

PERCEPTUAL LEXIS AND LITERARY ANALYSIS
M.M.Burkhanova
Doctor of Philosophy (PhD) in Philological Sciences
Fergana state university
<https://doi.org/10.5281/zenodo.22172773>

 INTERNATIONAL CONFERENCE
ON LINGUISTICS & TRANSLATION
Scientific Open Access Conference

ARTICLE INFO

 Received: 25th August 2026

 Accepted: 27th August 2026

 Online: 29th August 2026

KEYWORDS

language of the senses, sensor linguistics, functioning of the sense organs, functions of sensory perception, perceptual and conceptual paradigms, perceptual lexicon, literary analysis

ABSTRACT

This article discusses sensor linguistics. The research object of sensor linguistics is the perceptual nature and literary representation of sensory experiences associated with the sense organs, namely vision, hearing, smell, taste, and tactile sensation. The article also examines the perceptual and artistic aspects of these sensory modalities.

One of the most significant areas in the study of perceptual lexis concerns the metaphorical interaction and interrelation of lexical units associated with different sensory modalities and synaesthetic phenomena. Drawing on the accumulated body of research on perceptual vocabulary, it may be argued that the analysis of lexical units grounded in modes of sensory perception is predominantly associated with cognitive and mental processes. Furthermore, one of the principal research directions in this field involves investigating the metaphorical use of language in the verbal representation of concepts and cognitive operations related to the analysis and synthesis of information transmitted to and processed by human consciousness. The mental processes occurring in human cognition and consciousness are based on the analysis and synthesis of information received from various sensory channels during the genesis of perception. As has been observed, “the meaningfulness of an artistic image may sometimes be determined not by the ‘spark’ originating from all five senses, but by information derived from a smaller number of sensory modalities. This is because a creative individual may lack one or several sensory capacities, such as vision, hearing, taste, or smell. However, internal perception—intuition or the capacity for inner feeling—must necessarily be present. Even if the other four senses are intact, an artistic image cannot acquire genuine meaningfulness in the absence of inner perception. The reason is that inner perception constitutes the source of every form of human logic, while logic remains the fundamental governing principle of both scientific and artistic creativity.”

This observation suggests that the concepts constituting generalized artistic imagery, or the concept of *artisticness*, are manifested in the poetic cognition of language users and, particularly, creative individuals through linguopoetic forms of expression. In the transformation of information and signals transmitted by the five sensory modalities into

generalized concepts within the cognitive processes of speakers of a particular language, both logical reasoning and artistic logic play a crucial role. In this respect, the concept of artisticness formed on the basis of artistic logic, together with the conceptual structures associated with it, does not emerge solely from information transmitted through a single sensory modality. Rather, it is generated through the integration and logical organization of experiences perceived through the entire system of sensory modalities.

An artistic concept based primarily on the visual mode of perception is, therefore, further specified and enriched by information obtained through vision, taste, smell, hearing, and tactile or bodily sensation, all of which are integrated through an intuitive form of cognition. Consequently, the fundamental sensory modes of perception—visuality based on sight, auditory perception based on hearing, gustatory perception based on taste, olfactory perception based on smell, and tactile perception based on bodily sensation—serve to generalize and cognitively organize events and phenomena according to the principles of logical processing.

The transformation of events and phenomena occurring in objective reality into concepts and conceptual structures gives rise to the conceptual representation of the world in human consciousness. However, the relationship between a concept formed in cognition and the linguistic sign used to designate it is not always one of direct correspondence. From the perspective of the theoretical distinction between language and speech, it may therefore be emphasized that the linguistic layer representing concepts in consciousness is inherently relative and culturally conditioned. The linguistic consciousness of speakers belonging to a particular national or cultural community does not necessarily possess lexical designations for all concepts relevant to other linguistic communities.

Consequently, numerous lexical units existing in one language may lack direct equivalents in another. In such cases, the expression of certain concepts and conceptual structures may involve the metaphorical extension of existing lexical units. This process may lead either to the direct adoption or borrowing of unfamiliar lexical items from another language or to the representation of concepts through synaesthetic metaphors. Thus, the metaphorical and synaesthetic use of language emerges as one of the important mechanisms through which linguistic systems compensate for lexical and conceptual asymmetries. It is generally recognized that language consists of several interconnected structural levels, each characterized by its own specific units and functional properties. Although the problems associated with the investigation of phonetic and grammatical levels are numerous and complex, the lexical system of language likewise constitutes an extensive and multifaceted object of linguistic inquiry. Uzbek vocabulary, as an object of lexicological research, may be investigated from a variety of perspectives depending on the particular aspect of lexical meaning and functioning selected as the subject of analysis. From this perspective, lexical units may also be examined within the framework of perceptual lexis, or, more specifically, the lexicon of perception. Words and expressions that designate phenomena associated with vision, hearing, taste, smell, and tactile sensation may be regarded as constituting perceptual vocabulary. Among the foreign scholars whose research has contributed to the study of this field are V.Kharchenko, A.Nagornaya, L.Layenko, N.Muravyova, and V.Uzlova. Information transmitted through sensory channels is represented in human cognition in the form of

particular concepts and conceptual structures. With regard to the relative degree of activity of individual sensory modalities in the formation of such concepts, two principal theoretical perspectives may be distinguished.

