

*Ilynska M. B.,**Lecturer at Oriental Languages and Translation Department**Borys Grinchenko Kyiv University**<https://orcid.org/0000-0002-4882-4557>*

THE SPECIFICS OF FICTION BY OKSANA DRAHOMANOVA AND SANMAO

Summary. The article is devoted to the study of the common and distinctive features of the artistic prose of Oksana Drahomanova and Sanmao. It has been noticed that the genre system of women's diaspora prose is diverse, depending on thematic paradigms – it is biographical, autobiographical, historical, adventure, fantastic, detective, fairy tale, etc. It is pointed out that Ukrainian literature in the second half of the 20th century worked hard on the problem of rethinking the paradigm of the national past. The concept of “Sinophone” is often used to categorize all writers of Chinese heritage regardless of their unique backgrounds.

Oksana Drahomanova (1894–1966) is a representative of Ukrainian emigrant prose in Argentina. It has been investigated that story “On the other side of the world” by Oksana Drahomanova shows the life of ordinary Ukrainian emigrants in Buenos Aires. It was noted that Oksana Drahomanova was able to show the blurred identity of the descendants of Ukrainian emigrants in Argentina. It is emphasized that emigrants and their children show respect for Ukrainian traditions and customs. That's the leading thought of the entire story. It is noted that emigrants in Argentina of Ukrainian origin are brave, strong and freedom-loving. Sanmao 三毛 (real name Chen Maoping 陈懋平) (1943–1991) is a representative of Taiwanese émigré prose, the author of the autobiographical collection “Stories of the Sahara” (“撒哈拉故事”, 1976). Sanmao was noted to be very observant and inquisitive. The artist in the collection “Stories of the Sahara” raised the issue of the ignorance of the women of the Western Sahara. This was a very important issue for Sanmao, as she has always strived for gender equality and justice. Research has shown that in Western Sahara, religion forbade women to seek help from male doctors. It was investigated that in the eyes of the Arab neighbors, Sanmao was a “doctor” who could cure all diseases and was also a teacher at the same time. The Chinese artist was a highly spiritual person. She admired art in any form. Once Sanmao met an elderly man on his way to the cemetery who was carving figurines out of stone. Sanmao couldn't resist and gave all her money for this beauty. She really appreciated artists and gave things a kind of “magical” value. She was mocked by her Sahrawi neighbors, because they were not great connoisseurs of art. It was researched that Sanmao is a highly intelligent person who longed for the beauty around him. So, she worked for years on the comfort of the house that she rented with her husband Jose. The results of the research can be used in the teaching of Ukrainian literature and literary theory courses. They will be useful in the development of course and diploma theses for students of philological specialties.

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Key words: emigrant prose, national identity, Buenos Aires, Western Sahara, Taiwanese emigrant prose, art, sinophone literature.

The **basis** of the investigation formed the work of domestic and foreign linguists, such as: Kuz V., Gundorova T., Shih Shu-mei, Chloe J. Orchard, Prosalova V., Nakashidze I.

Presentation of the main research material. The interest in diasporic Ukrainian and Chinese prose of the 20th century is growing rapidly. Kuz V. notes that in the early 90s of the 20th century appeared a new direction of the humanitarian cycle – diaspora studies [1, p. 27].

In the opinion of T. Gundorova, “the law of struggle of generations operates in modern culture and the generation gap becomes in the 20th century not only a social, cultural and psycho-emotional phenomenon, but also an aesthetic phenomenon, which gives rise to various forms and styles of self-identification” [1, p. 28].

In the second half of the 20th century, Drahomanova L., Koroleva N., Vovk V. (Selyanska), Kovalenko L., Tsukanova M., Kopach O., Kravtsiv M., Andievska E., Cheryn H. (Hrybinska-Pankiv Galyna), Denes L., Lyaturinska O., Mazurenko G., Chornobryvets I. (Sulima- Blokhin Olexandra), Lashchenko H., Chornobryvets O. (Kobets Olena), Dima (Khodymchuk Diamara), Mak O. (Petrova-Doroshenko-Gets Olha), Humenna D., Horlytsia L. (Kostiuk Olexandra) and many others [1, p. 29].

