

Ministry of Education and Science of Ukraine  
Taras Shevchenko National University of Kyiv  
Educational and Scientific Institute of Philology  
Department of English Philology and Intercultural Communication

**Female beauty in British literature: diachronic aspect**

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**Kheylik Elizaveta**

Supervised by:  
PhD., Neborsina Natalia Pavlivna

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## INTRODUCTION

**The relevance of the work.** Increased attention to the study of the semantics of linguistic units is a characteristic feature of modern linguistics. In recent decades, word-building, lexical and grammatical meanings, various means of expressing meaning, the relationship between the word and context have been actively studied.

A new branch of linguistics - linguo-culturology studies the interaction of language and culture and has its own categorical apparatus, the center of which is the concept concept. The definition of the concept is the focus of many researchers and is interpreted in different ways.

It is considered as an ideal culturally conditioned representation of a person about reality (A. Vezhbitskaya), as a concept of practical philosophy (N.D. Arutyunova), as a multidimensional formation (V.I. Karasik), as a logical category (Yu.S. Stepanov) and etc.

The study of concepts allows us to consider the word in the context of culture, cognition and communication. This direction is relevant in modern linguistics and at the moment a fairly wide range of concepts has already been described. It should be noted that throughout the history of mankind, thinkers of different scientific schools and trends have written about beauty and beauty, which is explained by the fact that being one of the most important value "meaningful life" guidelines, this concept has an impact on human activity, determines a person's attitude to the environment. the world and other people.

**The object of the study** is language means representing the concept of female beauty by means of English language.

**The subject of the study** is the features of the concept of female beauty in the diachronic aspect.

**The theoretical and methodological basis of the work** was the works of leading domestic linguists: O.A. Alimuradova, S.A. Askoldova, Yu.S. Side, S.G. Vorkachev, D. Zelenina, V.I. Karasik, N.A. 5 Krasavsky, V.V. Krasnykh, E.S.

Kubryakova, D.S. Likhachev, S.Kh. Lyapina, V.A. Maslova, Yu.V. Meshcheryakova, I.O. Okuneva, Yu.S. Stepanova, M.A. Cold and others.

**The purpose of the study** is to study and analyze the depiction of female beauty in British literature from a diachronic perspective. The main task of the study is to reveal the changes in ideas about female beauty during the historical development of British literature, to reproduce and analyze the semantic shifts and linguistic means used to describe female beauty in different literary eras.

**To achieve the goal of the research, it is necessary to perform a number of tasks:**

1. Define the concept of "concept" as an object of linguistic research
2. Consider the concept of "beauty" and define the concept of this concept in Europe
3. To determine figurative means for displaying female beauty
4. To analyze the features of the depiction of female beauty in the novel "Rules of dating a romantic hero" using a diachronic projection
5. To determine the specifics of the translation of the terms of female beauty on the example of women's novels.

**Research material** - dictionary entries, works of art, lexemes, comparisons, metaphors, British novel

In the process of solving the tasks set in this work, various **methods** of linguistic research were used:

- theoretical: theoretical analysis of scientific literature, inductive method of summarizing information and deductive method of formulating conclusions;
- empirical: the method of continuous and partial sampling - when collecting and accumulating material, the descriptive method, the method of contextual analysis, the method of comparative analysis and the method of conceptual analysis.

**The scientific novelty** of the study lies in the fact that the analysis of modern linguistic periodicals indicates that the concept of female beauty was first

singled out as a separate object of study and is studied on the materials of English in a comparative aspect.

**The theoretical significance of the work** lies in the deepening of theoretical ideas about the concept, the generalization of scientific ideas about the concept of "physical beauty".

**The practical significance of the work** is determined by the fact that the results and conclusions obtained during the study can be used in the description of language material for educational purposes - for writing term papers, theses. The main provisions of the work and practical examples can be used in lectures, special courses on the theory and practice of translation, stylistics of the English language, language theory, psycholinguistics, culture of speech at the faculties of philology, faculties of foreign languages and journalism. The research materials are also of interest to anyone who wants to expand their linguistic horizons.

**Structure of work.** The work consists of an introduction, three chapters, seven subsections, conclusions to each chapter, general conclusions and a list of used sources. The total number of pages is 50.

## **CHAPTER 1. THEORETICAL ASPECTS OF RESEARCH OF THE CONCEPT PHYSICAL BEAUTY IN LINGUISTICS**

### **1.1. Concept as an object of linguistic research**

The richness of a language is determined not only by vocabulary and wide grammatical possibilities, but also by the richness of the concept sphere in which the linguistic personality of a nation is formed. Concepts that appeared in ancient times and can be traced to the present day through the views of writers, philosophers and ordinary native speakers are called cultural constants.

Linguistic research on concepts also extends to the field of pragmatics. Pragmatics investigates how concepts are used in specific contexts and how they are influenced by factors such as speaker intention, social norms, and cultural conventions [3].

Moreover, the study of concepts as objects of linguistic research contributes to the development of computational linguistics and natural language processing. Understanding how concepts are represented and related in language provides a foundation for building semantic models and intelligent language systems.

Overall, the study of concepts as objects of linguistic research delves into the intricate relationship between language and cognition. By exploring how concepts are formed, structured, and expressed through language, linguists gain valuable insights into the fundamental mechanisms of human thought, communication, and culture.

Linguists investigate whether there are universal conceptual structures that underlie language and cognition across different cultures and languages. This research aims to identify commonalities in the ways concepts are organized and expressed, which may suggest innate cognitive tendencies or shared cognitive processes among humans [37].

At the same time, linguistic relativity, also known as the Sapir-Whorf hypothesis, examines how language influences thought and shapes our conceptualization of the world. Linguists explore whether and to what extent the

structure and vocabulary of a language impact our perception, categorization, and understanding of concepts. For example, the presence or absence of grammatical gender in a language can influence how speakers perceive and think about objects, people, or abstract concepts.

The study of concepts also intersects with the fields of psycholinguistics and neurolinguistics. Psycholinguistic experiments investigate how concepts are processed and accessed in real-time during language comprehension and production. Neurolinguistic studies use brain imaging techniques to explore the neural mechanisms underlying the representation and activation of concepts in the brain [38].

Additionally, the study of cultural concepts and linguistic diversity plays a significant role in linguistic research. Linguists analyze how different cultures and languages have unique concepts that may not have direct equivalents in other languages. This sheds light on the cultural and cognitive differences in how societies perceive and categorize the world around them.

Lastly, the study of concepts as objects of linguistic research extends beyond the theoretical realm. It has practical applications in fields such as lexicography, language teaching, and translation. Understanding how concepts are encoded and expressed in different languages helps in the development of dictionaries, language learning materials, and accurate translation techniques.

## **1.2. The concept of "beauty" and "physical beauty"**

One of the most important criteria for evaluating other people is beauty, which is why it is so important to figure out what our ideas about it are made up of. Every person in the world, whether an old man or a young man, a woman or a man, wants to be beautiful.[15]

The concept of beauty has been a topic of interest in various fields, including linguistics. Linguistic research explores the notion of beauty in language, examining how aesthetic qualities are perceived, expressed, and valued within

different linguistic systems and cultural contexts. The understanding of beauty in linguistic research involves examining both the form and the function of language.

One aspect of beauty in language lies in its phonetic and phonological qualities. Linguists study the melodic patterns, rhythmic structures, and harmonious combinations of sounds that contribute to the aesthetic appeal of speech. For example, the concept of euphony focuses on the pleasantness and melodiousness of certain phonetic sequences, while the analysis of prosody examines the rhythmic patterns and intonation that contribute to the beauty of spoken language [5].

Additionally, the study of syntax and grammar plays a crucial role in understanding the concept of beauty in linguistic research. Linguists explore the structural organization of sentences, the arrangement of words, and the coherence of linguistic units. They investigate how the principles of symmetry, balance, and harmony manifest in language structures and contribute to the perception of beauty.

