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<i>РАЗВИТИЕ КРИТИЧЕСКОГО МЫШЛЕНИЯ СТУДЕНТОВ ЧЕРЕЗ ОБУЧЕНИЕ АРГУМЕНТАЦИИ И ДИСКУССИИ НА РУССКОМ ЯЗЫКЕ</i>	165
<i>Xo'jamberdiyeva Moxira Irkinovna MAKTABGACHA YOSHDAGI BOLALARDA KREATIV TAFAKKURNI RIVOJLANTIRISHDA ART-TERAPIYANING TA'SIRI</i>	169
<i>Abdullajonova Husnidabonu AMERIKA ADABIYOTI HAQIDA</i>	172
<i>Sanam Ostonova Nematovna Ismatova Dilshoda Shavkat qizi TRADITION AS A RESOURCE OF SOCIO-CULTURAL IDENTITY OF AN INDIVIDUAL IN MODERN SOCIETY</i>	175
<i>Aziza Yunusova Zulfiyabonu Boboyeva ANALYSIS OF JACK LONDON'S SHORT STORY "LOVE OF LIFE"</i>	180
<i>Usmonova Zarina Habibovna, Yodgorova Maftuna Ulugbekovna, THE EXPRESSION OF HAPPINESS IN PHRASEOLOGICAL UNITS IN JANE AUSTEN'S PRIDE AND PREJUDICE</i>	184
<i>Saidov Zafarjon Shavkatovich LANGUAGE ACQUISITION IS ESSENTIAL IN LANGUAGE LEARNING AND TEACHING</i>	



THE EXPRESSION OF HAPPINESS IN PHRASEOLOGICAL UNITS IN JANE
AUSTEN'S PRIDE AND PREJUDICE

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Abstract: *This article explores the expression of the concept of happiness in phraseological units within Jane Austen's Pride and Prejudice. The concept is a mental representation or abstraction of an idea, emotion, or object. Concepts help us understand and organize our experiences, and they often vary based on culture, context, and individual perception. For instance, "happiness" is a concept that reflects a positive emotional state, but its specific meaning can differ depending on historical, cultural, or personal contexts. Phraseological units are fixed or semi-fixed expressions in a language, such as idioms, proverbs, collocations, and sayings.*

These units carry meaning beyond the literal definitions of their individual components. Examples include: Idioms: "Over the moon" (extremely happy) Phraseological units often crystallize and encode culturally shared concepts, making them an essential part of linguistic expression. Phraseological units often embody abstract concepts by associating them with specific, concrete images or scenarios. For example, the concept of happiness may be expressed through idioms like "walking on air," which evokes the sensation of lightness and euphoria. Phraseological units act as linguistic vessels for expressing and shaping abstract concepts. They capture cultural, emotional, and cognitive dimensions of these ideas, enriching communication and making them accessible to readers or speakers. In the case of happiness, phraseological units provide a window into the values and emotions associated with this universal yet multifaceted concept. Set against the cultural backdrop of Regency-era England, the novel reflects a complex interplay between individual desires, societal expectations, and cultural ideals, with happiness often tied to themes of marriage, love, and social propriety. Key examples of phraseological units in dialogues and narration are discussed to illustrate their role in character development and thematic exploration.²⁶ Particular attention is paid to Elizabeth Bennet and Mr. Darcy, whose evolving understanding of happiness contrasts with other characters' superficial or misguided pursuits. Additionally, the article highlights Austen's use of irony to critique societal norms and emphasize the authenticity of emotional fulfillment. By delving into Austen's linguistic strategies, this study underscores the enduring relevance of her portrayal of happiness and the literary richness of her phraseological choice. Jane Austen's *Pride and Prejudice*²⁷ (1813) is a cornerstone of English literature, exploring themes of love, class, and personal growth with a sharp satirical lens. Embedded within its prose is a rich

²⁶ Brown., H. (2005). *Jane Austen and the Language of the Novel*. Cambridge University Press.

