TÍTULO: Características de género del concepto "Belleza" en inglés.

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RESUMEN: El artículo está escrito en el marco de la lingüística de género o la sexología lingüística, que es uno de los temas de actualidad de las investigaciones lingüísticas modernas. Se dedica a la representación de género del concepto "Belleza" en el idioma inglés. Postula el estudio de los medios figurativos que dan una evaluación estética positiva en inglés. El autor describe las unidades léxicas básicas que representan el concepto de "belleza" y hace un análisis. Lo central de este artículo es la representación figurativa del concepto "Belleza", la interpretación lingüística de este fenómeno desde el punto de vista de su contenido figurativo asociativo. Explora el papel del vocabulario figurativo en la formación de la imagen estética en el idioma inglés.

PALABRAS CLAVES: género, concepto, medios imaginativos, metáfora, comparación.

TITLE: Gender features of the concept "Beauty" in the English language.

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ABSTRACT: The article is written within the framework of gender linguistics or linguistic genderology that is one of the topical issues of modern linguistic researches. It is devoted to the gender representation of the concept "Beauty" in the English language. It posits the study of figurative means giving positive aesthetic evaluation in English. The author outlines basic lexical units representing the concept "Beauty" and makes analysis. The central to this paper is the figurative representation of the concept "Beauty", the linguistic interpretation of this phenomenon from the point of view of its figuratively associative content. It explores the role of figurative vocabulary in the formation of the aesthetic picture in the English language.

INTRODUCTION.

Recently, researchers in various fields are increasingly turning to gender issues. Linguistics is no exception. The linguistic component of gender studies is often the subject of many investigations.

The term gender, which originally appeared in the English-speaking world, meaning the grammatical category of the gender, was withdrawn from the linguistic context and used by researchers of different fields to highlight the sociocultural cause of inter-gender differences. In the linguistic scientific discourse, the concept of gender is also widely used in this sense, which contributed to the emergence of a genderological approach.

In general, linguistic genderology or gender linguistics develops in 2 directions. On the one hand, it examines the speech and communicative behavior of representatives of both sexes, explores the linguistic means by which gender is constructed, how social factors and the communicative environment influence this process. On the other hand, the subject of study is the consideration of gender in the language. The aim of this approach is to show the ways of gender manifestation in the language, what language units are used to describe men and women, what similarities and

differences they have in their usage, which linguistic mechanisms are the basis of this process. Thus, gender is considered in linguistics as a cognitive phenomenon that can be traced in language clichés and in the peculiarities of the speech behavior of communicants.

For the first time, questions of the correlation of language and gender appeared in the period of antiquity, when the category of grammatical gender was considered and analyzed. At the beginning of the XX century, gender aspects have provoked different linguists' interest. In his study Jespersen revealed that men and women use language differently, for example, in terms of phonetics, grammar, diction, vocabulary (Jespersen, 2013). Mautner studied male and female speech behavior in various social groups and correlated gender variation in language with social factors. Sapir studied the phonetic and grammatical differences between women's speech and men's speech, linking the origin of these differences with psychological sources (Sapir, 1961).

In general, there are three stages of the formation of gender linguistic researches:

1) "Alarmist" stage. The main attention was paid to androcentric deviation in the social sciences, criticism of the interpretative possibilities of social theory, presented from a male point of view.

2) The stage of "feminist conceptualization." Its main goal was to develop clear guidelines in feminist theory and practice. During this period, several areas of feminist-oriented science were created (feminist psychoanalysis, feminist linguistics).

3) The "post-feminist" stage is characterized by empirical testing of ideas expressed earlier, the emergence of cross-cultural and linguocultural studies of gender, the involvement of a large number of languages in the analysis of the material, and a new understanding of methodological problems. Both genders, their relationships and relationships with social systems of different levels are included in the field of gender analysis.

Currently, the range of issues on the problem of gender and language correlation, has expanded. Researchers look at gender issues in various ways. On the one hand, many authors have studied gender matters in language with the aim of highlighting the more general topics of stereotypes (Blair & Banaji, 1996). On the other hand, there are researches that posit the ways of language use to reveal gender discrimination in the workplace (Madera et al., 2009; Gaucher et al., 2011).

Malachi Willis and Kristen N. Jozkowski have studied the role of gender within a language; biases based on social gender and have assess ed the presence of male firstness in academic writing (Willis & Jozkowski, 2018). Peter Hegarty makes an analysis of gender to see order preferences in binomials (Hegarty, 2015). There is an increasing interest in researches on the effects of gender-fair language (Horvath et al., 2016; Budziszewska et al., 2014). Some authors study linguistic intergroup bias (Rubini et al., 2014).

