Original Article

Correr uma vista de olhos, glisser une œillade, to shoot a look: lexical variation in the support verb slot in complex predicates of visual perception in Portuguese, French and English

Correr uma vista de olhos, glisser une œillade, to shoot a look: variação lexical no slot de verbo suporte em predicadores complexos de percepção visual em Português, Francês e Inglês

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Abstract

In order to describe complex predicates of visual perception with a support verb, we focus, at the formal pole of the construction, on the lexical variation around the verbal slot, without losing sight of its combination with predicating nominal elements. We intend to analyze predicating nominal elements of visual perception more or less strongly linked to each verb in the construction. Therefore, we aim to verify possibilities for perspectivizing the visual perception event. To do so, we compared data from two varieties of Portuguese (Brazilian and European), in comparison to French and English. We adopted the theoretical approach of Construction Grammar (Goldberg, 1995; 2006), taking into account its articulation with Sociolinguistics, which results in a socio-constructionist bias (Machado Vieira; Wiedemer, 2019). We collected construction incidents via the Sketch Engine platform and we used the Word Sketch tool to check collocations. Following a preliminary screening, we obtained 967 occurrences for Portuguese and 750 occurrences for French and 769 occurrences for English. We analyzed the data using quantitative

and qualitative methodology. Results (Travassos, 2023) showed that, in the use of the construction in question, Portuguese and French are similar in the sense that they both present prototypical support verbs (*dar*/ 'to give' and *jeter*/ 'to throw') that reflect the focus of the action on something external. English, on the other hand, presents a strong tendency to use the prototypical support verb *take* in the construction in focus, so that movement or the action, even if figurative, is in the sense of the participant's field of reference. These results confirmed our hypotheses that the most frequent support verbs in the construction of complex predicates of visual perception in Portuguese, French and English would be, respectively, *dar* ('to give'), *jeter* ('to throw') and *take*.

Keywords:

Lexical variation; complex predicates; Portuguese; French; English.

Resumo

Para descrever predicadores complexos de percepção visual com verbo suporte, focalizamos, no polo formal da construção, na variação lexical em torno do *slot* verbal, sem perder de vista sua combinação com elementos nominais predicantes. Pretendemos analisar elementos nominais predicantes da percepção visual mais ou menos fortemente ligados a cada verbo na construção. Portanto, objetivamos verificar possibilidades de perspectivização do evento de percepção visual. Para tanto, comparamos dados de duas variedades do Português (brasileira e europeia), em comparação com o Francês e o Inglês. Adotamos a abordagem teórica da Gramática de Construções (Goldberg, 1995; 2006), levando em consideração sua articulação com a Sociolinguística, o que resulta em um viés socioconstrucionista (Machado Vieira; Wiedemer, 2019). Coletamos dados da construção por meio da plataforma Sketch Engine e utilizamos a ferramenta Word Sketch para verificar as colocações. Após uma triagem preliminar, obtivemos 967 ocorrências para o Português, 750 ocorrências para o Francês e 769 ocorrências para o Inglês. Analisamos os dados utilizando metodologia quantitativa e qualitativa. Os resultados (Travassos, 2023) mostraram que, no uso da construção em questão, o Português e o Francês são semelhantes no sentido de que ambos apresentam verbos-suporte prototípicos (*dar* e *jeter*) que refletem o foco da ação em algo externo. Já o Inglês apresenta forte tendência à utilização do verbo suporte prototípico *take* na construção em foco, de modo que o movimento ou a ação, mesmo que figurativa, esteja no sentido do campo de referência do participante. Esses resultados confirmaram nossas hipóteses de que os verbos-suporte mais frequentes na construção de predicadores complexos de percepção visual em Português, Francês e Inglês seriam, respectivamente, *dar*, *jeter* ('lançar') e *take* ('tomar').

Palavras-chave:

Variação lexical; predicadores complexos; Português; Francês; Inglês.

Introduction

In this article, which is based on a doctoral thesis (Travassos, 2023), we investigated the lexical variation around the support verb slot in complex predicates of visual perception. Taking into account different configurational possibilities in its structure, we observe whether there are, for example, greater tendencies of combination and attraction between certain support verbs and certain predicating nominal elements.

In the Portuguese sample, we searched for support verbs linked only to the predicating nominal elements *uma olhada*, *uma olhadinha*, *uma olhadela* and *uma vista de olhos*; in French, we investigated the verbs linked to the nouns *un œil*, *un coup d'œil*, *un regard* and *une œillade* and, in English, verbs linked only to the nominal element *a look*.

Some examples of this construction are below.

Chart 1. Examples of uses of complex predicates of visual perception with support verb in Portuguese, French and English.

1	E, pronta, **correu uma vista de olhos** pela menina, desenrugou-lhe a saia, consertou-lhe melhor os cabelos e, readquirindo o seu ar tranqüilo de mulher ajuizada, tomou-a pela cintura e levou-a vagarosamente até à sala de jantar, para tomarem vermute com gasosa.
	'And, ready, she (lit.) ran a view of eyes at the girl, unwrinkled her skirt, fixed her hair better and, regaining her calm air of a sensible woman, took her by the waist and slowly led her to the dining room, to drink vermouth with soda.' (translation).
2	Tazio **glissa une œillade** à sa camarade.
	'Tazio (lit.) slipped a look at his comrade.' (translation)
3	Lance **shoots a look** at Harmen while Uriel turns to the interviewer.

With the variation in the formal structure of complex predicates in Brazilian and European Portuguese (Brazilian Portuguese – BR – and European Portuguese – PT –), French and English, we seek to identify functional subtleties in the cognitive and cultural perspective of the visual perception event between different communities, through observation of linguistic data in context.

In this way, we analyze the construction and predication as a whole, with a view to capturing the intrinsic relationship between language/variety and society, taking into account specific or transversal cultural memories, experiences and points of view, materialized through linguistic resources selected in each community, with the purpose of activating the conceptualization of visual perception.

We collected and analyzed, via quantitative and qualitative methodology, 967 data on real linguistic uses of Portuguese, 750 of French and 769 of English (after filtering), taken from the Sketch Engine platform, respectively, from the corpora Portuguese Web 2011 (ptTenTen2011), French Web 2017 (frTenTen17) and English Web 2020 (enTenTen20). We also use the Word Sketch tool to check the most frequent collocations.

