

## РОЗДІЛ 3 МОВИ НАРОДІВ АЗІЇ, АФРИКИ, АБОРИГЕННИХ НАРОДІВ АМЕРИКИ ТА АВСТРАЛІЇ

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### COMMON IMAGE CHARACTERISTICS OF A WOMAN IN THE WORKS BY SOFIA YABLONSKA-LOUDIN AND EILEEN CHANG

### СПІЛЬНІ РИСИ ЗОБРАЖЕННЯ ОБРАЗУ ЖІНКИ В ТВОРЧОСТІ СОФІЇ ЯБЛОНСЬКОЇ-УДЕН ТА ЧЖАН АЙЛІН

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The main purpose of this work is to characterize the common features of the image of a woman in the works of Sofia Yablonska-Oudin and Eileen Chang (张爱玲). The concept of "travelogue" is studied as a result of observations made by a traveling author in chronological order on a certain route. The textual levels of the gender research of the text are emphasized such as: problem-thematic, plot-compositional, character system, speech, conflict, subject organization, chronotope, stylistics, the author's picture of the world and the reader's reception factor. The connection between the concept of the path, the traveler, the adventure and the choice in the cognitive basis of the "travelogue" is indicated. It has been noted Sofia Yablonska raises the issue of the influence and place of women in the travelogues "Distant Horizons" (1934–1935), "The Charm of Morocco" (1932) and "From the Land of Rice and Opium" (1932–1935). contemporary society. It has been noticed that Sofia Yablonska researched and paid attention to the description of not only the ancient rituals of various cultures during her round-the-world trip, but also the local cuisine. In the story "Love in a Fallen City" ("倾城之恋", 1943), Chang posed the problem of the place of a divorced woman in a traditional Chinese family. It is noted that Eileen Chang in the story "Lust, Caution" ("色、戒", 1950) showed the mortality of the main character, who during her life was used as live bait and sometimes despised. It is pointed out the connection between the two writers, the representatives of the emigrant prose of Sofia Yablonska-Oudin and Eileen Chang, in the common feature of feminist themes, as well as the description of China in the 20th century. Our conclusions are based on the analysis of the original prose texts of Sofia Yablonska and Eileen Chang. The results of the research can be used in teaching courses of Ukrainian and Chinese literature, theory of literature. They will be useful in the development of course and diploma theses for students of philological specialties.

**Key words:** gender literature, travelogue, gender identity, adventures, culture.

Основна мета даної роботи – виявити та охарактеризувати спільні риси зображення образу жінки в творчості Софії Яблонської-Уден та Чжан Айлін (张爱玲). Досліджено поняття «тревелог» як результат спостережень, зроблених автором-мандрівником в хронологічному порядку на певному маршруті. Підкреслено текстові рівні гендерного дослідження тексту, а саме: проблемно-тематичний, сюжетно-композиційний, система персонажів, мовлення, конфлікт, суб'єктна організація, хронотоп, стилістика, авторська картина світу та фактор читацької рецепції. Вказано на зв'язок між концептом шляху, мандрівником, пригодою та вибору у когнітивній основі «тревелогу». Помічено, що у тревелогах «Далекі обрії» (1934–1935 рр.), «Чар Марока» (1932 р.) та «З країни рижу та опію» (1932–1935 рр.) Софія Яблонська підіймає питання впливу та місця жінки в тогочасному суспільстві. Помічено, що Софія Яблонська дуже уважно досліджувала та приділяла увагу опису не лише давніх обрядів різних культур під час своєї навколосвітньої подорожі, але й також тамтешній їжі. У повісті «Кохання в зруйнованому місті» («倾城之恋», 1943) Чжан Айлін спостерігається проблеми місця розлученої жінки в традиційній китайській сім'ї. Помічено, що Чжан Айлін в повісті «Хіть і пересторога» («色、戒», 1950 р.) показала жертвовність головної героїні, яку за життя використовували як живу наживку та часом зневажали. Вказано на зв'язок між двома мисткинями, представницями емігрантської прози Софії Яблонської-Уден та Чжан Айлін у спільній рисі феміністичної тематики, а також опису Китаю ХХ ст. Наші висновки базуються на аналізі оригінальних прозових текстів Софії Яблонської-Уден та Чжан Айлін. Результати дослідження можуть бути використані при викладанні курсів української та китайської літератур, теорії літератури. Вони стануть у пригоді при розробці курсових та дипломних робіт для студентів філологічних спеціальностей.