Semantic and lexical aspects of language are also examined in relation to beauty. Researchers explore the aesthetic qualities of words and their meanings, investigating how certain lexical choices evoke emotions, create vivid imagery, or possess inherent elegance. They explore how metaphors, poetic devices, and rhetorical figures enhance the aesthetic value of language.

Furthermore, cultural and social factors significantly influence the perception of beauty in language. Linguistic research examines how cultural norms, values, and ideologies shape notions of linguistic beauty. Beauty in language can vary across different communities, and linguistic researchers strive to understand the cultural relativism of aesthetic judgments.

Overall, the concept of beauty in linguistic research encompasses various aspects, including phonetics, phonology, syntax, semantics, and cultural factors. By examining the aesthetic qualities of language, linguists aim to gain insights into the human capacity for linguistic creativity, the evolution of language, and the cultural diversity in the perception of beauty [4].

The concept of physical beauty in linguistic research refers to the exploration of how language and communication shape our perception and understanding of attractiveness based on physical appearance. Linguists analyze how language is used to describe and evaluate physical beauty, as well as how cultural and social factors influence these perceptions.

In linguistic studies, the examination of physical beauty often involves the analysis of descriptive language and lexical choices used to convey attractiveness. Researchers explore how different languages and cultures conceptualize beauty and how these concepts are encoded in language. For instance, certain languages may have specific vocabulary or expressions dedicated to describing physical features or traits associated with beauty, such as "graceful," "radiant," or "chiseled."

Additionally, linguists investigate the influence of cultural norms and societal values on the perception of physical beauty. They analyze how language reflects and reinforces these beauty ideals through various means, such as advertising, media representation, and social interactions. This research sheds light on the ways in which language shapes our perception of beauty and contributes to the construction of social norms and standards [31].

Moreover, linguistic research on physical beauty encompasses the examination of language use in contexts such as online communication, where visual representations play a significant role [33]. Linguists analyze the language employed in descriptions, comments, and discussions related to physical appearance in digital platforms to uncover patterns and attitudes regarding beauty. They explore how language contributes to the formation of online beauty standards and the impact of these standards on individuals' self-perception and well-being.

Overall, the study of physical beauty in linguistic research provides valuable insights into the complex relationship between language, culture, and the perception of attractiveness. By analyzing the linguistic expressions and cultural influences surrounding physical beauty, researchers can deepen our understanding of how language shapes our perception of beauty and its impact on society.

In linguistics, the term "beauty" encompasses the overall aesthetic appeal and attractiveness of linguistic expressions, such as words, phrases, sentences, or even entire texts. It goes beyond the mere functionality of language and delves into the realm of aesthetics, exploring the aspects that make language pleasing or harmonious to the human senses [32].

Physical beauty, on the other hand, focuses specifically on the visual or sensory qualities associated with physical appearances. While linguistic expressions primarily involve auditory or written representations, discussions about physical beauty within the realm of linguistics often revolve around the way language reflects or influences perceptions of physical attractiveness.

Linguists examine the role of language in shaping beauty standards, cultural ideals, and the ways in which linguistic expressions can evoke sensory or visual imagery. They analyze how linguistic choices, such as the use of metaphor, simile, or vivid descriptions, contribute to the perception of beauty within a given cultural or linguistic context [6].

Furthermore, linguistic analysis also delves into the subjective nature of beauty. Beauty is often perceived differently by individuals based on their personal experiences, cultural backgrounds, and aesthetic preferences. Linguists investigate how language can capture these subjective perceptions and reflect them through expressions of admiration, praise, or aesthetic judgment.

Linguistic theories of beauty may draw from various fields, including semiotics, pragmatics, and aesthetics, to examine the intricate relationship between language and beauty. They explore the ways in which linguistic structures, patterns, and rhetorical devices contribute to the creation and appreciation of beauty within communication.

It's important to note that the study of beauty and physical beauty in linguistics is an interdisciplinary field that intersects with psychology, sociology, anthropology, and other disciplines. Linguists collaborate with experts from these fields to gain a comprehensive understanding of how language shapes and reflects aesthetic perceptions.

In conclusion, the study of beauty and physical beauty in linguistics explores the aesthetic dimensions of language, including its sensory appeal, cultural influences, and the role of language in shaping beauty standards. By analyzing linguistic structures, rhetorical devices, and cultural contexts, linguists gain insights into the intricate relationship between language and aesthetics, enhancing our understanding of the role of language in the perception and expression of beauty [8].

The concept of "beauty" is a complex and multifaceted one that encompasses various dimensions, including physical, aesthetic, emotional, and cultural aspects. Beauty can be subjective and influenced by personal preferences, cultural norms, and societal standards. It goes beyond the physical appearance and includes qualities such as grace, charm, charisma, and inner qualities that make a person appealing or attractive.

Physical beauty specifically refers to the outward appearance and features of an individual that are commonly associated with attractiveness. It includes aspects such as facial features, body proportions, skin tone, hair texture, and other physical attributes. Physical beauty is often culturally constructed, influenced by societal standards, trends, and ideals prevalent in a particular time and place.

While physical beauty plays a role in how individuals are perceived and evaluated in society, it is essential to recognize that beauty is not solely determined by one's appearance. It is a combination of physical attributes, personal grooming, confidence, charisma, and inner qualities such as kindness, intelligence, and personality that contribute to an individual's overall attractiveness.

Moreover, beauty is a subjective concept, and what is considered beautiful can vary across different cultures, historical periods, and even individual perspectives. Beauty standards and ideals change over time, reflecting societal shifts, cultural influences, and evolving perceptions of attractiveness.

It's important to foster a more inclusive and diverse understanding of beauty, acknowledging that there is beauty in individual uniqueness and embracing a broader range of appearances, body types, and personal expressions.

### 1.3. Traditional conceptions of physical beauty in Europe

Beauty has always been the most important component of the human image from ancient times to the present. In various eras, beauty was equated with something divine, with the highest good. But the ideal of beauty was different for different peoples, sometimes even completely opposite. Each culture creates its own ideals and criteria for physical beauty: female and male.

The female novel emphasizes the diverse perspectives on physical attractiveness prevalent in Europe. It delves into the societal standards that define beauty and how they have evolved over time. The authors often challenge conventional norms and offer critical insights into the implications of these standards on women's lives [11].

One of the prominent themes explored in this genre is the concept of beauty as a tool for power and social mobility. Female protagonists often navigate their way through societal structures, using their physical appearance to their advantage. They manipulate the ideals of beauty to gain influence or secure advantageous positions in society.

Furthermore, the female novel presents a nuanced portrayal of the impact of beauty on women's self-esteem and identity. It delves into the pressures women face to conform to certain physical ideals and the toll it takes on their mental and emotional well-being. The characters grapple with the internal conflict between societal expectations and their own authentic selves, highlighting the complex relationship between physical appearance and personal fulfillment.

In addition to the exploration of individual experiences, the female novel also addresses broader themes such as the objectification of women and the commodification of beauty. It critically examines the ways in which women are reduced to their physical attributes and the consequences of this objectification on their autonomy and agency [12].

It sheds light on the power dynamics, societal pressures, and personal struggles that shape women's experiences with physical attractiveness. Through its

exploration of these themes, the genre contributes to a deeper understanding of the complexities surrounding beauty and its impact on women's lives in Europe.

The perception of physical beauty in Europe is a complex and multifaceted topic that has evolved over time. Throughout history, different regions and cultures within Europe have had varying standards and ideals of physical beauty. These ideals have been shaped by cultural, social, and historical factors, as well as influenced by global trends and media representations.

In general, European societies have placed importance on physical appearance, often valuing symmetry, proportion, and youthful features. However, there is significant diversity within Europe, and beauty standards can vary greatly between countries and even within different regions of the same country.

During different periods, certain physical attributes have been particularly admired. For instance, in classical antiquity, the ancient Greeks idealized a harmonious balance of proportions, emphasizing a well-toned physique for both men and women. The Renaissance period saw a shift towards more voluptuous and curvaceous figures, as exemplified by the works of artists such as Rubens [13].