The world of a work of art reflects reality in a conventional, abbreviated or somewhat expanded version, so such a world is limited in its own way. Fiction takes only some phenomena and facts from real life, develops a storyline around them, introduces characters whose language is framed by tropic means. A prose work is multi-genre: novel, short story, short story, short story, literary essay, sketch, picture, miniature. Everything depends on the intention of the writer, the ambivalence of creative gifting, the breadth of imagination, fantasy. The main stylistic features of traditional or modern prose are analyticity, immersion in the inner world of the character, depiction of external signs, actions, in order to achieve a certain meaning, goal [1, p. 35].

The genre system of women's diaspora prose is diverse, depending on thematic paradigms – it is biographical, autobiographical, historical, adventure, fantastic, detective, fairy tale, etc. [1, p. 35].

Ageeva V., Gundorova T., Ulyura G., Filonenko S. and others studied women's writing in the Ukrainian literature science. Modeling of the female character in Ukrainian diasporic fiction of the second half of the 20th century. excavate literary issues in all

its entirety and the vita-cultural meta-approach of the artistic image of man and the world [1, p. 36–37].

Ukrainian literature in the second half of the 20th century worked hard on the problem of rethinking the paradigm of the national past [1, p. 37].

Speaking about Chinese diaspora literature, we can't but mention the concept of "sinophone" diaspora literature.

To address the identities of Sinophone diaspora authors, one must have a working definition of such an abstract topic. Originally coined by UCLA professor Shih Shu-mei, the concept of the Sinophone is undoubtedly shaped by similar concepts from the Anglophone and Francophone. This first impression limits the scope of the definition to the Chinese-speaking world. However, this language-based community can be found in mainland China, Hong Kong, Macau, Taiwan, Singapore, and Malaysia while excluding neighbors such as South Korea and Japan. The term Sinophone is often interchanged with the related term Sinosphere – a term invented by UC Berkeley professor Jim Matisoff-which expands the concept to regions in Southeast and East Asia with significant cultural influence from China (which would include the likes of South Korea and Japan). In order to look specifically at diaspora writers with ties to the Chinese-speaking world, the use of Shih's concept of Sinophone is more beneficial [2, p. 51].

Although the idea of the Sinophone has been established, there still exists no single definition. Cultural issues, generational conflicts, and the inherently transnational nature of the Sinophone result in an ever-evolving concept. The term is often used to categorize all writers of Chinese heritage regardless of their unique backgrounds. Stewart and Zhao would, therefore, be placed side-by-side without the acknowledgment that the two are anything but similar. Zhao spent their life growing up in China before immigrating to Canada. In contrast, Stewart, the daughter of Chinese immigrants, grew up in the United States of America. If the working definition for the Sinophone is the Chinese-speaking world, would Stewart be considered a part of this category? Regardless, because of her Chinese heritage, she is simultaneously labeled as a Sinophone and Chinese-American author. Paradoxically enough, this phenomenon has also happened with Zhao. They are both a Sinophone writer and a Chinese-Canadian author. Does the fact that both authors write novels inspired by Chinese history and culture make them Sinophone writers, or is it simply a linguistic definition as first assumed? This very confusion plays a critical role and creates an important yet controversial category within the discourse of diaspora literature [2, p. 51].

Oksana Drahomanova (1894–1966) is a representative of Ukrainian emigrant prose in Argentina. The author of the story "On the other side of the world" (1951), the short stories "Reserve Fund" (Paris, 1951), "Destiny" (Paris, 1952), "Blue Hour" (1957), "Morning in Tigre" (1957) and many translations [3, p. 190–191].

Many cultural figures came to Argentina, whose contribution to the development of the Ukrainian community is difficult to overestimate in the first half of the 20th century. The niece of M. Drahomanov, Oksana Drahomanova (1894–1966), who headed the first Ukrainian women's society in the country was a figure, who influenced the life of Ukrainians in Argentina. Her greatest work "On the other side of the world" was written during her stay in Argentina [4, p. 216].

The novel "On the other side of the world" reveals to the reader the life of ordinary Ukrainian emigrants in Buenos Aires, Argentina.

Oksana Drahomanova was able to show the blurred national identity of emigrant children. Ukrainian youth assimilated almost completely in Argentina. However, the attitude towards one's roots and origin was very respectful. This is the leading thought of the entire story.

Chubarenko Petro is the main character of the story "On the other side of the world". He is a student, he got to Buenos Aires as a child and often wondered if he would ever see Ukraine:

Example 1. Will I ever get to my unknown Ukraine, which is remembered with such longing parents, and when I get there, how will I feel there? Will I, who have never seen the world, get used to the cold, and what is even more important, will I find mutual understanding with people who have gone through such suffering, who are so poor, who live in middle-class welfare? Won't I long for Argentina, which I love, where I grew up and whose customs I'm used to [5, p. 128–129].