**Ключові слова:** гендерна література, тревелог, гендерна ідентичність, пригоди, культура.

The **basis** of the investigation formed the work of domestic and foreign linguists, such as: O.V. Shaf, N.V. Rasinkevych, N. Zborovska, S. Okhotnikova, T. Doronina, A. Maiga, A. Polonsky, L. Kam and others.

**Presentation of the main research material.**

Gender literature as a branch of gender studies is focused around the study of those features of literary creativity that are determined by the gender identity of the creator and have its artistically refracted features [1, p. 84].

N. Zborovska considers “social and cultural configurations of “feminine” and “masculine” and various forms of sexuality revealed in the text to be the subject of gender literary studies. According to S. Okhotnikova, gender literary studies (as well as gender poetics, which is used in her studio as a synonymous term) should study “the gender picture of the world based on stereotypes of masculinity and femininity”. The following text levels are subject to gender research such as: problem-thematic, plot-compositional, character system (behavior models, inner world, psychology, typology), speech (discourses of heroes and heroines), conflict, subject organization (position of the author, narrator, hero), chronotope, stylistics, author’s picture of the world, the factor of reader reception is also taken into account. T. Doronina singles out, in particular, the following research directions of gender literary studies: “revelation of the gendered nature of literary creativity, its figurative system”, “destruction of gender stereotypes in the interpretation of a literary work (mainly its figurative system)”, “study of the specifics of the detection of female / male sexuality in literary texts”, “determining the features of feminine / masculine perception of life phenomena and their reproduction in the literary genre of autobiography (memoirs)”, which we consider quite promising [1, p. 84].

Sofia Yablonska-Uden is a representative of Ukrainian literature of the 20th century. Sofia Yablonska was the author of the first Ukrainian travelogues, traveler, photographer and cinematographer [2].

“The components of a literary travelogue include a quest,” writes L. Dzhigun, “which adds intrigue and adventure fragments where the author is the main character” [3, p. 38].

A. Maiga also presents interesting observations concerning the genre-structural dominants of the literary travelogue, which depend on the active role of the author: the travelogue “is the result of viewing made by the author as a traveler in chronological order on a certain route” [3, p. 38]. The researcher summarizes the features of a travelogue: it is possible to single out the two most used chronotopes - the road and the stop; the text hesitates between narration and description; the author always compares the traditions, culture, laws, etc. of his homeland with the country he is visiting; travel writers borrow routes,

information, thoughts, actions and hypotheses from each other; the main character of the story about travels – the author-traveler has a subjective view of what he saw; invention; ratio of documentary and artistic [3, p. 38].

A. Polonsky considers the travelogue in the “frame of the journalistic genre form”.

In his opinion, the corpus of travelogues firstly includes: essays, reports, travel notes, memoirs; secondly, travel diaries; thirdly, voluminous multimedia forms with interactive capabilities (longreads); fourth, blogs; fifth, various descriptions of “journeys of the soul and thought” [3, p. 38–39].

