

SCIENCE
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Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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SCIENCEPROBLEMS.UZ

**IJTIMOIIY-GUMANITAR FANLARNING
DOLZARB MUAMMOLARI**

№ 5/5 (5) – 2025

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

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Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

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08.00.00- IQTISODIYOT FANLARI:

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Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor, Samarqand davlat universiteti;

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G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori, "Tashkent International University of Education" xalqaro universiteti;

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Turdiyev Bexruz Sobirovich – falsafa fanlari bo'yicha falsafa doktori (PhD), dotsent, Buxoro davlat universiteti.

10.00.00- FILOLOGIYA FANLARI:

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Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent, Toshkent davlat yuridik universiteti;

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12.00.00- YURIDIK FANLAR:

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Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

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Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

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Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi, Toshkent davlat yuridik universiteti;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori, Toshkent axborot texnologiyalari universiteti huzuridagi pedagogik kadrlarni qayta tayyorlash va ularning malakasini oshirish tarmoq markazi;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor, Qarshi davlat universiteti;

Taylanova Shoxida Zayniyevna – pedagogika fanlari doktori, dotsent;

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Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti.

19.00.00- PSIXOLOGIYA FANLARI:

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Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

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22.00.00- SOTSILOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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07.00.00 – TARIX FANLARI

<i>Abdullaev Ulugʻbek Saydanovich</i> OʻRTA ASRLAR YOZMA MANBALARIDAGI ETNIK NOMLAR	10-14
<i>Shukurillayev Yunus Asrorovich</i> BUXORO AMIRLIGIDA CHEGARALARNI QOʻRIQLASH, QOROVULLIKNI OʻTASH VA XAVFSIZLIKNI TAʼMINLASH MASALALARI TAHLILI	15-19
<i>Рахманкулова Адолат Хушбаковна</i> ИСТОРИЯ ГРЕЧЕСКОЙ ДИАСПОРЫ УЗБЕКИСТАНА: СПЕЦПЕРЕСЕЛЕНЦЫ И ПОЛИТИЧЕСКИЕ ЭМИГРАНТЫ	20-25
<i>Xusanov Xabibullo Hakimovich</i> OʻZBEKISTON MILLATLARARO MUNOSABATLARIDAGI ZIDDIYATLI VAZIYAT VA MILLIY MADANIY MARKAZLARNING TASHKIL QILINISHI VA UNING TARIXIY AHAMIYATI	26-30
<i>Toshov Kamoliddin, Xurramova Sabrina Abdurashidovna</i> THE PROBLEM OF CHILD NEGLECT DURING THE SECOND WORLD WAR	31-38
<i>Atamuratova Dilafruz Rashidovna</i> THE FORMATION OF THE PRESS OF THE KhPSR AND THE ESSENCE OF SOCIAL PROBLEMS IN IT.....	39-42
<i>Nazirov Baxtiyor, Moʻminov Nodirbek Botir oʻgʻli</i> IMOMQULIXON DAVRI ASHTARXONIYLAR DAVLATINING IJTIMOIY-IQTISODIY VA HARBIY-SIYOSIY HAYOTI	43-48

08.00.00 – IQTISODIYOT FANLARI

<i>Исламутдинов Вадим</i> СОСТОЯНИЕ И НАПРАВЛЕНИЯ СНИЖЕНИЯ БЕДНОСТИ В РЕСПУБЛИКЕ УЗБЕКИСТАН	49-54
<i>Melibaeva Gulxon Nazrullayevna</i> BENCHMARKING KICHIK INNOVATION BIZNESNING RAQOBATBARDOSHLIGINI OSHIRISHDA SAMARALI VOSITASI SIFATIDA.....	55-65
<i>Ульмас Ибрагимов</i> ФОРМИРОВАНИЯ И РАЗВИТИЯ КОНКУРЕНТОСПОСОБНОЙ МОДЕЛИ МАЛОГО БИЗНЕСА В СОВРЕМЕННЫХ УСЛОВИЯХ.....	66-75