Ukrainians are very brave, strong and freedom-loving. Petro's best friend, Roberto, said during a vacation in a village near Buenos Aires:

Example 2. My friend is Ukrainian, has a Cossack steppe temperament, a horse is not afraid [5, p. 21].

Oksana Drahomanova emphasizes the love and respect of the older generation of Ukrainian emigrants in Argentina for their traditions and customs. Petro, at the request of his acquaintance Naumenko, specially went to visit his wife Glafira and daughter Katria to deliver fresh eggs. In the guest house, we see the image of a hospitable, friendly and polite Ukrainian woman:

Example 3. What about tea? – shouted Mrs. Glafira [5, p. 48].

Petro shyly tried to refuse the tea, but Mrs. Glafira was very persistent:

Example 4. No, no, no! No way. We live so alone. We never see anyone. Move closer to the table. I have everything prepared. Katria! Carry the dishes [5, p. 48].

The older generation of Ukrainian emigrants in Argentina also conscientiously preserves their cultural heritage:

Example 5. It's a wonderful song, and I've never heard it, said Petro. – Words by Lesya Ukrainka, and the music was composed by an unknown musician somewhere in the camp. From there it was brought to Paris, and we brought it all the way to this side of the world, Naumenko recounted [5, p. 99].

Sanmao 三毛 (a real name Chen Maoping 陈懋平) (1943–1991) is a representative of Taiwanese émigré prose, the author of the autobiographical short story collection "Stories of the Sahara" ("撒哈拉故事", 1976). The artist described her invaluable experience of life in the harsh conditions of the Western Sahara, colonized by the Spanish government. The short story collection "Stories of the Sahara" is permeated with the imagological dominants of Europeans in the understanding of the Arabs, the inhabitants of the East.

Sanmao was very observant, inquisitive and communicative. The author has repeatedly raised the issue of the ignorance of the women of Western Sahara. Sanmao's neighbor Jweija did not know her age because she could not count at all. When Sanmao asked the girl's age, she said:

Example 6. 我们你得去问罕地，我们撒哈拉威女 - 人不是简介自电几北京。 You should ask Hamda, because we are Saharawi women, we don't know our age [6, p. 36].

In contrast, Sanmao, in the eyes of her Arab neighbors, was a doctor who could cure all diseases and a teacher.

Saharawi women in the eyes of Sanmao are superstitious, sociable, but uneducated. Fatima, a neighbor of Sanmao, went into labor at home. Women did not want to help her:

Example 7. 此地的非洲人 很不合作，他们之间也没有太多的爱心，那个中年女人一见法蒂玛那个样子，很生气地用阿拉伯文骂我（后来我才知道，此地看人生产是不吉利的），然后就掉头而去。Local Africans are reluctant to help. They don't really care about each other. When that woman saw Fatima on the floor, she got very angry, cursed me in Arabic, turned around and left. Later I learned that for the locals, seeing a person during childbirth is a bad sign [6, p. 29].

The Sahrawi religion forbade women to seek help from male doctors. However, Sanmao practically forced Fatima to go to the hospital during a difficult delivery. Otherwise, Fatima would have died. This case became a breakthrough and merit for Sanmao, a Chinese woman, to whom all the girls in the neighborhood turned for help:

Example 8. 法蒂玛终于在政府医院顺利生下了一个小男孩，因是本地人，西国政府免费的。她出院 回来后非常骄傲，她是附近第一个去医院生产的女人，医生是男的也不再提起了。Eventually, Fatima gave birth to a boy in a public hospital. And since she was local, she received free treatment from the Spanish government. After she was discharged, Fatima became proud. She was the first local woman to give birth in a hospital. No one else mentioned the male doctor [6, p. 30].

Sanmao had a rather shaky attitude towards art. One day, Sanmao saw an old man in the cemetery who was carving figurines out of stone and bought several figurines from him for a thousand pesetas:

Example 9. 撒哈拉威邻居看见我买下的东西是花了一千块弄来的，笑得几乎快死去，他们想，我是一个白痴。我想，这只是文化层次的不同，而产生的不能相通。对我，这是无价之宝啊。When the Sahrawi neighbors found out that I spent a thousand pesetas on some trifles, they fell down laughing. They thought I was crazy. And I believed that this was a difference in the cultural level, so I did not explain anything to them. For me, the sculptures were an invaluable treasure [6, p. 202].

