

NATIONAL AND RELIGIOUS VALUES AND THE MOTIVE OF BETRAYAL

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Annotation. This article examines the motif of betrayal in the context of national and religious values in Uzbek literature. The study analyzes the artistic representation of national mentality and religious-ethical norms, focusing on their role in shaping literary images and narrative structures. Drawing on examples from traditional and post-independence Uzbek literature, the paper explores the opposition between loyalty and betrayal, the transformation of value systems, the inner conflict of characters, and the artistic interpretation of conscience, sin, and repentance. Betrayal is interpreted not merely as moral transgression, but as a complex spiritual phenomenon reflecting the testing and crisis of national and religious values.

Keywords: national values, religious values, motif of betrayal, loyalty, conscience, sin, repentance, poetics, Uzbek literature.

Modern literary studies increasingly regard the issue of national and religious values as one of the key scholarly problems in analyzing literary works. This is because literature is an aesthetic phenomenon that reflects the moral, spiritual, and psychological state of society, and within it national mentality and religious beliefs function as essential artistic foundations. In particular, concepts such as loyalty and betrayal within the system of human relations are evaluated through the prism of national and religious values and, in artistic interpretation, acquire profound moral and ethical meaning. In Uzbek literary tradition, the motif of betrayal is often depicted as a phenomenon contrary to values, and through it the moral problems of society, personal responsibility, and questions of conscience are illuminated. Therefore, studying the motif of betrayal within the context of national and religious values has not only literary, but also social and spiritual significance. This article analyzes, from a literary-studies perspective, the artistic interpretation of the motif of betrayal in connection with national and religious values, its historical development, and its poetic features.

In literary scholarship, the notion of national and religious values is considered one of the important pillars of artistic thought. National values represent a complex set of concepts that embodies a people's historical memory, customs and traditions, mentality, moral norms, and worldview. In literature, national values are often manifested through the system of characters, the setting of the plot, language, and symbols, thereby shaping the national spirit of a work. In literary studies, these values are interpreted in close relation to the author's level of national self-awareness and their attitude toward socio-moral problems in society. Religious values, in turn, constitute a set of ethical and normative principles that regulate human behavior and are expressed through such concepts as justice, honesty, loyalty, conscience, sin, and merit. In a literary text, religious values are frequently revealed through a character's inner world, emotional experiences, and moral choices, thereby deepening the spiritual dimension of the work. National and religious values exist in harmony, complementing and reinforcing one another. In Uzbek literary tradition, this harmony is reflected through notions such as family relations, loyalty to society, respect for elders, and responsibility. Within this system of values, betrayal is interpreted as a negative moral phenomenon. Betrayal is viewed as a condition that contradicts national and religious values; it is assessed as the rupture of trust, a conflict with

conscience, and a deviation from ethical norms. In literature, the motif of betrayal often reflects either a crisis of values or the process by which they are tested. For this reason, analyzing the concept of betrayal through the prism of national and religious values enables a deeper understanding of the moral and ethical essence of a literary text.

In Uzbek literature, the motif of betrayal in the context of national and religious values has formed and developed in close connection with historical and spiritual processes. In traditional Uzbek literature, loyalty is interpreted as the highest measure of human and social virtue, while betrayal—opposed to it—is depicted as moral collapse, weakness of conscience, and a denial of responsibility before society. In classical literature, loyalty is often presented in harmony with faithfulness to God, the homeland, and the family, and betrayal is sharply condemned as a phenomenon contrary to religious and ethical norms. In the literature of the independence period, however, the system of values underwent certain transformations under the influence of new social conditions. In works written during this period, national and religious values began to be reinterpreted not only in their traditional form but also from the standpoint of personal choice, inner freedom, and spiritual responsibility. As a result, the motif of betrayal was portrayed not merely as an external moral violation, but as an internal spiritual crisis and a state of conflict with values. Within the sphere of family and social relations, the motif of betrayal gained especially sharp artistic expression, since the family is considered a sacred space in Uzbek mentality. Betrayal within the family is depicted as a factor that undermines trust, loyalty, and moral stability in society. The contradiction between religious-ethical norms and a character's inner conflict is explored with psychological depth in modern works. Through a character's conscience, sense of sin, and need for repentance, the motif of betrayal appears as a spiritual trial. Thus, in Uzbek literature, the motif of betrayal in the context of national and religious values is interpreted as a complex artistic phenomenon connected with the moral condition of society and the human psyche.

The poetics of the betrayal motif and the interpretation of values in Uzbek literature emerge through the interplay of national mentality, religious-ethical views, and artistic thinking. The system of characters related to national mentality plays an important role in the artistic expression of the betrayal motif, because the characters' personalities, actions, and inner experiences are created in close connection with the people's historical memory, customs, and moral criteria. In Uzbek literature, the opposition between loyalty and betrayal is revealed against the background of national values through figures such as the father, mother, spouse, and child. Religious symbols and ethical images serve as poetic means that deepen the spiritual layer of the betrayal motif. Symbols such as the mosque, prayer, sin and merit, light and darkness function in the text as expressions of a character's spiritual state, making it possible to evaluate betrayal from the perspective of religious-ethical norms. In psychological depiction, the motifs of conscience, sin, and repentance are of particular significance and appear as the main sources of the character's inner conflict. A character who commits betrayal is often portrayed in a state of inner torment, the pain of conscience, and spiritual emptiness, while repentance is interpreted as an opportunity for moral purification and a return to values. In plot and composition, the opposition between values and betrayal determines the ideological center of the work. The development of events often takes shape around betrayal, and through its consequences the importance of national and religious values is artistically affirmed. In this way, the poetics of the betrayal motif, in harmony with the interpretation of values, enriches the aesthetic and spiritual content of the work.

National and religious values are among the key factors that determine the semantic and poetic interpretation of the betrayal motif in Uzbek literature. Betrayal is evaluated as a

negative phenomenon from the standpoint of national mentality and religious-ethical norms; it is depicted as a rupture of trust, a crisis of conscience, and a symbol of spiritual decline. In both traditional and modern Uzbek literature, this motif appears in various forms, artistically reflecting the testing or transformation of the value system. The poetics of the betrayal motif deepens through the system of characters, religious symbols, psychological depiction, and plot-compositional structure, thereby shaping the ideological core of the work. Through the character's inner conflict, the pain of conscience, and the states of sin and repentance, the connection between national and religious values and the human psyche is vividly expressed. Thus, analyzing the motif of betrayal through the prism of national and religious values makes it possible to grasp not only the aesthetic but also the spiritual and ethical essence of a literary work, and it serves to illuminate the processes of continuity and renewal within the value system of Uzbek literature.

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