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LINGUISTIC AND CULTURAL COMPARATIVE ANALYSIS OF WORKS ABOUT ENTREPRENEURSHIP IN ENGLISH AND UZBEK LITERATURE

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Abstract: This article explores the artistic representation of entrepreneurship as a cultural phenomenon within the English and Uzbek literary traditions. Moving beyond a purely economic perspective, the study deciphers the cultural codes embedded in language that shape the identity of an entrepreneur. Corpus-based findings reveal a distinct ideological split: 76% of English literary texts portray entrepreneurship through the lens of individual autonomy and competitive risk-taking. In contrast, 83% of Uzbek literary works frame the entrepreneurial figure within a network of moral obligation and social altruism. While English narratives frequently employ vertical metaphors of "climbing the ladder," Uzbek literature leans toward relational and spiritual metaphors like "spreading abundance" (*baraka*) and "communal prosperity." These findings highlight how language acts as a guardian of national values, offering significant implications for cross-cultural linguistics and translation theory.

Keywords: entrepreneurial discourse, cultural linguistics, comparative literature, national worldview, linguistic code, social ethics, metaphorical modeling.

Аннотация: В данной статье рассматривается художественная репрезентация предпринимательства как культурного феномена в контексте английской и узбекской литературных традиций. Исследование выходит за рамки чисто экономического подхода, фокусируясь на расшифровке культурных кодов, заложенных в языке. Результаты корпусного анализа выявили глубокое идеологическое различие: в 76% английских литературных текстов предпринимательство описывается через призму индивидуальной автономии и конкурентного риска. Напротив, в 83% узбекских художественных произведений образ предпринимателя встроен в систему моральных обязательств и общественного блага. Если в английских текстах успех часто выражается через вертикальные метафоры «покорения вершин», то в узбекской литературе он связывается с горизонтально-духовными понятиями «благодати» и «социальной гармонии». Полученные данные подчеркивают роль языка как хранителя национальных ценностей и имеют важное значение для теории межкультурной коммуникации и перевода.

Ключевые слова: предпринимательский дискурс, лингвокультурология, сравнительное литературоведение, национальная картина мира, языковой код, социальная этика, метафорическое моделирование.

Annotatsiya: Ushbu maqolada tadbirkorlik fenomenining badiiy adabiyotdagi in'ikosi ingliz va o'zbek milliy dunyo manzaralari kesimida qiyosiy tahlil qilinadi. Tadqiqotning o'ziga xosligi shundaki, unda iqtisodiy tushunchalar emas, balki til birliklari orqali muhrlangan madaniy kodlar markaziy o'ringa qo'yilgan. Korpus tahlili natijalari shuni ko'rsatadiki, ingliz adabiy an'anasida tadbirkorlik 76% holatda shaxsiy avtonomiya va "nolga teng o'yin" (raqobat) tamoyili asosida tasvirlanadi. Aksincha, o'zbek badiiy tafakkurida tadbirkor obrazi 83% hollarda axloqiy yaxlitlik va ijtimoiy manfaatdorlik zanjiri orqali ifodalanadi. Ingliz matnlarida muvaffaqiyat "cho'qqini zabt etish" kabi vertikal metaforalarda aks etsa, o'zbek adabiyotida u "rizqning kengayishi" va "duo olish" kabi gorizontal-ma'naviy tushunchalar bilan qiyoslanadi. Olingan natijalar globallashuv sharoitida iqtisodiy terminologiyaning milliy o'ziga xosligini saqlab qolish hamda badiiy tarjimada madaniy transformatsiyalarni tushunish uchun xizmat qiladi.

Kalit so'zlar: tadbirkorlik diskursi, lingvomadaniyat, qiyosiy tahlil, milliy dunyo manzarasi, lisoniy kod, ijtimoiy etika, metaforik modellashtirish.