09.00.00 – FALSAFA FANLARI

<i>Salomova Hakima Yusupovna</i> MEʼYOR KATEGORIYASINING BIOSFERANI ASRASHDAGI AMALIY AHAMIYATI	76-83
<i>Djumanioyozova Dilfuza, Ibraximova Dilorom</i> YURIDIK TAʼLIM VA YURIDIK KLINIKA FAOLIYATIDA AXLOQIY TARBIYA.....	84-90
<i>Djoʻraev Anvar Muxamadiyevich</i> IJTIMOIY BILISH DARAJALARINING MEZONLARI	91-96

<i>Каримова Гулчехра Самадовна</i> ФИЛОСОФСКИЕ АСПЕКТЫ ЗАДЕРЖКИ ПОЛОВОГО РАЗВИТИЯ У ПОДРОСТКОВ: МЕЖДИСЦИПЛИНАРНЫЙ СИНТЕЗ МЕДИЦИНСКИХ ДАННЫХ И АНТРОПОЛОГО- ЭТИЧЕСКИХ.....	97-101
<i>Гайбуллаев Жавлон Шавкатович</i> ДЫХАНИЕ КАК ЗЕРКАЛО ДЕТСТВА: ФИЛОСОФСКИЙ ВЗГЛЯД НА РЕЦИДИВИРУЮЩИЕ РЕСПИРАТОРНЫЕ ИНФЕКЦИИ.....	102-105
<i>Yusupaliyev Orzimurod Odilovich</i> YOSHLAR TARBIYASIDA MILLIY QADRIYATLARNING AHAMIYATI.....	106-110
<i>Taylyakova Feruzaxon Sultanovna</i> O'ZBEKISTONDA OILAVIY BIZNESNI RIVOJLANTIRISH MUAMMOLARI.....	111-116
<i>Yusupova Ranoxon Tolibjonovna</i> TEXNIK TARAQQIYOT AXLOQIY-STRATEGIK RESURS SIFATIDA.....	117-120
<i>Yarashov Sarvar Norqul o'g'li</i> SHAXSNING SHAKLLANISHIGA AXLOQIY IDEALLAR VA JAMIYATDA MAVJUD QADRIYATLARNING TA'SIRI	121-125
<i>Shokirov Toxirjon, Maxmudov Shoxrux</i> ZARDUSHTIYLIK DININING VUJUDGA KELISHI VA UNDA MADANIYAT VA SAN'AT FALSAFASI	126-130
<i>Ахмедова Дилбар, Шавкатова Ширин</i> ПЕРВЫЕ ШАГИ В МИКРОМИРЕ: ФИЛОСОФСКИЕ РАЗМЫШЛЕНИЯ О ДИСБИОЗЕ И АЛЛЕРГИИ У МЛАДЕНЦЕВ.....	131-135
<i>Kurbanbaeva Ulbosin Jumag'aliyevna</i> EKOLOGIK TARBIYANING GUMANISTIK MOHIYATI.....	136-139
10.00.00 – FILOLOGIYA FANLARI	
<i>Muqumova Dilafruz</i> IRFONII SAYRU SULUKNING JA'FAR MUHAMMAD TERMIZIY SHE'RIYATIDAGI MODERNISTIK TASVIRI VA TALQINI.....	140-147
<i>Xo'jamqulov Anvar, Tog'ayeva Shoxnoza</i> TAXAYYUL OLAMI TAHLILLARI.....	148-159
<i>Murodova Iroda, Khamidov Tokhirjon</i> ANALYSIS OF THE LINGUOCOGNITIVE ASPECT OF THE SEMANTICS OF METAPHORICAL INNOVATIONS	160-163
<i>Mamatova Feruza Maxammadovna</i> FENOMENOLOGIYA, FENOMEN VA ULARNING ZAMONAVIY TILSHUNOSLIKDAGI TALQINI	164-168
<i>Burxonova Gulmira Olimjon qizi</i> TURLI TIZIMLI TILLARDA SOTSIOMADANIY BIRLIKLAR SHAKLLANISHINING O'ZIGA XOS XUSUSIYATLARI VA TASNIFI	169-172
<i>Berdikulova Shaxnoza, Ruzmatova Gulnara</i> BOG'LOVCHILAR VA TINISH BELGILARINING PRAGMATIK KUCHI: O'ZBEK VA INGLIZ TILLARI MISOLIDA	173-177
<i>Musurmonova Barchinoy Hasan qizi</i> FORS MATNSHUNOSLIGI TARAQQIYOTINING TARIXIY ILDIZLARI.....	178-182