To deal with the variation based on real data on linguistic uses, taken from the most diverse contexts, and also considering the assumption that constructions make up the entirety of language knowledge, we adopted the approach of Construction Grammar (Goldberg, 1995; 2006), taking into account its connection with Sociolinguistics, which results in a socio-constructionist view (Machado Vieira; Wiedemer, 2019).

Theoretical perspective

We adopted the theoretical approach of Construction Grammar (Goldberg, 1995; 2006), taking into account its connection with Sociolinguistics, which results in a socio-constructionist view (Machado Vieira; Wiedemer, 2019).

From this perspective, we understand language as a grammar entirely formed by constructions, that is, by symbolic pairings of form (phonetic-phonological, morphological, syntactic) and function (semantic, discursive, pragmatic, social, cognitive), whose meaning is conventionalized in the speech community. Furthermore, constructions can be of different levels (from morphemes to entire clauses, for example). The constructions of a language remain interconnected in a network, which is called *contruct-i-con* (Goldberg, 2003, p. 219).

In order to understand how language works, it is important to consider two directions of mutual influence: from the concrete use of the language to more abstract patterns and, on the other hand, from more schematic patterns to more concrete exemplars. Thus, frequent contact with linguistic instances of a given schematic construction facilitates the extraction of more abstract patterns. Therefore, it is important to work with data taken from real contexts of socio-communicative interaction (in this case, data collected via Sketch Engine). In this way, we also take into account the broader discursive-pragmatic context in the construction of the meanings of the texts, going beyond the strictly linguistic 'cotext' surrounding the construction.

Variation can occur in both formal and functional aspects of the construction, at the most diverse grammatical levels (lexical, morphological, syntactic, semantic, discursive, pragmatic, social). In this work, we focus on lexical variation in the support verb slot of complex predicates of visual perception. Cappelle (2006, p. 18) calls constructions in variation allostructions, paralleling allophone and allomorph. According to the author, they are "variant structural realizations of a construction that is left partially underspecified".

In Portuguese (Brazilian and European varieties)

In the support verb slot of the construction of complex predicate of visual perception in Portuguese, we find *dar* ('to give'), *passar* ('to pass'), *lançar* ('to throw'), *deitar* ('to lie'), *deixar* ('to leave') and *correr* ('to run'), treated here as lemmas, that are represented not only by their infinitive form, but also by their grammatical variation in terms of person, number, tense and mood. These verbs are shown in the following figure (Figure 1), where the darker color, larger size and centrality of the word in the ellipse indicate greater frequency. On the other hand, verbs in lighter colors, in a decentralized position and in smaller size reveal a lower frequency.
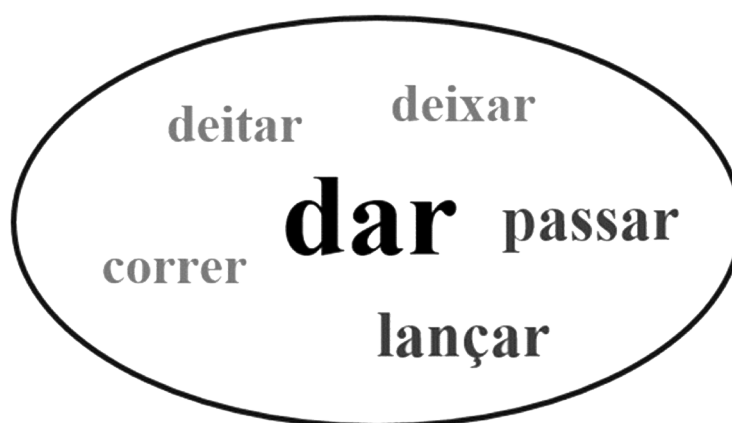

Figure 1. Possibilities for filling the support verb slot in complex predicates of visual perception in Portuguese.
Source: Travassos (2023, p. 149).

Based on Travassos's (2023) data, the support verb *dar* ('to give'), in Portuguese (both in Brazilian and European Portuguese), is the most frequent in the construction of a complex predicate of visual perception. Corresponding to almost all the data (97.4%) of the total 969 (100%), this verb gains prominence in this construction. This result reveals a high degree of freezing in the verbal element of this construction in Portuguese, with little room for variation in this slot, which generates greater predictability in the activation of items in the construction in this language.

The verb *dar* is widely used in the language in the most diverse contexts. Because it is used with a high frequency, it tends to have different extensions of meaning. Thus, we start from the physical transfer value of some concrete element (prototypical), with change of ownership, to a great semantic variability, the result of the figurative processes of metaphor and metonymy. The basic meaning can fade, generating different meaning effects and uses. The verb *dar*, used in the construction of a complex predicate of visual perception, has, together with the predicating nominal element, its meaning expanded, since the event of looking, instead of being seen

as the physical transfer of something concrete, can be understood as the abstract transfer of the gaze from one point, the origin, to another, the target.

The evident prominence that the verb *dar* has in the construction can, in a certain way, facilitate the acquisition of the constructional pattern by language users. This idea comes from the "skewed frequency hypothesis" (Casenhiser; Goldberg, 2005), according to which "a skewed distribution of verbs, with a centre of gravity represented by one highly frequent verb, is a design feature of constructions that facilitates the acquisition of their form and meaning" (Hilpert, 2019, p. 171). In addition to the ease generated in the acquisition of the construction, this bias in verbal preference can also have consequences in the sense of helping to extend the constructional schema, thus allowing other elements to fill the construction slots, generating new constructional patterns.

In Portuguese, we observe the different verbal possibilities with four predicating nominal elements: *uma olhada*, *uma olhadinha*, *uma olhadela* and *uma vista de olhos*. These are the most frequent predicating nominal elements of visual perception in the construction. When paying attention to the support verb and noun combinations, we realize that the great versatility of the support verb *dar* is also evident in its association with all the selected nominal elements.

