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GOVERNMENT “INSANITY” MOTIVES IN OLENA ZVYCHAINA'S AND EILEEN CHANG'S WORKS

Summary. The main objective of this paper is to identify and characterize the artistic methods of expressing the motives of the of government “insanity” in Olena Zvychaina, Eileen Chang's prose. The relevance of the topic is due to the need for comprehensive analysis of the work of Eileen Chang as a prominent representative of Chinese diaspora prose and Olena Zvychaina as a representative of Ukrainian diaspora prose. The research objects of this article are Eileen Chang's fiction of 1940-1950 and Olena Zvychaina's prose of the 1957-1958.

Purpose. The purpose of the reasearch is to identify the motive of “insanity” of the authorities, war, fear in artistic characters' modeling in novel “Lust, Caution” (“色，戒”), “Love in a Fallen City” (“倾城之恋”) by Eileen Chang and in the romance novel “Fear” by Olena Zvychaina.

Design. Our reseluts are based on the analysis of the original prose texts of Eileen Chang and Olena Zvychaina.

Practical Implication. The results of the research can be used in teaching courses in the history of Chinese and Ukrainian literature, culture, local lore, literary theory, etc. They will be useful in developing topics for term papers and dissertations for students of philological specialties.

Originality. The paper is the first attempt to analyze the motives of the of government “insanity” in the Olena Zvychaina, Eileen Chang's prose.

Findings. The result of the research shows that the two-volume romance novel “Fear” by Olena Zvychaina is a reflection not only of the “insanity” of the Soviet government, but also of a life filled with sorrow and grief of lyric characters. Olena Zvychaina also raised the topic about the artificial famine in 1932-1933 in Ukrainian SSR and described in details how Ukrainians lived in the totalitarian Soviet regime at the time of Yezhov and Stalin reigns. Eileen Chang through the novella “Lust, Caution” and “Love in a Fallen City” showed government's “insanity” and the pain, fear and caution of the Chinese who lived in occupied Shanghai and Hong Kong at the time of the Second Japanese-Chinese War. We also can see a psychological portrait of main characters before and during the war in the novels.

Key words: motive, war, fear, famine, metaphor, epithet, comparison, psychologism, biographism, totalitarianism, Ukrainian SSR.

Introduction

Eileen Chang was almost unique in pursuit of the trend of social criticism that largely dominated the Chinese literary scene from the May Fourth era onwards. While most modern Chinese writers, in what C. T. Hsia terms their “obsession with China”, viewed fiction as a tool to “save the nation” and believed that all social evil could be eradicated by a perfect political system, Chang focuses on the blindness, vanity and greed lying deep inside the human heart. In contrast to her contemporaries' neglect of literary artistry in their eagerness to get their messages across, her works excel in

psychological sophistication and in the poetic diction and splendid imagery. Despite her isolation from the literary trend of her time, Chang became one of the most original writers in modern Chinese literature [1; 1].

The twentieth century has left numerous wounds in the history of mankind. During the twentieth century, the world experienced civil wars, the First (1914-1918) and Second (1939-1945) World Wars, the Second Sino-Japanese War (1937-1945) and more.

Eileen Chang showed the inner feelings and grief of the lyrical characters during the Japanese occupation of the Republic of China in her works.

Olena Zvychaina showed the reader the true life of the Ukrainian people under the pressure of Soviet power in 1937-1938 in the romance novel “Fear”. Olena Zvychaina was not only a master of the word, she was able to convey to the reader every drop of pain from the then Soviet regime. In 1957 the first volume of the romance novel “Fear” was published, in 1958 – the world has read the second volume of “Fear”.

Both Eileen Chang and Olena Zvychaina described the inner psychological state of lyrical characters in their works.