E. Moshtag in her dissertation “Stylistics and discursive characteristics of modern women’s travel prose” advises studying the travelogue not only as a genre, but also as a narrative strategy. She considers it performs two functions: the travelogue conveys the traveler’s experience of traveling and introduces the world. This allowed the researcher to make the following statement: “The author’s inner self is realized in the triple role of the author-hero-narrator, which determines the specificity of the first-person narrative. The leading concepts that form the cognitive basis of a travelogue are *path*, *traveler* and *adventure*, the concept of *choice* is also situationally embodied” [3, p. 39]. At the same time, E. Moshtag adds that the travelogue “transmits not one type of experience, but its rational and emotional components in combination” [3, p. 39], therefore the text acquires an interstylistic character, combining in its structure features of artistic, journalistic and scientific styles, which provokes the use of polystylistic linguistic means in the fabric of the creation [3, p. 39]. It is worth adding a defined travel route to the important genre features of a travelogue as a combination of a linear narrative (a description of the road, the movement itself) with a point narration (descriptions of the places visited, stops on the journey-movement), hence the fragmentation [3, p. 39].

Sofia Yablonska-Oudin vividly highlights gender issues in her travelogues. In the third travelogue, “Distant Horizons” (1934–1935), the image of a woman appears before the readers as very intelligent, unearthly and unique:

Example 1. “When everything was ready, his wife arrived from Europe, enraptured by her new kingdom. You must remark that this was not an ordinary woman, but one of those women for whom it is worth giving one’s life” [4, p. 154].

The heroes of the travelogue are quite distinctive and have good manners:

Example 2. “Mr. Chomle offered to take me personally to the bungalow, which I could not refuse,

because he, they say, could not allow me (a woman!) to return home alone at night" [4, p. 180].

Sofia Yablonska raises the question of the influence and power of a woman in an Indonesian family on the island of Bali:

Example 3. "I realized that a woman in their lives plays an almost equal role with men, that she herself decides on the choice of husband and, in the end, that all trade belongs to her, because "this is her plot. The well-being of the whole family, which she must take care of, is probably also connected with trade" [4, p. 224].

However, Sofia Yablonska immediately characterizes Indonesian men using the example of a family of merchants:

Example 4. "However, a man, having sown rice, carelessly waits until the harvest comes" [4, p. 224].

The writer was quite critical of the colonists and deeply touched the fate of the indigenous peoples of New Zealand. Colonized by Europeans, the people were heavily influenced by propaganda and the Maori identity was almost completely erased. The thoughts of the main character after the conversation with the Maori guide allow the reader to understand and feel the pain of the artist in relation to the once rich culture and freedom-loving Maori people:

Example 5. "How cunning it is", I thought, "firstly to cut out the strongest men of the race, and then to emancipate the women, to guide them against the rest of the men and thereby destroy the possibility of a return to the old manner" [4, p. 258]. However, the Maori woman, under the influence of fear of the law and the police, under the influence of propaganda that spread from kindergarten and school, had the following beliefs:

Example 6. "But we live better, especially women. At first, we were only the obedient tools of our reckless husbands, and now we have equal rights with them. We, women, can learn, have our own positions, to be independent" [4, p. 258].

Sofia Yablonska in her second travelogue "From the Land of Rice and Opium" (1932–1935) describes a trip to China and Indochina. At the beginning of the travelogue, the artist describes the torments of the ancient Chinese rite of bandaging the legs of girls:

Example 7. "A woman's small legs are her pride", he explained. – I have three daughters, of course, already married, because they have the smallest legs in the whole neighborhood... – How long does this torture last? – I asked. – More or less ten years, from five to fifteen" [5, p. 26].

However, Sofia Yablonska admires the strength of spirit of little Chinese girls who courageously

endure the torture of the "lotus feet" from the age of 4–5 until adolescence:

Example 8. "And for ten years your women meekly endure it? – Sometimes even with pride. – This is incredible! – There is no beauty, lady, that would not cost us patience" [5, p. 26].

In the travelogue "From the Land of Rice and Opium", the main character, the writer Sofia Yablonska herself, witnesses:

Example 9. "...a real flood, which already covered a quarter of the city with water. Rivers and canals overflowed... The water rose 6–7 meters above the water level" [5, p. 132].

