

## CHAPTER I INTRODUCTION

In this chapter, the writer explains the introduction of the research, which consists of the Background of The Study, Identification of The Study, Scope of Problem, Research Question, Objective of The Study, Significance of The Study, and Sequence of The Writing.

### 1.1 Background of The Study

In every society, certain norms, expectations, and structures shape how individuals experience the world around them (Cialdini, et al., 1990). Over time, this collective understanding forms what we refer to as social reality, a set of perceptions that influences behavior and the distribution of power within a community. According to Durkheim (1895:50-59), social reality is an external force that shapes individual behavior through norms, values, and institutions, making society more than just a collection of individuals, but a structure that influences social life. These shared patterns of behavior and belief create a framework through which people interact and define what is considered "normal" or acceptable. Within this broader social reality, certain characteristics, such as appearance, social status, or behavior, can influence how individuals are perceived and treated by others.

One prominent example of this phenomenon is beauty privilege. Beauty privilege is a concept that deeply rooted in societal structures, delineates the advantageous treatment or opportunities accorded to individuals based on their perceived physical attractiveness (Yonce, 2014). The idealization of certain physical traits in the media and society leads to the reinforcement of beauty standards, which often place those who conform to these ideals at a distinct advantage. This phenomenon extends across various domains, influencing social interactions and overall life outcomes (Anderson et al., 2010). The issue of beauty privilege has gained significant attention in contemporary social discourse, due to its profound impact on social positioning, opportunities, and interpersonal interactions (Kukkonen, et al., 2024; Anderson et al., 2010). According to the findings of Yonce (2014) in her study *Attractiveness Privilege: The Unearned Advantages of Physical Attractiveness*, individuals who are considered more physically attractive often receive better treatment in social interactions, both personally and professionally. They are more likely to gain positive attention and be treated more favorably compared to those who do not meet the prevailing social standards of beauty. In contrast, individuals who do not conform to certain beauty standards are often marginalized or face discrimination in various social contexts (Johnston and Foster, 2025; Schneickert et al., 2020).



Beauty privilege extends beyond modern society and can be traced back to the 19th century, where physical appearance plays a vital role in determining one's social interactions with others. One notable example is Austen's *Pride and Prejudice*, which fully portrays how beauty, as a social marker, affects characters' social opportunities, and their standing in the rigid social structures of 19th-century England. In this context, beauty privilege serves not only as a tool for personal

advancement but also as a critique of the social systems that place undue importance on physical appearance.

*Pride and Prejudice* is a classic novel by Jane Austen, first published in 1813. Set in rural England in the early 19th century, the story focuses on the Bennet family, particularly the second eldest daughter, Elizabeth Bennet, and her developing relationship with the wealthy man, Mr. Fitzwilliam Darcy. The Bennet family consists of Mr. and Mrs. Bennet and their five daughters: Jane, Elizabeth, Mary, Kitty, and Lydia. Because the family estate is set to pass to a distant cousin, Mr. Collins, Mrs. Bennet is eager to marry off her daughters to secure their futures. The novel begins when Mr. Charles Bingley, a wealthy bachelor, moves into the nearby Netherfield Park, and his friend, Mr. Darcy, accompanies him. Mrs. Bennet hopes that one of her daughters, especially Jane, will marry Mr. Bingley.

In the 19th century, in English society, marriage is often seen as the goal for women, which beauty privilege plays a significant role in how characters are perceived, treated, and even how they secure desirable marriages (Surbhi and Kaur, 2024). Beauty privilege is evident in how Jane Bennet, the eldest Bennet daughter, is treated by other characters, particularly Mr. Bingley. Jane's physical appearance, described as strikingly beautiful, immediately attracts Mr. Bingley's interest, and her gentle, sweet nature further solidifies his admiration. Throughout the novel, Jane's beauty gives her an advantage in social settings, allowing her to receive favorable treatment from others, especially from men seeking potential wives. Her good looks are seen as a desirable trait, making her more "marriageable" in the eyes of society, despite her family's relatively modest wealth and status.

In *Pride and Prejudice*, the societal hierarchy is strongly influenced by class, marriage, and physical attractiveness. Characters such as Jane Bennet, who is portrayed as exceptionally beautiful, are afforded advantages in terms of attracting suitors and gaining social favor. Jane's beauty elevates her social standing, making her a more desirable match for wealthy men, such as Mr. Bingley. On the other hand, Elizabeth Bennet, the novel's protagonist, is intelligent, witty, and virtuous, but she does not conform to the conventional beauty standards that would enhance her marriage prospects. This difference between Elizabeth and Jane opens a broader discussion on how beauty can shape not only romantic opportunities but also social interactions and expectations.