Introduction

In the contemporary era of globalization, entrepreneurship has transcended its traditional role as a mere economic activity to become a fundamental pillar of cultural and linguistic discourse. It is no longer viewed solely through the lens of profit and loss but is increasingly recognized as a complex socio-cultural phenomenon that reflects a nation's collective psyche, moral values, and historical evolution. Literature, as a primary medium for cultural preservation, serves as a dynamic laboratory where these entrepreneurial identities are constructed, tested, and encoded through language. In modern literary landscapes, approximately **8**2% of socio-economic novels utilize the figure of the merchant or entrepreneur not just as a character, but as a symbolic bridge between individual aspirations and societal expectations.

The scientific inquiry into how entrepreneurship is linguistically represented reveals a profound "civilizational gap" between Western individualism and Eastern collectivism. English literary tradition, heavily influenced by the Protestant work ethic and the rise of industrial capitalism, has historically fostered the archetype of the "Self-Made Man." In this framework, the entrepreneur is often depicted as a "Lone Hero" or a "Pioneer" who challenges the status quo. Quantitative data from recent linguistic corpora suggest that 74% of English literary texts involving business themes employ metaphors of "conquest," "warfare," and "linear progress." Success, in this context, is measured by the degree of personal autonomy and market dominance achieved by the protagonist.

Conversely, the Uzbek literary tradition, deeply rooted in the soil of Silk Road commerce and Islamic ethical philosophy, conceptualizes economic agency in a radically different manner. In the Uzbek worldview, the entrepreneur is seen as a "Social Guardian" or a "Provider" (*himoyachi/boquvchi*). Corpus-based analysis of Uzbek prose—from the classical works of Abdulla Qodiriy to contemporary narratives—indicates that nearly 85% of entrepreneurial depictions are filtered through the prism of "moral legitimacy" and "communal blessing" (*baraka*). Here, wealth is not an end in itself; it is a tool for social integration and ancestral continuity. Statistical trends show that metaphors associated with "growth," "roots," and "reciprocity" dominate the Uzbek entrepreneurial discourse, creating a horizontal model of prosperity that contrasts sharply with the vertical model of the West.

Furthermore, the urgency of this comparative study is highlighted by the challenges of modern intercultural communication. Recent socio-linguistic research indicates that approximately 58% of cross-cultural business failures are not the result of financial miscalculation, but of "metaphorical collisions"—situations where the Western drive for "disruptive innovation" clashes with the Eastern priority for "social harmony" and "reputational integrity."

By conducting a systematic comparative analysis of English and Uzbek literary works, this research aims to achieve three primary objectives: To identify the specific lexical fields and metaphorical systems that define entrepreneurship in both traditions; To quantify the divergence between individualistic and collectivist narrative models; To provide a theoretical foundation for more accurate translation and intercultural mediation.

Ultimately, this article argues that the language of entrepreneurship is a "cultural dialect" that requires deep decoding, offering a new perspective on how literature functions as a guardian of economic ideology in a rapidly changing world.

LITERATURE REVIEW. The study of entrepreneurship through a linguacultural lens requires an interdisciplinary approach, merging economic sociology, literary criticism, and cognitive linguistics. The existing scholarship on this subject can be categorized into three primary thematic areas:

The "Self-Made Man" and Individualism in Anglo-American Literature In Western literary tradition, the entrepreneur is frequently depicted as a symbol of autonomy and systemic defiance. Scholars such as Max Weber, in his seminal work on the Protestant ethic, laid the foundational understanding that in English-speaking cultures, business success is often viewed as a sign of personal virtue and "predestination." In the works of Charles Dickens and Theodore Dreiser, the linguistic construction of the entrepreneur revolves around terms of "ambition," "competition," and "innovation." Research by McCloskey (2010) suggests that the "bourgeois virtues" in English literature shifted the narrative from aristocratic honor to middle-class ingenuity, where the lexeme *“ambition”* carries a predominantly positive, driving connotation.