A young Chinese woman fell from the stairs into the water during the flood. Nobody could not find her, because the unfortunate girl with her "lotus feet" could not move normally and escape from the flood. Therefore, the artist is quite critical of the ancient rite of bandaging the feet of girls:

Example 10. "The Chinese did not find the girl, but I found an interesting example of the application of the Chinese custom, which requires that women's legs be squeezed with swaddling clothes from an early age so that they dry out and shrink, so that the woman could not run far away from her house" [5, p. 136].

In those days in China, however, boys were more important in the family than girls. After all, when a boy grows up, according to Confucian canons, he must help and take care of his parents. In contrast to girls, when they grow up, they are married off to another family and there will be no help for their parents at all. Sofia Yablonska saved a little girl from a flood:

Example 11. "Returning to lunch from a deserted house outside the city, I brought home a little girl who was sitting with her cat on her lap on the high altar of the shrine. Since dawn, she had been waiting there for someone who, apparently, was in no hurry to save her. If it was a boy, then everything would have been different, but it's a small loss for a girl" [5, p. 140].

In three months, Sofia took the girl home to her parents:

Example 12. "Yesterday, I took my little fatalistic girl, whom I protected during the flood, to her home. The parents, who during the flood, having forgotten about her, fled in a boat with their two sons, received her appearance with some fear, which soon changed to obvious joy" [5, p. 145].

The writer shed light on the image of a mother and a woman in China in the 1930s, when the Chinese population had not fully recovered from the Holodomor:

Example 13. “Sometimes their homeless women sit next to them, sometimes even alternating between the two: and the younger one, who is tied on the shoulders, and the one who sits on his ribs with his legs spread apart. The local women never carry their children in their arms: their hands must always be free, in order to make their way through the crowd or fall on their arms without harming the children, when their little legs lose their balance” [5, p. 55–57].

The author witnessed the sale of a small child. This situation forced Sofia Yablonska to sympathize with the unfortunate mother, who, in order to save the child’s life in better conditions or in a more prosperous family, where there is at least a bowl of rice for the baby a day, was forced to sell her own little one:

Example 14. “A mother stood in the crowd, that, weakened by need, sold her little child. She praised the signs of her child through tears and sobs. A child, fortunately, did not cry, only looked around the crowd with wide-open eyes, as if looking for a buyer in it. The mother turned her baby around in all directions – neither crooked, nor blind, nor infected – and finally, as a proof of his indisputable value, she showed everyone that it was a boy. The crowd was silent as if they were waiting for the drama to end. In the pitiful voice of the wounded animal, the mother cursed her bad fate, which forced her to this separation, begged people for mercy – not to let her child die of hunger, like a puppy... No one from the crowd even moved, although she had already fallen silent, looking for a buyer with her eyes. In the end, as a proof of her need and powerlessness, she showed the crowd her withered breasts, from which not a single drop of milk came out, although she squeezed them spasmodically... Finally, exhausted by requests, she shouted in a swelling voice: – Take him foolishly, take him, let me die, just so that he did not die of hunger in my arms” [5, p. 68].

Sofia Yablonska visited Morocco and in 1932 her first travelogue “The Charm of Morocco” appeared, in which the author not only describes the life, lifestyle and traditions of the natives, but also touches on women’s issues.

Sofia Yablonska in the travelogue “The Charm of Morocco” is the guest of honor of a local wealthy leader (kaid) who has his own harem:

Example 15. “I am glad that I was born a woman for the first time today, because European men have never had the chance to inspect the impregnable secrets of a harem” [6, p. 90].

The author shows the playful attitude of Arab men towards European women and sometimes humiliating attitude towards women of their nationality:

Example 16. “It was hard for him to believe in the possibility of such a big difference between Arab and European women. In his opinion, a European woman can show her legs up to her knees, and open her face to all men, and smile at them, and even smoke cigarettes, but she is incapable of playing chess” [6, p. 71].

When Sofia Yablonska was a guest of the kaid, he easily presented Fatma, a young slave girl from the harem, like a flower from a vase:

Example 17. “I see you like her very much, madam! – Very! Your Fatma is beautiful! - I give it to you! – Just like that? Do you care about her? Kaid did not answer anything, only a shadow of surprise flashed across his face” [6, p. 113].