Structuralism, as a literary approach, is particularly suited for analyzing the systems and structures that shape meaning within a narrative. As explained by Jonathan Culler in *Structuralist Poetics* (2002:3), structuralism sees literature not as a reflection of individual experiences but as a system of signs that gains meaning through its internal structures and oppositions. It emphasizes how meaning in a literary text is produced through binary oppositions, narrative codes, and recurring patterns that operate within a broader cultural framework (Barry, 2002:40–42). Structuralism is not concerned merely with what a text



through its form, organization, and the interrelation of its elements. In the context of *Pride and Prejudice*, this approach allows for a revealing look at how concepts like beauty, class, and marriage are not interconnected structures that govern the social interactions and characters, ultimately reflecting the ideological codes of early 19th-century (Selden et al., 2005:53–55).

After reading the novel *Pride and Prejudice*, the writer observes the influence of social class and beauty standards on the characters, particularly how beauty privilege impacts the relationships and opportunities for individuals in the story. The writer notices how Jane Bennet's beauty gives her an advantage in securing a marriage proposal, while Elizabeth Bennet's lack of conventional beauty leads to initial prejudice and challenges in her relationship with Mr. Darcy. This aspect of the novel presents an interesting area for study, as it reveals the societal expectations placed on appearance and how they shape people's lives. Based on the social reality of the influence of beauty and social standards in the novel *Pride and Prejudice*, the writer has decided that the title of this research is *The Impact of Beauty Privilege on Women on Social Hierarchy and Interactions in Austen's Pride and Prejudice*.

### 1.2 Identification of The Study

In Austen's *Pride and Prejudice*, the narrative reflects not only the romantic and social ideals of Regency-era England but also deeper psychological, structural, and cultural dynamics. Thus, some of the key issues explored in the novel include:

1. The contrast between romantic love and pragmatic marriage in *Pride and Prejudice*
2. Gender and property laws influencing women's financial independence
3. Defense mechanisms characters use to cope with social pressures
4. Beauty Privilege and Its Effect on Social Status and Marriage in *Pride and Prejudice*

### 1.3 Scope of Problem

Based on the various problems that have been identified above, the writer is limit the topics to be discussed focusing on how characters in the novel *Pride and Prejudice* by Jane Austen experiences the beauty privilege, and its impact on social hierarchy and social interaction in the novel.

### 1.4 Research Question

Based on the background, identification, and scope of the problem outlined in the study *The Impact of Beauty Privilege on Women on Social Hierarchy and Interactions in Austen's Pride and Prejudice* the following research questions are proposed:

1. What do the women experience on the beauty privilege on social hierarchy and interactions in the novel *Pride and Prejudice*?
2. What is the impact of the beauty privilege on social hierarchy and interactions in the novel?



#### Study

The study is to conduct a comprehensive analysis of the role of beauty on social status and social interaction within the novel *Pride and Prejudice* by Austen. Specifically, the study aims to achieve the following

1. To describe the experience of women on the beauty privilege on social hierarchy and interactions in the novel *Pride and Prejudice*.
2. To mention the impact of the beauty privilege on social hierarchy and interactions in the novel.

### **1.6 Significance of The Study**

This research is expected to contribute to the enrichment of knowledge, especially for readers who are interested in how literature reflects social issues through structural analysis. The main focus of this study is on the concept of beauty privilege as shown in Jane Austen's *Pride and Prejudice*.

Theoretically, this study uses a structuralist approach to examine how intrinsic elements, such as characterization, plot, setting, and theme, work together to highlight how beauty influences social status, interactions, and outcomes in the novel. It shows how beauty is not just a personal trait but functions as a meaningful sign that reflects one's position in society. This contributes to literary studies by offering a framework for understanding how structural elements in fiction represent deeper social realities.

Practically, this research provides new insights for students, scholars, and educators who are interested in literature as a reflection of social values. By focusing on beauty privilege, the study encourages readers to think critically about how appearance-based advantages operate within both fictional and real-world social systems. It also supports classroom discussions and interdisciplinary learning, particularly in areas related to literature, culture, and society.