Theoretical background and literature review

Some aspects of Olena Zvychaina's creation were covered by current researchers L. Demska-Budzuliak, V. Kuz, V. Kushnierova, S. Lenska and others. Thus, L. Demska-Budzuliak in the article “Literary representation of fear in everyday life discourse of 1930s Soviet Ukraine (Olena Zvychaina's novel «Fear»)” devoted to fiction representation's research influence of the fear's, as part of the totalitarianism everyday practices 1930's, on the creation «homo sovieticus» identity [2]; S. Lenska in the scientific paper “Reception of Gogol's motives in “The Mirgorod fair” by Olena Zvychaina” deals with the forms of reception and interpretation of Gogol's motives in the essay “The Mirgorod fair” by the writer-emigrant Olena Zvychaina (1902-1985) [3]; V. Kuz in her research “Interaction of Genre and Style in Lyrical and Ornamental Prose (According to the Story “The Peasant Sanatorium” by Olena Zvychaina)” by the example of the story “Peasant Sanatorium” by Olena Zvychaina the diffusion of genre and style in lyrical and ornamental prose has been revealed [4].

Eileen Chang was one of the most significant figures in modern Chinese literature. Her modernist insight into human nature, as well as her stylistic and formal inventiveness, set her apart from most of her predecessors and contemporaries.

However, the typological analogies of the works of these writers have not yet become the subject of literary analysis. Such aspects of Eileen Chang's works as gender equality issues are covered in works of Kuprianova “The image of the new woman of China in the mid-twentieth century in the works of Eileen Chang” [5], “Gender history.

Shanghai women in the first half of the XX century: from “triple obedience” to equality in marriage” [6], Isaeva “Chinese women's prose: revision of the canon: monograph” [7]. The facts of the artist's work biography are devoted in Carole H.F. Hoyan thesis [1].

Methods

The research involves biographical and psychoanalytic methods to decode the symbolic language of the subconscious in the works of Eileen Chang and Olena Zvychnina, as well as to establish the connections between the facts of life and ways of modeling the art world; the cultural-historical method makes it possible to reveal the national specificity of the works of Ukrainian and Chinese authors and to reveal the motives of the government's “insanity” in their works. A comparative study of the works of Olena Zvychnina and Eileen Chang, in our opinion, makes it possible to identify the specifics of national and cultural identity; to trace the connection between universal, national, authorial motives.

Results and discussion

The novella “Lust, Caution” (“色，戒”) was published in 1978 in the Taiwanese magazine *Huanguan* (“皇冠”), although it was written back in the 50s. There are several reasons why Eileen Chang has been refusing to publish it for a long time. Some of them are personal. The fact is that the plot is based on real events, which the writer told her ex-husband – writer Hu Lancheng (胡蘭成). At the time, he was a deputy head of the propaganda department of the Japanese-controlled government of Wang Jingwei (汪精衛). A difficult relationship with her husband and subsequent divorce left a deep scar on the writer's soul. Therefore, after writing the story, Eileen Chang postponed it until she could reread it without a load of memories [8].

The novella “Lust, Caution” takes place in China in the late 30's. Patriotic students from the university's theater club who do not want to put up with the Japanese occupation of Hong Kong decide to kill the traitor of the Homeland, Mr. Yi (易先生). They come up with a plan – a student Jiazhi (佳芝) must, pretending to be the wife of a wealthy businessman, seduce Mr. Yi and give other conspirators the opportunity to kill a traitor. Jiazhi pretends to be Mrs. Mai, the wife of a wealthy businessman, and comes to stay with her family. But the attempt fails and Mr. Yi with his wife urgently leave Hong Kong [9].

Eileen Chang clarifies the theme of the government's “insanity” in the novella “Lust, Caution”. As we can see, the Second Sino-Japanese war affected not only soldiers but also ordinary students who also wanted to help their country become free from the Japanese occupiers.