We can say that the two varieties of Portuguese are similar, indicating a linguistic and cultural similarity in the perspective of the visual perception event, using a close linguistic element (support verb *dar*), although there is still a differentiation in preferential uses in relation to predicating nominal elements: while Brazilian Portuguese tends to have more uses of *uma olhada*, *uma olhadinha*; European Portuguese tends to have more uses of *uma olhadela* and *uma vista de olhos* in the construction in focus. The distributions of microconstructions between the two varieties were, therefore, practically complementary, highlighting regional/geographical differences, that is, an extralinguistic factor, influencing a linguistic phenomenon.

We then verified the statistical force exerted by the combinations of the variables "variety" (Brazilian Portuguese – BR – and European Portuguese – PT –), "support verb" and "predicating nominal element" (*uma olhada*, *uma olhadinha*, *uma olhadela* e *uma vista de olhos*) in the construction of a complex predicate of visual perception through the use of the technique of conditional inference tree and random forests. The results are given in the following graph. As we can see, both the first division, relating to the "variety" variable, and the second division, relating to the "support verb" variable, were considered statistically significant, considering the p-value at 0.001 (check the ellipses). These selected variables are represented in the "branches" and the p-value is in the ellipses. Bar charts ("the leaves") reveal the proportions at each node. The boxes ("bin") correspond to the end nodes. The value in parentheses indicates the number of observations of the selected association in each "compartment" (Levshina, 2015, p. 294). In this Graph 1, we see five nodes activated as relevant.

Graph 1. Most likely possibilities of verb$_{support}$-noun$_{predicant}$ combination in Portuguese.
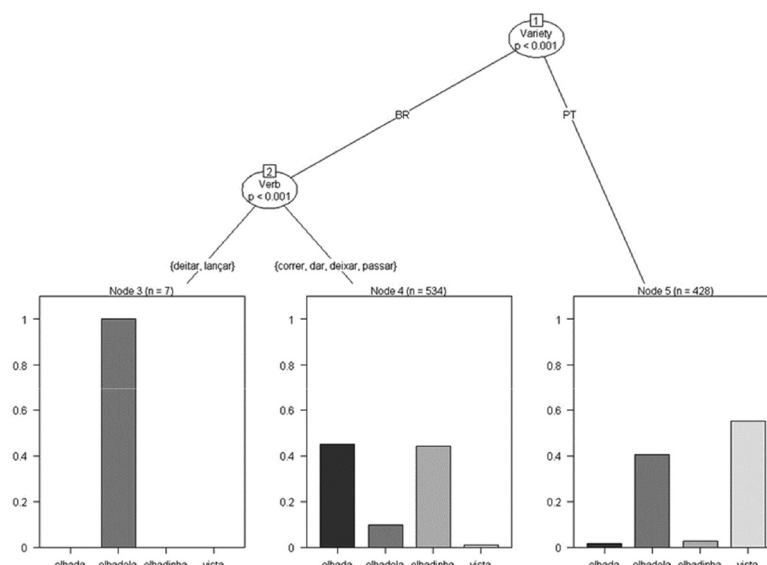
Source: Travassos (2023, p. 151).

The second division, based on the support verbs, further subdivided into the Brazilian variety of Portuguese, on the one hand, the verbs *deitar* ('to lie') and *lançar* ('to throw') and, on the other, the verbs *correr* ('to run'), *dar* ('to give'), *deixar* ('to leave') and *passar* ('to pass'). While those verbs were strongly associated with the nominal element "uma olhadela", these verbs have already reported a greater association, firstly, with *uma olhada* and *uma olhadinha* and, less so, with *uma olhadela* and *uma vista de olhos*.

Regarding the European Portuguese variety, there was no statistically significant division regarding the "support verb" variable. We noticed, however, tendencies towards association with the nominal elements "uma olhadela" and "uma vista de olhos".

The verb *dar* is considered one of the prototypical ones in the "support" category, as it has an auxiliary function for grammatical categories, in addition to contributing less to the meaning of the construction than the predicating nominal element, which has the most specific semantics. It is very frequently used and, therefore, more semantically bleached. On the other hand, it opens up ways for other verbs to take its place, verbs that sometimes rarely appear in the position and function of support verb. These include the verbs *passar* ('to pass'), *lançar* ('to throw'), *deitar* ('to lie'), *deixar* ('to leave') and *correr* ('to run'), which are sometimes used in the visual perception construction for reasons of creativity and emphatic expressiveness.

These verbs are called semi-support[1] (Machado Vieira; 2018) and have more particular meanings and greater restrictions on use in some contexts. They contribute to an expansion of the semantic-discursive-pragmatic contour of the construction, by presenting extensions of meaning and subtleties of meaning, thus highlighting sensitivity in the different forms of perspectivization of the visual perception event. As we noted, they are much less frequent: together, they correspond to 2.6% of the data sample.

Although the frequency of these other verbs is low and, therefore, it is not possible to clearly visualize usage trends, we can still perceive a small inclination towards a variety of Portuguese (Brazilian or European), depending on the predicating nominal element activated and in combination with the verb.

With the semi-support verb *passar*/ 'to pass' (9 instances), there were only occurrences with the predicating nominal element *uma vista de olhos*, tending to occur more in European Portuguese (8 instances out of the total 9). With the semi-support verb *lançar*/ 'to throw' (9 instances), there were occurrences of both *uma olhadela* (more in Brazilian Portuguese) and *uma vista de olhos* (in European Portuguese). With the verb *deitar*/ 'to lie' (5 instances), there were occurrences with *uma olhadela* and *uma vista de olhos*, both also with a slightly greater tendency to be used in European Portuguese. The verb *deixar*/ 'to leave' (1 instance) was only compatible with *uma olhada* (in Brazilian Portuguese). The semi-support verb *correr*/ 'to run' (1 instance) was only associated with the predicating nominal expression *uma vista de olhos* (in Brazilian Portuguese).

The distribution of verbs that occur in the construction of a complex predicate with a support verb in Portuguese (Brazilian and European) depending on the predicating nominal element of visual perception that accompanies them is illustrated in the following Table 1[2]. Support verbs are listed in order of frequency of activation, that is, from highest to lowest frequency.

