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Female beauty in British literature: diachronic aspect

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INTRODUCTION

Relevance of work. Female beauty has been a prominent theme in British literature, from the works of Shakespeare to modern-day novels. This topic allows you to investigate how the perception of female beauty in British literature changed during different eras, as well as what ideals of beauty and their influence on women in society were present in literature [1,2].

In addition, this topic will also allow to investigate what differences in the perception of female beauty were present in the literature depending on social, cultural and historical factors. For example, what ideals of beauty were common among the aristocracy in the Middle Ages, compared to the ideals of beauty in the Renaissance [3,4].

In addition, this topic may be relevant from the point of view of modern views on beauty and its perception in society. What changes have taken place in the perception of female beauty in recent years and how this is reflected in modern British literature.

In general, the topic of female beauty in British literature can be interesting and relevant for research, as it allows you to follow changes in the perception of beauty and ideals of beauty in different eras and cultures, as well as to analyze the impact of these ideals on women in society [5].

The purpose of my work is to study the evolution of ideas about the beauty of women in British literature from ancient times to the present. The work is aimed at analyzing the image of female beauty and its role in literature, identifying changes in the perception of women's beauty over time, as well as determining the influence of the sociocultural and historical context on these representations.

The work will examine the works of different eras of British literature, from the Renaissance to the present day. The study will focus on novels, and other prose literary genres that most reflect ideas about the beauty of women [6.7].

The work will use the methods of analysis of literature, cultural studies and history, which will allow us to draw conclusions about how ideas about the beauty of women in British literature have changed over the centuries.

The results of the study can be useful for understanding the cultural and social changes that took place in British society from the Renaissance to the present day. The work may also be useful for exploring gender and cultural identity in literature and other artistic fields [8].

The aim of the diploma thesis on the topic "The beauty of a woman in British literature: a diachronic aspect" is to study the evolution of ideas about the beauty of women in British literature from the Renaissance to modern times. The work is aimed at analyzing the image of female beauty and its role in literature, identifying changes in the perception of women's beauty over time, as well as determining the influence of the sociocultural and historical context on these representations.

The thesis will examine the works of different eras of British literature, including novels and drama, which most reflect ideas about the beauty of women. The work will focus on specific works and authors that reflect a certain stage of the development of literature.

The research will be carried out using the methods of analysis of literature, cultural studies and history. Changes in the perception of women's beauty over time will be analyzed and socio-cultural and historical factors that influenced the perception of female beauty in different periods will be identified.

The results of the study can make important contributions to gender studies, cultural studies, and literary studies. The work may be useful for those interested in issues of female identity, stereotypes, and the portrayal of women in literature and culture in general.

The objective of this study is to conduct a linguistic analysis of how beauty is portrayed in English literature, focusing specifically on female characters. By delving

into literary works spanning several centuries, we seek to uncover the underlying themes, perceptions, and cultural influences that have shaped the representation of beauty over time. Through a meticulous examination of literary devices, stylistic choices, and descriptive language, we aim to gain a deeper understanding of how beauty has been conceptualized and articulated in British literature.

The diachronic approach employed in this research will enable us to discern patterns, shifts, and transformations in the portrayal of female beauty. We will explore the works of renowned British authors, from the classics of Shakespeare and Austen to the modern writings of Woolf and Atwood. By analyzing a diverse range of literary genres, including poetry, drama, and prose, we aim to provide a comprehensive exploration of the multifaceted nature of beauty in British literature.

Furthermore, this research recognizes the significance of beauty as a social construct, influenced by cultural, historical, and societal factors. We will examine the impact of social norms, gender roles, and prevailing aesthetic ideals on the portrayal of beauty in different time periods. By situating our analysis within its broader socio-cultural context, we hope to shed light on the complex interplay between literature, beauty, and society.

The linguistic analysis of the concept of beauty in British literature will involve a systematic examination of textual excerpts, identifying recurring motifs, metaphors, and imagery related to female beauty. Through a close reading of these literary representations, we aim to discern the underlying meanings, symbolism, and cultural connotations associated with beauty. This research seeks to contribute to the existing body of knowledge on the representation of beauty in literature and provide insights into its evolving nature within the British literary tradition.

In conclusion, this research endeavors to explore the diachronic aspect of female beauty in British literature through a linguistic analysis. By investigating how beauty has been conceptualized, depicted, and perceived across different time periods,

we aim to gain a deeper understanding of its significance within the literary landscape. Through this exploration, we hope to illuminate the ways in which literature reflects and shapes our understanding of beauty, offering valuable insights into the cultural, social, and aesthetic dimensions of this captivating phenomenon.

The object of the thesis on the topic "Female beauty in British literature: a diachronic aspect" is the idea of female beauty, its image and role in British literature from the Renaissance to modern times. The object of research is the works of British authors, which reflect different periods of the development of British literature.

The object of the research is also socio-cultural and historical factors that influenced the idea of women's beauty in British literature. The work is aimed at analyzing changes in the perception of women's beauty over time and determining the factors that influenced these changes [9].

Therefore, the object of research is not only literary works, but also a wider socio-cultural and historical context that influenced the idea of women's beauty.

The methodology of the diploma work on the topic "Female beauty in British literature: a diachronic aspect" will be based on a combination of different methods of scientific research. In particular, the following will be used:

- 1) Comparative analysis - to compare different works of British literature from different periods and identify changes in the perception of women's beauty.
- 2) Contextual analysis - to analyze the socio-cultural and historical context that influenced the perception of the beauty of women in British literature.
- 3) Feminist approach - to analyze the role of women's beauty in literature and its perception in different time periods.
- 4) Historical method - to analyze the development of ideas about the beauty of women in British literature from the Renaissance to modern times.

Both primary and secondary sources will be used for the research. The primary sources are the literary works of British authors, and the secondary sources are

scientific articles, monographs, encyclopedias, studies of famous scientists on issues of cultural studies, literary studies, gender studies.

The methods of content analysis and stylistic analysis will be used to analyze the texts. Methods of studying sources and historical facts related to the socio-cultural and historical context will also be used.

The scientific novelty of the thesis on the topic "Female beauty in British literature: a diachronic aspect" is the study of the perception of women's beauty in British literature from a diachronic perspective. Previously, research on this topic was more complicated - certain periods or authors were studied separately, instead of a comprehensive comparison of different time periods. Thus, this study will deepen knowledge about the evolution of ideas about the beauty of women in British literature during different eras [10].

In addition, the thesis offers a feminist approach to the analysis of ideas about the beauty of women. This makes it possible to review traditional ideas about beauty and reveal their stereotypes in the context of gender issues.

In addition, the work offers a comprehensive analysis of the beauty of women in literature, taking into account the socio-cultural and historical context. This allows us to identify changes in the perception of women's beauty that took place from the Renaissance to modern times, and to draw conclusions about the trends in its development.

Therefore, the thesis on the topic "Women's beauty in British literature: a diachronic aspect" contains a new approach to the analysis of women's beauty, a comprehensive view of the topic, taking into account various factors that were not previously taken into account in the research of this direction [11].

The main task of the research is to study the perception of women's beauty in British literature during different eras. To achieve this task, the following subtasks must be completed:

1) To analyze the main theoretical approaches to the definition of beauty and its role in literature.

2) To study the image of beautiful women in the literature of the Renaissance, classicism, romanticism, modernism and modernity.

3) To analyze changes in the perception of women's beauty in different eras, to determine development trends and factors that influenced them.

4) To study the gender aspect of the image of women's beauty and identify stereotypes related to this.

5) Investigate the relationship between the image of women's beauty in literature and the socio-cultural and historical context, determine the influence of these factors on the perception of women's beauty.

The present research on the concept of female beauty in British literature draws upon a diverse range of theoretical perspectives and scholarly works. The following authors and their contributions provide a theoretical foundation for the study:

1. Judith Butler: Butler's work on gender performativity and the construction of identity is relevant to understanding how beauty and femininity are socially and linguistically constructed in literature.
2. Laura Mulvey: Mulvey's theories on the male gaze and visual pleasure offer insights into the representation of female beauty and its objectification in literary texts.
3. Roland Barthes: Barthes' semiotic analysis and his exploration of mythologies surrounding beauty and femininity contribute to understanding the cultural and symbolic dimensions of beauty in literature.
4. Sandra M. Gilbert and Susan Gubar: Their seminal work "The Madwoman in the Attic" examines the portrayal of women in literature, shedding light on the societal and cultural forces that shape notions of

beauty and femininity.

5. Julia Kristeva: Kristeva's theories on the abject and the formation of subjectivity provide a framework for understanding the boundaries of beauty and its relationship with the monstrous or uncanny in literature.
6. Michel Foucault: Foucault's insights into power dynamics, discourses, and societal norms are relevant to analyzing the ways in which beauty and femininity are constructed and regulated in literature.
7. Elaine Showalter: Showalter's work on feminist literary criticism and the representation of women in literature offers a lens through which to examine the portrayal of female beauty and its implications.
8. Susan Sontag: Sontag's writings on the aesthetics of beauty and her exploration of the cultural and historical contexts of beauty ideals contribute to understanding the representation of female beauty in literature.
9. Terry Eagleton: Eagleton's Marxist literary theory provides a framework for examining the socio-political dimensions of beauty and its role in reinforcing or challenging class structures in literature.
10. Laura Kipnis: Kipnis' critical analysis of beauty and femininity in contemporary culture offers valuable insights into the intersection of gender, power, and beauty ideals in literature.

By drawing upon the theoretical perspectives and scholarly works of these authors, this research aims to provide a comprehensive analysis of the concept of female beauty in British literature, exploring its linguistic, stylistic, and cultural dimensions. The theoretical base offers a foundation for examining the representation of beauty, femininity, and their societal implications within literary texts.

SECTION 1. The concept of female beauty

1.1. The concept of beauty in literature

Beauty, particularly female beauty, has been a recurring theme in prose literature throughout history. This subsection explores the concept of beauty from a lexicological and stylistic perspective, focusing on its portrayal in English prose literature. By analyzing the linguistic and stylistic features employed by authors, we can gain insights into the multifaceted nature of beauty and its significance in prose narratives. This research aims to provide a comprehensive understanding of how beauty is conceptualized and represented in English prose literature.