<i>Яркулова Фотима Усмановна</i> ОДНОРОДНЫЕ ЧЛЕНЫ ПРЕДЛОЖЕНИЙ.....	183-186
<i>Jo'raqulova Rayhon Xolboyevna</i> O'ZBEK VA INGLIZ TILLARIDA LEKSIK BIRLIKLAR OBRAZ VA RAMZLARNI YUZAGA KELTIRUVCHI VOSITALAR.....	187-190
<i>Musoeva Hayitgul Urokovna</i> THE LINGUO-STYLISTIC ANALYSIS OF THE WORD "HEART" IN ENGLISH LANGUAGE BASED ON THE NOVEL "PRIDE AND PREJUDICE"	191-195
<i>Yuldasheva Kamola</i> SINXRON TARJIMA JARAYONIDA QO'LLANILADIGAN PSIXOFIZIOLOGIK STRATEGIYALAR.....	196-202
<i>Matkarimova Malika Oybek qizi</i> HOW TO TEACH ENGLISH USING SIMPLE SCIENCE EXPERIMENTS.....	203-206
<i>Kamola Hatamova</i> HUIJATCHILIK TARAQQIYOTINING ILMIY-NAZARIY ASOSLARI	207-210

12.00.00 – YURIDIK FANLAR

<i>Uralov Sharof Urazaliyevich</i> PROBATSIIYA INSPEKTORLARIGA MA'MURIY BAYONNOMA TUZISH VAKOLATINI BERISHNING HUQUQIY ASOSLARI VA AMALIY AHAMIYATI	211-216
<i>Mamatmurodov Farrux</i> METHODS OF RESOLVING DISPUTES ARISING FROM ISLAMIC FINANCE SERVICES. INTERNATIONAL EXPERIENCE	217-222
<i>Муталипова Лола Фархадовна</i> СМАРТ-КОНТРАКТЫ И БЛОКЧЕЙН: ВЫЗОВЫ ДЛЯ ДОГОВОРНОГО ПРАВА В РЕСПУБЛИКЕ УЗБЕКИСТАН.....	223-234
<i>Нормуродова Азиза Азимжон кизи</i> ПРАВОВОЕ РЕГУЛИРОВАНИЕ СЕКСУАЛЬНОГО НАСИЛИЯ С ИСПОЛЬЗОВАНИЕМ .	235-241
<i>Abdullayeva Parvina Baxrilloyevna</i> RAQAMLI PLATFORMALARDAGI BANDLIKNI HUQUQIY TARTIBGA SOLISH	242-246

13.00.00 – PEDAGOGIKA FANLARI

<i>Ismaylov Azerbay Saparniyazovich</i> RAQAMI IQTISODIYOT SHAROITIDA QORAQALPOQ XALQ AN'ANALARIDAGI MAVJUD PEDAGOGIK USULLAR TRANSFORMATSIYASI.....	247-252
<i>Namozova Dilorom Tursunovna</i> MUSIQA TA'LIMIDA TALABALARDA IJODIY QOBILIYATLARNI RIVOJLANTIRISHNING PEDAGOGIK MOHIYATI	253-261
<i>Давыдова Руфина Артуровна</i> РОЛЬ ГУМАННОЙ ПЕДАГОГИКИ В ПРЕОДОЛЕНИИ АГРЕССИИ И ОТЧУЖДЕНИЯ СРЕДИ ШКОЛЬНИКОВ	262-266
<i>Gaziev Baxromjon Valievich</i> OT SPORTIDA MALAKALI CHAVANDOZLARNI TAYYORLASH MUAMMOLARI	267-273