The first studies of gender in Russian linguistics were carried out only in the late 80's-early 90's. Nowadays, there are a lot of publications on gender linguistics, which certainly show the intensive development of this scientific approach in Russia.

This study was carried out as part of a linguistic and cultural approach and is aimed at studying the language clichés constructed in English and related to the ameliorative aesthetic evaluation of men and women. It focuses on the representation of gender in the English figurative language. Specifically, it analyzes the esthetic depiction of both female and male in the English language.

DEVELOPMENT.

Materials and methods.

In this study, the concept is regarded as the essence of people's world outlook. A special role in the concept objectification and in the concept formation itself belongs to figurative means, reflecting

people's values, transmitting cultural stereotypes from generation to generation. The study of concepts in linguistics is mainly carried out on the basis of lexical units and proverbs, while figurative means such as similes and metaphors are much less likely to be the subject of such studies. The selection of these linguistic means as the object of our research is determined by the richness of their figuratively motivational grounds.

The concept "Beauty" is considered from the standpoint of linguoculturology, which is an actively developing area of modern science. On the one hand, the investigation of this concept is interesting and relevant due to the relatively fast and constant variability of its content. On the other hand, the attractiveness of the concept and the lexemes that transmit it in a particular language is determined by its component richness and its connection with the cultural and sociological aspect of this study.

 The following research methods are used to solve the set tasks: the method the conceptual analysis, the method of component analysis, the method of the semantic determination, the method of correlation of linguistic and social phenomena and the descriptive method.

Results and discussions.

Nowadays linguistic researches primarily focus on the issues related to the national-cultural specificity of languages, to the national originality of the image of the world in linguistic and cultural community. This work goes along with many works of foreign and domestic linguists, psychologists, sociologists, who study the problems of the interdependence of national culture and national language, the national specifics of speech behavior and communication.

This study is focused on the representation of gender-sensitive national image of beauty in the English linguoculture. In this case, the object of study is the English figurative means, representing the concept "Beauty", because exactly metaphors, similes and metaphorical epithets, more than any

other language means, give us the opportunity to see the national-cultural specificity of the language, reflected in the special semantic functioning of language units.

All questions connected with the definition of beauty influences on a number of issues, the ambiguous attitude to which also significantly affected the components of this category. One of these issues is the existence of an aesthetic ideal that is characteristic of each ethno-sociocultural community.

Each national culture is characterized by the dominance of certain ethnocultural archetypes, which significantly affect the formation of the worldview, character, and cultural characteristics of the people. In accordance with the basic cultural archetypes, the "cultural consciousness of the people" is formed, its attitude to such fundamental concepts as good and evil, representing moral values, as well as beauty (beautiful) - ugliness - (ugly), which make up the aesthetic values of each culture. In accordance with the cultural archetypes, the basic concepts are formed, which are a "synchronous section" of cultural representations accumulated diachronically in mythological images and plots, in religious education, in national ideas, formulated and generalized by philosophers dealing with the problems of semantic filling of the main aesthetic categories.

However, not all evaluative stereotypes are stable. They can vary from generation to generation, not coincide among different nations and peoples, i.e. territorial and temporary adjustments may influence on their content. The ideas about the standard of appearance in different ethnocultural groups are inextricably linked with cultural traditions and often they reflect not just different, but sometimes quite controversial views on the object of aesthetic evaluation.

Following Boguslavsky V.M. we consider the national image of beauty as the valuably rich set of ideas about the positively evaluated image of a person and his inner world, historically formed within the framework of this national culture as a result of a generalization of various aspects of value orientations - moral, ethical, aesthetic, pragmatic attitudes and norms. This set is systematic,

developing and dynamic in nature, reflecting the dynamics of the development of society, social and cultural changes taking place in it (Boguslavskiy, 1994).

The process of forming a national image of beauty is determined by the socio-historical characteristics of the development of the nation, the level of development of thinking that is characteristic of it in a given historical period.

The totality of ideas about the world order, the social structure of society, its religious views, moral, ethical, aesthetic and other norms influenced the formation of the national image of beauty. The image of a person, his appearance and his spiritual world are the core of every national culture, its value system. These aesthetic value ideas cause human knowledge and experience acquisition over the whole period of development of this culture.

The anthropocentric nature of the aesthetic categories and the exceptional importance of visual perception for evaluating an object as beautiful determines the concentration of the linguistic research material on human appearance. One can characterize both a man and a woman on the basis of the concept "Beauty". However, according to our observations, we see the prevalence of female appearance. This is due to the fact that male beauty is not so important in society. The relevance of physical attractiveness for women is reflected in the English paremiology: "A man is as old as he feels, and a woman is as old as she looks".

