



LINGUOPRAGMATIC DESCRIPTION OF THE CONCEPTS OF “LOYALTY” AND “BETRAYAL”

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ABSTRACT

This article examines the significance of the concepts of “Loyalty” and “Betrayal” in modern linguistics, provides information on their linguopragmatic characteristics, and analyzes these concepts through the poetry of Abdulla Oripov.

Introduction

The cultural concept, being closely connected with human consciousness and perception, manifests itself as a product of emotions and cognition. This clearly demonstrates the relevance of scientific research conducted within this field. Initially, when the term *concept* entered scientific usage, it was often equated with the notion of *idea* or *notion* (Kondakov N.I., 1975: 258).

In national culture, such notions as good and evil, loyalty and betrayal, truth and falsehood are directly related to human consciousness, imagination, and thinking formed in the course of everyday life. Although these notions may seem simple and easily understandable at first glance due to their contrastive nature, their poetic and linguocultural representation is rather complex. In the psychological reserves of human consciousness, these units function as mental constructs closely linked to inner emotional experiences encountered throughout life.

As emphasized above, a concept represents a generalization of imagination and knowledge. The content of the concept is comprehensively explained in E.S. Kubryakova’s *Brief Dictionary of Cognitive Terms*, where it is defined as follows:

A concept (from Latin “conceptus” – meaning, content, notion) is a term used to interpret information reflecting a person’s mental resources, experience, and knowledge; it is an active mental unit associated with memory, mental lexicon, and the brain, forming a conceptual system of the world as reflected in the human psyche — that is, ideas, thoughts, assumptions, and knowledge about objects of reality (Kubryakova E.S., 1996: 90–92).

Although a cultural concept is considered a mental unit, its core is always centered on the human being, since every emotional experience originates from the individual. D. Khudoyberganova also emphasizes the role of cultural concepts in linguoculturology, defining them as abstract notions such as *Motherland, love, war, peace* (Khudoyberganova D., 2015: 29).

Loyalty and Betrayal in Abdulla Oripov’s Poetry

Considering that the primary tool of any creator is language, the impact of words on the reader depends on the poet's cognitive capacity and mastery of linguistic expression. In Uzbek poetry, the notions of **loyalty** and **betrayal** are among the most relevant and painful aspects of human existence.

Abdulla Oripov's lyrics are characterized by a realistic worldview, deep emotional expression of human suffering, wisdom, and intolerance toward moral vices that still persist in society.

In his poem "*The Goldfish*", the concept of **betrayal** is vividly expressed through associative lexical choices (Oripov A., 2018: 86):

It hatched from an egg — and they threw it
Into that murky pond.
Feeding on discarded crumbs,
Covered with weeds and fallen leaves.
All it saw in this world was that narrow pond
And the bitter autumn of crowded willows.
I pity the little goldfish —
It mistakes a puddle for the whole world.

From the very beginning, throwing a newly hatched fish into a muddy pond symbolizes cruelty and heartlessness. The poet skillfully conveys betrayal through associative words such as *murky*, *discarded*, *weeds*, *fallen leaves*, *narrow*, *bitter autumn*, *puddle*, all of which enhance the semantic field of betrayal. As noted by N.V. Kryuchkova, a concept is a "rigidly variable unit whose content is modified under the influence of cultural-historical, social, age, gender, and discursive factors" (Kryuchkova N.V., 2009: 7).

The Concept of Betrayal in "Bridges of Trust"

In the poem "*Bridges of Trust*", Oripov addresses some of the most painful issues of contemporary society (Oripov A., 2018: 104):

When shame vanishes from faces,
When faith leaves the heart,
When bonds of affection silently break;
When hearts are seized by doubt and betrayal,
When bridges of trust collapse.

The metaphor "*the veil falls from the face*" signifies the loss of modesty, conscience, and moral restraint. According to explanatory dictionaries, a *veil* functions as a protective barrier; therefore, its removal symbolizes exposure to moral decay. The poet associates betrayal with loss of conscience, broken affection, doubt, and mistrust, using betrayal as an antonym of trust.

Further lines deepen the conceptual imagery:

When no one fears taking from orphans,
When straight roads turn into crooked paths;
When fathers become sinners, and kin become enemies,
When hands reach for treasuries.

In Uzbek mentality, the father (*qiblagoh*) represents moral authority and spiritual guidance. His moral fall symbolizes the onset of betrayal and ethical collapse. The juxtaposition

of *kin* and *enemy* intensifies the emotional effect, illustrating how betrayal can arise even among the closest relatives.