This is a story about the severe pain of a woman who sacrificed her life for the liberation of China from Japanese occupation. After all, who will cry for an ordinary girl after her death? Eileen Chang used the example of Jiazhi to show the pain of all Chinese women who were abused by the Japanese occupiers. However, we see Jiazhi saving Mr. Yi's life without losing her human feelings for him. Jiazhi's feelings for Mr. Yi are quite ambivalent. We see how the girl hesitates and does not understand what she really feels for this man. 那，难道她有点爱上了老易？她不信，但是也无法斩钉截铁地说不是，因为没恋爱过，不知道怎么样就算是爱上了。 *Did she really fall in love with this Yi? She didn't believe it, but Jiazhi couldn't say that she didn't feel anything for him. She had never fallen in love before, and didn't even know what it meant* [10].

Every detail highlights and emphasizes the motive of war and the “insanity” of the Japanese government in the novella “Lust, Caution”. Mr. Yi constantly lives with a sense of fear and caution because he sees in every person around him a traitor or a potential

killer. The war made him cautious, but very cautious. The main goal in this war of Mr. Yi is to save his life. He doesn't think about anyone else. People are just a shield, protection, bulletproof vest for him. Human's life for Mr. Yi is an empty talk. His fear of the Japanese elite of the government is so strong that he is ready to kill anyone to serve the Japanese and in no way fall into suspicion in the eyes of the Japanese leadership. Mr. Yi easily orders the assassination of Jiazhi and the entire conspiracy of students. After all Mr. Yi puts duty above all.

We can see two worlds: male and female in the novella “Lust, Caution”. The image of Mr. Yi endowed with power, strength and soulless. However, the war failed to force Jiazhi to overcome the nature of the human and woman. Jiazhi is not just a student, she performs in this “puppet theater of cheap life” as a woman with a big heart, who gave her life for the sake of immeasurable and incomprehensible happiness.

Eileen Chang showed through the novella “Lust, Caution” the world the pain, fear and caution of the Chinese who lived in occupied Shanghai at the time from various segments of population: from ordinary young female student to high-ranking official.

On the example of the novel “Love in a Fallen City” (“倾城之恋”), we can observe the motive of the “insanity” of the country authorities attacking in occupied Hong Kong. The second Sino-Japanese War forced the main character Bai Liusu (白流苏) together with her beloved Fan Liuyuan (范柳原) to go through horrible moments together. Eileen Chang reflects very veiledly the war-torn psychological state of the lyrical heroes in her description of the war. Liusu was afraid both in the morning and at night, because she lived for the moment and did not know if she would live tomorrow. 流苏只是没有命了，谁知还活著。一睁眼，只见满地的玻璃屑，满地的太阳影子。 *Liusu thought it was over, but it turned out she was still alive. Having opened her eyes, she saw shards of glass fallen to the floor, causing it to sparkle in the sun* [11].

Eileen Chang skillfully uses metaphors, epithets, comparisons in the description of war:

Example 1. 巴丙顿道的附近有一座科学试验馆，屋顶上架著高射炮，流弹不停地飞过来，尖溜溜一声长叫，「吱呦呢呢呢呢……」，然后「砰」，落下地去。那一声声的「吱呦呢呢呢呢……」撕裂了空气，撕毁了神经。 *There was a scientific and experimental center near their street, an anti-aircraft gun was placed on its roof, shells fell one after another, they flew with a shrill howl, and then burst with a roar. The howling that grew tore to pieces the space and the soul* [11].

Example 2. 邻近的高射炮成为飞机注意的焦点。飞机营营地，在顶上盘旋，「孜孜……」绕了一圈又绕回来，「孜孜……」痛楚地，像牙医螺旋电器，直钻进灵魂的深处。 *The anti-aircraft gun nearby her house became the main target of aircraft. They circled directly above the head, humming with a squeak, describing circle after circle. This sound was unbearable, like a drill, it poured into the soul* [11].

Example 3. 继续的砰砰砰，仿佛在箱子盖上用锤子敲钉，捶不完地捶。从天明捶到天黑，又从天黑捶到天明。 *The sound of falling bombs was reminded of nailing a box, which lasted endlessly – from dawn to dusk and again until dawn* [11].

