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**SPECIAL FEATURES OF GOTHIC AND NEO-GOTHIC GENRE  
IN THE WORKS OF ENGLISH AND BELARUSIAN LITERATURE**

*Bazyk S. O.*

**Scientific supervisor: senior lecturer A. A. Shikhantsova**

**Educational Establishment  
«Gomel State Medical University»  
Gomel, Republic of Belarus**

**Introduction**

Our society is characterized by the rapid development of various cultural styles and genres. But do not forget about the past, among which we can highlight the Gothic style, which in recent decades has been firmly rooted in modern Western and Russian culture in its new guise — the Neo-Gothic style. Signs of this style can be seen in various cultural spheres of life. Since currently not enough attention is paid to clarifying the links between different cultural spaces and the language environment, the topic of the study has actually been and is relevant.

**Aim**

To conduct a comparative analysis of the stylistic means of language, allusions and find out the appropriateness of their use in the works of Oscar Wilde «Portrait of Dorian Gray» and Lyudmila Rubleuskaya «Ночы на Плябанскіх Млынах».

**Subject of research and methods:** the stylistic means of language, literary and historical allusions. In this research the comparative method was used which is based on a study of the personality of the writer, his ideological orientations, becoming an integral part of comparative literature. It helps to evaluate language facts, select, combine the stylistic means of language, taking into consideration contest and the situation of communication. Object of the research are the stylistic means of language, literary and historical allusions in the Gothic and Neo-Gothic works of Oscar Wilde «Portrait of Dorian Gray» and Lyudmila Rubleuskaya «Ночы на Плябанскіх Млынах».

**Research results**

The term 'neo-gothic' simply means 'new-gothic' but is most commonly associated with the revival of Gothic literature, art, and architecture.

Gothicism in literature (Gothic fiction or Gothic literature) is a style of writing characterized by gloomy settings, grotesque action, supernatural elements, romance and exoticism. The Gothic writers mostly fabricate their narratives using elements like horror, mystery, suspense, romance, decay and degeneration.

Gothic literature is globally famous due to the distinct gloomy and dark nature associated with it. This literature has even influenced other different genres of writing styles.

There are certain prominent traits about this literature that sets it apart from the rest even today. Here is an in-depth look at some interesting facts about the same. The first form of Gothic literature began in the year 1764 when Horace Wal-

pole published his novel *The Castle of Otranto*. The novel, often considered as the first novel of Gothic romance, makes use of the medieval Gothic architectural styles and design. A typical Gothic novel has the following elements:

Old, abandoned castle, monastery, or an abbey in which the novel is set. The castle often comprises trapdoors, secret rooms, mysterious passages, and ruined portions, all of which are gloomy and dimly lit.

Extreme scenery, like dense and foggy forests, rugged mountains, stormy weather, and the like.

Omens, curses, and visions preceding a climax, or tragedy.

Occult events, such as magic, spirits, monsters, non-living things coming to life, and other supernatural expressions.

But my attention was attracted by the novels of the English author OSCAR WILDE «THE PORTRAIT OF DORIAN GRAY» and the Belarusian writer LYUDMILA RUBLEUSKAYA «НОЧЫ НА ПЛЯБАНСКІХ МЫІНАХ». Which are the brightest examples of Gothic Neo-Gothic novel, in which Lyudmila Rublevskaya and Oscar Wilde created Belarusian-English chain of intertextuality.

In this research work we conducted a comparative analysis of two books. The most important difference between these works is that Lyudmila Rublevskaya wrote in the neo- Gothic style, and Oscar Wilde in the Gothic one. However, this does not negate common features such as:

Situational allusions. Lyudmila Rublevskaya widely uses situational allusions, as a memory of something known, true or fictional associated with a number of associations and connotations that should have an effect in the reader's perception of the author's text: «*Божы Бізун — Божае пакаранне грэшнікаў*», — «*Ніхто ня памятаў ягонага злачынства, і раз Божы Бізун не пакараў яго, вязьня выпусцілі на волю, як пускаюць з ланцуга старога сабаку — паміраць, праганяючы далей ад хаты*». Reading these lines we remind Gospel, where «we meet Jesus in the Temple of Jerusalem» among «those who were selling oxen and sheep and doves», who were sitting there, the Easter holiday Approached, which was a suitable occasion for a great annual fair, which began three weeks before Easter.

