenon, or process. We have established that the most frequent basic perceptual verbs in the works of A. Yenika include the verbs to see, to look, to look at, to hear. Many scientists, since ancient times, consider visual perception as the main method of obtaining information, and other types of sensations, in their opinion, only introduce new facts and details, thus making information more multifaceted. This opinion is very accurately and vividly confirmed by the saying that is found among many peoples "Yoz tapkyr

ishetkanche, ber tapkyr kuruyen haerlerak" ' A picture is worth a thousand words." Statistical analysis of perceptual verbs in the material under study also showed the dominance of verbs of visual perception over verbs of auditory perception. In this context, it can be argued that for a writer visual perception, that is, visual communication to the outside world, is the most important. However, there is no denying the role of auditory perception in shaping the complete picture of the world in the human mind, because without understanding the data analyzers it is impossible to get an informed picture of the world.

In general, the study leads to the conclusion that all means of representing the category of perceptivity allow us not only to explicate the diversity of perceptual experience obtained during verbal interaction between members of the Tatar-speaking society, but also to reveal the special capabilities of the communicant as a person who feels, significantly expanding the boundaries of his sensory perception of verbal actions.

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