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[1] [...] "not every construction with a support verb involves verbs with clearly grammatical behavior, as some rely on verbs with an intermediate character in the continuous that have as extremes lexical forms (with content) and grammatical/procedural forms (productively used to form various verb-nominal periphrases, as shown in cases of ter ('to have'), ficar ('to stay'), dar (to give) e fazer ('to do'), cited in several works and even in works that relate them to full verbs (or predicates), even though they give them the status of a light verb" (Machado Vieira, 2014, p. 103, our translation, adapted); [...] "nem toda construção com verbo suporte envolve verbos com comportamento nitidamente gramatical, já que algumas contam com verbos com caráter intermediário no contínuo que possui como extremos formas lexicais (com conteúdo) e formas gramaticais/procedurais (produtivamente acionadas para a formação de variadas perífrases verbo-nominais, como se revelam casos de ter, ficar, dar e fazer, citados em várias obras e até mesmo em obras que os relacionam a verbos plenos (ou predicadores), ainda que lhes confiram estatuto de verbo leve" (Machado Vieira; 2014, p. 103, no original).

[2] Tb = total of searches; n = total valid data found; PB = Brazilian Portuguese and PE = European Portuguese (from Portugal); cx = construction (microconstruction).

Table 1. Distribution of support verbs in association with the predicating nominal element in Portuguese (from Brazil and from Portugal).

	PT Sketch Engine – Portuguese Web 2011 (ptTenTen11) (n = 967/ Tb = 1000 tokens)											
	VERB											
Cx.	**DAR**		**PASSAR**		**LANÇAR**		**DEITAR**		**DEIXAR**		**CORRER**	
	n = 944 (97,42%)		n = 9 (0,92%)		n = 9 (0,92%)		n = 5 (0,54%)		n = 1 (0,10%)		n = 1 (0,10%)	
V uma olhada (n = 247/ Tb = 250)	246 (99,59%)		–		–		–		1 (0,41%)		–	
	BP	EP							BP	EP		
	239 (96,76%)	7 (2,83%)							1 (0,41%)	–		
V uma olhadinha (n = 248/ Tb = 250)	248 (100%)		–		–		–		–		–	
	BP	EP										
	236 (95,16%)	11 (4,84%)										
V uma olhadela (n = 232/ Tb = 250)	220 (94,82%)		–		8 (3,44%)		4 (1,74%)		–		–	
	BP	EP			BP	EP	BP	EP				
	52 (22,42%)	168 (72,42%)			5 (2,15%)	2 (1,29%)	1 (0,41%)	3 (1,30%)				
V uma vista de olhos (n = 242/ Tb = 250)	230 (95,04%)		9 (3,73%)		1 (0,41%)		1 (0,41%)		–		1 (0,41%)	
	BP	EP	BP	EP	BP	EP	BP	EP			BP	EP
	4 (1,65%)	226 (93,38%)	1 (0,41%)	8 (3,30%)	–	1 (0,41%)	–	1 (0,41%)			1 (0,41%)	–

Source: Travassos (2023, p. 153).

The following are examples of uses of complex predicates of visual perception with different verbal and nominal elements in Portuguese (Chart 2).

Chart 2. Examples of uses of complex predicates of visual perception with different verbal and nominal elements in Portuguese.

4	Olha, eu tenho sérias dúvidas... **dêem uma olhadinha** no que aconteceu com o Yassir.
	'Look, I have serious doubts... (lit.) give a little look at what happened to Yassir' (translation).
5	Resta deixar um conselho para quem aposta na quantidade e não na qualidade dos materiais, para **passarem uma vista de olhos** cuidada na lista de alterações e nas fotografias do carro.
	'All that remains is to give advice to those who focus on quantity rather than quality of materials, (lit.) to pass a careful view of eyes at the list of changes and photographs of the car.' (translation).
6	Mas os amigos de sua avó, observou ela, **lançando uma olhadela** discreta ao passarem, tinham o maior trabalho: primeiro misturavam os pigmentos, depois moíam-nos, e então colocavam panos levemente molhados sobre a tinta para mantê-la úmida.

Chart 2. Cont.

	'But her grandmother's friends, she observed, (lit.) casting a discreet glance as they passed, did the most work: first mixing the pigments, then grinding them, and then placing slightly damp cloths over the paint to keep it moist.' (translation).
7	Enquanto saboreava o café **deitou uma vista de olhos** pelas gordas.
	'While he was enjoying his coffee, he (lit.) lay dawn a view of eyes at the fat girls.' (translation).
8	este fato já se deu a algum tempo mas é algo que não consigo esquecer, eu era boy de um escritório no centro da cidade de forma que para voltar para casa pegava o metro [sic], em um desses retornos, estava apertado para dar uma mijada e parei em um sanitário público, estava la [sic] um carinha na minha faixa de idade, uns 17 anos na época, tirei meu pau para fora e percebi que o carinha não tirava os olhos, eu andava na maior fissura para dar uma de modo que na saída **deixei-lhe uma boa olhada**, o carinha pas...
	'This fact happened some time ago but it's something I can't forget, I was a boy in an office in the city center so to get home I took the metro [sic], on one of those returns, it was tight to get a I took a piss and stopped at a public toilet, there was a little guy in my age group, about 17 years old at the time, I took my dick out and realized that the little guy wasn't taking his eyes off, I was walking in the biggest crack to take a so when I left (lit.) I left a good look at him, the little guy passed...' (translation).
9	E, pronta, **correu uma vista de olhos** pela menina, desenrugou-lhe a saia, consertou-lhe melhor os cabelos e, readquirindo o seu ar tranqüilo de mulher ajuizada, tomou-a pela cintura e levou-a vagarosamente até à sala de jantar, para tomarem vermute com gasosa.
	'And, ready, she (lit.) ran a view of eyes at the girl, unwrinkled her skirt, fixed her hair better and, regaining her calm air of a sensible woman, took her by the waist and slowly led her to the dining room, to drink vermouth with soda.' (translation).

On the Sketch Engine platform, the tool called Word Sketch serves to search for collocations between elements of an expression in a given corpus. Thus, with the aim of verifying our results related to the association between certain support verbs and predicating nominal elements in the construction of a complex predicate of visual perception, we used this resource and present the results below, in the form of automatically generated graphs on the platform.

Thus, we looked for the most frequent verbal collocations linked to each nominal element predicating visual perception here under analysis (*olhada*, *olhadinha*, *olhadela* e *vista*). This search is important, as it covers the entire corpus Portuguese Web 2011 (ptTenTen2011). Due to its enormous size (3,896,392,719 words), the generalizations achieved are even more expressive and reliable, since more contexts of use are taken into account.