### **1.7 Sequence of The Writing**

This study is structured into five chapters. Initially, Chapter One will consist of seven sections, outlining the Background of the Study, Identification of the Problem, Scope of the Problem, Research Questions, Objectives of the Study, Significance of the Study, and Sequence of the Study. Following this, Chapter Two will explore three key aspects: a review of relevant previous research, an explanation of the structuralist approach in literature utilized in this study, as well as brief explanations of the concepts of beauty privilege. Subsequently, Chapter Three will detail the methodology employed for data collection, specifically focusing on the identification of relevant quotations from Jane Austen's novel. Chapter Four will be dedicated to the discussion and analysis of the findings presented in the preceding chapter. Finally, Chapter Five will synthesize the key points explored throughout the research, concluding with overarching conclusions and providing recommendations for future research endeavors.



## CHAPTER II LITERATURE REVIEW

In this chapter, the writer discusses literary review, which consists of Previous Study, Structuralism Approach, and Concept of Beauty Privilege.

### 2.1 Previous Studies

Previous related studies refer to existing research, scholarly articles, and literature that are relevant to the topic of the research. For the research on *The Impact of Beauty Privilege on Women on Social Hierarchy and Interactions in Austen's Pride and Prejudice* the previous related studies include Amala and Nawawi (2022), Amir (2023), and Nisa (2023).

*First*, a study from Amala and Nawawi (2022) entitled *Beauty Privilege in the Film "Imperfect"*. This research utilizes semiotic approach based on the theory of Charles Sanders Peirce to examine the representation of beauty privilege in the film *Imperfect*. The study focuses on how beauty privilege is portrayed through visual and textual signs within the film. The issues explored include the social implications of beauty privilege, which is reflected in various aspects such as appearance, social treatment, social media, beauty products, work, personal interests, and self-confidence. Using Peirce's semiotics, the research identifies the signs (text and images in the film), the objects (representations of beauty privilege), and the interpretants (the meanings derived from these representations). The findings of the study reveal that beauty privilege is shown in multiple ways, including the preferential treatment given to individuals based on their outward appearance, as well as the impact of beauty privilege on social interactions and opportunities.

*Second*, a study from Amir (2023) entitled *The Social Discrimination in Laren's Passing*. This research employs a structural approach, focusing on intrinsic elements such as character, plot, setting, and theme, along with discrimination theory to analyze racial issues in *Passing* by Nella Larsen. The study explores racism through the character of John Bellew and examines the impact of racial discrimination on Irene and Clare Kendry. The findings reveal that verbal discrimination is the dominant form of racism in the novel, as seen in John Bellew's frequent use of racist language. The consequences of this discrimination affect the protagonists differently: Irene experiences mental destabilization, while Clare becomes increasingly reckless, disregarding the potential consequences of passing as white.

And the last, the study from Nisa (2023) entitled *The Relationship among Class, Marriage, and Wealth Reflected in Jane Austen's Pride and Prejudice* aims to examine how marriage serves as a pathway to social mobility for women in the context of British industrial Revolution. Employing a socio-cultural approach, the study delves into the historical backdrop of the novel. Results reveal the challenges faced by women in the late eighteenth century, highlighting various means to enhance social standing. The study offers a deeper understanding of socio-cultural conditions portrayed in the novel, emphasizing the role of marriage in women's pursuit of wealth and social status during this era.



The study *The Impact of Beauty Privilege on Women on Social Hierarchy and Interactions in Austen's Pride and Prejudice*, using a structuralism approach, shares similarity with the research by Amir (2023). The research by Amala and Nawawi (2022) shares a significant similarity with this study, both studies highlight how physical appearance influences societal treatment, opportunities, and personal experiences, demonstrating that beauty privilege plays a crucial role in shaping social dynamics across different contexts. Similarly, Nisa's study explores marriage as a tool for women's social mobility during the Industrial Revolution, emphasizing the impact of social structures on relationships. In conclusion, all studies address societal norms on beauty, marriage, and gender roles, revealing how these constraints shape personal lives and reflect broader social systems.