In Oscar Wilde's book, we encounter the devil: A fashionable dandy, an educated handsome man, greedy for money, fame. Here is a portrait of the main character of the novel. And he is also afraid of old age. And Satan offers a deal: Gray remains young as long as his portrait is «alive». It will not be Dorian who will grow old, but his image... This is reminiscent of the betrayal of Judas, which occurred through the love of money. It turns out to be the sinful passion through which Satan enters Judas: «Satan entered Judas, called Iscariot, one of the twelve». Just like Dorian Gray's narcissis.

Historical characters were mentioned: Auguste-Louis Leber, Vasily Kachalov, etc. In Lyudmila Rublevskaya's book, there are references to other characters right in the book: «*А фантазія нашто, малады чалавек? Вы ж — арыстат, у ценю на сцяне мусіце ўбачыць і Атэла, І Жыгшонта Аўгуста...*» and these historical allusions are found throughout the book.

In addition, it is difficult not to note appearance of irrational forces and mystical horror:

«*Дарота павярнулася, бліснула вялізнымі цёмнымі вачыма, у якіх калісьці наведвальнікі вечароў Таварыства аматараў прыгожых мастацтваў бачылі люстраванне вобразай Рафаэля ды Батычэлі.*

— *Ніякіх пахавальных свечак! Гэта... Гэта ўжо занадта. У адрозненне ад вас, спадар, тэатральныя эфекты не шаную».*

If we talk about Oscar Wilde's book, then it is all saturated with mystical objects: the portrait of Dorian gray himself, candles, the knife with which Dorian wanted to cut the portrait, etc.

Lyudmila Rublevskaya uses more often motives and images borrowed from the Bible (in the form of allusions):

*«— Наш кайчэз яшчэ не даллыў да Арарату! — з мансарды спускаўся чарнявы хлопец, трымаючы ў руках стос старых газетаў. — Тому не забывайце, што мае імя — Ной, і з гэтае прычыны мусіце прызнаваць мяне за капітана».*

To complete the research work, we conducted a survey among students. Out of 200 students, about 67 have read books of the Gothic genre, and 38 know the differences between Gothic and Neo-Gothic style. 120 students imagine what the Gothic style is, and the rest confuse it with romanticism.

### **Conclusions**

Having analyzed the literature on the subject, we came to the following conclusions: texts of different authors interact on various levels. This is achieved through intersection, «contamination» of the texts of two or more authors.

The stylistic means of a language, the concept of allusions and their features of functioning in a Gothic and Neo-Gothic style were examined in this research. The study was conducted on the material of prose of Ludmila Rublevskaya and Oscar Wilde. In these works, there is a fascinating and intriguing psychological depth, masterful interweaving of the characters, events, historical facts and epochs that are intertwined with each other.

L. Rublevskaya gave the Belarusian literature «a model of a new type of hero», as we have seen, she has a subtle ability to combine serious with humorous, realistic with an intriguing adventure. Certain features of the works show a high level of development of novel ideas. Prose of Lyudmila Rublevskaya, unfortunately, remains outside the attention of researchers of literature, although its artistic merit, it is not inferior to the best works of Russian and foreign historical literature.

The work of Oscar Wilde «Portrait of Dorian Gray» after almost 2 centuries is just as relevant. The Gothic style is fascinating, and the plot is addictive. The reason is banal — you need to see your shortcomings in the mirror, be able to deal with them, and not go on about it...

The practical application of the results of research is the ability to use them to further expanding of studying other kinds of stylistic means of language, allusions, transferring the knowledge gained in the lexicographic practice in the preparation of the dictionaries which have linguacultural orientation.

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