

## THE SEMANTIC FIELD OF CRYING (YIG'I SEMANTIK MAYDONI)

Azimova Muxtasarxon Jaloldin qizi

Uzbekistan State University of World Languages

<https://doi.org/10.5281/zenodo.1388138>

**Annotation:** This article explores the semantic field of crying ("yig'i semantik maydoni") within the Uzbek language, highlighting its emotional, cultural, and linguistic dimensions. It discusses theoretical perspectives on emotion, emphasizing the dual nature of crying as both a biological and cultural phenomenon. The article examines cultural influences on the acceptability and expression of crying, particularly in mourning rituals, and analyzes the rich lexical structures in Uzbek that reflect varied emotional experiences. Comparative studies reveal significant differences in how crying is expressed across languages, while pragmatic functions underscore its role in social cohesion. Lastly, the article illustrates the motif of crying in Uzbek literature, reinforcing its cultural significance as a means of emotional expression.

**Keywords:** Crying; Semantic Field; Emotion; Culture; Lexical Structures; Pragmatic Functions; Comparative Studies; Mourning Rituals; Cultural Norms; Uzbek Language; Emotional Expression.

### Introduction

The introduction presents the significance of studying the semantic field of crying ("yig'i semantik maydoni") within linguistics and cultural studies. It outlines the universal nature of crying as a human experience while emphasizing the cultural and linguistic variations in its expression. The introduction also highlights the objectives of the review, including an exploration of theoretical perspectives on emotion, cultural influences, and lexical structures related to crying in the Uzbek language.

### Methods and Methodology

This section details the research methods used to gather and analyze data on the semantic field of crying. It discusses a comprehensive literature review of existing studies on emotion theory, cultural norms regarding crying, and lexical analysis of Uzbek emotional expressions. The methodology includes cross-linguistic comparisons and pragmatic analysis to assess the social functions of crying in both Uzbek and English contexts. The review synthesizes findings from various scholarly sources to provide a holistic understanding of the topic.

### Results

The results highlight key findings regarding the theoretical perspectives on crying, revealing that while some emotions are universally recognized (as per Ekman's theory), their expression is heavily influenced by cultural norms. The analysis of lexical items in Uzbek demonstrates a nuanced vocabulary that captures different emotional states associated with crying. The results also indicate distinct cultural practices surrounding crying, particularly in mourning contexts, and reveal differences in public versus private expressions of grief.

### Discussion

The discussion interprets the findings, emphasizing the complex interplay between language, emotion, and culture in the semantic field of crying. It explores how cultural norms shape the acceptability and context of crying, particularly in communal settings. The discussion further compares the pragmatic functions of crying in Uzbek and English, illustrating its role in social cohesion and collective mourning. Lastly, it reflects on the representation of crying in Uzbek literature, reinforcing its cultural significance and emotional depth, while situating these

findings within broader discussions about emotional expression across cultures.

The semantic field of crying ("yig'i semantik maydoni") is an important area of study in linguistics and cultural studies, as it encapsulates the emotional, cultural, and linguistic dimensions of human expression. Crying, like humor, is a universal human experience but is expressed and interpreted differently depending on cultural and linguistic contexts. In Uzbek, the semantic field of crying includes a rich array of words and expressions that reflect both individual emotions and broader social values. This review discusses the theoretical perspectives on emotion, the cultural influences on crying, and the lexical structures that form the semantic field of crying in Uzbek.

### 1. Theoretical Perspectives on Emotion and Crying

Theories of emotion have provided a foundation for understanding how emotional expressions such as crying are categorized and understood. One of the most influential frameworks in emotion research is Paul Ekman's theory of basic emotions, which argues that emotions like sadness (often expressed through crying) are biologically hardwired and universally recognized (Ekman, 1992). However, other scholars emphasize the cultural variability of emotional expression. For example, Russell (1991) argues that while the physiological basis of emotions may be universal, the way emotions are expressed and understood is shaped by cultural norms. These theoretical frameworks have been applied to crying as an emotional expression, highlighting its dual nature as both a biological and a cultural phenomenon.