In Figures 2, 3 and 4 that follow, we show, respectively, the verbs (in the form of lemmas) that most co-occur with the nominal elements *olhada*, *olhadela* and *vista*. It is worth noting that, with the noun *olhadinha*, the platform did not return any results. Confirming the results of the analysis of our sample, the Word Sketch tool

showed that the verb *dar*, and its grammatical variations in time, mood, number and person, is the main co-occurrence option with the selected visual perception nouns. This is true of all nouns, with the exception of *vista*, which, although it does not predominantly attract the verb *dar*, this verb is still among the most frequent collocation options.

The closer the circles are to the center, the greater the typicality in relation to the verbal placement next to the predicating nominal element in question. The size of the circles refers to their frequency of action, that is, the larger the circles, the greater the frequency of occurrence. The pink color of the circles indicates the grammatical category of the verb[3].
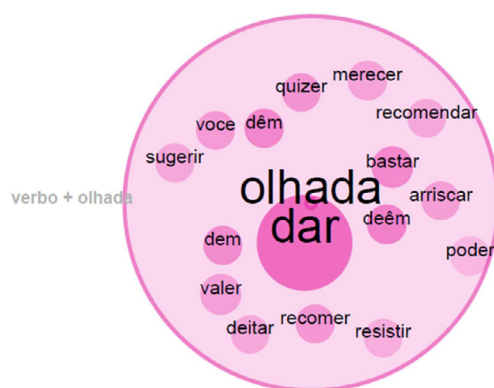

Figure 2. Most frequent verbal collocations that occur associated with the predicant nominal element *olhada* in the Portuguese Web 2011 corpus, accessed on July 13, 2022
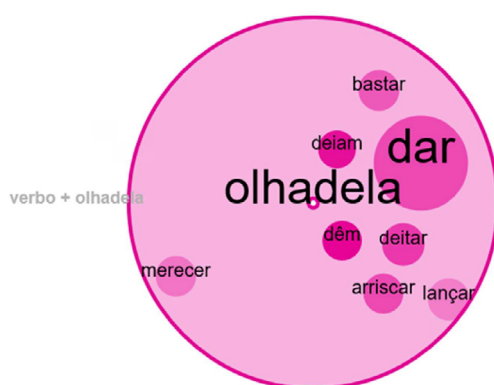**Source:** Travassos (2023, p. 155).

Figure 3. Most frequent verbal collocations that occur associated with the predicant nominal element *olhadela* in the Portuguese Web 2011 corpus, accessed on July 13, 2022
Source: Travassos (2023, p. 156).

[3] For more information, check the following link:[https://app.sketchengine.eu/#wordsketch?corpname=preloaded%2Fententen20_tt31_1&tab=about&lemma=look&lpos=n&clustercolls=0&showWordSketchVis=1&sort_ws_columns=s&showresults=1&structured=1&itemsPerPage=5]. Accessed on July 28, 2024.

Figure 4. Most frequent verbal collocations that occur associated with the predicant nominal element *vista* in the Portuguese Web 2011 corpus, accessed on July 13, 2022.
Source: Travassos (2023, p. 156)

In French

The data on the construction of a complex predicate of visual perception in French showed a much greater versatility of possibilities for filling the verbal slot than the data from Portuguese, which showed a clear tendency to fill this slot with the support verb *dar*. This can be seen in the following Figure 5. The verbs that appear more centrally, in a darker color and in a larger size were the most frequent. Those that appear further from the center, in a lighter color and smaller in size, were less frequent.
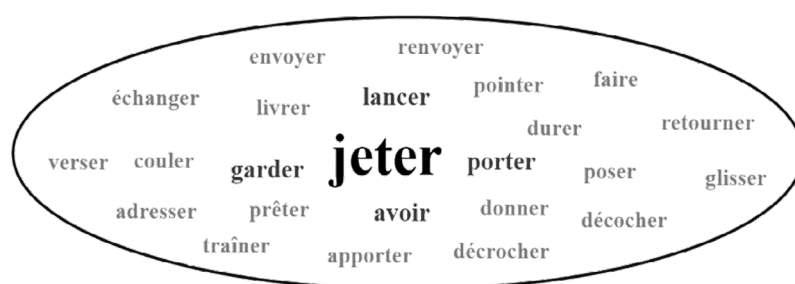

Figure 5. Possibilities for filling the support verb slot in complex predicates of visual perception in French.
Source: Travassos (2023, p. 157).

The Table 2[4] below lists the raw frequencies and percentages of support verbs, from the most to the least frequent that co-occur with each predicating nominal element (*un œil*, *un coup d'œil*, *un regard* and *une œillade*) in the construction of a complex predicate of visual perception in French.

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[4] From this table, Laporte, Ranchhod, Yannacopoulou (2008, p. 185) includes *adresser*, *apporter*, *avoir*, *donner*, *faire*, *garder*, *jeter*, *lancer*, *porter* and *prendre* in the list of support verbs.

Table 2. Distribution of support verbs depending on their association with predicating nominal elements in French

V un œil (n = 224)		*V un coup d'œil* (n = 245)		*V un regard* (n = 210)		*V une œillade* (n = 71)	
VERB	**N =**	**VERB**	**N =**	**VERB**	**N =**	**VERB**	**N =**
jeter	**157 (70,09%)**	**jeter**	**229 (93,47%)**	**porter**	**75 (35,73%)**	**lancer**	**28 (39,43%)**
garder	52 (23,21%)	donner	4 (1,63%)	jeter	43 (20,47%)	jeter	16 (22,53%)
avoir	11 (4,91%)	prendre	2 (0,81%)	poser	25 (11,90%)	adresser	7 (9,85%)
poser	2 (0,89%)	échanger	2 (0,81%)	avoir	19 (9,04%)	décocher	5 (7,04%)
porter	1 (0,45%)	mettre	1 (0,41%)	lancer	13 (6,19%)	faire	3 (4,22%)
apporter	1 (0,45%)	rejeter	1 (0,41%)	apporter	12 (5,71%)	échanger	2 (2,81%)
		risquer	1 (0,41%)	échanger	7 (3,33%)	retourner	2 (2,81%)
		lancer	1 (0,41%)	donner	5 (2,38%)	envoyer	2 (2,81%)
		adresser	1 (0,41%)	adresser	4 (1,90%)	pointer	1 (1,41%)
		apporter	1 (0,41%)	livrer	2 (0,95%)	verser	1 (1,41%)
		avoir	1 (0,41%)	garder	1 (0,48%)	donner	1 (1,41%)
		renvoyer	1 (0,41%)	prêter	1 (0,48%)	décrocher	1 (1,41%)
				traîner	1 (0,48%)	glisser	1 (1,41%)
				couler	1 (0,48%)	renvoyer	1 (1,41%)
				durer	1 (0,48%)		

Source: Travassos (2023, p. 157-158, adapted).