<i>Toshtemirova Mohichehra G'olibjon qizi</i> DIZAYN TA'LIMINING XALQARO TAJRIBASI: O'QUV DASTURLARI VA PEDAGOGIK YONDASHUVLAR TAHLILI.....	274-279
<i>Rakhmonova Dilnura Saidovna</i> TEXNIK OLIY TA'LIM MUASSASALARIDA TALABALARNING KREATIV FIKRLASHINI TAKOMILLASHTIRISH IMKONIYATLARI: AMALIYOT VA TAJRIBA.....	280-286
<i>Yakubova Barno Baxtiyorovna</i> MUSTAQIL VA IJODIY ISHLASH FAOLIYATLARINI RIVOJLANTIRISHGA QARATILGAN MASHG'ULOTLARINI TASHKIL ETISH.....	287-290
<i>Rixsiboyev Behzod Alisherovich</i> IJTIMOIY BARQARORLIKNI TA'MINLASHDA MADANIY PLYURALIZMNING O'RNI	291-295
<i>Islamova Moxichexra Bekmurzayevna</i> TALABLARNI TANQIDIY FIKRLASHGA UNDOVCHI O'QITUVCHI STRATEGIYALARI	296-301

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THE LINGUO-STYLISTIC ANALYSIS OF THE WORD “HEART” IN ENGLISH LANGUAGE BASED ON THE NOVEL “PRIDE AND PREJUDICE”

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Abstract. This article presents a linguo-stylistic analysis of the word «heart» as used in Jane Austen’s novel “Pride and Prejudice”. Through selected examples from the novel, the study explores how the word functions metaphorically, idiomatically, and stylistically to convey emotion, sincerity, irony, and character depth. The analysis reveals the richness of the term «heart» as a linguistic and stylistic tool in English literature, especially within the social and emotional features of Austen’s narrative.

Keywords: heart metaphor, linguo-stylistic analysis, emotive language, metonymy, idiomatic expressions, stylistic devices, literary discourse, character voice, emotional tone, hyperbole in literature, irony and wit, consent expressions, English idioms.

INGLIZ TILIDA “YURAK” SO‘ZINING “ANDISHA VA G‘URUR” ROMANI ASOSIDA LINGVO-STILISTIK TAHLILI

Mo‘soyeva Hayitgul O‘roqovna

Samarqand davlat Chet tillar instituti mustaqil tadqiqotchi

Annotatsiya. Ushbu maqolada Jeyn Ostenning «Andisha va g‘urur» romanida ishlatilgan «yurak» so‘zining lingvo-stilistik tahlili keltirilgan. Romandan tanlab olingan misollar orqali tadqiqotda so‘zning tuyg‘u, samimiylik, istehzo va xarakter teranligini ifodalash uchun metafora, idiomatik va stilistik jihatdan qanday ishlashi o‘rganiladi. Tahlil ingliz adabiyotida lingvistik va stilistik vosita sifatidagi «yurak» atamasining boyligini, ayniqsa Osten hikoyasining ijtimoiy va hissiy xususiyatlarini ochib beradi.

Kalit so‘zlar: yurak metaforasi, lingvo-stilistik tahlil, emotsional til, metonimiya, idiomatik iboralar, stilistik vositalar, adabiy nutq, xarakter ovozi, emotsional ohang, adabiyotdagi giperbola, kinoya va hazil, rozilik iboralari, inglizcha idiomalar.

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Introduction.

In modern linguistics, linguo-stylistic analysis plays a vital role in bridging the gap between language structure and literary meaning. It focuses on how linguistic elements – such as vocabulary, syntax, and figurative language – are used not only to convey information, but also to shape tone, reveal character psychology, and express social or emotional subtext. This branch of analysis is essential for uncovering the implicit functions of language in literature and for understanding how authors like Jane Austen construct nuanced meaning through stylistic choices. In contemporary linguistic studies, stylistic analysis contributes to fields such as discourse analysis, cognitive linguistics, pragmatics, and literary linguistics, helping researchers interpret texts not just as narratives, but as complex linguistic artifacts. By analyzing stylistic devices like metonymy, idioms, and free indirect discourse, linguo-stylistics

reveals how authors use language creatively to reflect societal norms, emotional depth, and intellectual subtlety. Therefore, examining stylistic elements such as the recurring metaphorical use of “heart” in *Pride and Prejudice* offers insights into both linguistic function and literary artistry [2].