### 2. Cultural Influences on Crying

Cultural norms heavily influence how crying is perceived and when it is considered socially acceptable. In many cultures, including Uzbek society, crying is often associated with grief, sorrow, and emotional release during times of loss or hardship. However, studies show that the meanings attached to crying can vary based on factors such as gender, age, and social status (Lutz, 1988). In traditional Uzbek culture, crying is a significant part of mourning rituals, where communal expressions of grief serve to reinforce social bonds and collective memory (Niyozova, 2019). Men and women are often expected to express grief differently, with men encouraged to maintain composure in public settings while women are more likely to engage in overt displays of sorrow.

### 3. Lexical Structures of Crying in Uzbek

The Uzbek language contains a diverse range of lexical items that express different aspects of crying and sorrow. The term "yig'i" refers to general crying or weeping, but other terms such as "ko'z yoshi" (tears), "faryod" (a loud cry or lament), and "nola" (a mournful wail) provide a more nuanced understanding of the emotional spectrum associated with crying. Khudoyberganova (2020) notes that the various forms of crying in Uzbek reflect not only individual emotions but also culturally sanctioned ways of expressing grief and despair. For example, the word "nola" often appears in traditional songs and poetry to convey deep sorrow, while "ko'z yoshi" might be used in more personal contexts.

### 4. Comparative Studies on the Semantics of Crying

Cross-linguistic studies on the semantics of crying reveal both universal and culturally specific patterns. In English, for instance, crying is expressed through words like "weep," "sob," and "wail," each carrying different connotations regarding the intensity and context of the emotion. Comparative studies between English and Uzbek show that while both languages have

a rich vocabulary for expressing sorrow, the cultural contexts in which these expressions are used differ significantly (Wierzbicka, 1999). In Uzbek, for example, public crying is more ritualized, particularly in mourning contexts, whereas in English, crying tends to be a more private or intimate expression of emotion.

## 5. Pragmatic Functions of Crying

Pragmatically, crying in both Uzbek and English serves important social functions. In addition to being a personal emotional release, crying can signal a need for comfort, sympathy, or support from others. In Uzbek culture, communal crying during funerals or memorials serves to reinforce social bonds and collective identity. Niyozova (2019) points out that crying in such contexts is not just an individual expression of grief but a way of participating in the collective mourning process. This pragmatic use of crying underscores its role in social cohesion and the transmission of cultural values related to family, loss, and memory.

## 6. Crying in Literature and Oral Tradition

Crying is a common motif in Uzbek literature and oral tradition, often symbolizing deep emotional states such as grief, loss, or longing. In traditional Uzbek poetry, for instance, the image of tears is frequently used to convey sorrow or unrequited love (To'lqinov, 2018). These literary representations of crying reflect the broader cultural associations of tears with emotional depth and sincerity. The use of "yig'i" and related terms in oral narratives and folklore further highlights the cultural importance of crying as a means of expressing and managing emotional experiences.

## Conclusion

The semantic field of crying in Uzbek is a complex intersection of language, emotion, and culture. By analyzing the lexical and pragmatic dimensions of crying, scholars can gain a deeper understanding of how emotions are expressed and experienced in Uzbek society. The study of "yig'i semantik maydoni" not only sheds light on the cultural significance of crying but also contributes to broader discussions about the universality and variability of emotional expression across languages and cultures.

## References:

1. Ekman, P. (1992). \*An Argument for Basic Emotions\*. *Cognition and Emotion*, 6(3), 169-200.
2. Khudoyberganova, S. (2020). \*Lexical Analysis of Emotional Expressions in Uzbek Language\*. Uzbek Academy of Sciences.
3. Lutz, C. (1988). \*Unnatural Emotions: Everyday Sentiments on a Micronesian Atoll and Their Challenge to Western Theory\*. University of Chicago Press.
4. Niyozova, G. (2019). \*Cultural Norms and Mourning Practices in Uzbekistan: A Sociolinguistic Study\*. Tashkent State University.
5. Russell, J.A. (1991). \*Culture and the Categorization of Emotions\*. *Psychological Bulletin*, 110(3), 426-450.
6. To'lqinov, O. (2018). \*The Motif of Tears in Uzbek Literature\*. Samarkand University.
7. Wierzbicka, A. (1999). \*Emotions Across Languages and Cultures: Diversity and Universals\*. Cambridge University Press.