The concept of beauty in English prose literature has been examined and analyzed through various theoretical approaches. These approaches offer different perspectives and frameworks for understanding the portrayal of beauty and its significance in literary works. This section explores some of the key theoretical approaches that have been applied to the study of beauty in English prose literature.

1. Aesthetic Theory:

Aesthetic theory focuses on the study of beauty as an inherent quality or characteristic of art and literature. It examines how beauty is created, experienced, and appreciated in prose literature. Aesthetic theorists explore the formal elements of literature, such as language, imagery, and structure, to analyze how they contribute to the aesthetic appeal and beauty of the text. This approach emphasizes the sensory and emotional aspects of beauty and its role in enhancing the artistic experience for readers.

2. Feminist Theory:

Feminist theory offers a critical lens through which the portrayal of female beauty in prose literature is examined. It investigates how beauty is constructed,

commodified, and sometimes objectified in literary works. Feminist theorists explore the power dynamics and gender roles associated with beauty, questioning the societal expectations and ideals imposed on women. This approach challenges traditional notions of beauty and seeks to uncover the underlying messages and representations of female beauty in prose literature.

3. Postcolonial Theory:

Postcolonial theory examines the portrayal of beauty in English prose literature within the context of colonialism and its aftermath. It investigates how beauty is depicted in relation to race, ethnicity, and cultural identity. Postcolonial theorists analyze how beauty standards and ideals are influenced by colonial ideologies and how they perpetuate or challenge power imbalances. This approach highlights the complexities of beauty representation and its intersection with colonial and postcolonial discourses.

4. Psychoanalytic Theory:

Psychoanalytic theory explores the psychological aspects of beauty in prose literature. It investigates how beauty functions as a symbol and reflects the inner desires, fears, and anxieties of characters and authors. Psychoanalytic theorists analyze the subconscious motivations and meanings associated with beauty, examining its role in character development, symbolism, and narrative structure. This approach delves into the deeper psychological dimensions of beauty in prose literature.

5. Structuralist and Semiotic Theory:

Structuralist and semiotic theories examine the underlying structures and signs that contribute to the representation of beauty in prose literature. They analyze the symbolic meanings and cultural codes associated with beauty and how they are constructed through language and narrative. This approach focuses on the interplay between signifiers and signifieds, exploring how beauty is conveyed and interpreted

through linguistic and narrative devices.

These theoretical approaches provide frameworks for understanding and interpreting the portrayal of beauty in English prose literature. By applying these approaches, scholars can analyze the aesthetic, social, cultural, and psychological dimensions of beauty, uncovering its deeper meanings and implications within literary works. Each approach offers a unique perspective, contributing to a comprehensive understanding of how beauty is conceptualized and represented in English prose literature.

One of the reasons why literature is so different from other subjects of knowledge is its aesthetic appeal. Is literary creativity beautiful? Yes of course! Not only for the past and today, but the beauty of literature will remain for a lifetime. Undoubtedly, writers and poets throughout the ages have used words and phrases that can make readers visualize what they are reading. Appreciating the beauty of literature gives us the advantage of knowing what life is like and ultimately turns into emotional therapy. When I read literature, I often escape from the problems of the real world and enter a new one that gives me hope and meaning for life. Literature thus helps us to realize that life is beautiful and that we should open our eyes to see the goodness of nature and live a life with love and understanding of those around us. As E.M. Forster said: "The great thing about great literature is that it transforms the person who reads it into the state of the person who wrote it. » [12].

The real beauty of literature is how the plot of the story is written with the help of the simplest yet attractive phrases that influence the reader how he can live his life according to the moral of the story. Thanks to the power of words, the author can attract our attention, immerse us deeply in the world of the characters and cause us to sympathize with the main character of the story.

The idea of beauty is revealed in various works of literary prose. Different writers described beauty in different ways. While some explain beauty in terms of

physical features, others abstractly perceive emotions, personality and uniqueness as true beauty [15].

Writers and poets of different eras highlighted the concept of female beauty in their works, but everyone has a different understanding and approach to expressing this concept of beauty. The depiction of female glamor is a fundamental aspect of literature, and this is where the idea of romance comes to mind. I think that female beauty and romance should never be seen as two separate passions.

In most literary works, beauty in its aesthetic form is almost always associated with a woman. It is not necessarily about the appearance, but rather about the inner features of the characters, because they are attractive for their courage, their convictions, their kindness and moral spirit. In the world of literature, there are several female heroines who remain forever in the reader's memory. These literary women, due to their appearance, strong character and actions, become models of admiration and often a source of inspiration [16].

The modern era has seen a dramatic increase in the value of female beauty, where the stigmatization, low esteem and shame associated with poor appearance among women lead to widespread cases of plastic surgery and the use of cosmetics. However, contrary to these views of the 20th century, it should be noted that a woman's beauty should not be based on appearance and sexual attractiveness. In literature and from a rational point of view, in my humble subjective opinion, female beauty should be manifested precisely in a woman's ability to use her intelligence, initiative and dignity to radiate attractive personal qualities. In addition, it should be noted that such a false emphasis on female attractiveness leads women to turn to plastic surgery and cosmetics, where younger people seek to look older and more attractive, while older people seek to disguise the flaws of age and preserve youth [17,18].

Part of this effort to improve their appearance is to gain an advantage on

professional grounds; involvement of women; and improving their damaged sense of identity. The media is also another contributing factor to this phenomenon; where advertising and television portray the ideal woman as slim, gracefully shaped, with a well-curved waist and hips; instilling an unstable view of women and beauty.

Society really paid so much attention to the appearance of women and girls, this phenomenon can be justified by the high instance of weight loss programs, independent eating disorders in pursuit of desirable body shapes and beauty. Other indicators of this phenomenon are the high number of cases of cosmetic surgery and the use of cosmetics; which are related to the desire to correct or improve the appearance of body parts that victims consider not good enough. Another factor fueling this view is the choice of staff, especially customer service staff; based on their appearance and the image created by the mass media of the ideal woman [19].

Maya Angelou's poem "phenomenal woman" combats the stereotypical idea of beauty through what she calls beauty, a woman's wit and pride in who she is, not what others want her to be. Other ways she portrays as tools in working with this concept are: a personality that radiates joy, self-confidence, and an image of dignity; and a strong inner sense of self [20].

In the poem "mirror" by Sylvia Plath the author takes the place of the mirror to say that women come to her, see themselves ugly, and then leave her for other consolations and comforts [21]. According to her; after all this, they return to her in the hope that the mirror will show them better than they are; only to show them a face they had seen in her before that they didn't like. However, she still claims that despite the agony and grief she feels seeing their faces; they still come back to her. From this work, she tries to give the idea and advice that women should feel better about who they are and how they look; and not to judge their appearance based on the perception of others and society in general, which are characterized by such features as "likes", "dislikes", hatred, misconceptions or lies for self-interest [22].

So much attention was paid to the appearance and attractiveness of women; which leads to their desire to improve their appearance. As a result, the number of cases of cosmetic surgery, eating disorders and the use of cosmetics, the consequences of which are often unfavorable. However, the best solution to the problem of having a low opinion of beauty, as the two verses suggest, is this; women and girls should be happy with the way they look and in turn nurture their inner beauty and more importantly their individuality [23].

The concept of beauty in literature is quite complex and has many different interpretations. Usually, beauty in literature is associated with the description of nature, human feelings and emotions, as well as with the reflection of various cultural and social aspects.

In literature, beauty can have various forms of expression: it can be the harmony of sounds and rhythms, the perfection of style in prose, the picturesqueness and imagery of descriptions in works of art, as well as the depth and completeness of the reflection of human feelings and emotions [24].

At the same time, beauty in literature can be a subjective concept, since each reader can have his own interpretation and perception of what he reads. This may depend on many factors, such as cultural and social perceptions, education, reading experience, mood, and others.

That is, the concept of beauty in literature can be considered as a complex and multifaceted phenomenon that can have different forms of expression and interpretation, depending on the context in which it is used [25].

The description of female beauty in literature can be diverse and depend on the style and period in which the literary work was written. Usually, the description of female beauty in literature includes a detailed description of a woman's appearance, her physical features and character traits.

In classical literature, in particular, the description of female beauty can be very

detailed and permeated with aesthetics. Women's beauty is described by tall, sharp lines, smooth shapes, perfect proportions and refined elements of clothing. Such descriptions usually use metaphors, similes, and epithets to convey the ideal of female beauty.

In modern literature, the description of female beauty can be more realistic and more simplified. It can be less idealized, with a focus on more natural and real features of women, which makes the description more accessible and understandable for the reader. In any case, the description of female beauty in literature is a complex concept, since it can depend on many factors, such as cultural stereotypes, author's style and reader's perception.

The versatility of female beauty in literature is that this concept can have many different shades and aspects. From the description of a woman's appearance and inner world to her role in society and culture [26].

In literature, a woman's beauty can be described as something physical, such as appearance, which is often characterized as a reflection of harmony, tranquility, elegance, and aesthetic pleasure. Inner beauty can also be mentioned, which is manifested in the understanding and feeling of emotions, intellectual qualities, character traits and moral strength.

Female beauty in literature can also have a deep meaning and significance, it can reflect the role of a woman in society, her struggle for equality, rights, freedom of choice and self-determination. This can be a manifestation of her strength, willpower, ability to self-improvement and independence [27].

Identifying the multifaceted nature of female beauty in literature can be a difficult task. This requires a careful analysis of the text and an understanding of the author's intention. However, when reading literary works, it is worth paying attention to various descriptions of female beauty and additional contexts that will help to better understand the meaning and meaning of this concept in literature.

Conclusions regarding the concept of female beauty in the literature are that this concept has many different shades and aspects, including both physical and inner beauty of a woman. Female beauty in literature can reflect a woman's role in society, her struggle for equality and freedom, as well as her willpower and ability to improve herself.

Beauty in literature can be depicted as changing and unstable, reflecting different eras and cultural contexts. Also, beauty can be described as something mysterious and mysterious that captivates and attracts the attention of the reader.