According to N.D. Arutyunova "aesthetic evaluations of women are more varied and associative, but less functional than men's characteristics. The main difference in the beauty of men and women is that the beauty of men is more functional: it is dominated by the features of a wrestler, the head of the family and strong person" (Arutyunova, 2004a). Indeed, the aesthetics of men and women have different bases, respectively, this is reflected in the language.

Let us dwell in more detail on the aesthetic evaluation of a person's appearance to consider the linguoculture. Such parts of the appearance as the nose, eyes, lips, face, hair carry a lot of information about the ethnic type. Since the shape and color of the eyes, nose, hair, lips, oval of the face are most significant in the ethno-racial characterization of perceived appearance, respectively, around this combination of racial traits, images appear most clearly and concentratedly. The analysis of the figurative description of the beautiful appearance of English people showed that in the English language hair, face, eyes, cheeks and lips are the most important elements in evaluating the aesthetic appearance.

In the English language visual representation of a beautiful person (both men and women) is given by the metaphors drawn from the world of flora and fauna. The following features of the appearance mark a beautiful woman: agate eyes, lips red as a cherry, etc. It should be noted that in the linguistic consciousness of the English, hair causes an aesthetic experience. The detailed description of a person's appearance is also transmitted by means of the following simile: bend like a willow. A man should be as straight as a pine, as brant / tall as a poplar. Such zoomorphic images as swan (swan – neck), doe (doe – eyes), lion (leonine head), etc. are close to the standard of beautiful appearance.

A very flexible, slender and elegant person is compared to a willow: (as) straight as a willow - shoot. E.g. "And with him there was a mighty man, straight as a willow-shoot, and tall …" (Jack London. Son of the Wolf).

In English, the hyperonym flower is specified by the hyponyms daisy, lily, rose (<as> fresh as a rose, <as> fair as a lily, <as> fresh (fair) as a rose.

Men's beauty is not only visible, but also tangible, body metaphors lie at the base of different figurative means. In the English linguistic consciousness, the main object of contemplation in the

aesthetic evaluation of men is the body, which should be strong and muscular: Herculean body, athletic body.

T.A. Mikhailova believes that "as a rule, the first and often the main criterion in description of a beautiful appearance is complexion, eyes and hair colour but not the harmonious and correct facial features, the slimness of the figure, healthy teeth, magnificent shiny hair, and so on" (Arutyunova, 2004b). It means that delightful objects are often painted in certain colours.

Colour can identify an ethnic group and express national symbols through its colour components. So, in the English world blue colour is more likely associated with the blue plumage of the kingfisher or the Veronica flower, so they say speedwell blue or kingfisher blue eyes.

However, it is worth noting that beauty requires a holistic perception, harmony of the whole. Having beautiful legs, nose, or arms does not mean to be beautiful. Therefore, there are so few aesthetic metaphors of a person as a whole, and, on the contrary, there are so many metaphors that give an aesthetic evaluation of body parts.

In Longman Dictionary of English Language and Culture we have the connotation of a daisy as ordinary and simple, fresh and attractive (Longman Dictionary of English Language and Culture, 1998). A white lily often symbolizes purity and beauty. E.g. "Come and take a turn, my lad. Rose is fresh as a daisy, but we old fellows soon get enough of it, so you shall have my place," said his father, wiping his face, which glowed like a cheerful peony " (Louisa May Alcott . Rose In Bloom). Rosebud is used to describe a teenage girl or a young girl. In speech, this noun is used with a touch of approval or admiration, indicating a positive attitude of the speaker, expressed in the form of visual emotional and aesthetic pleasure. The connotative meaning of this word is determined by its internal form, since rosebud in the direct meaning of the word is used to

denote the beauty of forms and colours. In American English, rosebud means a girl starting to go out into the world.

Moreover, English people compare a person with a flower not only on the basis of colour. In the English language consciousness, the freshness and aroma of flowers is often transferred to the person's face: < as > fresh as a daisy, fresh as a rose, smell like a rose. Of course, a girl or a young woman becomes an object of aesthetic evaluation here.

The white colour often corresponds to the skin. The word complexion is often used to designate beauty. E.g. "This Solary (Baptistin), when I beheld him in the flesh, turned out a quite young man, very good- looking, with a fine black, short beard, a fresh complexion, and soft, merry black eyes" (Conrad. A Personal Record. Some Reminiscences).

An adjectival metaphor blooming in the English language is the evidence of the beautiful, healthy face. E.g. "Julia was blest with beauty, wit, and grace: Small poets lov'd to sing her blooming face" (Coleridge. Poems Added Posthumously).