The spirit of children, the seed of arrogance, lovers, and the beloved, as expressed in the poetic lines, are semantically interconnected and play a special role in the representation of the concept of “betrayal.” If we consider that a child is a person who has not yet reached maturity and does not fully possess an independent worldview, it becomes clear that the child’s psyche is likewise pure and transparent. The implantation of the seed of arrogance into this pure psyche is, in fact, a betrayal of the child’s fragile and vulnerable personality itself.

In analyzing the expression of the concept of “betrayal” in poetic lines, first understanding the core and peripheral components of the concept provides the reader with a certain degree of clarity and ease. In the lines analyzed above, the seed of arrogance, the lover, and the beloved are situated at the core of the “betrayal” concept. In many contexts, the lover and the beloved also represent the concept of “fidelity.”

If the poets of the people, like hostile foes,
Devour one another relentlessly;
If gossip from the streets is raised to the pulpits,
And modesty is labeled as cowardice...

If we acknowledge poets as individuals who convey the people’s psyche, spirituality, and painful realities to society through their verses, then their devouring of one another like enemies may indeed be regarded as a manifestation of betrayal and moral corruption. In order to express meaning clearly and holistically, the poet also makes use of phraseological units.

In the subsequent lines, references are made to customs deeply rooted in the national tradition. It is well known that in Uzbek culture, there has long been moral advice emphasizing that family matters should not be exposed to the public. However, here it is not household matters, but street gossip that is being brought to the pulpits. As noted earlier, the poet strives to convey meaning in an integrated manner through phraseological expressions.

The proverb “Do not call modesty cowardice” reflects the mistaken belief held by some people that refraining from responding to every statement directed at oneself—that is, remaining silent out of prudence and consideration—is a sign of cowardice. In reality, this is not the case. Silence stems not from fear, but from modesty and moral restraint. In the above lines, the poet precisely refers to such individuals. Indeed, when we grasp the fundamental essence of the “betrayal” concept under discussion, it becomes evident that acts of betrayal and infidelity may be expected from the type of individuals depicted in these lines. One cannot help but admire the poet’s mastery of word choice and his ability to exert a direct influence on human consciousness and perception. Imbuing each word with emotional components based on cognitive abilities testifies to the strength and coherence of the poet’s individual style (idiolect). Cognitive images and individual authorial creations can clearly be identified within the poem.

In such a land, no massacre is needed anymore,
Even the plague flees far away from it;
Even its rivers dry up one by one,
Even its soil begins to tremble.

Conveying the concept of “betrayal” to the reader and expressing it in poetic lines while taking into account its linguocultural dimensions highlights the importance of word choice. In the lines above, the poet emphasizes that the highest form of betrayal is the betrayal people commit against one another. He asserts that where betrayal exists, there is no need for massacres or wars, and even the incurable plague flees from such a place. The poet particularly stresses that massacres, plagues, the drying up of rivers, and the trembling of the soil all arise as consequences of betrayal.

As emphasized repeatedly above, the concept is a mental phenomenon and cannot be directly observed; it can only be comprehended through human cognitive abilities. Cultural concepts, due to their deeper semantic content compared to ordinary notions, hold particular significance in literary texts. In the poetic line “Even its soil begins to tremble,” the soil—being the fundamental element of human creation—also trembles where trust and fidelity are absent. This reflects the poet’s strong capacity to conceptualize reality.

My people, you have seen such ones since ancient times,
You have suffered much from their pain and scars;
Yet you have always overcome them,
My people, once again I bow to you.

In the final lines of the poem, the poet, by way of conclusion, reminds his people that they have encountered traitors before. Through the demonstrative pronoun “such ones,” elevated to the level of a poetic image, the poet enables the reader to grasp both the “betrayal” concept and the overall semantic harmony of the poem through a single word.

Conclusion.

It should be emphasized that cultural concepts, and the essence of the concept as a whole, are fundamentally rooted in culture. The term “concept” occupies a firm place in linguoculturology and cognitive linguistics and is considered one of the most fundamental units encompassing the scientific, emotional, everyday, and artistic aspects of words. Numerous studies confirm that a concept is a mental structure. In this regard, Stepanov’s statement serves as a vivid illustration: “In the study of culture, the term ‘concept’ is used only when discussing structure, when cultural content is abstracted” (Stepanov, 1997: 42).

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