In literature, the concept of female beauty can be important in the context of the formation of gender stereotypes and roles, as well as reflect ideals of beauty and cultural values of society. However, it is worth remembering that literary images are a product of the authors' consciousness and perception, so they can reflect a certain worldview and stereotypes [28].

Therefore, the concept of female beauty in literature is complex and multifaceted, it can reflect various aspects of female identity and social roles. Understanding it requires careful analysis and understanding of the cultural context in which it is situated.

1. Lexicological Analysis:

- Lexical richness: Prose literature showcases an array of vocabulary to describe and evoke beauty. Authors employ a rich lexicon that encompasses adjectives, nouns, and metaphors to capture the nuances of female beauty. The study explores the lexical choices and their connotations, shedding light on the specific attributes and qualities associated with beauty.
- Semantic fields: Beauty is often associated with various semantic fields such as nature, art, and emotions. This subsection investigates how these semantic fields intersect and contribute to

the overall depiction of female beauty. It explores the lexical connections between beauty and elements like flowers, celestial bodies, colors, and music, highlighting the associations and symbolic meanings attributed to beauty in prose literature.

2. Stylistic Analysis:

- **Figurative language:** Prose literature employs various figurative devices to portray beauty vividly. This research examines the use of similes, metaphors, personification, and other figures of speech to evoke the aesthetic qualities of female beauty. It explores how these stylistic devices enhance the reader's sensory experience and create a lasting impression of beauty in the narrative.
- **Narrative perspective:** The choice of narrative perspective influences the portrayal of beauty in prose literature. Whether presented through a first-person narrator or an omniscient voice, the research delves into the impact of narrative perspective on the reader's perception of beauty. It examines how different perspectives shape the description of beauty and contribute to the overall aesthetic experience.

3. Cultural and Historical Context:

- **Shifting ideals of beauty:** Beauty standards change over time, reflecting cultural and societal shifts. This subsection investigates how English prose literature reflects the evolving ideals of beauty across different periods. It analyzes how beauty is represented in relation to factors such as social status, gender roles, and cultural norms, providing insights into the cultural construction of beauty.
- **Influence of literary movements:** Literary movements and trends often influence the portrayal of beauty in prose literature. This

research explores how movements like Romanticism, Realism, and Modernism shape the representation of beauty. It examines the stylistic features and thematic concerns associated with these movements and their impact on the conceptualization of beauty.

By examining the lexicon and stylistic features employed in English prose literature, this subsection provides a comprehensive understanding of how beauty is conceptualized and represented. The research investigates the multifaceted nature of beauty, its semantic connections, and the stylistic devices used to evoke its essence. Moreover, it explores how cultural and historical contexts shape the portrayal of beauty in prose narratives. Through this analysis, we can gain deeper insights into the significance of beauty in English prose literature and its role in shaping narratives and characters.

1.2. Traits of a beautiful woman according to literary ideas

"Feminist aesthetics" does not designate different kinds of aesthetics in the way that, for example, the terms "virtue theory" and "naturalized epistemology" qualify types of ethics and theories of knowledge. Rather, to refer to feminist aesthetics is to identify a set of perspectives that pursue certain questions about philosophical theories and assumptions about art and aesthetic categories. Feminists have generally come to the conclusion that, despite the seemingly neutral and inclusive theoretical language of philosophy, virtually all areas of the discipline bear the mark of gender in their main conceptual frameworks. Those who work in aesthetics examine how gender influences the formation of ideas about art, artists and aesthetic value.

Feminist perspectives in aesthetics are also attuned to the cultural influences that affect subjectivity: the ways in which art reflects and perpetuates the social construction of gender, sexuality, and identity, and the extent to which all of these are framed by factors such as race, national origin, social position and historical situation. These interests have expanded from early analyzes of norms governing women's appearance to include consideration of the disabled body and transgender identity.

Aesthetics is inherently more interdisciplinary than some other fields of philosophy, as the field is connected to artistic practices and critical disciplines. Contributions to feminist perspectives in aesthetics were made not only by philosophers, but also by art historians, musicologists, theorists of literature, cinema and performance, as well as artists themselves. There are practical implications of the discoveries that emerge from feminist studies: an analysis of the historical conceptual frameworks that guide the aesthetics and philosophy of art helps to explain the disproportionate number of men over women as influential art practitioners, for example [29].

Philosophical theories adapted by feminists have also had a major impact on the

critical interpretation of art and popular culture, and sometimes on the development of contemporary artistic practice. Feminist aesthetics conducts research and critique that reaches values at the very foundations of philosophy, exploring concepts that often do not directly apply to men and women at all, but whose hierarchies are imbued with gendered meaning [30].

The above has examined feminist reflections on art theory, noting how the stories of women in art influence contemporary feminist debates and practices. Equally important are the value judgments that constitute the conceptual framework of aesthetics, from which some of the most influential tools of feminist critical analysis emerge.

Much of feminist criticism has focused on eighteenth-century philosophy because of the many influential works on beauty, pleasure, and taste that were written at the time and that became seminal texts for modern theories. "Taste" refers to the ability to judge the art and beauty of nature. Although the metaphor of perception is taken from the sense of taste, these theories actually apply to visual, auditory, and imaginal pleasure, as the literal sense of taste is widely believed to be too corporeal and subjective to raise interesting philosophical problems. Judgments of taste take the form of a special kind of pleasure—one that later became known as "aesthetic" pleasure (a term that did not enter the English language until the early nineteenth century) [31].

The main theoretical concepts of this period are permeated with gender meaning, although tracking gender in the labyrinth of writings of this time is a task complicated by the unstable role of sexuality in theories of aesthetic pleasure. According to the strictest analysis—which for a time came to dominate aesthetics and the philosophy of art—aesthetic pleasure has nothing to do with sexuality at all: aesthetic pleasure is not sensual, bodily pleasure; it is free from practical considerations and purified from desire. The two types of desire that most impede

aesthetic contemplation are hunger and sexual appetite, which are "interested" pleasures par excellence.

Aesthetic pleasures are contemplative and "selfless". It is disinterestedness that frees the perceiver from the individual inclinations that divide men in their judgments, and clears the mind for general, even universal, agreement on objects of beauty. Ideally, taste is a potentially universal phenomenon, even if its "delicacy," as Hume put it, requires exercise and training. To some extent, the requirements of taste can be seen as overcoming differences between people. But there is an element of leisure built into the value of the fine arts, and critics argue that taste also contains and systematizes class divisions.

Although theorists have extolled the possibilities of universal taste, they have often made gender distinctions in its use. Many theorists have argued that women and men have systematically different tastes or abilities to appreciate art and other cultural products. The most notable gender differences occur with two central eighteenth-century aesthetic categories—beauty and sublimity. Objects of beauty were described as limited, small, and delicate — “feminized” traits. The sublime objects, whose samples are taken mainly from uncontrolled nature, have unlimited, rough and jagged, monstrous - "masculinized" features.

However, these gender labels are unstable, as the horrors of nature have an equally strong history of being described as "feminine" forces of chaos. Moreover, gendered meanings in the sublime are reinforced by the surrounding discourse of the strange, exotic, and foreign. Meg Armstrong argues that "exotic" bodies become the subject of aesthetic discourse in theories of the sublime, noting that Burke singles out the black female body as a particular object of horror [32].

In short, aesthetic objects take on both gendered and racialized meanings along with notions of beauty and the sublime. In addition, connoisseurs of aesthetics also do it. As Kant said in his earlier *Observations on the Sensation of the Beautiful and the*

Sublime, the female mind is a "beautiful" mind [33]. But a woman is not capable of greater appreciation and insight, which shows the sublimity. Excluding women from experiencing the sublime limits their ability to perceive the moral and existential weight of the power and majesty of both nature and art.

The supposed frailty of women's constitution and moral limitations, as well as their social limitations, contributed to a conception of sublimity that marked her as masculine. Debates over the nature and concept of the sublime have given rise to feminist debates about whether an alternative tradition of the sublime can be discerned in the history of literature, considered the "feminine sublime".

Selflessness has a long history; it characterizes popular twentieth-century theories of aesthetic attitude, which argued that a distanced, relatively contemplative stance toward the work of art is a prerequisite for any full appreciation of art. Similar assumptions about the most appropriate way to view art underlie the formalist criticism that has dominated the interpretation of visual art for decades, and which also characterizes norms of interpretation in other art forms, such as literature and music. The value of disinterested aesthetic pleasure has received serious critical attention from feminists. Some have deconstructed this idea and argued that the supposedly indifferent stance is at least sometimes actually a covert and controlling voyeurism and as such should be abandoned as an aesthetic ideal. Others caution against rejecting standards of disinterested, unbiased judgment altogether, arguing that such a move abandons an important normativity of aesthetic judgments [34].

Nevertheless, even as disinterestedness and its associated standards of objectivity persist, feminists continue to draw attention to how the simple act of looking can manifest social power relations. Anne Eaton offers an alternative notion of 'situation', importing a version of feminist standpoint theory into aesthetics to draw attention to both the evaluative position of the audience and the perspectives that artworks evoke.

Criticism of theories that mandate disinterested or distanced aesthetic enjoyment has given rise to influential feminist theories of art perception and interpretation. A type of art that bears particular scrutiny in terms of the implications of disinterested pleasure is visual art, and many arguments for what has come to be known as the "male gaze" have been made by film theorists and art historians, and later explored by philosophers [35].

The phrase "male gaze" refers to the frequent framing of objects of visual art in such a way that the viewer is in a "male" position of evaluation. Interpreting art objects as diverse as nude paintings and Hollywood films, these theorists conclude that women depicted in art are by default treated as objects of attraction (similar to how Burke called women the original aesthetic object). ; and that the more active role of the gaze assumes a corresponding masculine position. Works of art themselves provide ideal positions for viewing. Although many women obviously appreciate art as well, the position they take to appreciate works according to tradition requires a masculine approach to perception.