Despite some similarities, the studies differ significantly in focus and methodology. The primary difference between this research and Amala and Nawawi (2022) lies in the methodological approach and medium of analysis. While both studies explore beauty privilege and its impact on social interactions, the research analyzes its representation through visual and textual signs in a contemporary film using Peirce's semiotic theory, whereas this study examines how beauty privilege influences social hierarchy and relationships in *Pride and Prejudice* using structuralism approach. Compared to Amir (2023), this study differs significantly in theme and subject matter. Amir's research focuses on racial discrimination in *Passing* by Nella Larsen. In contrast, this study explores beauty privilege rather than racial discrimination. The last study, which from Nisa (2023), also analyzes the novel *Pride and Prejudice*, but the focus is on class, marriage, and wealth as mechanisms of social mobility rather than beauty privilege.

In conclusion, while the studies share common themes of social hierarchy, gender roles, and the societal impact on personal relationships, they differ in their focus, methodology, and historical context. This study stands out for its specific focus on how physical appearance affects social interactions in *Pride and Prejudice*, compared to the broader societal issues addressed in Amir's work, the socio-cultural focus of Nisa's research, and the modern cinematic analysis of beauty privilege by Amala and Nawawi. Therefore, this study presents a unique and valuable addition to the existing scholarship, offering a fresh lens through which to understand the complexities of social dynamics depicted in Austen's timeless work.

## 2.2 Structuralism Approach

Structuralism is a literary theory and method of analysis that emphasizes the internal structure of a text, focusing on the relationships between its elements to uncover meaning (Gough, 2015). Rooted in the linguistic theories of Ferdinand de Saussure, structuralism views literature as a system of signs governed by rules and conventions that structure its



n *Course in General Linguistics* (1966:16), states: "Language is a *express ideas, and is therefore comparable to a system of writing, mutes, symbolic rites, polite formulas, military signals, etc. But it is all these systems.*" This quote establishes that language is not just organized system where meaning comes from how elements relate solation. Barthes (1968) elaborates that structuralism seeks not to

determine *what* a text means but *how* it conveys meaning. This approach moves beyond the individual text to examine how it fits into broader cultural and narrative systems, revealing the universal structures underpinning storytelling (Darma, 2004).

According to Teeuw (1984), structuralism approach aims to provide a precise and detailed examination of all aspects of literature to generate meaning. Ratna (2007) also shares a similar core idea, as she argues that the structural approach views the elements in a literary work as interconnected and mutually linked. This approach emphasizes the idea that every element within a literary work—be it characters, plot, or language—contributes to the overall system of meaning.

The importance of the structuralism approach lies in its ability to offer a systematic and objective method for analyzing literary works. Structuralism focuses on the text itself, allowing for a detailed examination of its internal consistency and logic. Key intrinsic elements of literature that structuralism examines include plot, character, setting, and theme (Syahfitri, 2018). Each of these elements works in harmony to form the structure of a literary work, making them essential to any structuralist analysis. This focus on the intrinsic elements not only enhances the reader's appreciation of the work but also underscores the artistry of its construction.

Based on the brief explanation and the opinions of several scholars, the writer understand that structuralism is a literary theory that focuses on the internal structure of a text, analyzing the relationships between its elements to uncover meaning. Scholars such as Barthes, Teeuw, and Ratna highlight the interconnectedness of elements within a literary work, emphasizing how these components work together to generate meaning. The structuralism approach offers a systematic and objective method for analyzing literature, focusing on key elements such as plot, character, setting, and theme, which form the foundation of any literary work and contribute to its overall meaning.

### 2.2.1 Character and Characterization

Character and characterization are fundamental elements in literature, especially in novels, as they contribute significantly to the development of a narrative. A character refers to an individual, real, or fictional, who participates in the events of a story and whose traits, actions, and development drive the plot (Sudjiman, 2006 in Sofiudin, 2009). According to Abrams (1999), characters are the persons represented in a dramatic or narrative work, and readers interpret them through their dialogue, actions, and the descriptions provided by the author. Stanton in his book, *An Introduction to Fiction* (1965: 17-18) divides character types based on their involvement in the story, there are:

#### 1. Major Character

Major character is a character who has a major influence on the storyline.

This character is the center of conflict and plot development, often bringing significant character changes or developments as the story progresses. The existence of a major character is very important because his or her decisions, actions, and struggles form the core of the narrative, so without a major character, the story cannot develop fully.



Minor characters are characters whose roles are not very significant in the story, but still have a supporting function in enriching the narrative. They usually act as a social background, information provider, or tool to develop the main character, but do not experience complex psychological development. Minor characters can be friends, family, or side characters whose appearances are limited and do not have a major impact on the main plot. However, their existence is still important to provide depth to the story and make the fictional world feel more real and dynamic.