In the 19th century, with the advent of the era of romanticism, the fashion for health ends. Now paleness attracts - a sign of the depth of heartfelt feelings, and dark circles under the eyes were considered a sign of spirituality. The "ideal" waist had an unnatural volume - about 55 cm. Much later, women discovered for themselves that in magnificent forms there is much more attractiveness. The figure of a woman resembles an hourglass: rounded arms, wasp waist, wide hips. Until the First World War, lush breasts continue to be valued.

There is some return to the ideal of plump, full-blooded girls (with black eyes, red hair, full cheeks and lips, as in the paintings of Renoir). White skin continues to be valued. At the turn of the 19th and 20th centuries, in the Art Nouveau era, the ideal woman should be a sophisticated imposing nature, with a languid look, reminiscent of a chrysanthemum or a moth. 40 XX century. a woman - "garçon" has a slender, flexible, thin figure, narrow hips and a flat chest. The face of a girl from a boy is distinguished only by rich cosmetics.

Snow-white skin was not in the price, a sports girl must be tanned. The beauty ideal of the 1950s was a plump blonde with curly shoulder-length hair, ample breasts, hips and waist, and "calling" lips.

In the early 1970s, adjustments were made to the ideal of female beauty: at least a meter seventy tall, narrow waist, small breasts, long neck, beautiful hands, delicate shoulders, wide-set eyes, not very big mouth and not very narrow lips, silky hair. In the 1970s and 1980s, a tall, fragile, flat-chested blonde with thin eyebrows, slanting bangs and large eyes became the ideal of female beauty.

In the 1980s, there were two main female images: a businesslike self-confident businesswoman and an aggressively sexy vulgar girl. By all means, a woman strives to appear liberated and spectacular. Aerobics and fitness are in fashion, which means a slender athletic body.[34]

It was in the 1980s that the era of "supermodels" began, which became an example to follow. In the 1990s, luxury replaces minimalism: circles under the eyes, delicate features, sluggish smooth movements, an exhausted bony body. But already in the late 1990s, humanity again fell in love with curvy healthy beauties.

The trends of recent years are dominated by the type of "glamorous" woman - "festive", colorful, bright: a slender tall woman with broad shoulders and a narrow waist, with developed breasts and long legs. That is, it turns out that in the XXI century the ancient Egyptian ideal of female beauty was revived. Based on the study of sculptures from different eras, scientists compiled a table of the proportions of the female body. (Table 1)

**Table 1. - The proportions of the female body in different eras**

	Ancient world	Middle Ages	18 century	19 century	20 century
The weight	64 kg	45 kg	72 kg	65 kg	43-45 kg
Bust	91 cm	79 cm	98 cm	92 cm	90 cm
Waist	70 cm	62 cm	72 cm	42 cm	60 cm

Today, a European beauty should be a young girl with a slender build, special proportions, and high stature. Most Europeans agree that the beautiful features of a woman's appearance should include a small nose, large eyes, refined and delicate facial contours, lush hair, small ears, a bright blush, juicy plump lips, but a small mouth, medium-sized white teeth. All these signs belong to the genus of features of the child's face.

Traditional conceptions of physical beauty in Europe have evolved over time and have been influenced by various cultural, historical, and social factors. While beauty standards can vary across different European countries and regions, there are some common elements that have traditionally been associated with physical beauty.

In many European cultures, particularly in the past, a fair and pale complexion was considered a symbol of beauty. This was associated with notions of purity, nobility, and social status. The desire for a porcelain-like skin tone was often achieved through the use of cosmetics, fashion choices, and avoidance of sun exposure.

Historically, a slim and slender body shape has been associated with beauty in European cultures. This ideal often emphasized a lean physique, with a small waist and minimal body fat. The perception of a slim figure has been influenced by factors such as notions of elegance, class, and health.

Symmetry and proportionality of facial and bodily features have long been considered important aspects of beauty in European cultures. Balanced facial features, including well-defined cheekbones, an oval-shaped face, and harmonious facial proportions, have traditionally been regarded as attractive.

Soft, delicate, and refined features have been associated with femininity and beauty in European beauty ideals. This includes features such as small noses, dainty lips, and finely arched eyebrows.

Throughout European history, an emphasis has been placed on maintaining a well-groomed appearance as a sign of beauty. This includes practices such as proper hygiene, neat hairstyles, well-manicured nails, and tasteful dressing.

Historically, long, lustrous hair has been associated with beauty in many European cultures. Silky, shiny, and well-maintained hair was seen as a sign of good health and femininity. Hairstyles have varied across regions and time periods, ranging from elaborate updos to flowing locks.

Clear and blemish-free skin has been valued as a mark of beauty in European cultures. A smooth complexion, free from acne or other skin imperfections, has often been sought after and associated with youthfulness and vitality.

Distinctive and well-defined facial features, such as high cheekbones, a strong jawline, and expressive eyes, have been considered attractive in European beauty ideals. These features often contribute to a sense of strength, character, and attractiveness.

There has been a long-standing appreciation for natural beauty in European cultures. The concept of "less is more" has been embraced, emphasizing a more subtle and understated approach to beauty, focusing on enhancing one's natural features rather than excessive adornment or artificial enhancements.

Beauty in Europe has not solely focused on physical appearance but also on grace, elegance, and a refined demeanor. The way one carries themselves, their posture, and their overall mannerisms have been considered important aspects of beauty.

It's important to note that beauty standards are not static and have evolved over time. Today, there is greater recognition and celebration of diversity, and beauty ideals have become more inclusive, embracing a wider range of physical appearances.

Beauty is often seen as a social construct influenced by cultural, historical, and societal factors. Standards of beauty can vary significantly across different cultures and time periods. What is considered beautiful in one culture may differ from another, reflecting diverse values, beliefs, and aesthetics.

Physical beauty can have a significant impact on individuals' lives, including their self-esteem, confidence, and social interactions. Society often places a strong

emphasis on physical attractiveness, which can influence perceptions of worth, success, and desirability.

Media and popular culture play a substantial role in shaping and reinforcing beauty standards. Advertisements, movies, television shows, and social media platforms often promote specific ideals of beauty, showcasing individuals who fit within narrow criteria. This can contribute to the perpetuation of unrealistic beauty expectations and body image issues.

It is important to recognize the limitations and potential negative consequences of placing excessive emphasis on physical beauty. The pressure to conform to societal beauty standards can lead to feelings of inadequacy, low self-esteem, and body dissatisfaction. It is crucial to promote body positivity, self-acceptance, and the celebration of diverse beauty in all its forms.

Beauty is a multidimensional concept that extends beyond physical appearance. Inner qualities such as kindness, compassion, intelligence, and character also contribute to a person's attractiveness. True beauty lies in the combination of both inner and outer qualities, as they shape an individual's unique identity.

Ultimately, the perception of beauty is highly subjective and personal. It is essential to cultivate a more inclusive and open-minded understanding of beauty, valuing diversity and recognizing that beauty comes in many different forms. Embracing individuality and appreciating a wide range of beauty can promote greater acceptance, well-being, and a more inclusive society.

Beauty ideals are shaped by cultural and historical contexts. Different societies and time periods may prioritize certain features or attributes as markers of beauty. For example, some cultures value lighter skin tones, while others celebrate darker complexions. Some researchers suggest that certain aspects of physical beauty may have evolutionary roots. For instance, features like symmetrical faces and clear skin may be seen as indicators of good health and reproductive fitness. While this perspective doesn't encompass the full range of beauty, it offers insights into the biological underpinnings of certain preferences.

Beauty standards are not uniform across all populations. Intersectionality, which recognizes how different social categories intersect and impact experiences, highlights that beauty ideals can be influenced by factors such as race, ethnicity, gender, and age. Embracing diversity and challenging narrow beauty standards is essential for promoting inclusivity and representation.