The beauty of a woman in literature can be described from different points of view and have various characteristics. Here are some features that are often associated with the beauty of a woman according to literary ideas:

- Symmetry and harmony of face and body
- Silky skin and shiny hair
- Refined and stylish clothes
- Freshness and youth of the face
- Expressive and attractive eyes
- Grace and elegance of movements
- Attractiveness and sexuality
- Intellectuality and sensuality

- Kindness and sensitivity
- Individuality and uniqueness.

It is important to note that these characteristics can vary depending on cultural and historical ideas about beauty. For example, in medieval literature, beauty was associated with pale skin and a high forehead, and in romantic works, beauty was often described as something mysterious and enigmatic.

It is also worth noting that literary representations of beauty are only one of many interpretations, other options may include a variety that describes human nature and the real world, as well as moral and ethical categories. Everything depends on the author's view of the world, the context in which it is created, and the purpose of the work.

The concept of female beauty in literature changes depending on the era, cultural influences and other factors. Here are some examples of changes in the description of a beautiful woman in different eras of literature:

Ancient Greek literature: in ancient Greece, the beauty of a woman was associated with the symmetry and harmony of the face and body. According to the ideals of beauty, a beautiful woman should be between 155 and 160 cm tall, have long hair, a slender waist and wide hips. The most famous example of this ideal is Venus Milo.

Medieval literature: in medieval literature, a woman's beauty was associated with her moral qualities. Usually beautiful heroines were depicted as kind, modest and full of nobility. A famous example is Guenevieve from "Lancelot" by Chretien de Troyes.

Renaissance Literature: During the Renaissance, a woman's beauty was associated with courage and energy. Beautiful heroines were depicted with expressive features of the face and body, with large eyes and sharp features. A famous example is Portia from William Shakespeare's Cupid.

Victorian Literature: In the Victorian era, a woman's beauty was associated with weakness and vulnerability. In this period, beautiful heroines were depicted with small features of the face and body, with white skin and delicate blushes.

SECTION 2. The concept of beauty and its problems

2.1. Evolution of the concept of female beauty in literature

The concept of female beauty in literature has changed throughout human history and has been determined by various cultural, historical and social factors. For example, in the Renaissance, female beauty was associated with virtuality, spirituality and mysticism, while in the Renaissance - with harmony of forms and proportions, and a realistic depiction of the female figure.

In the 19th century, the concept of female beauty in literature began to change. A new style appeared - romanticism, which was focused on personal feelings and emotions, so female beauty was reflected as the inner beauty of the soul and heart, and not only the outer.

In the 20th century, the concept of female beauty in literature underwent an even greater evolution. For example, in mass culture such as film and television, female beauty has been portrayed as standardized and idealized, often out of touch with real-life reality. However, new directions appeared in literature, such as feminist literature, which reflected female beauty from a different perspective - as a symbol of strength, independence and independence.

Beauty is a feature or quality of a person that gives a perceptual understanding of admiration, significance, or pleasure. Beauty is a subject that is thought out in advance as a component of aesthetics, sociology, social psychology and culture. The idea of beauty also involves the understanding that one is in harmony and peace with the natural environment, which in turn leads to thoughts of desirability and emotional well-being. Since beauty is personal, it is customary to say: "beauty is in the eye of the beholder." In a deep sense, it can be said that beauty reveals an outstanding phenomenon of optimistic manifestation about the meaning of the human way of life.

The whole problem of beauty is what a person sees on a personal level.

The description of beauty and what is considered beautiful has changed over time. How people perceive beauty varies from culture to culture. Light skin was preferred in the United States, especially during slavery. Historically, light skin has been associated with power because the prototype of beauty has been associated with power. Thus, white people who were in power were considered beautiful. A white skin tone was considered correct and anything that was not white was considered inferior. African-American slaves who had a lighter skin tone were preferred over those who were darker. When making any decisions, it was not the level of intelligence that was taken into account, but the color of the skin. African Americans who were completely dark were mistreated and did not receive any privileges in society [36].

In the early days, beauty was used to refer to a person in terms of physical appearance and sexual attractiveness. Women in the early days were expected to be beautiful in order to appear pleasing to men. Thus, she had to choose wisely how to look like a groom in order to be able to attract the opposite sex. Over time, women had the opportunity to spend time conducting all kinds of experiments with beauty on their bodies. During this period of time came the era of cosmetics and a lot of women started using these products to look more beautiful. Teenage girls would use these products to look attractive to young boys. Older women used these products to mask any signs of aging that might appear on their skin[37].

At the beginning of the 20th century, women fought for independence and escaped colonization. The traditional standard of beauty still flourished, and women in those days strove to achieve fair complexions and well-rounded bodies. In those days, full-figured women were considered beautiful. Clothing changed to trousers, short skirts and dresses, which gave them the opportunity to expose their bodies. Then it was time for a long hairstyle, which was considered the most fashionable and

beautiful among women in the United States.

By the 1920s, cosmetic products were advertised in women's magazines, which increased their popularity. Beautiful models were used in product advertisements and this in many ways attracted more women to use the products. The film industry also emerged during this period and beautiful women started playing the roles of actresses in this industry. It allowed women who felt ignored to show their prowess. Dislike of redheads existed at the early 1920s. Beauty was a must for any woman who wanted any form of career in the film industry. The film industry also gave birth to the fashion industry as they were closely related.

In the 1930s, women wore short skirts and dresses to show off more of their bodies. In the 1920s, long skirts were still worn because of the bulky menstrual products that women used before the invention of modern disposable hygiene products. Women used make-up to help them bring out their natural features, thus emphasizing their beauty. During this period, women began to wear sleek trousers, which were used to reduce the size of the bust, and waistlines were designed to be worn on the hips. The cropped hairstyle became popular, and beauty salons appeared, where women went to do their hair. The practice of permanent weaves became popular, and American women could spend thousands of dollars on styles like perms. Women also bared their legs in this age as legs were considered beautiful and it became very popular.

Until the 1940s, women wore a standard practical and masculine look. It was a garment with padding on the shoulders and a knee-length hem. In addition, materials for making stockings became scarce during this period, which led to the appearance of women's pants. In the late 1940s, other designs appeared, with thigh linings and billowing skirts, for which we use more fabric than most women's clothing. During this period, young women in the United States also had a new way of dressing. They were dressed in tight sweaters, sharp bras, and rounded skirts with skinny pants. Great

importance was attached to traditionalism and self-presentation on the part of women.

In the 1960s, beauty was associated with wealth, which gave women a sense of status in society. During this period, women's clothing progressed towards miniskirts, which were invented for women to show off more of their legs and body. It was during this period that cosmetic surgery became rampant, especially in the modeling sector and the fashion industry. Women mostly agreed on operations to remove back teeth and lower ribs. In the 70s, the idea of long hair, flared pants, and shorts became very popular. Platform shoes have also become so common that many women have had to struggle to keep up with them. In the 1980s, curves were considered a feminine shape, but a thin body was still considered beautiful.

Health and fitness concerns emerged around the 1980s, leading to the birth of leotards, leggings and tracksuits. Careers became important to women and so they began to adopt the dress code worn by men in workplaces as they gained the power to be career women. By the late 1980s, underwear had evolved into outerwear, and it became popular in the fashion industry. This ideal persisted in the 1990s as women preferred a small body to a larger one. Tall and slender became fashionable, and women preferred to maintain this look at all costs. Women in the modeling sector were expected to be underweight and slender young women to be sexually attractive to the public. Such models were used in magazines and other advertising areas, and it became clear that a small, thin body is ideal beauty.

Many ordinary women in the United States have seen an increase in cosmetic surgery. Thousands of women have undergone plastic surgery, including breast reduction and breast implants, liposuction, wrinkle reduction, chin reduction, cheekbone augmentation and lip augmentation. Plastic surgery has become so popular that even young women have undergone it to achieve the ideal beauty that society portrays. In the 90s, beauty was felt in the way many women perceived the idea of body art. Women were tattooed and pierced, which was portrayed as a way of self-

expression, but at the same time they were believed to have power over their bodies.

This society's view of beauty had a very critical impact on women's lives. To achieve the perfect body, many women follow many diets and exercises, which leads to serious consequences. These problems pose a threat to the health of many women, using dangerous ways to become beautiful. Beauty standards in today's society have become difficult to achieve, and studies show that only 5 percent of women have achieved the ideal thinness.

Women's beauty issues have been so extreme that even attractive women look in the mirror not because they are proud, but rather because of insecurity. They feel enormous pressure to maintain their good looks. In today's society, women are judged by their physical beauty, while beauty standards remain high and rigid.

Beautiful women are associated with intelligence, a sense of humor, beautiful facial features, etc. This often deprived other people of the potential opportunity to reach their potential simply because they did not meet the required standards. Society favors a good appearance. Desired female beauty caused many women to lose self-esteem in society, which made them not productive in any way.

African American women are still fighting to gain their rightful place in society as beautiful women. They have to go through a lot of trouble even when getting a job because of the color of their skin. They got less positions in the modeling industry as well as in the fashion industry because of the stereotype that white is beautiful.

Various changes in beauty throughout history have also helped women to make their presence felt in society in different areas. This has given them enormous potential to achieve many things in life, especially in terms of self-confidence.

Today, many women have managed to break the chains of stereotypes and even society is accepting women with the different opportunities they have to offer. The concept of female beauty in literature has changed throughout history and in

different cultures, but in general, several stages of its evolution can be distinguished.

Ancient literature: In many cultures, including ancient Greece and Rome, female beauty was associated with symmetry and the ideal of a proportional body. The women were described as graceful, attractive and sweet. In medieval literature, female beauty was often associated with spirituality and morality.

Renaissance: In the Renaissance, ideals of beauty changed. The women were described as graceful, yet strong and desperate. The beauty of women was associated with their individuality, and not only with their appearance.

18th-19th century: In this period, female beauty was more often associated with weakness and helplessness. Women were described as vulnerable and naive. They were often portrayed as objects of male passion.

20th century: In the literature of the 20th century, female beauty changed. It became more universal and was not associated with female helplessness. More attention was paid to the personal qualities and individuality of women.

Modern literature: Today, female beauty in literature does not have a clear definition. It can be related to health and sports achievements, intellectual qualities and other characteristics.