According to Jones in Nurgiyantoro (2005), characterization, on the other hand, is the technique used by authors to create and develop characters, making them relatable and memorable for readers. This process can be direct, where the narrator explicitly describes a character's traits, or indirect, where readers infer qualities based on the character's actions, thoughts, and interactions with others. As noted by Kennedy and Gioia in *An introduction to fiction* (2005), effective characterization enables the audience to understand the motivations, complexities, and emotional depth of the characters, which enhances their connection to the narrative.

In conclusion, character and characterization are vital elements in literature, especially in novels, as they drive the plot and convey themes and emotions. Characters shape the narrative, while characterization is the technique authors use to develop them, making them relatable and memorable. Effective characterization helps readers connect with the characters' motivations and emotions, deepening their engagement with the story. Both elements are crucial for creating compelling and impactful narratives.

### 2.2.2 Plot

Plot refers to the structured sequence of events that make up a story. It is the skeleton of the narrative, providing the framework for the characters' actions and the unfolding of the events. According to Perrine (1988), the plot is the storyline of a novel or any other work of fiction, encompassing the arrangement of incidents and their causal relationships. The plot is not just a sequence of events, but rather an organized structure that reflects the connections between them, ensuring the development of the narrative toward a climax and eventual resolution (Sofiudin, 2009).

Foster (2002) highlights that a well-constructed plot demands intellectual engagement from the reader, who must follow the sequence of events and understand their implications within the context of the story. Plot can be seen as the engine driving the narrative forward, creating suspense and curiosity, encouraging readers to continue turning the pages to discover what happens next. The plot is typically divided into several key components that shape its structure. Freytag (1900:114-140) distinguishes the stages of plot into five parts, which are;



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introduction of the story, where the author sets the stage by giving the characters, setting, and initial situation. It provides the background information necessary for understanding the unfolding events.

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Where complications or conflicts begin to arise, and the tension builds. This stage intensifies the story's conflict and sets the stage for the climax.

3. Climax

Climax is the turning point of the narrative. Climax is the moment of highest tension where the conflict reaches its peak, and the characters are forced to confront the central issue.

4. Falling action

It shows the aftermath of the climax and begins to resolve the conflicts, leading to a more stable situation.

5. Resolution

Resolution brings the story to a close, resolving any remaining conflicts and providing closure for the characters.

Based on the explanation above, the writer concludes that plot is the structured sequence of events in a narrative, serving as the backbone of the story and guiding the actions of the characters. It is not just a series of events but an organized framework that develops through exposition, rising action, climax, falling action, and resolution. A well-constructed plot engages readers by creating suspense and driving the narrative forward. Overall, the plot is essential for creating a cohesive and compelling story, interacting with other elements like character, setting, and theme.

### 2.2.3 Setting

Setting is one of the essential elements of a literary work, defining the time, place, and social environment in which the events of a story occur. It creates the context for the characters' actions and helps shape the overall mood and atmosphere of the narrative. According to Pickering and Hoepfer (1981), setting can be divided into three key components; setting of place, setting of time, and setting of social.

*First*, the setting of place refers to the physical location where the events occur, ranging from specific towns and cities to abstract or fantastical worlds. Each setting of place carries its own atmosphere and contributes to the thematic exploration of the story.

*Second* is setting of time which refers to the time period in which the story is set, which could include historical time periods, specific seasons, or even the time of day. This time setting helps anchor the narrative within a certain historical or temporal context, influencing how characters behave and interact with their surroundings.

*Last* is setting of social that refers to the specific circumstances in which key events of the plot take place. This involves the moment, location, and social context surrounding a particular event, helping to shape its significance in the story.

The detailed description of these elements gives the reader a fuller understanding of the world within the story, enhancing their engagement with the narrative. The setting is more than just a background; it can function as an active element that influences the characters' behavior. For instance, a harsh and unforgiving environment can heighten the tension and conflict, while a tranquil and idyllic setting can evoke a sense of peace or innocence.

Based on the explanation above, the writer concludes that setting is a crucial element in a story that defines the time, place, and social environment in which the story takes



place. It provides context for the characters' actions and influences the overall mood and atmosphere of the narrative. The setting can be broken down into three components: place, time, and events. Each of these components plays a significant role in shaping the reader's understanding of the story, enhancing their engagement with the narrative. The setting is not just a background, but an active element that can influence the plot and characters, adding depth and meaning to the story.