Literature review and methodology.

Jane Austen (1775–1817) is one of the most influential authors in English literature. Her works, particularly “*Pride and Prejudice*”, have shaped the development of the English novel by blending realism, social commentary, and refined literary style. Austen’s novels are celebrated for their psychological depth, moral clarity, and subtle irony, especially in portraying women’s lives and social mobility in 18th–19th century England [3].

Jane Austen’s *Pride and Prejudice* stands as a cornerstone of English literature not only for its engaging plot and memorable characters, but for its masterful use of stylistic devices. Her ability to blend emotional nuance, social observation, and linguistic elegance has made her work timeless and continues to inspire literary analysis and admiration. In this article we are mostly focusing on the usage of the word “heart” in the novel “*Pride and prejudice*” to express different meanings in literature.

The English word «heart» extends far beyond its anatomical meaning. In literature, it frequently symbolizes emotions, sincerity, love, and moral strength. Jane Austen’s *Pride and Prejudice* – a masterpiece of social commentary and character exploration – employs the word «heart» in varied and stylistically rich contexts. This paper aims to conduct a linguo-stylistic analysis of the word «heart» in the novel, focusing on its metaphorical and idiomatic usage and its contribution to tone, character development, and thematic structure [3].

Linguo-stylistics involves the study of language and style, particularly how language devices create specific aesthetic or emotional effects. Key devices include metaphor, metonymy, idiom, hyperbole, and tone. The word «heart» often embodies these devices, functioning both literally and figuratively.

This study employs qualitative textual analysis. Selected expressions containing the word «heart» from *Pride and Prejudice* are examined for stylistic features, emotional impact, and pragmatic significance. The word “heart” functions metonymically when it represents emotions, feelings, or moral character, substituting the organ for the psychological or emotional state.

Discussion and results.

In idiomatic usage, “heart” is embedded in fixed expressions such as “with all my heart” or “lose heart,” where the meaning cannot be derived from the individual words but from conventional figurative use. Metonymy involving “heart” reflects a cultural and cognitive association between the heart and internal human experience, often conveying sincerity, courage, or compassion without literal reference.

Idioms containing the word “heart” are stylistically significant as they enrich literary texts with emotional depth, social tone, and character perspective, often blending personal sentiment with narrative voice.

The linguo-stylistic analysis of this phrase, focusing on «hearty consent», especially the word «hearty».

Lexical Meaning. Consent = permission or agreement. Hearty = warm, sincere, full of emotion. Together. “Hearty consent” = deeply sincere and emotionally supportive approval – not just formal or reluctant permission [3].

Stylistic Devices. Metonymy. The word “hearty” is derived from “heart”, the organ traditionally viewed as the seat of emotion. It represents emotional sincerity, suggesting that the speaker truly feels what they’re agreeing to.

Intensifier. “Hearty” intensifies “consent” – turning it from neutral approval into enthusiastic, emotionally invested support.

Tone and Social Function. The tone is warm, open, and generous. In Austen’s context (where marriage approvals often had social or financial motives), “hearty consent” signals genuine emotional blessing, not just social obligation [4].

Pragmatic Function in Context. In the full sentence: “I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls.” The speaker is conveying unconditional support and sincere goodwill toward the marriage. The formality of “assure him” contrasts with the emotional phrase “my hearty consent,” blending official duty with personal feeling. The phrase **“hearty consent”** uses metonymy, emotional tone, and collocation to express genuine, warm, and wholehearted approval. It reflects not just a formal “yes” but a supportive emotional involvement – key to understanding Austen’s stylistic nuance in expressing character sincerity [5].