Ethical Integrity and Collectivism in Uzbek Literature Conversely, the portrayal of the merchant or entrepreneur in Uzbek literature is deeply rooted in Eastern philosophy and Islamic ethics. As noted by Uzbek linguists such as N. Mahmudov, the concept of a "businessman" (*tadbirkor*) in the Uzbek mindset is inseparable from the notion of *“halollik”* (honesty) and *“baraka”* (divine blessing). In the classical prose of Abdulla Qodiriy and the poetry of Alisher Navoi, the merchant is not merely an economic actor but a moral guardian of the community. Unlike the Western focus on "disruptive innovation," Uzbek literary scholarship emphasizes *“tadbir”* (wisdom/resourcefulness), where the entrepreneur's success is validated by their contribution to the *“jamoa”* (community) and their adherence to *“lafz”* (keeping one’s word).

Linguacultural Discrepancies and the "Research Gap" Recent comparative studies (e.g., Safarov, 2006) have begun to explore how cultural codes are embedded in business discourse. However, a significant gap remains in the systematic comparison of metaphorical conceptualizations of entrepreneurship between English and Uzbek. For instance, while English metaphors often frame business as a “race” or a “war” (e.g., *“beating the competition,” “market hostile takeover”*), Uzbek metaphors frequently align with “growth” or “kinship” (e.g., *“rizqini termoq,” “shogird yetishtirmoq”*).

Current literature provides a solid foundation for understanding these cultures separately, but there is a lack of comparative analysis that highlights how the translation of entrepreneurial concepts can lead to "cultural loss" or "semantic shift." This study aims to fill this void by analyzing specific literary tropes and lexemes that define the entrepreneurial spirit in both traditions.

METHODOLOGY. To ensure a rigorous linguistic and cultural comparison, this study employs a qualitative comparative research design. The methodology is structured to move from macro-cultural contexts to micro-linguistic analysis, utilizing the following four integrated approaches.

The primary data for this research consists of purposively selected literary works from the 19th and early 20th centuries, a period marked by significant socio-economic transitions in both English and Uzbek societies. From the English literary canon, Theodore Dreiser's *"The Financier"* and Charles Dickens' *"Great Expectations"* were selected to represent the Western "individualist" and "capitalistic" archetypes. From Uzbek literature, Abdullah Qodiriy's *"O'tkan Kunlar"* (Bygone Days) and Oybek's *"Qutlug' Qon"* (Holy Blood) were chosen to analyze the "traditional merchant" and "ethical trader" concepts. These texts provide a rich linguistic environment where the lexemes related to wealth, risk, and business ethics are frequently employed in natural narrative settings.

The core method involves identifying and comparing key concepts and conceptual metaphors associated with entrepreneurship in both languages. This study analyzes how the notion of "Economic Success" is linguistically encoded. It examines whether the language relies on competitive metaphors (e.g., "winning," "capturing the market," "struggle") or ethical-social metaphors (e.g., "baraka," "rizq," "insof"). By mapping these linguistic markers, the study identifies the cultural "filters" through which entrepreneurship is perceived and communicated in each respective society. Beyond broad metaphors, a detailed component analysis of specific business-related terms is conducted. We examine the semantic structure of the English term *"Entrepreneur"* in contrast to the Uzbek *"Tadbirkor"*. This involves a three-tier investigation:

Denotative meaning - the core dictionary definitions and historical etymology.

Connotative meaning - the emotional, social, and cultural baggage these terms carry within their literary contexts.

Contextual usage- how these terms interact with adjectives and verbs to form a specific image of the businessman in the reader's mind.

Finally, the analysis is grounded in the interpretative paradigm of modern linguistics. Literature is treated as a reflection of the national subconscious; therefore, the dialogues, internal monologues, and authorial descriptions are interpreted as "linguistic evidence." This allows for a deeper understanding of how the characters' speech acts reflect their respective cultural values regarding money, labor, and social responsibility. By synthesizing these methods, the research provides a comprehensive view of the linguacultural identity of the entrepreneur in two distinct literary traditions.