Liusu and Liuyuan went through a famine during the war. The situation with food was extremely difficult at the hotel where Liusu and Liuyuan were hiding at. 分配给客人的，每餐只有两块苏打饼干，或是两块方糖，饿的大家奄奄一息。 *Residents of the hotel were given only two gallette cookies or two pieces of sugar each time, so that people were on the verge of starvation* [11].

Thus, the war and government's "insanity" is a reflection of the psychological state of the heroes, their fear. Only external circumstances harden feelings and give an understanding of the real and the fake in human relationships. Only the war helped Liusu understand the true value of her relationship with Liuyuan.

We can see the motive of government's "insanity" in two megacities during the Japanese occupation – Shanghai and Hong Kong, as well as see a psychological portrait before and during the war in the novels "Lust, Caution" and "Love in a Fallen City".

The beginning and middle of the twentieth century were engraved in the history of literature (at least in its free segment) as a rampage of the totalitarian system of the Soviet regime, inspiring a social perspective "the existence of Ukrainian man in colonial aggression." Having passed the repressive crucible that inevitably led to the deformation processes of worldview change, Ukrainians actively sought those axiological constants that would help to survive in a new era of global spirituality, fear for life, a sense of fatality [12; 92].

Olena Zvychaina (Olena Delhivska, later Olena Dzhul – real name of the writer) was of Ukrainian origin. She married a participant in the national liberation struggle – Mikhailo Dzhul. Her husband was repressed and exiled as an "enemy of the people." She emigrated first to Germany, then to the United States [13].

1937-1938 were the most brutal years of Yezhov leadership, terror, arrests, interrogations and abuse of average Ukrainians who were afraid to fall asleep and wake up every single day: *"Stalin and Yezhov" are two surnames that fill people's souls with irresistible horror; Yezhov under Stalin's "wise" leadership carried out mass arrests, deportations, tortures, and executions of millions innocent people. And dozens of those present are already waiting for their turn...*" [14; 29].

People were afraid that NKVD officers would come and arrest them at night. Thereafter there was no life – torture, bullying, the far north of Russia and hellish work: *"Black Raven" ran past me in the direction of my apartment... "Did it... did it come after me? – a hot wave of blood – that living blood, which Brukh had not yet sucked, hit me in the temple, and I involuntarily stopped. I saw how the black car also stopped before reaching the house where I lived, how four people in NKVD uniforms disappeared in the entrance..."* [14; 120].

The author highlights the motive of the government's "insanity" in the romance novel "Fear" in the image of Yakov Brukh, the head of the special sector. Olena Zvychaina compares Yakov Brukh to an evil dragon who decides how average people will live, devoted to the depths of the bones of the Soviet regime:

Example 1. *"... I was afraid again during the day, I did not sleep again at night, fighting a fierce battle with Brukh the Dragon"* [14; 182].

Example 2. *"Brukh decomposes from within... Brukh – is a man, Brukh – is the embodiment of a certain system and Brukh – is a dragon... The burning hatred of millions for the Dragon Brukh, isn't the Mycobacterium tuberculosis multiplying in his body?!"* [15; 14].

The author in the romance novel "Fear" is constantly underscoring the image of the "all-seeing eye" of Stalin. And not in vain, because the constant denunciations of people against each other reached the NKVD, and sometimes Stalin. The leader had ears everywhere: *"Stalin knows me, he remembers me and... what else?!" – I want to hear what Marusia has not said yet, but*

probably will say... – Is t-a-k-i-n-g care about you! She whispers faintly, minting each syllable. I glanced at the people sitting nearby: I had no doubt (and now I have no doubt) that all of them understood the meaning of this "care" the same as I understood it, because the undisguised horror of doomed hopelessness before the element of mass imprisonment, exile and shootings clouded over the hall, putting his disgraceful brand on the emaciated, elongated faces of the audience" [14; 43].