Comparisons with the word star are primarily based on such properties as brightness, rays, and brightness. They use it to say about clean and shining, radiant eyes: eyes as stars of twilight fair. E.g. "The dear shiny head, the white gown, the eyes like stars, and sweet, calm ways that set her as high above me as the moon in heaven" (Louisa May Alcott . Jo ' s Boys).

In the English linguistic consciousness, the sun explicates the clear, joyous, happy expression on the face. This identification occurs with the help of adjective metaphors (sunny, sunlike, sunshiny). E.g. "Janet is a dear soul and very nicelooking; tall, but not over-tall; stoutish, yet with a certain restraint of outline suggestive of a thrifty soul who is not going to be overlavish even in the matter of avoirdupois. "She has a knot of soft, crimpy, brown hair with a thread of gray in it, a sunny face with rosy cheeks, and big, kind eyes as blue as forget-me-nots" (Lucy Maud Montgomery. Anne Of The Island) .

Stone names are often used to describe eye colours. So, green eyes are often identified with emeralds, blue eyes with turquoise: "Oh, she was magnificent—pale skin, the color of marble in starlight, slender brows, and eyes that glittered green as emeralds in the blinding glare" (F. Scott Fitzgerald. This Side of Paradise).

Very often eyes are compared with an animal keeping in mind some characteristics of it: an appearance, habits or qualities traditionally attributed to this animal. One of the most actively used images to express the beauty of the eyes is a pigeon. The dove is a symbol of beauty, peace, purity, love and tranquility. The universal worship of a dove as a symbol of the world, apparently, does not come from its nature (rather cocky than peaceful), but from external beauty: dovelike (eyes), eyes as soft as the doves. E.g. "She saw in a flash of clarity untouched by any petty emotion that beneath the gentle voice and the dovelike eyes of Melanie there was a thin flashing blade of unbreakable steel, felt too that there were banners and bugles of courage in Melanie's quiet blood" (Margaret Mitchell. Gone with the wind).

The basis of the comparison of hair with an animal is the characteristic of this animal: external features traditionally attributed to this animal. One of the most actively used images to express the long, straight and thick hair (often about women) is a horse: horse mane. With the same semantics only about men they use the image of a lion: leonine mane. E.g. "A beauty, with a white face and a mane as black as night" (Hardy. The Return of the Native). "She had taken off her hat; her hair was black as a horse's mane" (Lawrence. Sons and Lovers).

We have discovered a very unusual for many cultures but typical for the British people comparison of hair with ginger. Ginger is a symbol of the reddish color of hair. E.g. "He began parting his bushy ginger hair, his blue eyes fixed and round in the glass, his knees bent, because the dressing-table was always - confound it - a bit too low for him" (Mansfield. Bliss). The identification of hair with any fabric, in particular with silk, velvet and linen, is based on the same "softness". Such

adjective metaphors as silken hair / silky hair; velvety hair, comparisons as hair as silk; velvet like hair are used to create this image. E.g. "Goodness knows what sort of state his feet were in, "continued Mrs. Morel, as she combed her long brown hair, that was fine as silk, and was touched now with gray" (Lawrence. Sons and Lovers).

Myths deserve special attention, the actualization of which reveals the culturally conditioned origins of the conceptualization of Beauty, originating in Greek mythology. So, the external beauty of a man in English is compared with one of the ancient gods: to look like a Greek God; like an angel; like a cherub; like Madonna. "Bless her dear heart, she's bonnier than ever! Looks like Madonna, doesn't she? With that blue cloak round her, and her bright hair flying in the wind!" said Charlie excitedly as they watched the group upon the deck with eager eyes" (Louisa May Alcott . Rose In Bloom).

CONCLUSIONS.

To sum it up, in this paper we have focused on how particular language figurative means help to make gender description of the concept "Beauty" keeping in mind that every culture has its norms and rules. The description of linguistic figurative clichés becomes especially fruitful, because they allow to see the standards and stereotypes of culture, to represent the connotative sphere of the language in all its diversity (Sadrieva, 2012).

According to M. Hellinger and H. Motschenbacher, the gender plays an important role at the translation of many texts from one language to another, in the correct use of idioms, proverbs, the set expressions relating to this or that language (Hellinger & Motschenbacher, 2015).

Language and communication are the most powerful means to unfold gender peculiarities. Language not only shows stereotypical beliefs but also influence on our interpretation of the world, the use of expressions reflecting gender stereotypes contributes to transfer belief system of people. We have come to the conclusion that the content of gender stereotypes states the

asymmetries in favor of women, which are expressed in the words used to refer to the concept of beauty, with men being described with more reserved figurative words and women, vice versa, described with many colorful and bright figurative means.

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