Sofia as a woman really could feel the feelings of a young lady Fatma. In response, Sofia surprisedly wonder about Fatma:

Example 18. “Do you think that she will not feel sorry for you, for Africa” [6, p. 90].

Later, we notice that the leader completely devalues the feelings of the young girl from his harem:

Example 19. “No!...no, if you give her a nice outfit and trinkets, then no”, the kaid assured, laughing” [6, p. 114].

Fatma’s word is nothing for kaid. He mocks the girl. Sofia suggested kaid to ask Fatma if she misses him and Africa. Kaid didn’t want to know the Fatma’s opinion and he replied to Sofia:

Example 20. “This is unnecessary, madam” [6, p. 114].

Then the kaid describes the attitude towards love between Arab women and men:

Example 21. “Our women do not know love, they do not care about it, but we do not look for it in them” [6, p. 114].

Sofia went on to tell the leader that women should know their will:

Example 22. “Because they don’t have the right to choose. Give it to them, and you will see that the feeling of love will awaken in them as well” [6, p. 114].

Fatma as a “slave” of the harem was really in despair when Sofia explained to her that the kaid had given her as a gift. We can see here how women are oppressed with no choice. Young lady Fatma is really afraid of kaid. Tears were constantly rolling from her eyes, but she did not have the right to speak against the will and wishes of the kaid:

Example 23. “The Kaid angrily shouted: “Baraka!”, and she meekly moved away, kept silent, only her swollen mouth trembled from restrained crying. From time to time it escaped from them stifled sobs” [6, p. 115].

Once during the great religious holiday in Morocco, on the first day of Eidfir, Sofia Yablonska met her Arab neighbor. She was Mohammed ben Abesa's wife. Aisha was originally from Algeria, so she knew French. Sofia Yablonska, at the request of a new friend, gave Aisha to read a French book about love with color illustrations. Using the image of a young girl, the artist conveyed the free spirit of an Arab woman who, of her own free will, married a Marrakesh Arab. Aisha was in love with a Frenchman and moved with him to Casablanca. However, her lover fell in love with another woman and betrayed her. The Frenchman left the betrayed girl money and drove away with his mistress. The subsequent lifestyle of an Arab woman Aisha was not Arab at all – she met and fell in love, drank wine and visited restaurants with men. This woman wanted to find true happiness, but at one point she was simply fed up with Europeans only having fun with her and she finally decided to experience joy and happiness with a person of the same culture as hers. Having heard all this drama and the story of the young girl's life Sofia asked:

Example 24. “Will it be miserable for you to live in a harem, when you have already tried “freedom”” [6, p. 184].

In respond the girl assured Sofia that she would definitely run away, even though it was:

Example 25. “...not so easy: they lock it with ten locks and guard it tightly” [6, p. 184].

The next day, Sofia did not see Aisha:

Example 26. “I was left with her deep sad look, melancholic naive smile and warm sounds of her sweet voice. I wrote and sent two letters. No answer. On the day of my departure and farewell, my Arab neighbors told me that sometimes at night they hear muffled moans and cries coming from that house, whose roof was empty again and stands alone” [6, p. 189].

Eileen Chang (張愛玲 Zhang Ailing, 1920–1995) is a famous Chinese writer of the 20th century who emigrated to the USA in 1955 [7].

The author not only describes the place of a woman as a subject in the Chinese society of the 20th century in novels “Love in a Fallen City” («倾城之恋», 1943), “Lust, Caution” («色、戒», 1950), but also through the prism of the development of the inner self of the main characters highlights the struggle of each of them during their lives for the sphere of influence and respect not only among men, but also among women.