The propaganda of the Soviet government obtruded the "care" of the leader for every Soviet citizen, but the hearts and minds of every Ukrainian were covered in horror: *"I... shuddered, and Marusia noticed it. – Oh, I assure you that all my listeners will tremble like one doomed man, that they will understand the "care" of the great Stalin only as mass arrests, as overcrowded prisons, as forced labor camps in the Far North, as executions! And when I lower my voice to a faint whisper and say these words, an irresistible fear will hang over the crowded hall of my listeners with a black cloud! Fear of the care of the all-seeing Stalin!"* [14; 237-238].

The main characters of the romance novel "Fear" Pavlo Meshcherskyi and Marusia Romashko have a grain of the fear inside them, which, throughout the romance novel, grows in the body of the heroes with heavy granite, which tears apart all the organs, the whole soul and feelings. They are heartbroken, but they have no choice but to live and wait, wait until they are arrested by NKVD officers:

"Then the agony of utter doom that weighs on me and on millions of people like me strangles my parched throat, and I bow down my head. I can't look into the gray, dilated inner pain, and too big eyes. And leaning my elbows on the back of the previous chair, I cover my hot head with both hands and wait... wait as the defendant waits for the death sentence..." [14; 43].

Pavlo Meshcherskyi reflects on fear:

Example 1. *"... the fear, the microbes of which permeate the essence of every sub-Soviet person, I firmly replied, – the psychosis of mass mouse fear!..."* [14; 182].

Example 2. *"... I was indifferent to everything... But that indifference was strange! Such indifference is also one of the manifestations of the psychosis of fear."* [14; 184].

Fear and hatred are two components of the life of average Ukrainians during the Stalinist regime: *"...Because the courage of that one minute was instantly eaten by the microbes of fear that live and spawn in the body of each of us more intensely and faster than the "tubercles" of hatred for Brukh and his system... Hatred and fear... Fear and hatred... These are the two elements, existing side by side in the soul of every sub-Soviet person and the sub-Soviet mass as a whole. And Brukh will rule over us as long as fear wins in the duel between fear and hatred..."* [14; 182].

The government "insanity" is also manifested in the image of people's insuperable fear of the Soviet government. The romance novel "Fear" is imbued with an image of fear, in front of which both young and old fainted. Fear of the government's "insanity", fear of the future, fear of the people, after all no one could be trusted because of constant denunciations: *"... This topic would instantly remind us of Brukh, of our poverty, filled to the brim with fear of life, of a blind spot of hopelessness, or even doom"* [14; 193].

Every day, people who fell into the "tentacles" of NKVD workers disappeared. They could no longer be contacted, communicated or seen. These unfortunate people, like a drop of water in the hot sand, evaporated once for all:

"The summer of 1937 passed... Dry and thirsty, it combined the relentless scorching sun with the relentless scale of terror; the thirst of the land with the thirst of people who are also the land, and they returned to it so hastily exactly this summer, so organized and en masse... People disappeared around us, – neighbors, employees and relatives, acquaintances and strangers, old and young... All of them were the "objects" in the system of implementation of the Third Five-Year Plan, which, incidentally, had the task to exterminate the remnants of capitalism in people's minds... Every day someone from our organization disappeared, and every day each of us asked ourselves, "Am I not the next one now?"" [14; 101].