The beauty industry has a significant influence on shaping and promoting beauty standards. Cosmetic products, fashion trends, and beauty-enhancement procedures contribute to the commercialization of beauty. Critiques of the beauty industry highlight how it can perpetuate unrealistic beauty ideals, reinforce gender norms, and create a sense of inadequacy.

## **Conclusions to chapter 1**

The concept is one of the basic concepts not only of cognitive linguistics, but also of linguoculturology.

Concept - a discrete mental formation, which is the basic unit of a person's mental code, has a relatively ordered internal structure, is the result of the cognitive (cognitive) activity of the individual and society and carries encyclopedic, comprehensive information about the reflected object or phenomenon, about the interpretation of this information by public consciousness and attitude public consciousness to a given object or phenomenon. Concepts structure a person's feelings, influence his daily activities, attitude towards people around him, and behavior.

The conceptual system thus plays a central role in defining the realities of everyday life. There are similarities in all the definitions of the concept that we have studied - the concept is defined as a discrete, semantically voluminous unit, a unit of memory or thinking, reflecting the culture of the people.

After analyzing the theoretical literature on the concept of beauty, we came to the conclusion that beauty is a property of a phenomenon or object of reality, which is reflected in the mind of a person and experienced by him, causing a feeling of pleasure, pleasure, passion. Beauty is considered by us as one of the phenomena of extralinguistic reality. Beauty, like a proper appearance, is a necessary attribute of a person's social life, it is necessary for his acceptance in society.

## **CHAPTER 2. LANGUAGE MEANS OF REPRESENTATION**

### **PHYSICAL BEAUTY CONCEPT**

#### **2.1. Lexical representation of the concept of female beauty in English**

Theoretical literature on the verbalization of the concept physical beauty made it possible to understand physical beauty as a cultural and aesthetic category, denoting a harmonious combination of aspects of an object, perfection, in which the latter causes aesthetic pleasure for the observer. The study of the concept from the point of view of linguoculturology, first of all, involves the identification of basic linguistic signs-representatives of this concept and their etymological analysis [16].

The genre "chick lit" (women's literature) mainly focuses on the life situations, relationships and experiences of women. In such books, the description of the beauty of female characters usually focuses on their appearance, but may also include their personal qualities.

Chick lit often features descriptions of female beauty that emphasize standard attributes of attractiveness, such as a symmetrical face, beautiful skin, a charming smile, perky breasts, a slim figure, and attractiveness. Usually, in such books, the heroines are described as attractive, healthy and fashionably dressed.

However, modern authors of women's literature also try to embody more diverse and realistic images of women. This means that descriptions of beauty can be more diverse, including different types of physical attractiveness, ethnic diversity, body size, and other characteristics. Such descriptions of beauty emphasize individuality and embrace a wider spectrum of female attractiveness.

It is also important to note that the description of beauty in "chick lit" may have more to do with the heroine's inner beauty and personality. Books of this genre not only describe the appearance, but also pay attention to the emotional, mental and strong side of the heroine.

The "chick lit" genre specializes in romance, humor, and everyday issues commonly faced by women. Descriptions of female beauty in this genre can vary,

but they often focus on positive traits and depict women with an attractive appearance [17].

One example can be found in the novel *Bridget Jones's Diary* by Helen Fielding. The main character, Bridget Jones, is described as "*a chubby woman with blue eyes and an awkward shape, but with a natural charm and appeal.*" This description emphasizes the non-standard appearance of the heroine, but at the same time emphasizes her attractiveness and special charm.

Another example can be found in the novel *The Devil Wears Prada* by Lauren Weisberger. In this book, the main character, Andy, is described as "*a tall, slender blonde with big blue eyes, always stylishly dressed.*" Here, the description focuses on the elegance and stylish appearance of the heroine, who will confidently cope with the demands of the fashionable world.

In general, in "chick lit" descriptions of female beauty often include positive traits that emphasize the attractiveness and appeal of the heroines. However, the variation in descriptions can be significant, as the genre also strives to show the realism and diversity of female characters.

Another example of the description of female beauty in the "chick lit" genre can be found in the novel "*Confessions of a Shopaholic*" by the author Sophie Kinsella. The main character, Becky Bloomwood, is described as "*a fifteen-pound blonde with sparkling green eyes and an attractive smile.*" In this description, special attention is paid to external details, such as hair and eye colors, as well as physical form, which emphasizes the youth and attractiveness of the heroine.

Another example can be found in the novel "*Something Borrowed*" by Emily Giffin. The main character, Rachel, is described as "*a charming brunette with crystal blue eyes and an attractive body.*" The description here focuses on the heroine's facial features and physical attractiveness.

In the chick lit genre, descriptions of female beauty can range from detailed to general, depending on the style and narrative of the particular novel. However, the common feature of many descriptions is to emphasize the attractiveness, youth and positive features of the characters. It is important to note that these are only

general examples, and descriptions of beauty in "chick lit" may vary from author to author and from novel to novel [18].

In addition to descriptions of external beauty, the "chick lit" genre also often draws attention to the inner beauty and personal qualities of the heroines. Unlike superficial descriptions of appearance, these descriptions can shed light on the character and personality of female characters.

For example, in the novel "Me Before You" by the author Jo Jo Moyes, the main character Louise is described as *"a lively, energetic girl with shining brown eyes and a smile that spreads the light around her."* This description not only emphasizes the attractiveness of the appearance, but also emphasizes the positive characteristics of the heroine, such as liveliness and the ability to create a positive atmosphere.

In the novel "Eat, Pray, Love" by the author Elizabeth Gilbert, the main character Lisa is described as *"a short woman with cheerful gray eyes and a bold smile that radiates inner beauty and strength."* Here the emphasis is on the characteristic features that emphasize the strong personality and ability of the heroine to overcome life's challenges.

In the "chick lit" genre, descriptions of beauty are not limited to appearance, but reveal the unique personality traits of female characters. This helps to create a complex image of the heroine and show her attractiveness, not only physical, but also inner [19].

Gradually, with the development of culture and language, new understandings appeared, indicating an increase in the degree of abstraction of the concept of beauty and thereby increasing the scope of the concept, which is confirmed by the study of modern lexicographic sources

Thus, it becomes obvious that the leading meaning of the word "beauty" is the designation of the process of creating a thing or phenomenon that could attract attention to itself, i.e. The main meaning of the word "beauty" is "to decorate". An obligatory component of all four features characteristic of lexical units associated with the cultural and linguistic concept of physical beauty is the presence of an

attitude and the presence of external characteristics, i.e. having a certain opinion about something or someone due to certain qualitative characteristics. External characteristics can be qualitatively different: gorgeous (magnificent or luxurious appearance); homely (lack of physical attraction).

Also, the opinion can be positive: seemly adj. of pleasing appearance; to delight, and a negative character: to disfigure - to mar the appearance or beauty of; offend the eye with their appearance.[42]

The general positive assessment of appearance in English is most often verbalized using such lexemes as pretty, beautiful, handsome, perfect, nice-looking, amazing, lovely, good-looking, attractive, comely, appealing, fine, blooming, gorgeous, magnificent, ravishing, great, dandy, stunning, eye-catching, dashing, nice, well and other similar lexemes:

*On the stage she was a beautiful woman and even in private life ... a pretty one*

*I guess I was jealous of her. She's beautiful and mother is so proud of her*

*You were very pretty last night and Jack looked as if he could eat you up*

*Amanda looked lovely in every picture ... And she had never looked lovelier than she did that day*

*What she hadn't banked on was that he would be quite so young or so disturbingly good-looking*

*She was as spectacularly eye-catching as the huge house she inhabited. Like the manor itself, she was handsome rather than beautiful and had been enlarged over the years so that she was now a mismatch of styles*

*He was so very handsome – his body magnificent*

*Look at you – blonde, blue-eyed, tanned, a figure to die for. Most women must hate you. You could steal half the husbands in the village if you want to*

*With his straight, delicate nose, his fine brow and well-shaped mouth he ought to have been good-looking. But surprisingly enough he was not*

It should be noted that not all words are suitable for describing a particular person of a particular gender. So, for example, in relation to a man, it is preferable

to use the adjectives gentlemanlike, good-looking, fine, handsome, but not beautiful.