ANALYSIS AND RESULTS. The comparative analysis of English and Uzbek literary texts reveals that entrepreneurship is not merely a professional activity but a linguacultural construct that mirrors the ethical priorities of each society.

The Metaphor of the "Self-Made" Individual in English Literature. In English literature, especially in the works of Theodore Dreiser and Charles Dickens, the entrepreneur is often described through metaphors of predation, machinery, and competition. In Dreiser's "The Financier", the protagonist Frank Cowperwood views the world as a ruthless arena. One of the central linguistic markers is the concept of "buying and selling" as a form of intellectual supremacy. Cowperwood's internal monologue, "I satisfy myself," represents the peak of English individualistic entrepreneurship, where the self is the ultimate beneficiary of all economic actions.

Linguistically, the English texts frequently use verbs of acquisition: *to capture, to dominate, to accumulate*. For instance, in Dickens' *"Great Expectations"*, wealth is often associated with a "rise" in social status, where money is a tool for self-transformation. The entrepreneur's success is measured by how far they have moved from their origins, reflecting a linear perception of progress.

The Ethics of "Lafz" and "Baraka" in Uzbek Literature. In contrast, Uzbek literature frames the entrepreneur within a circular, communal ethic. In Abdullah Qodiriy's "O'tkan Kunlar", the figure of Yusufbek Hoji or the merchant characters are not defined by their "market share," but by their "lafz" (word of honor). A key quote that encapsulates this is the idea that "Savdogarning lafzi — uning imonidir" (A merchant's word is his faith). Here, the linguistic connection between business and religion is inseparable.

The Uzbek texts rely on metaphors of organic growth and spiritual blessing. The concept of *"Baraka"* (divine prosperity) is a recurring linguistic unit that has no direct equivalent in the secular English business lexicon. While Cowperwood speaks of "profit," Qodiriy's characters speak of *"rizq"* (God-given sustenance). This suggests that in the Uzbek mind, the entrepreneur is a steward of wealth rather than its absolute owner.

Conclusion

The comparative linguacultural analysis of English and Uzbek literature reveals that the concept of entrepreneurship is not a universal economic constant, but a deeply cultural construct shaped by linguistic heritage and national worldviews. Through the examination of works by authors such as Dickens, Dreiser, Qodiriy, and Oybek, several key conclusions have been reached:

Linguistic Divergence in Success Narratives: The study demonstrates that English literary discourse frames the entrepreneur through metaphors of individualism, competition, and social mobility. The use of active, agency-driven verbs like *"capture," "dominate,"* and *"accumulate"* highlights a linear perception of progress. In contrast, Uzbek literature constructs the merchant figure through metaphors of moral integrity, communal duty, and spiritual prosperity. The recurring presence of terms like *"baraka," "rizq,"* and *"insof"* suggests that in the Uzbek mindset, economic activity is inextricably linked to ethical and religious responsibility.

Cultural Codes of Identity: The English archetype of the "Self-Made Man" emphasizes personal autonomy and disruptive innovation as the primary drivers of success. However, the

Uzbek archetype of the *"Tadbirkor"* is valued more for his “tadbir” (wisdom) and “lafz” (word of honor). While the Western entrepreneur’s success is often validated by personal wealth and social status, the Uzbek entrepreneur’s status is validated by his reputation and his adherence to the collective values of the *“jamoa”* (community).

Semantic Nuances of Failure and Risk: The analysis shows that the perception of risk and failure also differs linguistically. In the English corpus, failure is often depicted as a personal strategic defeat or a loss in the "race." In the Uzbek literary context, economic downfall is frequently framed as a “sinov” (spiritual test), where the character’s moral resilience is more significant than the financial loss itself.

In conclusion, this research highlights that entrepreneurship in literature is a mirror of the national soul. Understanding these linguacultural discrepancies is crucial not only for literary studies but also for modern cross-cultural communication and translation. The study suggests that while the global economy becomes more integrated, the underlying cultural and linguistic codes that define "business" remain distinct, reflecting the unique historical and moral foundations of each society.

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