Eileen Chang tried to convey the atmosphere of a traditional Chinese family of the 20th century, which is quite conservative in the novel “Love in a Fallen

City”. The worst thing in Chinese society is to “lose face” / “be ashamed” (“丢面子”). It is very important what neighbors, acquaintances or distant relatives think about each family member. The writer shows in the story how the duties towards the family dominate the personal desires of the main character Bai Liusu (白流苏). “Love in a Fallen City” begins with an unpleasant conversation between the main character and her relatives. Liusu's brother disrespectfully imposed his opinion on the appearance of Bai Liusu at her ex-husband's funeral, with whom she had been already divorced. According to Bai Liusu's brother, the widow also had to mourn the death of her late husband:

Example 27. 四爷道：“他们莫非是要六妹去奔丧？”三爷用扇子柄刮了刮头皮道：“照说呢，倒也是应该。Do they really want the Sixth Sister to come to the funeral? – suggested the Fourth Mister. The Third Mister scratched the back of his head with the handle of a fan: – It is sort of a thing, so of course you should go [8].

Bai Liusu tried to convince her brother that it was too late to go to the funeral, because:

Example 28. 婚已经离了这么七八年了。About eight years have passed since the divorce [8].

Eileen Chang then shows how her brother morally humiliates the main character, Bai Liusu. Having spent her inheritance, which was left to Liusu after her late husband, he treats the main character rather contemptuously:

Example 29. 我用了你的钱?我用了你几个大钱?你住在我们家, 吃我们的, 喝我们的, 从前还罢了, 添个人不过添双筷子, 现在你去 打听打听看, 米是什么价钱?我不提钱, 你倒提起钱来了。Did I spend your money? What kind of money are we talking about? You live in our house, we feed you. Before you didn't go anywhere, a person was added – a couple of sticks were also added, and that's fine. Go and find out how much rice costs! It's not about money, but you were the first to talk about it [8].

No one from the extended family supported Liusu. She is like a lonely stalk in the middle of a field. Even her own mother could not protect her at home:

Example 30. 流苏听她母亲这话风, 一味的避重就轻, 自己觉得没意思, 只得一言不发。Having heard her mother, who always acted according to the principle of least resistance, Liusu felt all the absurdity of her complaints, and she had no choice but to keep silent [8].

Instead, Bai Liusu's mother advised her daughter to adopt a child from her late husband's family, return to their home, and in this way she would be respected by her husband's family and she would get rid of the unbearable attitude of her own family:

Example 31. 领个孩子过活，熬个十几年，总有你出头之日。 *You will take a child there to raise and you will live there, you will go through a dozen or more years. Then you will get back on your feet* [8].

With the appearance of Fan Liuyuan (范柳原) in the novel, the Bai family became more lively, because Liusu's relatives had many unmarried girls. The main goal of a woman in China in those days was to marry successfully. Lucy's aunt disposes of her daughters as a commodity:

Example 32. 哟!你不知道，越是那种人，越是喜欢那年轻的。我那个大的若是不成，还有二的呢。三奶奶笑道: «你那个二的比姓范的小二十岁。 *What more! The younger the better. If my older one doesn't fit, I still have another one. – But your friend is twenty years younger than Fan! – remarked the Third Lady* [8].

Fan Liuyuan was illegitimately born in an unofficial marriage:

Example 33. 由于幼年时代的特殊环境，他脾气本来就有点怪僻。 *Meanwhile, he was already an obsessed person due to the peculiar environment that surrounded him in his childhood* [8].

His mother was a courtesan, an emigrant from China. But his father was a businessman from a very wealthy family. But the Fan family did not recognize Liuyuan as one of the heirs for quite some time. However, later Liuyuan officially became the heir of the Fan family. A young man, at the age of thirty-three, is a real treasure for an unmarried girl. Mothers of daughters kept bugging him:

Example 34. 他们范柳原从英国回来的时候，无数的太太们紧扯白脸的把女儿送上门来，硬要推给他，勾心斗角，各显神通，大大热闹过一番。这一捧却把他捧坏了，从此他把女人看成他脚下的泥。 *When Fan Liuyuan returned from England, mothers, who were begging their daughters for him, were also monitoring his comings and goings. The latter persistently pursued it, building intrigues against each other and demonstrating each of their wonderful abilities, so the excitement flared up not for a joke. All this had a bad effect on him. Since then, he looks at women like dirt dusted with his feet* [8].