Here we see how creativity and the unique form of expression of the artist are nothing for the Sahrawi.

Conclusion. It was studied that Oksana Drahomanova and Sanmao are representatives of emigration prose. In the work of every artist there are images of "own" and "other people". Oksana Drahomanova has a different perception of the "stranger" in the story "On the other side of the world". The reader is presented with the image of a new generation of Ukrainians in Argentina, who nurture and support the development of Ukrainian culture, traditions and customs, but already consider themselves Argentines. Here we see how Ukrainians in emigration value their cultural heritage, respect the elders in the family and highly value the connection with Ukrainian communities. In the story "On the other side of the world", Oksana Drahomanova showed the unity of the Ukrainian people in emigration. The Chinese artist Sanmao in the collection of stories "Stories of the Sahara" opens to the reader the unknown world of life and customs of the aborigines of the Western Sahara in the 70s of the XX century. The main character is the author herself, who conveys a true psychological portrait of the Saharawi. Sanmao raises the issue of Sahrawi women's rights. Sanmao repeatedly emphasizes the domestic problems she encountered in the desert. After 10 years of living in a city in the middle of the desert, Sanmao

and her husband Jose became Saharawi friends, but with her creative streak, education and high spirituality, the author could not become a part of society. The Saharawi people with their traditions and customs are quite conservative.

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Ільницька М. Специфіка художньої прози Оксани Драгоманової та Саньмао

Анотація. Статтю присвячено дослідженню спільних та відмінних рис художньої прози Оксани Драгоманової та Саньмао. Помічено, що жанрова система жіночої діаспорної прози різноманітна, залежно від тематичних парадигм – це біографічна, автобіографічна, історична, пригодницька, фантастична, детективна, казкова тощо. Зазначається, що представники української літератури другої половини ХХ ст. багато працювали над проблемою переосмислення парадигми національного минулого. Поняття «синофонна література» часто використовується для класифікації всіх письменників китайського походження, незалежно від їх унікального походження.

Оксана Драгоманова (1894–1966) – представниця української емігрантської прози в Аргентині. Досліджено, що повість «По той бік світу» Оксани Драгоманової показує життя звичайних українських емігрантів в Буенос-Айресі. Помічено, що Оксана Драгоманова змогла показати розмиту ідентичність нащадків українських емігрантів в Аргентині. Підкреслено, що емігранти та їхні діти проявляють повагу та українські традиції й звичаї. Саме це є провідною думкою всієї повісті. Зауважено, що емігранти в Аргентині українського походження сміливі, сильні та волелюбні. Саньмао 三毛 (справжнє ім'я Чень Маопін 陈懋平) (1943–1991) – представниця тайванської емігрантської прози, авторка автобіографічної збірки «Історії Сахари» («撒哈拉的故事») (1976). Зауважено, що Саньмао була дуже спостережлива та допитлива. Мисткиня в збірці «Історії Сахари» підняла питання неосвіченості жінок Західної Сахари. Для Саньмао це було дуже важливе питання, адже вона завжди прагнула до гендерної рівності та справедливості. Досліджено, що в Західній Сахарі релігія забороняла жінкам звертатися до лікарів-чоловіків за допомогою. Було досліджено, що Саньмао в очах сусідок-арабок була лікарем, що могла вилікувати від усіх хвороб та вчителем. Китайська мисткиня була високодуховною людиною. Вона захоплювалась мистецтвом в будь-якому прояві. Якось Саньмао на кладовищі зустріла на своєму шляху літнього чоловіка, який по каменю різьбив статуетки. Саньмао

не втрималась і віддала всі свої гроші за цю красу. Вона дійсно цінувала митців та надавала речам ніби «магічної» цінності. З неї насміхались сусіди-сахараві, бо вони не були великими поціновувачами мистецтва. Було досліджено, що Саньмао – високоінтелектуальна людина, що прагнула краси навколо себе. Так вона роками працювала над затишком будинку, який вона з чоловіком Хосе винаймала.

Результати дослідження можуть бути використані при викладанні курсів української літератури, теорії літератури. Вони стануть у пригоді при розробці курсових та дипломних робіт для студентів філологічних спеціальностей.

Ключові слова: емігрантська проза, національна ідентичність, Буенос-Айрес, Західна Сахара, тайванська емігрантська проза, мистецтво, синофонна література.