Table 2 shows a great diversity of verbs that occur in the support verb position in French in the construction of complex predicate of visual perception. These verbs, in general, have very specific meanings and are rarely expected in the position of support verb, due to their natural restriction of meaning and their low frequency in relation to other verbs that are considered typical support verbs. These are semi-support verbs, since they are used in the complex predication structure with the purpose of expressing some particular nuance of meaning. Among them, we mention, for example, *glisser* ("to slide"), *risquer* ("to risk") and *durer* ("to last"). Each verb like this reveals a subtlety of meaning in relation to the visual perception event, treated, respectively, as if the look were something that slid, little by little, towards the target or as something that could be risked, attempted or as something that takes a long duration for it to occur, such as staring at the target.

These new uses of the construction, these new extensions of meaning reflect the creative behavior of the language user, who feels the need to be more specific in describing the event in which he participates. Thus, the speaker, based on the already well-established and entrenched constructional base, expands linguistic uses to other horizons of possibilities.

In addition to the verb *donner* ('to give'), typical in the "support" category, it is possible to recognize others in the list that are also in this category, such as, for example, *avoir* ('to have'). These verbs have a more general semantics. As they are highly frequent verbs in the language, being present in a variety of pragmatic contexts and being compatible with different grammatical constructions, it is not surprising that they also occurr in the support verb position. Thus, their ease of compatibility with different linguistic items is evident.

Observing the raw frequencies and percentages of the selected sample, we pay attention to some recurring combinatorial tendencies between support verb and predicating nominal element, which reveals greater crystallization of the construction and, probably, greater ease of cognitive access to it through these structures that occur together with high frequency.

With the predicating nominal elements *un œil* and *un coup d'œil*, we notice a clear tendency for them to be used more frequently with the support verb *jeter*, forming *jeter un œil* and *jeter un coup d'œil*. The use of this verb corresponds, respectively, to 70.08% and 93.46% of occurrences with these nominal elements. This fact highlights a greater degree of fixity in the expressions of use resulting from these collocations. With the noun *un regard*, there is a tendency to combine it with the support verb *porter* (35.71%), generating the expression *porter un regard*. With the nominal element *une œillade*, there is a greater tendency for co-occurrence with the support verb *lancer* (39.43%), forming *lancer une œillade*.

Although with these last two predicating nominal elements mentioned (*un regard* and *une œillade*), the most used verbs were, respectively, *porter* and *lancer*, it is important to highlight that *jeter* is the support verb that appears immediately

afterwards, in the second position, in terms of frequency. This makes it clear that the support verb *jeter* is, in general, quite attracted to use in this construction of a complex predicate of visual perception, having a place in this position, regardless of the predicating nominal element with which it co-occurs.

As we saw in Table 2, the predicating nominal element *un œil* is the one that presents the least possibilities for combining with different verbs. We believe that this is largely due to the fact that the verb *jeter* is already very well established with this nominal element, presenting a high frequency in this combination, which creates little space for other verbs to appear in this same position, placing the default aside.

On the other hand, the predicating nominal elements *un regard* and *une œillade* presented a greater diversity of verbs associated with them. Our hypothesis is that this is possibly due to the figurative, more metaphorical and particular nature of *un regard* e *une œillade*.

Below, we present some examples of uses of complex predicate of visual perception constructions with a support verb with the most frequent Verb$_{support}$-Noun$_{Predicant}$ combinations in French (Chart 3).

Chart 3. Uses of complex predicate of visual perception constructions with a support verb with the most frequent support verb-predicant noun combinations in French

10	Si vous avez des exemples précis d'image je veux bien y **jeter un œil** mais en l'état je pense qu'il vaut mieux laisser ces images dont on est sur de la licence.
	'If you have specific examples of images I would like (lit.) to throw a look at them but as it stands I think it is better to leave these images which we are sure of the license.' (translation)
11	Intéressée par ce prix, j'ai **jeté un coup d'œil** sur les tarifs d'autres destinations.
	'Interested by this price, I (lit.) throw a blow of eye at the prices of other destinations.' (translation)
12	Et le fait qu'il use voir même abuse d'improvisation me fait **porter un regard** différent sur lui.
	'And the fact that he uses, even abuses, improvisation makes me (lit.) carry a look at him differently.' (translation)
13	Il faudrait que Monsieur Sarkozy descende de sa tour d'ivoire pour prendre la température de "la France d'en bas" qui en a "ras le c.." de tous ces gugusses dits républicains, décomplexés du chêne qui nous trahissent sans vergogne et qui se comportent de façon tyrannique comme des monarques-tyrans de droit divin détenant le pouvoir absolu et **lançant une œillade** à la plèbe que quand il s'agit de leurs propres intérêts.
	'Mr. Sarkozy would have to come down from his ivory tower to take the temperature of "France below" which is "fed up with all these so-called republican rascals, uninhibited by the oak who shamelessly betray us and who behave tyrannically like tyrant-monarchs by divine right holding absolute power and (lit.) throwing a look at the plebs only when it comes to their own interests.' (translation)