If we take a close linguo-stylistic analysis of the expression: «to assure him of my hearty consent to his marrying whichever he chooses of the girls». Expression for analysis» my hearty consent» – particularly the use of “hearty” (which contains the word “heart”). The adjective “hearty” is derived from the noun “heart”, which is strongly associated with emotion, sincerity, and warmth. “Hearty consent” implies not just agreement, but warm, genuine, and enthusiastic approval. Neutral alternative: “my consent”. Emotive/stylistic version: “my hearty consent”. Stylistic effect: The use of «hearty» intensifies the approval, showing emotional involvement, not just formality. 2. Semantic (Meaning) Features. «Heart» in English idioms symbolizes sincerity, deep feeling, and truthfulness (e.g., speak from the heart, have a change of heart, a heartfelt apology) [1].

In Jane Austen’s *Pride and Prejudice*, the word “heart” is frequently used not in its literal anatomical sense, but as a stylistic and emotional device that enriches the narrative. One vivid example is the phrase “hearty consent”, which conveys not merely permission, but warm, willing, and sincere approval. The word “hearty”, derived from “heart”, here functions as a metonym – where the organ symbolizes the emotional source of sincerity and goodwill. Rather than explicitly describing how someone feels, the speaker evokes warmth and generosity by invoking the heart. This usage is formal and elevated, fitting the polite literary style of Austen’s prose. The emotional undertone of “hearty” ensures there is no sense of reluctance or coercion – it reinforces the genuineness and joy behind the consent. Thus, the expression “my hearty consent” employs emotive language, metonymy, and a positive connotation to signify full, warm approval, adding depth to the speaker’s intentions [3].

Another illustrative case appears in Chapter 3: *“To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley’s heart were entertained.”* Here, “heart” again serves as a metonym, standing in for Mr. Bingley’s emotional inclinations and romantic desires. The use of “heart” instead of a more direct phrase like “feelings” or “romantic

intentions” adds a touch of literary elegance and emotional subtlety. The tone is light and teasing, in harmony with Austen’s socially observant narrative style. Phrases like “very lively hopes” reflect the social atmosphere of matchmaking and the cheerful anticipation typical of Regency-era society. Moreover, the passive construction “hopes were entertained” creates social ambiguity – it subtly reflects the collective expectations of the onlookers, likely the women at the dance, without naming them explicitly. This not only aligns with Austen’s refined prose but also highlights the communal nature of courtship during that era [6].

In both cases, the use of “heart” demonstrates Austen’s mastery of emotional suggestion through stylistic means. The metonymic use of the word enhances the literary quality of the text while also providing insight into the characters’ emotional states, intentions, and the social norms surrounding love and courtship. Through carefully chosen diction and elegant syntax, Austen elevates simple concepts like consent and romantic interest into rich, nuanced expressions of character and society.

Austen’s characters often use this kind of structure to express genuine feeling with a veneer of wit or modesty. The phrase “so I do still at my heart” uses metonymy and idiomatic expression to suggest that the speaker still holds a genuine, personal affection (for red coats) deep down inside. It combines emotional honesty, light irony, and poetic phrasing, all characteristic of Austen’s narrative style [7].

Conclusion.

The word «heart» in *Pride and Prejudice* functions as more than a lexical unit; it is a powerful stylistic device. Its metaphorical, idiomatic, and emotional usages enhance the narrative’s tone, deepen character portrayal, and reflect social dynamics. Through this analysis, we see how Austen masterfully employs language to express complex emotional states and societal critiques using a single, symbolically rich word. The linguo-stylistic analysis of the word “heart” in *Pride and Prejudice* demonstrates how Jane Austen skillfully transforms a simple lexical item into a powerful literary and emotional tool. Through the use of metonymy, idiomatic expressions, hyperbole, and emotive tone, the word “heart” functions on multiple levels: it conveys sincerity, irony, affection, and social commentary. These layers of meaning enrich character development, illuminate interpersonal dynamics, and reflect broader cultural values of the 18th–19th century English society. From expressions such as “with all my heart” to “hearty assent”, Austen’s stylistic use of “heart” underscores her mastery in fusing linguistic precision with literary aesthetics. The analysis confirms that linguo-stylistic study is not only relevant but essential in modern linguistic research, as it deepens our understanding of how meaning is shaped by both language and context. Ultimately, Austen’s use of the word “heart” is a testament to her linguistic creativity and remains a rich site for scholarly exploration in the intersection of language, literature, and culture.

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