Over the years, the question of beauty has changed in different ways in how physical beauty is perceived, especially in Western society. Women's beauty, especially in fashion, film and advertising, has grown tremendously throughout history.

2.2. Problems of female beauty

The theme of female beauty in British literature was quite common, but it was not always presented from a position of gender equality and with respect for women. One of the hidden deep problems of female beauty in British literature is the

widespread practice of presenting women as objects of desire and pleasure for men.

Many of the classic works of British literature, such as *The Century of Solitude* by Gabriel García Márquez and *The Great Gatsby* by Francis Scott Fitzgerald, contain depictions of women as objects of male desire and lust. This can create a myth that women must conform to certain canons of beauty and behavior in order to be attractive to men.

In addition, women in British literature are often presented as defenseless and dependent on men, which can reinforce stereotypes of the weak and defenseless female gender. This can be reflected in the perception of women in society and increase their risk of discrimination and violence.

One possible solution is to increase the number of works that present women as strong and independent characters who can be attractive and successful without depending on men. Such works can help break down stereotypes and reflect more diverse images of women in literature and society as a whole.

Regarding the general overview of the problem of female beauty, it should be noted that one of the problems of the concept of female beauty in British literature is its narrow focus on the appearance of women and their ability to meet certain canons of beauty. Many works depict women with certain physical features that are defined by social and cultural stereotypes.

This can create the illusion that women must meet certain standards of beauty to be attractive to men, and lead to appearance discrimination. It is clear that images from literature have carried over, most likely also into real life outside of libraries, and women must failed to meet the sky-high book standards of beauty and grace. In my opinion, the literature of the time was not intended to demean the position of women in general, but due to the use of overly idealized images of female characters in the book, many of the women felt uncomfortable and not attractive enough in the real world.

Another problem with the concept of female beauty is strengthening the stereotype of women as objects of desire and pleasure for men. This can create a myth that women must be attractive and attract men in order to be successful and happy in life. This myth can lead to the objectification of women and the alienation of their individual experience, as well as reflected in the attitude towards women in society.

I believe that because of this concept in literature, many men unconsciously or consciously wrote such book characters that would be comfortable wives for them as house servants, building through these images of perfect submissive girls, and as a result, through book analogies, they transferred these images into qualities of reproach to the real women in their lives.

The issue of female beauty in literature is complex and multifaceted, as it shows society's attitude to women and their appearance. The main issues related to this topic include:

1) Sexualization of women: In many literary works, female beauty is used to create a female form that can be an object of male passion and desire. This can lead to the sexualization of women and the lowering of their social status.

2) Beauty standards: Literature often uses beauty standards that can be discriminatory and lead to inequality between women with physical characteristics. This can lead to pressure on women to meet these standards.

3) Stereotypical images: Stereotypical images of women related to their appearance may be found in literature, which may not correspond to reality and lead to stereotypical thinking about women.

4) The role of a woman in society: Female beauty in literature can be related to the role of a woman in society and her relationship to a man. This can lead to the maintenance of gender roles and stereotypes about the role of women in society.

The issue of sexualization of women in literature is relevant and has many shades. The sexualization of women in literature can have the following

consequences:

Objectification of women: in literature, female characters are often portrayed as objects of male passion, rather than as independent and equal human personalities. This can lead to a decrease in women's self-esteem and their role in society.

Creating stereotypical images of women: In literature, the sexualization of women is often used to create stereotypical images of women that can influence society's perception of the role and place of women in it.

Perpetuation of gender inequalities: The sexualization of women in literature can perpetuate gender stereotypes and inequalities between women and men, such as viewing women as the "weaker sex" and the "object of male lust".

Negative effects on women's health: The use of women's sexual beauty in literature can cause a number of negative effects on women's health, such as anxiety, depression and negative effects on self-esteem.

So, the problem of sexualization of women in literature is complex and multifaceted, but in general, it reflects the deep problems of relations between men and women in society.

One of the most common stereotypes is the idealized image of a woman with a slender waist, long legs and a perfect face. This creates the perception that only such women are attractive and successful.

Thanks to this idea of the ideal woman, we can observe imperfections in the portrayal of the main characters of literature. For example, many female characters in books suffer from complexes about their appearance, which can create misconceptions among readers that women must meet certain standards of beauty.

In addition, stereotypes about women in literature can limit their opportunities and reduce their weight in society. For example, women in literature are often portrayed as weaker, dependent and passive, which can affect the perception of women's role in society.

In modern literature, more and more literature appears where the main characters do not correspond to the stereotypes of the ideal woman, which allows readers to understand that beauty does not necessarily have to be related to appearance.

Throughout history, even though the value of beauty as a cultural custom is universally accepted and endorsed, there is a gender difference that makes women the chosen object of beauty value. Wolf stated that what is believed in society, beauty "is necessary for women, not for men, which situation is necessary and

natural because it is biological, sexual, and evolutionary." In ancient times, men and women played a constant role in the natural sphere. This concept of superiority is constantly accepted because most cultures on earth are patriarchal.

However, the establishment of this system was not simply a reflection of fixed roles between the sexes. There are several reasons that justified the establishment of the patriarchal system. According to Naomi Wolf, one of them is religion. For example, in the Christian Church, as one of the religions, people learned that "God created man to rule the world and all that is in it, and it was the job of women to help men do these tasks, to obey and always play the role of subordinate to powerful man. Adopting a patriarchal mindset like everyone around them, they taught it to their children because it seemed like a 'natural' way to organize life."

One of the vital ways men influence how women construct their concept of beauty is that they depend on what men want to see, not what women want to be. Naomi Wolf, one of the founders of the feminist theory that beauty standards are power relations, published a book called "The myth of beauty".

She believes that beauty is a currency system, like the gold standard, and like economics, it is defined by politics and the role of a belief system that maintains male dominance. Wolf argues that the myth of beauty is not based on evolution, sex, gender, aesthetics, or God. Although it claims to be about intimacy, sex and life, the

glorification of women, it actually consists of emotional distance, politics, finance and sexual repression.

The problems of female beauty in British literature can have many causes, including the following:

1. **Predominance of patriarchal culture:** British literature often reflects a patriarchal culture where men are seen as more important than women and have power and control over their lives. This can lead to focusing attention on the appearance of women, their physical attributes and ability to meet certain canons of beauty.

2. **Social stereotypes:** Social stereotypes about the roles of women and men can influence the perception of female beauty in literature. For example, in social stereotypes of men, women are often presented as objects of desire and pleasure, which can lead to the fact that in literature they are considered mainly from the point of view of their appearance.

3. **Historical and cultural influences:** Historical and cultural influences can also influence the perception of female beauty in literature. For example, in the Victorian era, it was popular to represent women with weak health and fragile physiques as symbols of purity and innocence. In modern literature, new stereotypes of female beauty may be presented, depending on cultural and social changes.

4. **Lack of equal representation of women:** The lack of equal representation of women in literature and the lack of female writers also, in my opinion, strongly influenced the representation of female beauty. After all, men built a female image of beauty from their inflated beliefs of correctness and idealistic delusions, and women did not have enough tools to prove that men's ideas are inappropriate.

2.3. Linguistic analysis of the female beauty in English literature

Prose, as a genre of literature, presents a diverse range of narratives that delve

into the complexities of human experience. Within the realm of prose, the representation of female beauty takes on nuanced dimensions, reflecting the evolving societal and cultural attitudes towards femininity. In this subsection, we will conduct a comprehensive linguistic analysis of female beauty in English prose literature, exploring key themes, descriptive techniques, and character portrayals.

1. Descriptive Language and Imagery

One of the fundamental tools employed by prose writers to convey the concept of female beauty is descriptive language. Through vivid imagery and carefully crafted metaphors, authors bring to life the physical attributes and aesthetic qualities of their female characters. In analyzing prose literature, we will examine the descriptive techniques utilized by writers to evoke sensory experiences and create visual impressions of beauty. This will involve exploring the use of adjectives, similes, and metaphors to capture the essence of female attractiveness.

For instance, in Jane Austen's classic novel *Pride and Prejudice*, the author employs a descriptive style that illuminates the beauty of her female characters. Elizabeth Bennet's "fine eyes" and "lively, playful disposition" create an image of her captivating charm, while the ethereal beauty of Jane Bennet is conveyed through descriptions of her "sweetness of countenance" and "angelic appearance." By closely analyzing such passages, we can discern the specific linguistic choices that contribute to the portrayal of female beauty in prose literature.

In analyzing prose literature, the study of descriptive language and imagery becomes essential in understanding how female beauty is depicted. Prose writers skillfully utilize these tools to bring to life the physical attributes and aesthetic qualities of their female characters, allowing readers to form vivid mental images and

sensory impressions.

Descriptive language serves as a conduit through which authors convey the essence of female attractiveness. By carefully selecting adjectives, similes, and metaphors, writers evoke a range of sensory experiences, enabling readers to visualize and appreciate the beauty being described. The linguistic choices made by authors in these passages contribute significantly to the portrayal of female beauty.

Jane Austen's timeless novel *Pride and Prejudice* provides an excellent example of how descriptive language is employed to illuminate the beauty of female characters. Austen's prose showcases a descriptive style that captivates readers and offers insight into the allure of her female protagonists. Elizabeth Bennet, one of Austen's most beloved characters, is characterized by her "fine eyes" and "lively, playful disposition," which create an image of her captivating charm. Through such carefully crafted descriptions, Austen paints a vivid picture of Elizabeth's attractiveness, allowing readers to connect with her character on a deeper level.

Similarly, the ethereal beauty of Jane Bennet, Elizabeth's sister, is masterfully conveyed through Austen's descriptive language. Jane's "sweetness of countenance" and "angelic appearance" transport readers into the world of her beauty, evoking a sense of admiration and enchantment. Austen's choice of these specific descriptors not only emphasizes Jane's physical attractiveness but also highlights the ethereal qualities associated with her character.

Through a close analysis of such passages, researchers can discern the specific linguistic choices made by authors to depict female beauty in prose literature. The selection of adjectives, similes, and metaphors play a crucial role in capturing the essence of attractiveness, allowing readers to form mental images that resonate with

the intended portrayal. These linguistic techniques provide insights into the author's perception of beauty, their intended impact on readers, and the cultural and historical context in which the work was written.

