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THE ARCHITECTURAL UNCANNY: FROM VICTORIAN MANORS TO POST-MODERN DOMESTIC HORROR

Traditionally, houses are considered a place of refuge in all cultures and among all peoples, and are a symbol of safety and warmth. But Gothic literature presents this architectural structure from a completely different perspective. The home is portrayed as one of the most eerie elements and often features as the main antagonist. S. Freud offered a certain explanation for this somewhat unsettling phenomenon: “The uncanny is that kind of terror which goes back to the long-known, the familiar” [1, p. 298] and “The meaning of the hidden, the dangerous, which emerges in the previous number, develops even further, so that “heimlich” (secret) takes on the meaning that “unheimlich” (uncanny) otherwise has” [1, p. 302].

To this day, people still subconsciously fear old, abandoned houses, but nowadays architectural horror is not about walls and a sinister atmosphere, rather it is about skeletons in the closet – specifically, about trauma, sins or crimes. A. Vidler rightly noted the following about such places: “space was still an interior, but now the interior of the mind, one that knew no bounds in projection or introversion”. The horror begins where the line between the living and the dead becomes indistinct [4, p. 6]

The aim of this research is to track the evolution of the image of Gothic architecture from Victorian mansions to modern houses, specifically to identify the characteristics of Victorian Gothic architecture and analyse how these images evolve or disappear, and to show that haunted houses are actually a metaphor for the human psyche and its intrinsic nature.

To better illustrate the feeling of something disturbing and incomprehensible, S. Freud gives an example: “When one has lost oneself in a dense forest, perhaps caught in the fog, and now, despite all efforts to find a marked or familiar path, repeatedly returns to the one spot marked by a particular formation” [1, p. 311]. A person may realise that certain things are repeating themselves, but be unable to identify the reason behind it. This begins to confuse the individual's mind and leads to distress. Another good example is this hypothetical, yet entirely plausible situation, which the researcher highlights: “It is certainly an indifferent experience to receive a receipt with a certain number – say, 62 – for clothes left in a cloakroom, or to find that the assigned ship cabin bears this number. But this impression changes when these two seemingly indifferent occurrences come close together, so that the

number 62 appears several times on the same day, and when one should then even observe that everything bearing a numerical designation – addresses, hotel rooms, railway carriages, and the like – repeatedly contains at least the same number as a component” [3, p. 312].

The first thing to consider is the interior of the Gothic Victorian mansions described in the literature of the time, and to observe that most of them have a sense of “imprisonment”: one often encounters a maze of corridors from which it is difficult to find an exit, as well as locked or hidden rooms, which can be associated with the moral values of the era. High and unreachable structures were also popular during that time. A good example is a world classic such as Bram Stoker’s “Dracula”. In that sinister building, there is a sense of imprisonment and a tendency to make vertical features of the building scary: “The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything...the castle is a veritable prison, and I am a prisoner” [3, p. 38]. This clearly illustrates isolation from the world, estrangement and seclusion.

The shift from the vertical horror (that portrays heights and abysses as the terrifying aspect) of the Victorian mansion to the horizontal horror (that is represented as identical streets, rows of houses from which there is no way out) of the post-modern domestic horror marks a significant evolution within the Gothic tradition. The uncanny no longer resides in the ruins of the walls, but in the sterile, monotonous architecture of modern housing estates, where a sense of “unease” arises from the realisation that one’s own home is no different from the neighbouring houses – and just as vulnerable to the darkness that lies inside.

Postmodern domestic horror extends this sense of the uncanny to the house itself, rather than its residents. It suggests that a house where a tragedy has occurred, and where people still live, seems to absorb the illnesses or sorrows of its owners. This characteristic is particularly evident when examining the facades and interiors, and how they have changed over time.

The primary distinction between interior design for creating a frightening atmosphere in Victorian Gothic and in Contemporary Gothic is that the former filled homes to excess: they seemed cluttered with memories and the past, making them difficult to navigate and therefore unsuitable for living. The latter, however, resorts to emptiness and “sterility”, where rooms have little furniture or decoration and often seem unrealistic and artificial (liminal), even though they are created from entirely ordinary materials. It is necessary to mention Bernice M. Murphy, who studied the modern concept of “The Haunted Suburbia”, which perfectly captures the atmosphere of artificiality and the sense of unreality. The author notes: “The apparent disparity between the outwardly placid, banal exterior of the modern suburban home and the sheer incongruity therein of any overtly supernatural incident actually renders disturbances of this kind more unnerving than if they had taken place in a damp old castle or picturesque ruin where such an event might have been anticipated” [2, p. 105]. Contemporary horror aims to show that terrifying events do not only occur in dark castles and abandoned buildings, but can also be found in the cute little house just over the fence of the reader.

Having reviewed this topic it can be stated that over the course of a hundred and fifty years the focus has shifted from ghosts in mansions and vertical horror, as was the case in the Victorian period, to “ghosts” within the human mind and horizontal horror. Despite the changes in the interior and décor of the house, readers are no less frightened; on the contrary, Victorian maximalism has now been replaced by a modern, implausible artificiality that offers no clear answers and only causes confusion. Contemporary horror proves that it is impossible to escape the uncanny – it changes, but always remains just as dark.

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ГЕНДЕР ЯК СОЦІОЛІНГВІСТИЧНА КАТЕГОРІЯ

У системі соціолінгвістичних координат категорія гендеру займає важливе місце в мовознавстві сучасного часу. Це пов'язано з тим, що мова не функціонує в вакуумі; навпаки, гендерна ідентичність мовця впливає на вибір мовних засобів, способи комунікації та інтерпретацію висловлювань. Гендер як соціолінгвістична категорія виходить за межі граматичного роду та розглядається як складний соціокультурний конструкт, який відображає взаємодію між індивідом, мовою та суспільством [5, с. 15]. Переосмислення мовних норм у світлі сучасних соціальних змін, демократизації суспільних відносин і розвитку інклюзивних комунікативних практик робить лінгвістичне дослідження важливим.

Мета статті полягає в тому, щоб проаналізувати гендер як категорію в соціолінгвістиці, простежити, як змінювалися наукові уявлення про гендер у лінгвістиці та визначити сучасні методи дослідження гендерної варіативності у мовленні.

Термін «гендер» походить від латинського *genus*, що означає «рід», «вид», «походження». У мовознавстві це поняття закріпилося за граматичною категорією іменників, яка показує, як імена поділяються на чоловічі, жіночі та середні роди. Однак семантичне наповнення терміна змінилося завдяки дослідженню феміністичної лінгвістики та соціології в другій половині 1900-х років. Розмежування термінів «стать» (*sex*) і «гендер» (*gender*) було ключовим у цьому процесі. Британська соціологиня Енн Оуклі в своїй роботі «*Sex, Gender and*