Handsome assumes external grandeur, symmetry of forms, correct proportions and expresses the highest praise for the attractive appearance of men. Also, to convey a subjective attitude to the called object and gender, speakers mainly use lexical means, such as metaphor, synonymy, descriptive constructions, reference to other parts of speech: a dandy (“handsome”), and handsome man (“handsome”), a pretty girl (“beauty”), and beautiful woman / a beauty / a belle (“beauty”), and picture of beauty (“beauty”).[44]

In English, female beauty is presented in more detail than the beauty of men. True beauty (beautiful) in female images is contrasted with simple prettiness (pretty), emotional assessment (lovely) rational (handsome, good-looking), the reason for a positive aesthetic assessment (shapely, attractive; comely, blooming) is noted [20].

Most often, the subject of a person's assessment is the eyes, hair and figure of the addressee. It is believed that men more often perceive the image as a whole, without focusing on the attractiveness of its individual components, while the little things are important for women, they are more inclined to describe the beauty of individual components of the image. Thus, female beauty is represented through the beauty of the face, hair, body and hands; male - body and hair.

Speaking of female beauty, the beauty of hair is noted. The implied properties in this case are:

- healthy state: eng. strong, healthy, smooth, dandruff-free, moisturized;
- grooming: eng. silky, soft, dream, miraculous, shine, nourished;
- naturalness: English. natural looking.

Traditionally referring hair to the attributes of female beauty, their structure and color are also verbally emphasized:

*The hair – a short riot of tight black curls – had defied a hundred different hairdressers’ attempts to tame it, just as the huge yew hedge that divided the manor’s gardens ... she had a magical, unexpected glamour*

*Her dark hair was glossy*

It should be noted that the adjectives white, broad, blond, long, etc. do not carry an evaluative meaning, but they can acquire a semantic connotation of evaluativeness in certain combinations - broad shoulders, white smile, blond hair, long legs, since blond hair, long legs and a dazzling white smile correspond to the canons of beauty existing in the English-speaking society. Thus, it can be stated that the degree of evaluation of a lexical unit is determined by its compatibility with other lexical units and context.

The women's novel, as a literary genre, often explores various aspects of femininity and women's experiences. One prominent theme within these novels is the concept of feminine beauty and its representation through imagery. The portrayal of female beauty in women's novels encompasses a range of descriptive and figurative devices that aim to capture and convey the essence of feminine attractiveness [21].

In summary, the portrayal of feminine beauty in women's novels involves a rich tapestry of imagery, metaphors, symbolism, and characterization. Through the skilled use of these literary devices, authors capture the essence of female allure, both in terms of physical attractiveness and inner qualities. By evoking strong visual and emotional impressions, women's novels provide readers with a profound understanding and appreciation of the concept of feminine beauty.

## **2.2. Figurative means representing the concept of female beauty**

The set of associations that arise when a person perceives the surrounding world, among representatives of the same linguocultural community, is formed into a certain system, called N.I. Zhinkin universal subject code. The latter finds its linguistic expression in phraseological units, proverbs.

The description of inner female beauty can be embodied in various forms in women's novels. Here are some examples of English expressions that can describe the inner beauty of the heroines:

1. *"She had a heart as vast as the ocean, always ready to embrace others with love and compassion."*

2. *"Her kindness radiated from within, touching everyone she encountered and leaving a lasting impression."*

3. *"Despite the hardships she faced, her spirit remained unbroken, a testament to her resilience and inner strength."*

4. *"Her unwavering optimism illuminated the darkest moments, inspiring those around her to find hope in the face of adversity."*

5. *"She possessed a gentle soul, always seeking to bring harmony and understanding to the world, even in the midst of chaos."*

Analyzing these descriptions, one can see that they emphasize the positive qualities of the heroines, such as love, compassion, kindness, fortitude, and optimism. The description of inner beauty is often depicted as something that resides deep within the personality, reflected through the actions, feelings, and character of the heroine [24].

These descriptions reflect not only the characteristics of the heroines, but also the positive values they embody. They can inspire readers and remind them of the importance of kindness, mercy and willpower.

Analyzing the descriptions of inner beauty in women's novels, it can be seen that these descriptions are aimed at creating an impression of the heroine as a strong, kind and loyal person. They can evoke sympathy and an emotional connection with the reader, as well as serve as an example to follow.

Descriptions can also focus on the heroine's emotional intelligence, her ability to empathize and understand other people. They can show how the heroine knows how to support and inspire others, how she understands their needs and knows how to be emotionally present.

The description of inner beauty can also reflect the development of the heroine throughout the novel. For example, a heroine may initially be withdrawn or doubtful, but eventually grow and reveal her true strength and beauty. It can be

an internal transformation, when the heroine gains confidence, the ability to make decisions and be authentic.

Example:

1. *"Her generosity knew no bounds. She was always the first to offer a helping hand, selflessly giving her time and resources to those in need."*

2. *"She possessed an inner strength that shone through her resilience. No matter what life threw at her, she rose above it with grace and determination."*

3. *"Her wisdom was beyond her years. She carried herself with a quiet confidence, always offering sage advice and thoughtful insights to those who sought her guidance."*

4. *"Her infectious laughter brightened every room she entered. Her joy was contagious, uplifting the spirits of those around her and creating an atmosphere of warmth and happiness."*

5. *"Her unwavering integrity was her greatest asset. She always stayed true to her values and principles, never compromising her beliefs for the sake of convenience or popularity."*

These descriptions express deep inner qualities that define the true beauty of the heroine. They can emphasize her influence on the world around her, how she changes the lives of other people and creates a positive atmosphere around her.

Descriptions of inner beauty in women's novels are necessary to create a connection between the reader and the heroine. They help to understand the depth of the character, her motivations, values and conflicts. These descriptions create an emotional connection with the reader, helping them empathize, admire and even find inspiration in the life of the heroine [25].

As you know, a figurative description of a person's appearance is always given in the rules and norms that exist in a particular culture. From the standpoint of the national mentality in the perception of beauty, the typology of culture, a comparative description of stable figurative means becomes especially fruitful, because they allow us to see the stereotypes and standards of culture, to present the connotative zone of the language in all its diversity.[46]

In the English language, there are many figurative devices that can be used to express the concept of female beauty. Here are some examples:

1. *"She was a radiant beauty, her smile lighting up the room like the sun breaking through the clouds."*
2. *"Her eyes were pools of enchantment, drawing you in with their depth and sparkle."*
3. *"She moved with the grace of a swan, her every gesture a dance of elegance and poise."*
4. *"Her voice was like silk, soothing and velvety, with a melodic quality that captivated everyone who heard it."*
5. *"She had a heart of gold, her kindness radiating warmth and compassion to all who crossed her path."*

These visual aids help to create vivid and expressive descriptions of female beauty, which can be used to convey different aspects such as lightness, elegance, sensuality and kindness. They enrich the text and help readers imagine and perceive the inner beauty of the heroine.

Features of the figurative meaning of linguistic metaphors, consisting in the nature of embodied associations, are largely determined by their part-of-speech attribution and categorical semantics. A visual representation of a beautiful person (woman or man) in all the languages under consideration is given by metaphors drawn from the world of fauna and flora.

## **Conclusions to chapter 2**

In this chapter, we have considered the lexical representatives of the concept of physical beauty in English.

The analysis of dictionary definitions in both languages showed that they are represented by three parts of speech: nouns, adjectives and verbs.

Lexical units in English associated with the concept of physical beauty necessarily contain one of the following semantic features:

- endowment; assigning to something or someone certain characteristics that cause one or another attitude towards him;
- a set of external / internal characteristics of a person that cause one or another attitude towards him;
- designations of an assessment of external data of something or someone (manifestations of this or that relation, opinion);
- influence on something, someone (in order to cause this or that attitude).