By delving into the descriptive language and imagery employed in prose literature, researchers can uncover the nuanced ways in which female beauty is represented. The analysis of linguistic choices, such as the selection of specific adjectives and the use of vivid metaphors, contributes to a comprehensive understanding of the portrayal of beauty in prose literature. Ultimately, this exploration enables readers to appreciate the artistry of prose writers and the intricate ways in which they evoke and depict the concept of female beauty.

2. Societal Influences and Gender Constructs

Prose literature not only reflects but also challenges societal norms and constructs, making it an invaluable resource for examining the evolving perceptions of female beauty. By analyzing the linguistic aspects of prose literature, we can gain insights into how female beauty is influenced by societal expectations, cultural ideals, and gender roles.

In the works of Virginia Woolf, a prominent modernist writer renowned for her exploration of gender and identity, we encounter a significant departure from traditional beauty standards. Woolf's prose disrupts and redefines the concept of female beauty, offering alternative perspectives that challenge the prevailing patriarchal gaze. Through a meticulous linguistic analysis of Woolf's writings, we can uncover the ways in which she subverts conventional notions of attractiveness and presents a more nuanced understanding of female beauty.

Woolf's female characters often defy societal expectations and embrace a

diverse range of qualities that transcend physical appearance. Through linguistic choices such as the portrayal of their inner thoughts, emotions, and intellectual depth, Woolf challenges the narrow confines of traditional beauty ideals. By prioritizing the inner world and the complexities of her female characters, Woolf highlights the significance of qualities beyond external appearance.

Linguistic analysis of Woolf's prose allows us to identify how her writing style and choice of language contribute to the reimagining of female beauty. Her narratives provide alternative perspectives on beauty, emphasizing individuality, intellectual prowess, and emotional depth as essential components of attractiveness. By subverting traditional beauty standards and questioning societal norms, Woolf's prose encourages readers to critically examine and challenge prevailing notions of female beauty.

Furthermore, Woolf's exploration of gender and identity goes beyond the surface-level portrayal of beauty. Through linguistic analysis, we can uncover how her prose delves into the complexities of femininity, addressing the influence of societal expectations and gender constructs on perceptions of beauty. By challenging the patriarchal gaze and offering nuanced portrayals of female characters, Woolf presents a more inclusive and empowering vision of beauty.

Through the examination of societal influences and gender constructs in prose literature, we gain a deeper understanding of the ways in which beauty is shaped by cultural ideals and expectations. By closely analyzing the linguistic choices made by authors like Virginia Woolf, we can explore the transformative potential of literature in challenging traditional beauty norms and advocating for a broader and more inclusive understanding of female beauty.

Thus, the linguistic analysis of prose literature enables us to uncover the influence of societal expectations, cultural ideals, and gender roles on the concept of female beauty. Through the works of writers like Virginia Woolf, we witness the subversion of traditional beauty standards and the reimagining of beauty through alternative perspectives. This analysis broadens our understanding of beauty as a social construct and highlights the transformative power of literature in shaping and challenging societal norms.

3. Character Development and Inner Beauty

In addition to the emphasis on physical appearance, prose literature offers a rich exploration of inner beauty—the qualities and virtues that surpass mere physicality. Through the analysis of prose literature, we will delve into how writers depict the inner qualities of female characters, recognizing the significance of intelligence, wit, kindness, and resilience.

A prime example of the portrayal of inner beauty can be found in Charlotte Brontë's renowned novel, *Jane Eyre*. The eponymous character, Jane Eyre, is described as having plain physical features that contrast with her remarkable inner beauty. Brontë employs linguistic devices to highlight Jane's intelligence, moral strength, and independent spirit, showcasing the transformative power of inner beauty within the narrative.

Through linguistic analysis, we can uncover the specific techniques Brontë employs to emphasize Jane Eyre's inner beauty. The use of descriptive language, such as words like "intelligence," "wit," and "moral strength," crafts a multidimensional character who captivates readers with her intellectual prowess and unwavering moral compass. By focusing on Jane's inner qualities, Brontë challenges the conventional

notion that beauty is solely defined by physical appearance.

Brontë's depiction of Jane Eyre's inner beauty not only serves to shape the character's development but also influences the narrative itself. Through linguistic analysis, we can discern how Jane's inner beauty influences her relationships, her decisions, and her journey towards self-discovery. The transformative power of her inner qualities becomes a driving force in her interactions with other characters and the unfolding of the plot.

The exploration of inner beauty in prose literature allows readers to appreciate the complexities and depth of female characters beyond their physical attributes. By highlighting qualities such as intelligence, wit, kindness, and resilience, prose writers present a more holistic understanding of female beauty—one that encompasses both inner and outer aspects.

Through linguistic analysis, we gain insights into the specific linguistic choices made by authors to emphasize inner beauty. This examination deepens our understanding of how writers construct characters and narratives that challenge superficial beauty ideals, celebrating the richness of inner qualities and their impact on the overall story.

Thus, the analysis of character development and inner beauty in prose literature provides a nuanced perspective on the portrayal of female beauty. Through examples like Charlotte Brontë's *Jane Eyre*, we observe the transformative power of inner beauty, which goes beyond physical appearance. Linguistic analysis allows us to uncover the techniques employed by authors to highlight inner qualities, contributing to a more comprehensive understanding of the multifaceted nature of beauty in prose literature.

4. Cultural and Historical Context

The depiction of female beauty in prose literature is deeply influenced by the cultural and historical context in which the works were written. By considering the societal attitudes towards beauty during different time periods, we can gain valuable insights into the shifting ideals and expectations placed upon women throughout history.

An example of the influence of cultural and historical context on the portrayal of female beauty can be seen in the Victorian era. During this time, beauty standards were often associated with notions of modesty, purity, and delicate features. Novels such as Thomas Hardy's *Tess of the d'Urbervilles* reflect these societal expectations, presenting female characters who either conform to or resist the prescribed notions of beauty prevalent in their time.

Through linguistic analysis, we can uncover the specific linguistic choices made by authors to align with or challenge the prevailing beauty ideals of the Victorian era. The use of descriptive language that emphasizes delicate features, virtuous behavior, and societal expectations regarding femininity serves to reinforce the established beauty standards of the time. On the other hand, authors may employ linguistic devices that subvert or question these ideals, offering alternative perspectives on female beauty.

By closely examining the linguistic aspects of these works, researchers can uncover how authors navigate the cultural and historical context to shape the portrayal of female beauty. The linguistic choices made regarding physical descriptions, character interactions, and societal expectations provide valuable insights into the complex relationship between beauty and the cultural norms of the time.

Furthermore, the exploration of cultural and historical context allows for a comparative analysis of beauty ideals across different time periods and societies. By analyzing works from various eras, researchers can identify shifts in beauty standards and the underlying factors that drive these changes. This analysis contributes to a deeper understanding of the ways in which societal attitudes and historical influences shape the portrayal of female beauty in prose literature.

Thus, the analysis of cultural and historical context in the depiction of female beauty provides valuable insights into the shifting ideals and expectations placed upon women. By examining the linguistic choices made by authors in relation to prevailing beauty standards of their time, we can unravel the complex interplay between beauty, culture, and history. This examination offers a deeper appreciation of how societal attitudes towards beauty have evolved and highlights the dynamic nature of beauty in prose literature.

In conclusion, the linguistic analysis of female beauty in English literature reveals the multifaceted nature of its portrayal in prose. Through the examination of descriptive language and imagery, societal influences and gender constructs, character development and inner beauty, as well as the cultural and historical context, we gain a comprehensive understanding of how female beauty is represented and interpreted.

The use of descriptive language and vivid imagery allows authors to bring to life the physical attributes and aesthetic qualities of female characters, evoking sensory experiences and creating visual impressions of beauty. Adjectives, similes, and metaphors play a crucial role in capturing the essence of female attractiveness, contributing to the portrayal of beauty in prose literature.

Prose literature serves as a platform for reflecting and challenging societal

norms and constructs, providing insights into the evolving perceptions of female beauty. It allows for the exploration of alternative perspectives, subversion of traditional beauty standards, and questioning of established norms. Through linguistic analysis, we can discern the ways in which female beauty is influenced by societal expectations, cultural ideals, and gender roles, offering a deeper understanding of the complex interplay between beauty and society.

Moreover, the analysis of character development and inner beauty reveals the significance of qualities that transcend physical appearance. Prose writers often depict inner beauty through intelligence, wit, kindness, and resilience, presenting a more holistic understanding of female attractiveness. Linguistic choices, such as the portrayal of inner thoughts and emotions, shape the character's development and influence the narrative, highlighting the transformative power of inner beauty.

Cultural and historical context also play a crucial role in shaping the depiction of female beauty. By considering the prevailing beauty ideals and societal attitudes towards beauty during different time periods, we gain insights into the shifting standards and expectations placed upon women. Linguistic analysis enables us to uncover the linguistic choices that align with or challenge the prevailing beauty ideals of the cultural and historical context, contributing to a deeper understanding of the influence of society on the portrayal of female beauty.

In summary, the linguistic analysis of female beauty in English literature reveals the intricate ways in which it is depicted, influenced, and interpreted. Prose literature offers a rich tapestry of descriptive language, societal influences, character development, and cultural contexts that contribute to our understanding of beauty in its diverse dimensions. This analysis enhances our appreciation of the artistic craftsmanship of writers, while also shedding light on the societal and cultural

influences that shape our perceptions of female beauty.

SECTION 3. The problem of beauty in British literature

3.1. Phrases and nouns in the English language

In the study of female beauty in British literature, an important aspect to consider is the role of collocations and nouns in the English language. This subsection focuses on the lexicological and stylistic aspects related to female beauty in English.

Phrases and nouns are important components of the English language. A phrase is a combination of words used together to convey a specific meaning. Nouns are parts of speech used to name people, things, ideas, places, and other concepts. In corpus linguistics, the most common is the analysis of word combinations.

