

GENDER COMPONENT OF NOVEL G. Pagutyak «Gothic of Urizh»

The article analyzes the peculiarities of neo-gothic poetics of Galyna Pagutyak's novel «Gothic of Urizh» in the context of gender studies. The work is defined as female Gothic on the grounds of general conflict features, psychological peculiarities of writing and «female» gaze on life, which posits a woman as I and a man as Other, possessing both positive and negative features. We base our paper on the definition of Female Gothic romance as a uniquely woman-liberating Gothic literature, which offered a new avenue of exploration of women's place in society, their gendered behavior; that is why it expresses sympathy for a female protagonist who is oppressed by a patriarchal authority, abusive relationships, or outright persecution in male culture. Female self develops outside the conflict of fathers and sons sees a world free of specters, but not free of wonders. The female self is not necessary biologically female subject, but one nurtured within the «female» position in a patriarchal culture. If the female Gothic plot in fact presents an alternative to the Oedipal crisis in the formation of the speaking subject, then it portrays a subject with distinct desires, who sees the world differently. The images of humans in Pagutyak's novel are described as embodiment of cultural female, and community of vampires as embodiment of cultural male. The society of these supernatural creatures is based on exact norms and family relations, rejecting the aspirations, desires, emotions and sexuality, which are traditionally attributed to women's realm and are repressed in patriarchal culture. No one could ever oppose or revolt against vampires and the rules of their life, that is why their image becomes monstrous.

Key words: neo-Gothic, female Gothic, vampires, patriarch , terror.