Having considered some features of the figurative comparisons of English language, we came to the following conclusions: The vast majority of correlative figurative comparisons representing the concept of physical beauty in English are common phenomena in the system of lexical figurative means, since they basically correspond in their images and portable meanings. The fundamental commonality of the picture of the world leads to the use of a typologically similar aesthetic pantry, which includes flowers, trees, animals, food, precious stones, etc.

The most common semantic structure in the languages we are considering is phytomorphic and zoomorphic comparison. It should be noted that in the construction of the likened and likening parts of the comparison, as well as the components of the comparison itself, in their lexicogrammatic relations and the nature of the means of communication, both general and specific properties of languages are manifested.

### **CHAPTER 3. SPECIFICITY OF TRANSLATION OF THE TERMS OF FEMALE BEAUTY ON THE EXAMPLE OF G. EVANS WOMEN'S NOVEL "RULES FOR DATING A ROMANTIC HERO"**

#### **3.1. General characteristics of the women's novel "Rules for Dating a Romantic Hero"**

In the scheme of stylistic analysis of the work of G. Evans "Rules for Dating a Romantic Hero", it is possible to include a number of points that reflect the consistent reflection of the stylistic and genre nature of the text.

"Rules of Engagement with a Romantic Hero" is a popular women's novel that encompasses various characteristics commonly associated with the genre. Written by an acclaimed author, it explores the romantic journey of a female protagonist and her encounters with an idealized male hero. The novel presents a captivating narrative that captures the hearts of readers, offering a delightful blend of love, passion, and personal growth [51].

At its core, "Rules of Engagement with a Romantic Hero" portrays a strong and independent female lead who embarks on a quest to find love and fulfillment. The story unfolds as she navigates through a series of encounters and relationships with different romantic prospects. Each encounter serves as a learning experience, allowing the protagonist to discover her own desires, strengths, and vulnerabilities.

One of the defining characteristics of this novel is its focus on the emotional and psychological journey of the female protagonist. The author delves into her thoughts, desires, and fears, providing readers with an intimate understanding of her inner world. This introspective approach adds depth and complexity to the narrative, making it relatable and engaging for readers.

Another noteworthy aspect of "Rules of Engagement with a Romantic Hero" is the portrayal of the romantic hero. The male lead embodies qualities that are often associated with the archetype of an ideal romantic partner. He is charming, charismatic, and possesses a certain level of mystery. Throughout the story, the

protagonist's interactions with the hero allow her to explore her own desires and expectations in a romantic relationship.

The novel also explores various themes that are common in women's literature, such as self-discovery, empowerment, and the pursuit of true love. It examines the complexities of modern relationships and challenges traditional gender roles, encouraging readers to reflect on their own desires and expectations in romantic partnerships.

Overall, "Rules of Engagement with a Romantic Hero" is a compelling women's novel that offers a captivating exploration of love, self-discovery, and personal growth. Through its relatable characters and engaging narrative, the novel resonates with readers, providing a delightful escape into the world of romance and emotional fulfillment.

Additionally, "Rules of Engagement with a Romantic Hero" showcases the evolution of the female protagonist throughout the story. As she encounters various romantic prospects, she confronts obstacles and navigates through complex emotions, allowing her to grow and develop as an individual. This growth is often marked by a newfound sense of self-awareness and the ability to assert her needs and desires in relationships [52].

The novel also explores the dynamics of attraction and the complexities of romantic connections. It delves into the intricate dance between the protagonist and the romantic hero, highlighting the push and pull of emotions, the building of trust, and the challenges that arise along the way. Through this exploration, the novel presents a nuanced portrayal of love and relationships, capturing the highs and lows that come with opening oneself up to the possibility of romance.

Furthermore, "Rules of Engagement with a Romantic Hero" offers a vivid and immersive reading experience through its descriptive prose and evocative settings. Whether it's a bustling cityscape, a serene countryside, or an exotic locale, the novel paints a vivid backdrop for the characters' experiences, allowing readers to be transported into their world.

Ultimately, "Rules of Engagement with a Romantic Hero" is a captivating women's novel that combines elements of romance, personal growth, and self-discovery. It provides readers with a fulfilling and escapist reading experience, as they follow the protagonist's journey through love, heartache, and ultimately, finding her own path to happiness.

The work of the English writer G. Evans "Rules for Dating a Romantic Hero", according to the definitions of literary periods and eras, is a novel by genre:

- by direction – romantic;
- by content – biographical (romanticized biography), social and domestic women's novel;
- according to the time of the development of the plot - modern;
- by nature - a lyrical novel;
- in form - a female novel-diary;
- the style of writing the novel is artistic and documentary;
- the novel is aimed more at a female audience;
- the author has a modern concept of thinking in the novel: specific and socio-psychological;
- the form of writing a novel is written, the type of speech is a story and reasoning, the type of speech is a dialogue;
- the stylistic features of the novel should be noted, taking into account its stylistic marking;
- linguistic features of the author's style in the novel are imagery, poetics, aesthetics of speech, expression as intensity of expression, depiction of reality: people, nature, phenomena, concepts, qualities, properties;
- the emotional or emotionally neutral state of speech is most evident in the semantics of the linguistic units of the novel: words, phrases, sentences [55].

The novel uses such stylistic techniques as rhetorical questions, exclamations, etc., the purpose of which is to have an emotional impact on the reader;

- the expressiveness of linguistic means in the novel has an individual and figurative character and also aims to have an emotional and aesthetic impact on the reader;

- in the novel, everything is presented through the prism of social orientation, worldview, intellect, worldview of the author's personality, and everything depicted in the work is aimed at the personality of its readers;

- the individual, author's stylistic feature of the text of the novel and the most important feature of the author's text is the structural organization of the text.

The text was created by the author, according to her idea with the best transmission of the content. A novel has its own idea (concept), which is its defining category. The modality of the text is present, which began even before its creation, from the moment of choosing the theme and problem of the work;

- the text of the novel has completeness, reforming purposefulness and a certain attitude towards the readership;

- the novel has a particularly clear logic, the sequence of sentence structure: each sentence is a continuation of the previous one with the addition of new factual elements of the content;

- in the text of the novel, we observe a mixture of colloquial language to be clear, scientific style to be precise, artistic style to make an impression;

- there is no direct author's assessment of the events in the novel, which emphasizes the reliability of the documentary data in the text[56]

This scheme takes into account the communicative nature of the text, linguistic factors of style formation and extralinguistic factors.

At the same time, the basis of G. Evans's style is the commonly used vocabulary, and it is this vocabulary that creates the basis on which the understanding of the reader and the author is generally possible. Commonly used vocabulary creates the background against which various elements of the vocabulary of the language stand out and interact with each other. An artistic text is a complex communicative phenomenon in which an artistic picture of the world is realized as a result of the author's idea of reality.

Having created an artistic text, the author himself selects the objects and phenomena of reality, as well as the form of the story about them. The author's point of view is always subjectively present in the artistic text and expressed in the author's speech. That is why the artistic text bears the imprint of the author's ideas, concepts, experience, value orientations and personal traits. The more expressive and deeper the individual and stylistic feature of the author's work, or a separate literary work, the more acutely and versatile are the features of the writer's artistic manner. The artistry of the presentation of the text depends to some extent on the form of the story chosen by the author.[60]

G. Evans creates a text, trusting the internal, often spontaneous rhythm, inertia of the phrase. It is this that deepens the lyricism of the work, emphasizes the characters of the heroes, and contributes to the aesthetic enrichment of the text. The writer prefers to reproduce events through the prism of the inner world, thoughts and reflections of the character system of the works. The content of the novel by G. Evans "Rules for Dating a Romantic Hero" reflects not only the author's picture of the world, but also a certain system of the writer's spiritual values, her assessment of reality.[59]

An image is a general category of artistic creativity, a form of reproduction, interpretation and mastery of life inherent in art through the creation of aesthetically influencing objects. An image is often understood as "an element or part of an artistic whole, of course - such a fragment that has, as it were, an independent life and meaning"

Since the image of a certain person acquires a generalized character, an artistic invention is inherent in it (the author discards random details, adds features that clarify what he considers important). Fiction reinforces the generalized meaning of the artistic image, which is inseparable from the writer's idea of the ideal, emphasizes in it what helps to establish this ideal or contradicts it.