Using the Word Sketch tool, from the Sketch Engine platform, we sought to verify which verbal elements were most compatible with the predicant names *œil*, *regard* and *œillade*, considering, for this purpose, the entire French Web 2017 corpus (frTenTen2017, 5,752,261,039 words). As we can see in Figures 6, 7 and 8 below, the results were compatible with our analysis, confirming the associations that we had already found, that is, the most recurrent constructional patterns are: *jeter un œil*, *porter un regard* and *lancer une œillade*.
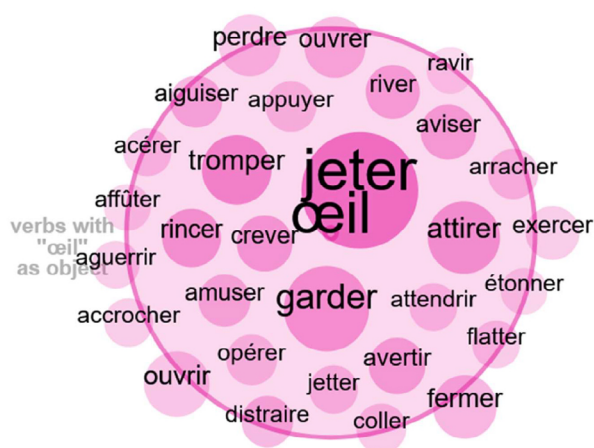

Figure 6. Most frequent verbal collocations that occur associated with the predicant nominal element *œil* in the French Web 2017 corpus, accessed on July 15, 2022.
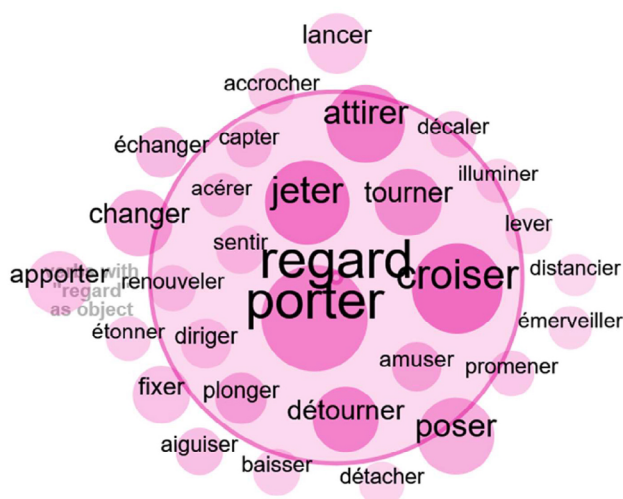**Source:** Travassos (2023, p. 160).

Figure 7. Most frequent verbal collocations that occur associated with the predicant nominal element *regard* in the French Web 2017 corpus, accessed on July 15, 2022.
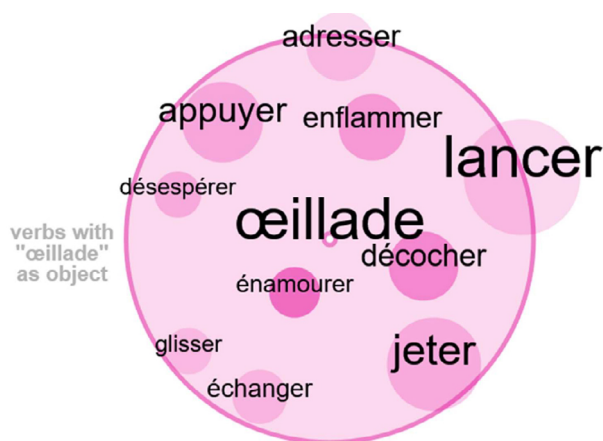**Source:** Travassos (2023, p. 160).

Figure 8. Most frequent verbal collocations that occur associated with the predicant nominal element *œillade* in the French Web 2017 corpus, accessed on July 15, 2022
Source: Travassos (2023, p. 161).

In English

The verbs that appeared in the construction of complex predicate of visual perception in English are represented in Figure 9 below. The support verbs that are located more centrally, with a stronger color and larger size represent a higher frequency of occurrence. Those located further from the center, with a weaker color and smaller size represent a lower frequency of occurrence. Comparatively, while Portuguese was the language with the fewest verbal possibilities in the construction (6 verbs), with a great tendency to use a single verb (*dar*), and French was the language with the most verbal possibilities in the construction (28 verbs), English is placed between the two extremes, presenting 9 verb options in the support verb position.

Figure 9. Possibilities for filling the support verb slot in complex predicates of visual perception in English.
Source: Travassos (2023, p. 162).

Among the nine verbal possibilities (*take*, *have*, *get*, *shoot*, *throw*, *steal*, *give*, *dart* and *cast*), the support verb *take* stands out for its high frequency of occurrence in the construction of a complex predicate of visual perception. Out of the total of 769 occurrences of English data (100%), uses with *take* account for 535 instances, that is, 69.57%, the majority. Thus, analogously to Portuguese, which has the support verb *dar* as a central verb, and to French, which has the support verb *jeter* ('to throw') as a central verb, in English, the emphasis is around the support verb *take* in the construction in focus. The high frequency of use of the support verb *take* generates greater variability in its meanings as well, in addition to greater flexibility in relation to compatibility with different predicating nominal elements in the construction of a complex predicate, not only in constructions that are at the service of the value of visual perception, but also in complex predicate constructions used to describe other states of affairs (see the definition and some uses in the Cambridge Dictionary)[5].

After the support verb *take*, the second most frequent is the verb *have*, which occurred 174 times, corresponding to 22.62% of the total. In third position, the verb *get* appears, corresponding to 6.11% of the data. The fourth most frequent option is the verb *give*, which occurred 5 times, corresponding to 0.65%. These three verbs (*take*, *have* and *give*) are quite frequent in the language in general and have broad semantics, being able to create links with different structures in the language. They are prototypical support verbs.

On the other hand, the other six verbs (*cast*, *shoot*, *dart*, *sneak*, *steal* and *throw*) can be considered as semi-support verbs, as they have a more specific meaning and contextual restriction, in addition to being little expected in the support verb slot. They are, therefore, lexemes that reveal more than an action or a movement, they also indicate the specific way in which this action or movement occurred. We investigated the entries in the Cambridge Dictionary[6], with their definitions and examples. In several results, the association of these verbs with the nominal element predicating *a look* was evident. We thus discovered different meanings for the complex predicate constructions of visual perception, provided for in the dictionary as the following Chart 4 shows.