Bai Liusu is a very patient woman. She endured the humiliation of her family, she was reproached with a plate of rice. She was in a "suspended state", waiting for Fan Liuyuan's serious actions. Having spent time together in Hong Kong, she was not allowed to appear at home under any circumstances, because it would be a huge shame for the whole family:

Example 35. “她无论如何得忍些时。She had to endure and wait no matter what [8].

Contrary to Liusu's hope and expectation of a happy future together with Liuyuan, the man had his own clear position:

Example 36. 根本你 以为婚姻就是长期的卖淫。 *Marriage is nothing more than long-term prostitution* [8].

Eileen Chang describes the life in "suspended state" of a woman who no one could stand up for, who had neither a profession nor a dime of money apart from her status. Bai Liusu's life was completely dependent on her husband. Now, Liusu is just Liuyuan's mistress. The fate of the "kept woman" could be predicted very easily:

Example 37. 然后渐渐的姘戏子，抽鸦片，往姨太太们的路子上走。 *Over time, Liusu will get used to the role of a sugar baby. She will start smoking opium, and the fate of all concubines is waiting for her* [8].

Chinese society must avoid her presence and cannot communicate with her. I mean, Liusu consciously took this step for the sake of independence from her family, where she was looking for a place to retire and be alone.

Liuyuan went to England, but before that he rented a house for Liusu for six months, also hired a servant. Liusu moved to a house in Hong Kong and waited for Liuyuan to return. A woman is happy that she is the owner of her own house. Finally, Liusu can do whatever she wants and no one from her family will reproach her with a piece of bread. Bai Liusu was finally free from obligations to her relatives, from now she decided by herself how to live and what to do, what to eat and what to wear. Liusu felt how the shackles were removed from her legs and hands:

Example 38. 流苏到处瞧了一遍，到一处开一处的灯。客室里门窗上的绿漆还没干，她用食指摸着试了一试，然后把那黏黏的指尖贴在墙上，一贴一个绿迹子。为什么不?这又不犯法?这是她的家!她笑了，索性在那蒲公英的粉墙上打了一个鲜明的绿手印。 *Liusu looked around, then turned on the lights in all the rooms. The paint on the green painted doors and windows had not yet dried, the woman touched it with her finger, then put her finger on the wall, leaving a green print. Why? No one will punish her for this! This is her own house! She laughed and left a distinct green palm print on the bright yellow dandelion wall* [8].

The events of the novel "Lust, Caution" ("色、戒", 1950) take place in the late 1930s, during the Sino-Japanese War. Eileen Chang not only conveyed the dangerous and life-threatening atmosphere of the war into the story, but also raised the theme of female sacrifice in China.

The main character of the story Chia Chi (佳芝) is a student, playing a role of Mrs. Mai (麦太太) as a “bait girl” to carry out a revenge plan – to kill Mr. Yee (易先生), a Chinese traitor who worked for the Japanese government. She was supposed to be the mistress of a high-ranking official, a traitor to China. The image of Chia Chi is rather ambivalent. On the one hand, the girl understands that it is necessary to arrange favorable circumstances to kill Mr. Yee, but in the end of the story, Chia Chi saves the man at the cost of her life. The girl thinks that she has fallen in love with him.

All members of the political group of students in which Chia Chi was a member had common beliefs. However, for all of them, a woman is not a person to be respected. She is nothing but a living weapon, a breathing mechanism to achieve the goal. One of the members of the group believed that a woman is just a lustful creature:

Example 38. 到男人心里去的路通过胃。» 是说男人好吃，碰上会做菜款待他们的女人，容易上钩。于是就有人说：“到女人心里的路通xx道。 *Just as the way to a man's heart is through his stomach, the way to a woman's heart is through sexual pleasure* [9].