The term co-occurrence refers to patterns of co-recurrence observed in corpus data. There are two types of co-location in the last book, box phrases and adjacent phrases. Placement in the window is words occurring to the left or right of the keyword, and the term "window" indicates the space to the left and right of the keyword .

Word combinations are considered not only in the fact that word combinations occur to the right or left of keyword (or sometimes with an empty slot between them), adjacent phrases are closer to the real language structure. That is why the writer uses a related phrase to complete the study.

To understand word combinations, we need to define word classes. In English, word classes can be divided into content words and function words. Content words are called open class words, and these words denote concepts such as objects, actions,

attributes, and ideas that we can think about, so we can and regularly add new words to these classes.

Service words are called closed-class words, and these words do not have a clear lexical meaning or obvious concepts associated with them to have a grammatical function. Corpus linguistics researchers usually use content words to make a meaningful analysis of words.

Content words consist of nouns, verbs, adjectives and adverbs. Nouns are a syntactic category, also a lexical category of words that can function as the head of a noun.

In many languages, nouns have a grammatical alternation of number, case, and gender with determiners. Verbs are a syntactic unit as well as a lexical unit words that can be the head of a verb phrase.

Adjectives are a syntactic class as well as a lexical class of words that function as the head of an adjective phrase and have the semantic effect of qualifying or describing the referents of nouns (eg, tall, bright, smart). Adverbs are a syntactic category, also a lexical category, of words that qualify a verb, for example adverbs of the like quickly and time adverbs, as soon. The position of an adverb in a sentence depends on its semantic type (for example, John will have lunch soon, Ivan is having lunch quickly).

Since this study analyzes an adjective that is the word "beautiful", the interlocutor is a noun. Therefore, it is necessary to explain further about nouns.

Concepts expressed by nouns are connected by hyponymy relation (or hyperonymy) that is related to more general concepts. For example a synset (mailbox, mailbox) is a hyponym or subordinate word for (box), which in turn is a hyponym for (container). (Mailbox, mailbox) is a hypernym, or subordinate, from (pillar box), which denoted a certain type of mailbox. Hyponymy creates hierarchical "trees" with more and more concrete "leaf" concepts growing from an abstract "root".

Phrases and nouns are an important part of English literature. Nouns are used to name people, places, things, ideas, etc. They can be used independently or as part of a phrase. Example:

- The sun is shining. (The sun shines.)
- She bought a new car. (She bought a new car.)
- He has a lot of books. (He has many books.)

Phrases, in turn, consist of nouns and adjectives, prepositions, verbs, etc. They help convey the meaning and context of the noun more accurately. Example:

- A beautiful sunset
- The old castle
- In the morning
- Play football

In literature, phrases and nouns are used to convey mood, atmosphere, characteristics of characters, descriptions of places and events. They help the author create images and convey emotions to readers. Example:

- The dark forest
- A broken heart
- The sound of waves
- The scent of fresh flowers

Thus, nouns and phrases are an integral part of English literature, which help to create vivid and emotional images and convey deep ideas to the author.

Female beauty has long been a subject of fascination and artistic expression in literature. Writers have employed various collocations and nouns to describe and portray the concept of beauty, creating a rich tapestry of imagery and symbolism. This subsection explores the lexical choices and stylistic techniques employed by British authors across different periods of literature to capture the essence of female beauty.

1. Lexicological Aspects:

- Adjectives and adverbs: Authors utilize a wide range of adjectives and adverbs to describe female beauty, ranging from traditional terms like "lovely," "fair," and "graceful" to more evocative and subjective descriptors such as "ethereal," "enchanted," and "radiant." These choices of words not only depict physical attractiveness but also convey the emotional and aesthetic impact of beauty.
- Synonyms and euphemisms: Writers often employ synonyms and euphemisms to add layers of nuance and sophistication to their descriptions of female beauty. These linguistic choices allow for a nuanced portrayal of attractiveness, capturing subtle shades of meaning and emphasizing different aspects of beauty.
- Metaphorical expressions: Metaphors and similes are frequently employed to liken a woman's beauty to natural phenomena, precious objects, or celestial entities. For example, phrases like "her eyes sparkled like stars" or "her skin was as smooth as porcelain" create vivid and imaginative associations, enhancing the reader's sensory experience.

2. Stylistic Aspects:

- Alliteration and rhythm: Authors often employ alliteration and rhythmic patterns to enhance the aesthetic appeal of descriptions related to female beauty. The use of repeated sounds and carefully crafted rhythms creates a musical quality, adding to the overall sensory experience and highlighting the allure of beauty.
- Symbolism and motifs: Symbolism and recurring motifs are utilized to convey deeper meanings associated with female beauty. For instance, the

use of flowers as a symbol of delicacy and femininity or references to natural elements like water, moonlight, and sunsets to evoke a sense of ethereal beauty and transformation.

- Irony and subversion: In certain literary works, authors employ irony and subversion to challenge conventional notions of female beauty. This can involve depicting characters who defy societal expectations of attractiveness or presenting alternative perspectives on what constitutes beauty, thereby subverting traditional norms.

By examining the lexicological choices and stylistic techniques employed in British literature, this subsection provides insights into the representation and exploration of female beauty across different literary periods. It highlights the richness and versatility of the English language in capturing the complexities and nuances of this enduring theme.

3.2. The concept of "beauty" in the image of nature (on the material of English literature of the XVIII-XIX centuries)

In the study of female beauty in British literature, the concept of "beauty" is often intertwined with the portrayal of nature. This subsection delves into the representation of beauty in the context of nature, focusing on English literature from the XVIII to XIX centuries.

1. The Sublime and the Picturesque:

- The concept of the sublime: In this period, authors often explored the sublime, which encompassed a sense of awe-inspiring grandeur and magnificence found in the natural world. Female characters were sometimes described in relation to the sublime, emphasizing their

majestic and overpowering beauty that evoked feelings of reverence and transcendence.

- The picturesque aesthetic: Alongside the sublime, the picturesque aesthetic gained prominence. It celebrated the charm and elegance found in the delicate details and harmonious landscapes of nature. Female beauty was often depicted in terms of the picturesque, with emphasis placed on graceful features, soft contours, and a pleasing harmony of form.

2. Nature as a Reflective Mirror:

- Mirror imagery: Nature was frequently used as a mirror to reflect the beauty of female characters. Descriptions would compare a woman's physical attributes to natural elements, drawing parallels between her appearance and the serene beauty of landscapes, flowers, or celestial bodies.
- Symbolism of seasons: The changing seasons provided a metaphorical framework for describing female beauty. Spring symbolized youth, freshness, and blossoming beauty, while autumn represented maturity, wisdom, and a different kind of allure. These seasonal associations added depth and symbolism to the portrayal of female characters.

3. Romanticism and Emotion:

- Romantic sensibility: The Romantic movement emphasized the exploration of emotions, heightened sensitivity, and the appreciation of beauty in its raw and natural form. Female beauty, in this context, was often described through the lens of intense emotions, capturing the

captivating power of passion, longing, and desire.

- Nature as an emotional backdrop: Natural landscapes served as a backdrop for expressing and intensifying emotions associated with female beauty. The beauty of a woman might be juxtaposed against the backdrop of a stormy sea, a wild moor, or a tranquil garden, accentuating the emotional depth and complexity of the character.

4. Nature as a Source of Inspiration:

- Female beauty as muse: The beauty of women often served as a muse for poets and artists, evoking creativity and inspiring artistic endeavors. Their physical attributes were likened to the wonders of nature, and their allure was portrayed as a source of artistic inspiration, leading to the creation of poems, paintings, and other artistic works.
- Nature's influence on beauty: The idea that spending time in nature could enhance or preserve a woman's beauty was explored in literature of this period. The notion that the purity and serenity of natural surroundings had a rejuvenating effect on the female form contributed to the association between female beauty and the natural world.

The concept of beauty in the image of nature was quite a popular theme in English literature of the 18th and 19th centuries. Writers of that time described nature as expressive and majestic, but at the same time tender and sensitive. The beauty of nature was often compared to the beauty of the human soul and spiritual values.

One of the most famous examples of describing the beauty of nature can be found in Samuel Taylor Coleridge's poem "The Seasons". In this poem, Taylor describes the beauty of various landscapes, including mountain peaks, forests, fields, and the ocean, and describes their majesty and beauty. He also compares the beauty of nature

with spiritual values, such as God's wisdom and goodness [38].

Another famous example of describing the beauty of nature is John Kipling's poem "The Glory of the Garden" [39]. In this poem, Kipling describes the beauty of a garden that reflects the majesty and power of nature, but also emphasizes that the beauty of a garden depends on the care and labor of man.

Despite the fact that in the English literature of the XVIII-XIX centuries, the beauty of nature was often described as something higher and more beautiful than man, the issue of "beauty" in the image of nature was also quite relevant.

One of the main problems was related to the destruction of nature and environmental pollution, which was reflected in the works of many writers of that time. In their works, they showed the consequences of human activity on the environment, such as air and water pollution, deforestation and the destruction of natural ecosystems.

Also, the problem of the beauty of nature became the subject of philosophical discussions at that time. For example, William Wordsworth in his poems paid a lot of attention to the fact that nature is a source of inspiration and moral science for man, and also emphasized the importance of returning to nature in the conditions of industrialization and mechanization of life.

Some writers have also criticized the idealization of nature's beauty, stressing that it leads to its mental use and exhaustion. For example, in the novel "Tessa of the d'Urbervilles" by Thomas Hardy, the main character Tessa feels that her natural beauty leads to the fact that men use her as an object for their fantasies and relationships, which is unfair and unprincipled [40].

In general, the concept of beauty in the image of nature in the English literature of the XVIII-XIX centuries was an important part of romantic aesthetics. Nature was described as something higher and more beautiful than man, and writers reflected this beauty through their texts. The beauty of nature was also perceived as important for

the development of a person's spiritual life and was important for the preservation of ecological balance.

The concept of "beauty" in the image of nature in the English literature of the XVIII-XIX centuries has its own characterological features, which were reflected in the works of writers of that time.