According to the first perspective, human cognition receives information transmitted through all sensory modalities, processes and analyses it, classifies it according to particular principles, and ultimately integrates it through logical generalization. From this standpoint, the sensory modalities are assumed to participate in the cognitive process with approximately equal degrees of activity. Accordingly, information transmitted through visual, auditory, gustatory, olfactory, and tactile channels is regarded as having a relatively equal status within the overall system of sensory processing. The second perspective, however, assumes that during the mental process leading to the formation of concepts and conceptual structures, one sensory modality may demonstrate a higher degree of activity or cognitive dominance than others. The validity and theoretical basis of this position may be substantiated through an examination of the poetic structure of literary works, including the construction of artistic images, ideas, and motifs, as well as through the linguistic representation of the author's perception and conceptualization of the world. One of the scholars associated with this line of thought is V. V. Uzlova.

Writers play a particularly significant role in revealing the expressive potential of a language in its entirety. One of the linguistic means through which the individuality of a literary text and the author's distinctive style may be identified is perceptual lexis. In the reader's interpretation of poetic and lexical units characteristic of an author's cognition, the contribution of individual sensory modalities to the process of perception may vary: in some cases, one modality may assume a dominant or highly active role, whereas in others, perceptual distinctions may be manifested at different levels of cognitive processing.

In general, perceptual vocabulary occupies an important position in identifying the individual style, or *idiostyle*, of an author. In our view, regardless of the particular perceptual mode to which a system of artistic images in the author's consciousness may belong, perceptual lexis activated through each sensory modality constitutes an essential means of expression within the linguistic and poetic structure of a literary work.

As noted in scholarly literature, "perceptual lexis functions as a specialized means of expressing universal concepts within the cognition of a creative individual" [4]. Indeed, the conceptual structures characteristic of an author's cognition incorporate systems of customs, traditions, cultural values, and collective experiences associated with a particular community. Within a literary text, these conceptual structures are manifested through the poetic realization of perceptual vocabulary.

Perceptual lexical units employed in literary discourse contribute to the objective representation of concepts and conceptual structures associated with specific cultural traditions and practices within the author's imaginative world. The conceptual foundation of perceptual lexis in the writer's cognition may be understood as a poetic generalization of information transmitted through the sensory channels and subsequently transformed into artistic imagery. In expressing conceptual systems associated with the culture of a particular people, therefore, the writer draws upon perceptual lexis as an important linguistic and poetic resource.

Thus, perceptual vocabulary serves not merely as a means of naming sensory experiences, but also as a complex linguistic mechanism through which sensory information is cognitively processed, conceptually structured, culturally interpreted, and aesthetically transformed. The study of perceptual lexis in literary discourse consequently makes it possible to reveal the intricate interrelationship between sensory perception, cognition, conceptualization, language, culture, and artistic creativity. As emphasized in scholarly literature devoted to the study of perceptual lexis, perceptual lexical units play a significant role in identifying those features of an author's individual style that are manifested through the analysis of linguistic evidence in literary texts. Available evidence indicates that the interrelationship among various modes of perception characteristic of a poet's idiosyncrasy may be observed alongside the predominance, within the semantic structure of poetic expressions, of information transmitted through one or another sensory modality.

More specifically, different forms of perceptual experience associated with an author's idiosyncrasy or individual manner of expression are characterized by an inherent interconnection. When a writer employs perceptual lexis in the language of a literary work, the diverse semantic nuances and shades of meaning of such lexical units remain consistently associated with the artistic concept formed on the basis of information perceived through the sensory organs.

Each lexical unit belonging to the domain of perceptual vocabulary functions in a literary text as a means of realizing the author's communicative intention on the basis of information derived from the source through which a particular concept existing in cognition is generated and sustained. In other words, perceptual lexical units serve not merely to verbalize sensory experience; they also mediate between sensory information, conceptual structures, and the author's communicative and aesthetic intentions. Through this interaction, perceptual lexis becomes an important component in the linguistic representation of artistic cognition and in the formation of the distinctive features of an author's individual style.

References:

1. Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004. – Б. 30.
2. Лаенко Л. В. Перцептивный признак как объект номинации / Л. В. Лаенко // Вестник ВГУ. Серия: Филология. Журналистика. – 2004. – № 2. – С. 71–77.;
3. Муравьева Н.Ю. Категория перцептивности в семантике глагола и в тексте: Дисс. ... канд. филол.наук. – Москва, 2008. – 447 с.;
4. Харченко В.К. Лингвосенсорика: функциональные и прикладные аспекты. – М.: Книжный дом "ЛИБРОКОМ", 2012. – 216 с.;
5. Нагорная А.В. Лингвосенсорика как перспективное направление современных лингвистических исследований: аналитический обзор. – М.: ИНИОН РАН, 2017. – 85 с.;
6. Узлова.В. Перцептивная образность в художественном тексте (на материале рассказа А.И.Куприна "Болото"). Russian Linguistic Bulletin – 2023. № 5 (41)