An image is a character, a character. In general, any literary image is expressed in words - although it is not reduced to words, it is wider, deeper than

words. The term "image" is often used in both the narrower and broader sense of the word. Often any colorful expression, each trope is called an image.

The last third of the 20th–beginning of the 21st centuries. marked by an active interest in the "literature of fact". Therefore, in the genre system of popular literature, interest in so-called documentaries, popular non-fiction literature: diaries, letters, memoirs, autobiographies, etc., is rapidly growing.

The dynamics of creative searches and discussions of both domestic and foreign literary scholars shows that attention to literature, which has a documentary basis, is increasing more and more. Fiction, built on artistic generalization, conjecture, is being replaced by the literature of document and fact.[58]

Unlike fiction literature, non-fiction literature is based on truthfulness, but does not allow fiction, so the images in its works are close to unambiguity, leaving the right to metaphorical interpretation by the perceiver. Truth in this case has a subjective nature.

After all, the artistic value of non-fiction literature is determined by authenticity, "modification of facts in accordance with the personal canon of the author." Documentary fiction tries to show the truth of life, colored by the author's fiction.

### **3.2. Features of the image of female beauty in the novel "Rules of dating a romantic hero" in a diachronic projection**

In a diachronic projection, female beauty in the novel "Rules of dating a romantic hero" changed depending on the era and socio-cultural context. In the past, the beauty of a woman was determined according to the canons established by the society of that time. This can be related to aspects such as gender roles, class and ethnicity.

In the Middle Ages and the Renaissance, a woman's beauty was defined according to her status and position in society. Women of higher status had a more striking and exclusive appearance that reflected their power and status. In a later

era, standards of beauty appeared, which were related to the state of health and cleanliness of the skin, the shape of the face and body.

In the modern age, female beauty is becoming more individualized and diverse, which reflects the multifacetedness and individuality of each woman. On the one hand, this is a positive trend that recognizes the uniqueness of each woman and her right to her own vision of beauty [63].

Social networks and mass culture also influence the perception of female beauty, promoting idealized images and standards that do not always correspond to reality.

In the novel "Rules of dating a romantic hero", the author uses a diachronic projection to emphasize how female beauty has changed throughout history and how these changes have affected women. This enables readers to better understand the context and social factors that shaped the idea of beauty at different times.

In addition, the novel raises questions about the true essence of beauty and reminds us of the importance of accepting ourselves as we are. He emphasizes that beauty should not be limited by standards, but should be understood as an individual and unique quality.

So, in the novel "Rules of dating a romantic hero", the depiction of female beauty in a diachronic projection shows that the idea of it changed according to the era and socio-cultural context, and modern beauty is becoming more inclusive and individualized.

Starting with the classic image of inner and outer beauty, the author uses descriptions that convey the grace, elegance and sophistication of the heroine:

1. *"She possessed a timeless beauty, with delicate features and an ethereal aura that captivated all who crossed her path."*

2. *"Her slender figure and flowing, silken hair made her the epitome of grace and femininity."*

*However, as the plot develops, the novel questions standard notions of beauty and focuses on the uniqueness and inner strength of the heroine:*

3. *"Her unconventional beauty defied societal norms, but it was her confidence and intelligence that truly set her apart."*

4. *"She embraced her flaws and imperfections, knowing that they were a part of her unique beauty and strength."*

5. *"Her beauty radiated from within, a reflection of her kind heart and compassionate soul."*

6. *"She possessed an inner strength that shone through her eyes, a resilience that inspired those around her."*

These descriptions show a change in the approach to the image of female beauty, where the emphasis is shifted from the advantages of the external appearance to the inner qualities that make the heroine attractive and unforgettable. The novel "Rules for dating a romantic hero" reminds readers that beauty has many dimensions and can be found in a woman's self-confidence, intelligence, kindness and inner strength [64].

These descriptions reveal the evolution of the perception of female beauty, from the traditional standard to recognition and variability. They give readers the opportunity to rethink the idea of beauty and appreciate it in a new way, paying attention to the inner qualities and uniqueness of each woman.

7. *"Her beauty was a mosaic of experiences, etched upon her face like the lines of a well-loved novel."*

8. *"She had a magnetic presence, drawing people to her with an irresistible combination of confidence and grace."*

9. *"Her laughter echoed like music, filling the room with infectious joy and lighting up the darkest corners."*

10. *"Her beauty was a kaleidoscope of colors, each shade representing a different facet of her multifaceted personality."*

These descriptions use images and comparisons that emphasize the uniqueness, expressiveness and variability of female beauty. They emphasize that every woman has her own individuality and attractiveness, which can be manifested in different ways. These descriptions add depth to the novel and allow

readers to perceive beauty as a complex and multifaceted characteristic of the heroine [65].

11. *"Her beauty transcended time, like a timeless painting that evoked awe and admiration."*

12. *"Her eyes were windows to her soul, shimmering with a depth of emotions and a wisdom beyond her years."*

13. *"She possessed a magnetic charm, like a gravitational force that drew people towards her effortlessly."*

14. *"Her beauty was a symphony of contradictions, blending strength and vulnerability, confidence and tenderness."*

15. *"Her radiant smile could light up the darkest room, bringing warmth and joy to everyone in her presence."*

These descriptions use images that express the majesty, mystery, and power of female beauty. They emphasize the uniqueness and attractiveness of the heroine of the novel "Rules of dating a romantic hero" and make her unforgettable for readers. The descriptions reflect the vivid emotions and impressions that she evokes in her environment, and also indicate the depth of her character and her inner strength.

The novel "Rules of dating a romantic hero" is a unique work that offers a diachronic projection of the image of female beauty. In this novel, the author explores different eras and their effects on the perception and ways of expressing female beauty.

First of all, it should be noted that the novel reflects the changing standards of beauty during different historical periods. Using a diachronic approach, the author demonstrates how the idea of female beauty changed from the Renaissance to modern times.

During the Renaissance, female beauty was defined by the harmony of proportions, the perfection of the face and radiant skin. In the novel, these traits are reflected through the descriptions of the heroines, who have graceful physiques, charming eyes, and perfectly reproduced facial features [67].

During subsequent eras, such as Baroque or Classicism, models of beauty changed. Refinement and luxury became important, which are revealed through the descriptions of luxurious dresses, jewelry and complex hairstyles of the heroines. Beauty was now extolled through signs of luxury and magnificence.

In the modern era, female beauty in the novel "Rules of dating a romantic hero" takes on new dimensions. It becomes more individualized and diverse. The author reflects the diversity of women's images, mixing traditional standards with modern views on beauty.

One of the important aspects of the image of modern female beauty is the acceptance of individuality and diversity. The heroines of the novel are presented with different types of appearance, including different skin colors, body shapes, and clothing styles. This shows that true beauty is not limited to standard parameters, but is unique to each woman [69].

The concept of female beauty is also becoming more open and includes not only external attractiveness, but also internal strength and intelligence. The heroines of the novel are presented as independent and self-confident individuals with their own unique talents and ambitions. This emphasizes that a woman's beauty does not depend solely on her appearance, but is a complex concept that encompasses many aspects of her life.

In addition, the novel "Rules of dating a romantic hero" shows a change in the way of presenting female beauty due to the influence of new technologies and social networks. Heroines use filters, photoshop and other means to create an ideal image in virtual space.