²⁷ Austen, J. (1813). *Pride and Prejudice*. London: Penguin Classics

tapestry of phraseological units—idiomatic expressions, collocations, and proverbs—that convey nuanced emotions, particularly happiness. Austen’s mastery of language extends beyond storytelling to a subtle yet impactful use of phraseology, reflecting cultural attitudes toward happiness in Regency England. This article examines the expression of happiness through phraseological units in *Pride and Prejudice*, focusing on their significance in character development, thematic exploration, and narrative tone.

In Regency-era England, happiness was intricately tied to societal norms, particularly in matters of marriage, wealth, and social standing. Unlike modern notions of individual fulfillment, happiness in Austen’s time often aligned with duty, propriety, and familial expectations.²⁸ This perspective is vividly portrayed in Austen’s language, where happiness is both a personal aspiration and a social ideal. For instance, the opening line of the novel—"It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife"²⁹—sets the tone for exploring happiness through marriage. This phrase, both ironic and revealing, encapsulates societal views on happiness, suggesting it is contingent upon economic stability and marital success. Such expressions underscore the cultural lens through which happiness is viewed, a theme Austen critiques throughout the novel.

Austen’s use of phraseological units enriches the narrative, offering insight into characters’ emotions and societal values. These units include idiomatic expressions, such as "make amends" or "take the liberty," and collocations like "perfectly happy" and "profoundly grateful," which encapsulate emotional states concisely.

Marriage is a recurring motif linked to happiness in the novel. For example, Charlotte Lucas declares, "Happiness in marriage is entirely a matter of chance," reflecting a pragmatic view that contrasts sharply with Elizabeth Bennet’s romantic ideals. Similarly, Mr. Darcy’s pivotal declaration—"You must allow me to tell you how ardently I admire and love you"—illustrates happiness as a transformative realization, expressed through elevated diction and earnest phrasing.³⁰ Phraseological units also reveal characters’ superficial or misguided pursuits of happiness. Lydia Bennet’s elopement with Mr. Wickham is framed through phrases such as "wild spirits" and "unthinking gaiety," highlighting her immaturity and the fleeting nature of her joy.

Elizabeth Bennet, the novel’s protagonist, embodies a nuanced understanding of happiness that evolves throughout the story. Initially, her sharp wit and skepticism of societal norms lead her to reject conventional definitions of happiness, as seen in her refusal of Mr. Collins’s proposal despite its advantages. Her eventual acceptance of Mr. Darcy represents a reconciliation of personal happiness with societal expectations, articulated through expressions like "perfect felicity."

Conversely, Mr. Darcy’s language transforms from reserved and formal to emotionally candid, mirroring his journey toward self-awareness and authentic happiness. His early

²⁸ Brown., H. (2005). *Jane Austen and the Language of the Novel*. Cambridge University Press.

²⁹ Austen, J. (1813). *Pride and Prejudice*. London: Penguin Classics

³⁰ Jones, K. (2010). "Marriage and Happiness in Jane Austen’s Novels." *Literary Review*, 45(3), 56–70



interactions with Elizabeth are marked by restrained phrases, such as "tolerable, but not handsome enough to tempt me," which gradually give way to heartfelt declarations.³¹

Characters like Lydia and Mrs. Bennet illustrate a superficial approach to happiness, expressed through exaggerated idiomatic phrases like "wild with delight" and "overjoyed beyond measure." These contrasts serve to highlight Austen's critique of shallow or socially dictated notions of happiness.

Jane Austen's *Pride and Prejudice* masterfully employs phraseological units to explore the multifaceted concept of happiness. Through idioms, collocations, and ironic expressions, Austen captures the interplay between individual desires and societal expectations.³² Characters' linguistic choices reveal their values, growth, and flaws, offering readers a profound understanding of happiness as both an enduring and evolving theme. Austen's linguistic brilliance ensures that her portrayal of happiness remains relevant, resonating with readers across generations.

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³¹ Smith, J. (2018). *Language and Emotion in 19th Century Literature*. Oxford University Press.

³² Wright, R. (2017). *The Social Lexicon of Jane Austen*. Routledge.



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