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### **Gothic patterns as a component of E. A. Poe's idiostyle: The Case study of 'The Fall of the House of Usher' and 'The Raven'**

Poetics is understood as an intentionally organized system of artistic expression techniques. Following N. Bezrebra, in our research, we see poetics as a system of linguistic and conceptual preferences of an author, whose systematic nature is identified through the linguostylistic analysis, the study of content expression in the text, and their correlations (Bezrebra, 2008, p. 15), and we apply this approach to the analysis of both poetic and prose texts of a single author – in our case E.A. Poe.

In this paper we want to look at Gothic patterns in Poe's short story 'The Fall of the House of Usher' and his poem 'The Raven'. We claim that Gothic narrative is characteristic of the author's idiostyle and thus, more generally, poetics. In the former, a narrator visits his old friend, Roderick Usher, who is suffering from extreme mental and physical problems while living in a decaying mansion. Roderick's twin sister, Madeline, falls ill and is buried alive. However, she escapes her grave, returns, and in a horrifying moment, collapses onto Roderick, killing them both. As the narrator flees in terror, the entire mansion collapses into the lake, symbolizing the fall of the Usher family.

In this short story, Poe implements various Gothic features of: the settings, a haunted house, an ambiguous narrator, a character suffering from depression gradually turning into madness. From the very beginning of the story, the narrator describes the day and the weather as dull, dark and soundless; the clouds hung oppressively low in the heavens (Poe, 1978, 392). He finds the house of Usher melancholic: *sense of insufferable gloom pervaded my spirit* (Poe, 1978, 392). The fact that the narrator arrives to his friend being already oppressed and gloomy is supported by his words: *with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil* (Poe, 1978, p. 392).

In its turn, 'The Raven' (Poe, 1968, 350), being a narrative poem, is centred around a protagonist who is grieving the loss of his dear Lenore. The poem is characterised by the haunting atmosphere through its dark and melancholic tone. The setting is filled with shadows, and the persistent imagery of night enhances the feeling of unease. The narrator's conversations with the raven illustrate his increasing instability and hopelessness, which are characteristic of Gothic protagonists. The narrator's mental breakdown is a key element of psychological horror, a defining feature of Gothic.

To sum up, this comparison of Gothic components in Poe's 'The Raven' and 'The Fall of the House of Usher' reveals clear parallels: themes of grief and loss, atmospheric elements, supernatural influences as well as psychological horror. Since they are characteristic both for this prose and poetry, we claim that Gothic narratives constitute an aspect of Poe's idiosyncrasy.

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### **Madeline's discourse of secrets in the book "Big Little Lies" by Liane Moriarty**

The study explores how discourse reveals and conceals hidden truths in *Big Little Lies* by Liane Moriarty. The methodology of the article is based on discourse analysis and interpretive analysis.

Rather than immediately disclosing the character's trauma, the author intentionally conceals its origins and focuses instead on the consequences of the crisis. Secrecy is a space where outside realities can be rearranged to create new meanings (Anim-Addo & Gunaratnam, 2013). Thus, secrecy in storytelling serves as a lens through which to examine the nuanced ways families create, conceal, and eventually confront their narratives. These kinds of narratives often revolve around family relationships (such as abuse) that disrupt the idealized perception of what a family ought to be (Fivush, 2019). When deciding whether to share a secret, a character thinks about how it will impact themselves, their family, their relationships with family members and their future interactions with the person they tell (Vangelisti, et. al., 2001). How secrets are handled helps us understand family behaviors and shows how families believe they should act (Smart, 2011). Family secrets can serve as both protective mechanisms and sources of tension, impacting how family members communicate and perceive one another.

In *Big Little Lies*, Madeline's character embodies the anxieties that often come with