One feature is that nature was often described as alive and conscious. For example, Samuel Collier in his poem "The Task" depicts nature as conscious and able to perceive human emotions and actions. He describes how trees "wept" from being cut down and "rivers" became "impatient" from pollution. This creates an image of nature, which has its own character and responds to human actions.

Another characteristic of nature is its ability to reflect the inner state of a person. In the works of many writers, nature was often used as a way to express the mood and emotions of the characters. For example, Emerson in his essays shows how the state of a person's soul is reflected in the changing colors of leaves on trees in autumn.

By examining the portrayal of beauty in the image of nature within English literature of the XVIII and XIX centuries, this subsection sheds light on the interplay between the aesthetic appreciation of nature and the depiction of female beauty. It highlights the significance of the natural world in shaping and enriching the understanding of beauty during this period.

3.3 The linguistic representation of femininity

The linguistic representation of femininity can take many forms, including the use of certain words and phrases, intonation patterns, and nonverbal cues. In many languages, for example, feminine nouns might be associated with certain qualities or characteristics, such as grace, beauty, or sensitivity. Similarly, women may be

expected to use certain linguistic strategies, such as politeness markers or more tentative language, in order to convey femininity. At the same time, of course, there is a lot of variation and complexity in how femininity is represented linguistically, and different cultures and communities may have very different ideas about what it means to be feminine.

The linguistic representation of femininity can take on various forms depending on the context. Here are some examples:

Literature: In Victorian literature, the representation of femininity was often linked to the ideal of the "angel in the house", which emphasized women's selflessness, obedience, and domesticity. This is reflected in the language used to describe female characters, who are often depicted as gentle, nurturing, and passive.

Advertising: In advertisements, femininity is often represented through images of beauty, grace, and elegance. Language used in advertising can include words and phrases that evoke femininity, such as "feminine charm", "graceful curves", and "soft and silky".

Social discourse: In everyday conversation, femininity can be represented through language patterns that emphasize politeness, empathy, and emotional expression. Women may use more indirect language or hedging strategies to show deference to others, while men may use more assertive language to assert their dominance.

The book by A.L. Kiselyova on "The Concept of "Femininity" in Victorian Linguistic Culture" examines how the reflection of the feminine role in the Victorian era is revealed in language, as well as how the influence of the social, cultural, and moral norms of the time affected the creation of a certain image of women, which was reflected in language usage.

Kiselyova's work explores the linguistic representation of femininity in various contexts, including literature, advertising, and social discourse. The author analyzes

different linguistic units, such as words, phrases, and syntactic structures, to reveal the semantic and pragmatic aspects of the concept of femininity in Victorian linguistic culture.

Kiselyova argues that Victorian language was highly gendered, with distinct linguistic markers used to differentiate between masculine and feminine speech.

Kiselyova also highlights the ways in which language was used to construct and reinforce gender roles during this period. For example, she notes that adjectives such as "delicate," "fragile," and "pure" were commonly used to describe women, while men were more frequently associated with words such as "strong," "rational," and "resolute." These linguistic markers helped to reinforce the idea that women were weaker and less capable than men, and that their primary role was to serve as caregivers and nurturers.

Through her analysis of language usage during the Victorian era, Kiselyova provides valuable insight into the social and cultural forces that shaped attitudes towards gender and femininity during this period.

The linguistic representation of femininity in literature is a complex and multifaceted topic that explores how language is used to depict and construct female characters. This subsection delves into the ways in which femininity is linguistically represented in English prose literature, highlighting the various linguistic devices and strategies employed by authors to convey feminine traits, roles, and identities. By examining the linguistic aspects of femininity, we can gain insights into the portrayal of women and the social and cultural contexts in which they are situated within literary works.

1. Lexical Choices:

Lexical choices play a crucial role in representing femininity in prose literature. Authors carefully select words and phrases that evoke feminine qualities,

characteristics, and experiences. Words associated with beauty, grace, gentleness, and nurturing are often employed to depict feminine characters. Similarly, terms related to domesticity, relationships, and emotions are utilized to convey aspects of femininity. Through these lexical choices, authors create a linguistic atmosphere that aligns with traditional notions of femininity or challenges and subverts them.

2. Metaphorical Language:

Metaphorical language provides a powerful means of representing femininity in literature. Metaphors draw connections between different domains of experience and enable authors to convey complex ideas and emotions related to femininity. Metaphors such as "the delicate flower," "the nurturing mother," or "the graceful swan" are used to symbolize and describe feminine attributes. By employing metaphoric language, authors enhance the readers' understanding of femininity and its associated qualities in a vivid and imaginative manner.

3. Syntactic Patterns:

Syntactic patterns and sentence structures contribute to the linguistic representation of femininity. The use of certain sentence types, such as exclamatory or interrogative sentences, can emphasize femininity and evoke emotional responses. Additionally, the arrangement of words and phrases within sentences can reflect societal expectations and gender roles. For instance, women may be portrayed using more complex and descriptive syntax, highlighting their perceived emotional depth or nurturing nature.

4. Dialogue and Speech Patterns:

Dialogue and speech patterns are crucial in capturing the linguistic nuances of

femininity. Authors employ distinctive language styles, intonations, and speech patterns to differentiate female characters and reflect their personalities, social backgrounds, and cultural identities. Variations in vocabulary, pronunciation, and grammar may be used to highlight differences between female characters and their male counterparts. Dialogue also provides a platform for exploring the power dynamics and gender interactions within the narrative.

5. Discourse and Power:

The linguistic representation of femininity is intimately linked to discourses of power. Language can reinforce or challenge dominant ideologies and gender hierarchies. The ways in which women are described, addressed, or spoken about in prose literature can reflect societal attitudes and expectations. The analysis of power dynamics within discourse sheds light on the linguistic strategies employed to perpetuate or challenge gender inequalities.

6. Intertextuality and Cultural Context:

The linguistic representation of femininity is influenced by intertextuality and cultural context. Literary works are often in conversation with existing texts and cultural norms, incorporating or subverting established linguistic representations of femininity. Examining intertextual references and considering the cultural context helps us understand how authors draw upon or depart from linguistic conventions to shape their portrayal of femininity.

By exploring the linguistic representation of femininity in English prose literature, we gain insights into the construction of female characters, societal expectations, and the evolving nature of gender roles. Through lexical choices, metaphorical language, syntactic patterns, dialogue, discourse analysis, and

intertextuality, authors skillfully convey the complexities of femininity and its relationship with power, identity, and cultural context within literary works. This linguistic analysis enriches our understanding of the multifaceted nature of femininity as depicted in English prose literature.

CONCLUSIONS

Female beauty has been one of the main themes of British literature for centuries. However, the concept of female beauty differs depending on time, place and cultural perceptions.

In the Renaissance, for example, female beauty was associated with certain physical features, such as curvaceous forms, pale skin, and long hair. In Renaissance literature, female beauty was associated with idealized images such as goddesses and muses.

In Victorian literature, female beauty was perceived as a symbol of morality and virtue. However, this was often expressed in requirements for female behavior and appearance, which were restrictions on women.

In modern literature, the concept of female beauty is more diverse and reflects the diversity of women's bodies and identities. This is due to changes in social and cultural perceptions of gender equality and diversity.

Therefore, the conclusion is that the concept of female beauty in British literature differs depending on the historical context and cultural perceptions. However, in contemporary literature, this concept becomes more diverse and reflects a greater variety of women's bodies and identities.

Problems related to the concept of female beauty have been frequently reflected in British literature over the centuries. One of the main problems is stereotypical ideas about female beauty, which depend on cultural, social and historical conditions. These stereotypes can be limiting for women who do not conform to traditional beauty standards.

Another problem is the use of female beauty in literature as a tool for emphasizing female subordination and treating it as an object that can be inspected and evaluated by external features.

As for the characteristics of female beauty, they may also differ depending on cultural and historical conditions. For example, in the Renaissance, female beauty was associated with magnificent forms, and in Renaissance literature - with a changing ideal of beauty.

It can also be noted that female beauty in literature can be used to convey certain characterological features of the heroine, such as strength, freedom-loving, endurance or vulnerability.

Therefore, the conclusion is that the problems and characteristics of female beauty in British literature are dependent on social, cultural and historical conditions. These conditions can affect the perception of female beauty, its use in literature, and the perception of women in general.

Female beauty in British literature evolved over the centuries and depended on social, cultural and historical conditions. The main stages of evolution can be distinguished as follows:

Renaissance: the ideal of beauty changed to a more slender and proportional one. Female beauty was associated with a harmonious face, long hair and white skin.

18th-19th century: female beauty was associated with a more natural appearance, without the obvious use of cosmetics and special clothes. This was connected with the emphasis on a healthy lifestyle and the emancipation of women.

20th century: the variety of female beauty increased, new ideals of beauty appeared, which depended on cultural and social conditions. For example, in the 1920s, good looks and short hair were in fashion, and in the 1960s, long hair and more revealing clothing.

Therefore, it can be concluded that female beauty in British literature has evolved along with changes in social, cultural and historical conditions. The ideals of beauty changed from voluptuous forms in the Renaissance to a natural look in the 18th and 19th centuries and diversity in the 20th century.

The main problems of female beauty in British literature are related to the fact that female beauty was often viewed from the male point of view, which led to the idealization and stereotyping of the female image. The main problems can be as follows:

Objectification of women's beauty: Women's beauty was often viewed in terms of their appearance and attractiveness to men, resulting in the objectification and discrimination of women.

Idealization and stereotyping: ideal images of female beauty were created in British literature, which did not always correspond to reality. This can lead to stereotyping of women and dissatisfaction with their real appearance.

Use of female beauty as a tool of power: In some works of British literature, female beauty is used as a tool of power, which can lead to abuse and exploitation. The main problems of female beauty in British literature are related to the fact that female beauty was often viewed from the male point of view, which led to the idealization and stereotyping of the female image. The main problems can be as follows:

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Use of female beauty as a tool of power: In some works of British literature, female beauty is used as a tool of power, which can lead to abuse and exploitation.

Comparison and competition: British literature often compares women's beauty and creates competition between women based on their appearance, which can lead to negative consequences and increase discrimination.

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