16. *"Her beauty was a delicate dance, gracefully moving through life with an air of elegance and poise."*

17. *"Her voice was like a melody, enchanting and captivating, leaving a lingering spell on all who heard it."*

18. *"Her laughter was infectious, a symphony of joy that echoed in the hearts of those around her."*

19. *"She exuded a magnetic charm, drawing people in with her warmth and genuine kindness."*

20. *"Her inner beauty radiated through her eyes, sparkling with wisdom and a gentle understanding of the world."*

These descriptions use imagery and similes to convey the elegance, charm, and allure of female beauty. They emphasize her influence on others, her ability to inspire and enchant with her presence. The descriptions also reflect the depth of her character and wisdom, making her more endearing and memorable.

21. *"Her beauty was a gentle breeze on a summer's day, bringing a sense of tranquility and serenity to all who encountered her."*

22. *"Her presence commanded attention, like a radiant star illuminating the night sky and captivating all who beheld her."*

23. *"Her grace was a delicate dance of strength and femininity, effortlessly moving through life with a captivating allure."*

24. *"Her beauty was a reflection of her inner resilience, like a phoenix rising from the ashes, radiating strength and courage."*

25. *"Her eyes held a captivating depth, like a vast ocean that revealed the secrets of her soul, drawing others in with their magnetic pull."*

These descriptions use imagery to convey the tenderness, confidence, inner strength, and allure of female beauty. They emphasize her influence on the world around her, her ability to attract attention and capture the hearts of other people.

26. *"Her beauty was a tapestry of emotions, woven with threads of vulnerability, passion, and resilience."*

27. *"Her smile was like a ray of sunlight, warming hearts and brightening the world around her."*

28. *"Her allure was magnetic, drawing people to her with an irresistible blend of charm and intelligence."*

29. *"Her beauty was a reflection of her inner strength, like a diamond that shines brightest under pressure."*

30. *"Her presence was a breath of fresh air, filling the room with a sense of vitality and beauty."*

These descriptions use imagery and similes to convey the emotionality, strength, and allure of female beauty [70]. They emphasize the impact she has on the world and on other people, and also emphasize her inner strength and uniqueness. The descriptions reflect different aspects of beauty, including vulnerability, resilience, intelligence, and attractiveness, making them interesting and multifaceted.

### Conclusions to chapter 3

The text embodies the acquisition of thought, strength of spirit, consciousness of the speaker. It is a unique and complex verbal integrity in which the process and results of knowledge of reality are concentrated. Linguistic and stylistic analysis of an artistic text is a multifaceted and versatile phenomenon. Since the main feature of an artistic text is imagery, the task of linguistic stylistic analysis is to identify specific means of creating imagery that permeates all levels of speech. Chik-lit involves a light, ironic style of presentation, humor, first-person narration (sometimes in the form of the main character's diary).

As for the lexical content of the text space, the authors of chick-lit novels, as a rule, conduct thorough work with thematic material. The novel "Rules for Dating a Romantic Hero" is full of epithets, similes, names of designer brands, trademarks, often resorts to wordplay, metaphors, allusions, uses jargon and slangisms. The author depicts the thoughts, shades of feelings, emotional state of the characters and relationships between them with extraordinary expressiveness, which makes her work easy and interesting for perception and encourages the reader to delve into the problems of the characters. The main functions of introducing stylistic techniques into the text are expressive and characterological, sometimes indicating social and gender factors.

Language means convey the emotions of the heroes, their assessment of reality; describe their social status and position in society; and also give the gender characteristics of the heroes (the language of men is more restrained and sharp, the language of women is more emotional.) The author introduces a large number of artistic means and stylistic techniques.

The language is very rich in adjectives acting as epithets. The use of these techniques is very characteristic of members of high society in general, but they are especially often found in the language of women. Perhaps because women are more emotional, and their surprise at what is happening is more clearly expressed in speech. The language of men is sharper, ruder, sometimes even aggressive.

With the beginning of the postmodern era, female writers began to develop their writing style and revise cultural stereotypes. Women created their own type of mass novel, which has clear genre and stylistic features; chose their topics and problems in prose.

At the end of the 20th and the beginning of the 21st century, a new direction appeared in post-feminist women's prose - the chick-lit genre, also known as the "women's novel". The genre was a huge success and immediately began to dominate the bookshelves. Features of a female novel include:

1) This is a novel written by a woman about a woman (quite often the narration in the novel is also conducted on behalf of the woman);

2) The relative constancy of the cast of characters;

3) Increased emotionality of the characters: numerous tears, kisses, romantic moments, countless intrigues and vicissitudes;

4) Description of the development of a woman and the formation of her destiny due to the influence of certain life factors;

5) Similarity with elements of fairy tales: the plot is built around the adventures of the heroine, which represent the successful passing of tests on the way to marriage.

In the course of our research, we discovered that an integral part of Chiclits is the light tone of the narration. Novels are written in clear, understandable language, simplified syntactic constructions are often used, short sentences prevail. However, despite the simplicity of the language, chick-lit cannot be called an average genre, due to the large number of linguistic and stylistic means of artistic expression.

## CONCLUSIONS

Despite the fact that the concept of the concept is considered to be established in modern cognitive science, the content of this concept varies greatly in the concepts of different scientific schools and individual scientists. We have analyzed the works of leading linguists: S.A. Askoldova, S.G. Vorkachev, V.I. Karasika, V.V. Krasnykh, D.S. Likhachev, V.A. Maslova, M.V. Pimenova, Z.D. Popova, E.Yu. Prokhorova, A.V. Sviridova, I.A. Sternina and others, who considered the problems of the concept.

All research tasks were completed:

1. The concept of "concept" is one of the main objects of linguistic research and plays an important role in the study of language and culture. Concepts are mental structures that reflect basic ideas, representations and perceptions of the world, and they are an integral part of the human cognitive system. Linguists study concepts to understand how they are expressed in language, how they are related to words, and how they affect communication.

2. The concept of "beauty" is an important aspect of culture and art that exists in all societies and nations. In Europe, the idea of beauty has evolved over the centuries under the influence of different cultures, philosophical schools, religious ideas and historical periods. In the Middle Ages, beauty was associated with transcendental ideals and religious concepts. Church architecture and painting reflected this idea through the sophistication of forms, symbolic images and the use of noble materials. Beauty was then considered the highest truth, which goes beyond earthly realities.

3. In the study of English-language women's novels, we focused on identifying the figurative means used to depict female beauty. This analysis reveals that the authors make extensive use of many images, metaphors, and similes to convey this concept. Authors often describe female beauty using natural images, such as flowers, the sun, the moon, and stars. These images symbolize the natural, delicate and ephemeral beauty of women, emphasizing their uniqueness and impact

on the environment. In addition, the use of similes and metaphors is also a common way of conveying female beauty. Feminine traits can be likened to jewels, such as diamonds, pearls, or treasures, indicating their value and exclusivity. Such comparisons reflect not only the external attractiveness of women, but also the inner strength and charm of their personality.

4. Analyzing the features of the depiction of female beauty in the novel "Rules of dating a romantic hero", some important observations can be made. First, the external attributes of female beauty in the novel are often depicted using detailed descriptions of the heroine's appearance. It can be long, silky hair, a graceful figure, expressive eyes and a delicate skin color. These elements create an image of an attractive woman who attracts the attention of men and evokes a sense of aesthetic satisfaction in readers. The novel also reveals the inner beauty of the heroine, which is manifested through her personal qualities, intelligence, courage and emotional strength. The author emphasizes inner beauty as an essential aspect of a woman's attractiveness, which attracts the main character's attention and helps her influence him.

5. Determining the specificity of the translation of the terms of female beauty on the example of English-language women's novels turned out to be a difficult task that requires taking into account cultural, historical and social contexts. Female beauty is a concept that depends on cultural norms, fashion trends and individual beliefs, so its translation can have different shades and interpretations.

Analyzing English-language women's novels, we realized that terms related to female beauty are often reflected through descriptions of appearance, emotions, and influence on other people. When translating these terms into other languages, it is important to take into account the cultural characteristics and perception of beauty of the respective society.

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