#### 2.2.4 Theme

Theme in literature refers to the underlying central ideas, messages, or insights that a work explores (Tarigan, 1993). It represents the deeper meaning behind the events and characters in the text, often dealing with universal human experiences such as love, loss, identity, power, morality, or the complexities of societal norms (Nurgiyantoro, 2005). Unlike the plot, which is concerned with what happens in the story, the theme explores why things happen and the significance of those occurrences. Themes are not always explicitly stated by the author but are instead revealed through the development of the plot, characterization, setting, and symbolism. These thematic elements serve to enrich the story, giving it depth and meaning beyond the surface-level events.

According to Abrams (1999), themes in literature often reflect the author's perspective on key issues or aspects of the human condition, and they can be interpreted in various ways by different readers. For example, a story about a character's journey through a difficult moral dilemma might explore themes of personal responsibility, ethical choices, and the consequences of actions. The beauty of themes lies in the openness to multiple interpretations, allowing them to resonate differently based on the reader's personal experiences or the theoretical lens through which the text is viewed.

Based on the explanation above, the writer concludes that theme in literature represents the central ideas or messages explored in a work, often addressing universal human experiences such as love, identity, and morality. It is revealed through elements like plot, characterization, and setting, adding depth and meaning to the story. Themes are open to interpretation, allowing different readers to understand them based on their personal perspectives or the context in which they view the text.

### 2.3 Concept of Beauty Privilege

The beauty privilege is a phenomenon when less attractive individuals often face discrimination, as their appearance is wrongly associated with negative traits, while attractive individuals receive preferential treatment, leading to entitlement (Fadhilah, et al. 2023). According to the Merriam-Webster dictionary, the word beauty means an excellent or appealing quality, while privilege is defined as a right or immunity granted as a peculiar benefit, advantage, or favor. Therefore, the concept of beauty privilege encompasses the idea that individuals who possess qualities considered beautiful may receive preferential treatment in society due to societal biases or norms associated with



is rooted in the broader psychological principle known as the "halo effect" that positive impressions in one area (such as physical appearance) influence people's perceptions in unrelated domains (Dion, et al. 1972). The concept of beauty-related advantages has existed since ancient times; however, in the 20th century that scholars began to study it systematically. In 1972, Dion, et al. (1972:288) found that physically attractive individuals

are generally assumed to possess other socially desirable traits, such as intelligence, kindness, and competence. This assumption, they argue, leads to tangible social and professional benefits, including higher hiring rates, lighter criminal sentencing, and greater social acceptance. Their findings established an empirical foundation for what would later be termed "beauty privilege" in contemporary cultural and sociological discussions (Dion, et al. 1972:289).

Further scholarship expanded on this foundation. Wolf (2002:7), in *The Beauty Myth*, critiqued societal beauty standards as mechanisms of social control, particularly for women, linking beauty ideals to broader structures of oppression. Etoff (1999) in *Survival of the Prettiest* emphasized the evolutionary basis for aesthetic preferences, suggesting that physical beauty has always conferred survival advantages, socially and biologically. Meanwhile, Rhode (2010) in *The Beauty Bias* and Hamermesh (2011) in *Beauty Pays* provided extensive evidence of the tangible economic and legal consequences of beauty privilege in modern society.

In literary studies, the concept of beauty privilege can serve as a powerful tool for examining how narratives reflect and reinforce social hierarchies based on physical appearance. Characters who embody societal standards of beauty are often afforded higher social status, romantic desirability, and greater agency within the plot, while those who fall outside these standards may experience marginalization, ridicule, or exclusion.

Building on Dion, et al. (1972) framework, this study analyzes how assumptions about beauty influence character relationships and the unfolding of social dynamics within the literary text. It seeks to uncover the implicit biases embedded in character portrayals and to demonstrate how beauty privilege shapes both character fate and reader perception.

By focusing on the internal social logic of the literary work, this research aligns with structuralist approaches, which emphasize the systematic relationships between textual elements in generating meaning (Gough, 2015; Teeuw, 1984). Beauty, as a culturally significant signifier, operates within the structure of the text to reinforce or subvert social expectations, thus providing insight into broader cultural narratives about privilege, power, and identity.