Thus, there is a comparison in the perspective of the look as something that could be launched or thrown with a certain intensity, speed and force (*shoot a look*, *dart a look*, *throw a look*, *cast a look*), as something that could be taken to yourself (*take a look*) or donated to someone else (*give a look*), as something that can be owned (*have a look*) or acquired (*get a look*), as something wrong/forbidden that could be stolen (*steal a look*) or hidden (*sneak a look*).

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5 CAMBRIDGE Dictionary. Available in: https://dictionary.cambridge.org/pt/dicionario/ingles-portugues/take. Accessed on: jul. 12 2022.
6 CAMBRIDGE Dictionary. Available in: https://dictionary.cambridge.org/pt/. Accessed on: jul. 12 2022.

Chart 4. Visual perception constructions and their meanings.

Expression	Meaning
Cast a look	'to look in a particular direction'
Cast an/your eye over something	'to look quickly at something'
Shoot a look	'to look in a way that shows emotion'
Dart a look	'to move quickly or suddenly' or 'to move suddenly for a short distance'
Sneak a look	'to look quickly without permission'
Throw a look	'look at someone with a specific expression'

Source: Cambridge Dictionary. Accessed on July 12, 2022 (adapted).

The following Table 3 shows in order of highest frequency to lowest frequency, the verbs that occupied the support verb slot associated with the nominal element *a look* in the visual perception construction in English.

Table 3. Distribution of support verbs depending on their association with predicating nominal elements in English.

V a look (n = 769 / 100%)	
VERB (n = 10)	**TOTAL**
take	**535 (69,58%)**
have	174 (22,62%)
get	47 (6,11%)
give	5 (0,65%)
cast	2 (0,26%)
shoot	2 (0,26%)
dart	1 (0,13%)
sneak	1 (0,13%)
steal	1 (0,13%)
throw	1 (0,13%)

Source: Travassos (2023, p. 163, adapted).

Examples of authentic uses of the construction in English (English Web 2020 – enTenTen20) are found below.

14	Let's **take a look** at some of the most beautiful antique beer tankards we've ever stocked and, along the way, gain an increased appreciation for the artistic, aesthetic, and historical lessons they can teach us.
15	As this is not a cave tour of Postojna, the visitor has enough time to **have a look** at them.
16	Lanterns appeared at the edge and Chris **got a good look** at the damage.
17	Moreover, we will **give a quick look** to how verb prefixes behave in Vedic literature.
18	He **cast a look** at Peter that held a combination of amusement and pride then took the form Sam passed him and scanned it rapidly.
19	Vin **shot a look** at Larabee.
20	Willow was still unfashionably flushed, and **darted a quick look** at Renee.
21	All through dinner I am itching to check my messages, but I have to wait until my husband goes off to the loo before I can **sneak a look** at my phone.
22	A little later, strong and agile, he leaps up onto a metal cabinet **to steal a look** through a high window.
23	Chris paused as he consider just how much to tell the younger boy and **threw a look** towards Ezra, who looked decidedly uncomfortable with the turn of the conversation.

In Figure 10 below, the verbs that most co-occur with the nominal element *look* are taken from the corpus English Web 2020 (enTenTen2020, 38,149,437,411 words, according to the Sketch Engine's Word Sketch tool). The verb that stands out in combination with *look* is take (*take a look*), as our results also showed. This verb appears in the largest circle, more in the center and in a stronger color. The second verb that gains prominence is have, present in the second largest circle, combined with *look* (*have a look*), as we also predicted.

Figure 10. Most frequent verbal collocations that occur associated with the predicant nominal element *look* in the English Web 2020 corpus, accessed on July 15, 2022.
Source: Travassos (2023, p. 166).

Conclusion

Calderon, Pascale and Adamou (2019, p. 2) point out that "the linguistic relativity hypothesis, or Sapir-Whorf hypothesis, holds that our language habits largely shape the way that we perceive the real world". In the analysis of the lexemes that fill the support verb slot, in combination with predicating nominal elements, in the constructions of complex predicates of visual perception in Portuguese, French and English, we find that there are semantic nuances activated in certain contexts. It is safe to suppose that they fill the need for communicative expression and the creativity of the language user. In different linguistic communities, we perceive a focus on a certain aspect of the visual perception event, which reflects knowledge, experiences and points of view of a certain culture. Thus, we believe that there is a relationship between language and perception of events in the world, as proposed in Sapir-Whorf hypothesis.

In the construction of a complex predicate of visual perception, Portuguese and French are similar in the sense that they both use prototypical support verbs (respectively, *dar* and *jeter*) that reflect the focus of the action on something external, that is, from a certain origin (speaker) up to a certain point present in the environment (target). When we practice the action of giving something to someone (*dar*), the focus falls on the other, who may be the beneficiary of the movement. In the same way, when we throw something (*jeter*), the direction, the focus is on the other, who will catch the thrown object or, even, we can throw something to interfere with something in the environment or the environment itself. In this sense, these languages can be considered, in the specific use of this construction, as more exocentric, since the action or movement, although metaphorical in this case, has a sense of going outside the bodily field of the participant-subject who observes the event.

English, on the other hand, with a strong tendency to use the prototypical support verb *take* in the construction in focus, already presents a sense of something from the outside to the inside, as if the look could be taken for himself/herself, that is, the movement or the action, even if figurative, is in the sense of the participant's field of reference (referent-subject). When we take something, the focus is on ourselves, the movement goes from outside to inside, someone takes something for themselves. In this sense, unlike Portuguese and French, English would be a more egocentric language, in the use of the construction in focus with this prototypical support verb, that is, the user of the language, when expressing himself with this linguistic construction, would have his point view "based on their own body and viewpoint" (Calderon; Pascale; Adamou, 2019, p. 3). According to Calderon, Pascale and Adamou (2019, p. 16), "we use the term 'egocentric' frame of reference when objects are located in relation to an observer's viewpoint and bodily coordinates" (Calderon; Pascale; Adamou, 2019, p. 16).

Therefore, both similarities and idiosyncrasies in the perspective of the visual perception event through the use of complex predicates in Portuguese, French and English are evident. Future studies, which have this as a basis, can focus on different languages, including those of different typological origins, in addition to Romance and Germanic languages, in order to expand interlinguistic descriptions and comparisons in the perception of how events common to different communities are viewed, with emphasis on certain aspects of each person's cultural reality.

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