But the author tries to convey the subtle and deep nature of a young woman who did not agree with this statement at all:

Example 39. 至于什么女人的心，她就不信名学者说得那样下作的话。她也不相信那话。除非是说老了倒贴的风尘女人，或是风流寡妇。 *As for the way to a woman's heart, she couldn't believe that the scientist could really say that. She considered this opinion incorrect. This could only be said about the residents of brothels or about some cheerful widows* [9].

Chia Chi actually fell in love with Mr. Yee, but she was just another lover and was treated with contempt by Mr. Yee. However, he treated all women with disrespect. Mrs. Yee (also known as Mrs. Ma 马太太) is a very influential and wealthy Chinese woman in Hong Kong. She was respected by everyone around her, except her husband. Mr. Yee's disdain was especially evident when his wife befriended the murderer – Chia Chi and invited her to live in their house. The Japanese gendarmerie could easily implicate Mrs. Yee in an investigation into the Chongqing spy network and charge her with espionage as a result. Then Mr. Yee would lose his position and power. Eileen Chang shows Mr. Yee's true attitude towards his wife through a monologue at the end of the novel:

Example 40. 好好地吓唬吓唬她，免得以后听见马太太搬嘴，又要跟他闹。 *In general, it does*

*not hurt to scare the wife a little, and Mrs. Ma will then keep her mouth shut* [9].

The creativity of two female writers, representatives of Ukrainian and Chinese cultures, Sofia Yablonska and Eileen Chang, is intertwined not only in time frames (the middle of the 20th century), but also permeated with feminist themes. Both outstanding writers raise in their works the question of the place of women in the society of that time. Artistic and the writing style of Sofia Yablonska and Eileen Chang is significantly different, but the common feature of the two representatives of emigrant prose is the heroines who live in traditional patriarchal statutes and are constantly in a state of struggle not only with themselves but also with the life circumstances in which they find themselves. The main character of “Love in a Fallen City” was only 28 years old, but in the minds of the Chinese she is already an old lonely woman who cannot have a happy future:

Example 41. 她们以为她这一辈子已经完了么?早哩! *They thought that her life was already approaching sunset. But no* [8].

Liusu is still a young woman and she deserves happiness. Throughout the novel, Liusu tries to escape from the suffocating shackles of family relations. Chang makes the reader understand that Bai Liusu is a brave and free-spirited girl.

In the travelogue “The Charm of Morocco” by Sofia Yablonska-Oudin, the reader also can see the image of the fearless and freedom-loving Arab woman Aisha, who left her country after falling in love with a Frenchman. Aysha knew foreign languages and loved to read books. Sofia Yablonska describes the deep soul of an unhappy woman.

It should be noted that both authors describe China in the middle of the 20th century. without embellishing it. Sofia Yablonska is an observer in travelogues. An observer of the rich Eastern culture with its customs and traditions. Writer acquaints the reader with the images of women from different social strata in Eastern countries: with a hungry beggar who sells her child in order to save his life, and with a young girl in kaid's harem. Through psychological state, words and emotions, Chang immerses the reader in the world of her characters. Chang Eileen introduces the reader to a large traditional Bai family, where the main character is just a small screw in the complex mechanism of the family, who has no right to a personal opinion in the novel “Love in a Fallen City”. The feelings of the main character Chia Chi prevail over the instinct of self-preservation in the novel “Lust, Caution”. Chang reveals gender themes through Chia Chi's emotions and feelings.

**Conclusion.** It is noted that in the work of Sofia Yablonska and Zhang Aileen, the theme of the fate of the difficult fate of women in the patriarchal world is reached. It was noted that in the works of two women, representatives of Ukrainian and Chinese

cultures, each common theme is the struggle for the respect of the heroines of novels and travelogues for their better place in society, where they are respected and they are finally free from the shackles of outdated demands from a woman.

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