Everyone around was afraid of being arrested. What for in chains? Only the Soviet government, regime and the leader of the Soviet Union knew the answer to this question: *"And... I would like to know if there is now at least one person in the Soviet Union who would not expect to be arrested every day and every night?!"* [14; 247-248]. The fear of being deprived of a free life did not leave Ukrainians under the Stalinist regime for a moment. The situation was so tense that people started saving money for a "rainy" day when they were arrested and wearing a lot of clothes: *"Nervously quickly unbuttoning his shirt, he showed me the second one under it, and the third one under this second one... – Three shirts?!? Why do you need this? – What do you mean by "why?" – Zavada teased me: – In case of arrest! Have you been nearby the prisons of our city? – No! – And in vain! Be sure to come at five o'clock in the morning, you will see thousands of people standing in line with the so-called "care packages" in jail"...*" [14; 301]. People disappeared en masse, they were arrested for no good reason: *"For example, I cannot erase from my memory last night's car opposite the porch of the neighbors, my newly arrested secretary with a German surname, Orysia, Zavada, Maiatskyi, and dozens of other faces I know who are already behind bars. The mass disappearance of people puts so much pressure on my psyche that I have great difficulty forcing myself to swallow lunch. I don't like it as much as I used to."* [15; 221].

Surviving another day and staying free is a victory for the heroes of the romance novel "Fear", for ordinary Ukrainians, workers, honest and cultured people: *"Why did the taste of early autumn air suddenly remind me that I still exist? What prevented me? There could be only one answer, – THE FEAR! I fought hard, and I won... Oddly enough, after brushing my teeth and washing my face with cold water at night, I prevailed against ... Brukh. Going to bed, covered with a mended but clean bed sheet, with the certainty that I would not expect anything, I also triumphed over ... Brukh. When I woke up in the morning and summed up the victories of yesterday, I went to work with a feeling of deep inner satisfaction, and after meeting Brukh in the corridor, I forced myself to look at his face without this familiar inner trembling of the slave."* [14; 129].

Every day, trying to close his eyes and get some sleep before the hard and busy day, the protagonist of the romance novel Pavlo Meshcherskyi seems to have defeated evil: *"Each victory was worth the struggle, each win I achieved with difficulty, because the pale yellow lymph saturated with microbes of fear put up a fierce resistance... It stirred a swampy, stagnant river in my veins, stopping the running of creative red bodies and paralyzing their activity..."* [15; 128].

Olena Zvychaina also did not miss the topic of the Manmade Famine in Ukraine of 1932-1933 in the romance novel "Fear". We

see Orysia Sosnovykh, who survived the Holodomor as the only one from large family of her: *"... And... you, Comrade Brukh, and all of you who are sitting here and looking at me (here she really addressed the masses) – in 1933 you did not see how the peasants died on the streets of your city?!? Orysia ran out of air, but she instantly grabbed it and, gaining full breaths, continued: – Not only dad and mom, but also uncle's Hveska, and grandmother Oryshka – our neighbor – we altogether walked down the streets, asking people for a tiny crumb of bread and... everyone died of starvation, only uncle's Hveska – later, and I..."* [14; 166]. However, the head of the special sector, Yakov Brukh, who was loyal to the Soviet authorities, confidently and persistently denied the fact of the Holodomor on the territory of the Ukrainian SSR:

Example 1. *"... Died from hunger? Brukh asked in an ominous whisper. Or maybe you have seen this in your dreams, haven't you?"* [14; 166].

Example 2. *"... Your parents were subkulaks and, together with the kulaks, actively opposed the collectivization of the village, that's why they were destroyed together with the kulaks as a class... And there was no famine! NO FAMINE!"* [14; 169].

Orysia Sosnovykh is an undesirable citizen of the Ukrainian SSR. She is a strong-willed country girl who does not want and cannot lie and say what the Soviet regime needs. Therefore, the fate of this girl is decided in advance, she is arrested:

Example 1. *"... Orysia's destiny is tragic... I'm afraid she will be arrested... Can you imagine how the NKVD's "archangels" will abuse her girlish, still untouched body?!"* [14; 175].

Example 2. *"But my God, what is happening to her right now? After all... interrogations take place at night! What "methods" do NKVD workers who are drunk, insatiable and greedy for women's bodies, interrogate her with? – I asked myself, not daring to say the question out loud."* [15; 181].

Example 3. *"- I'm even afraid to think about how the NKVD workers are now abusing Orysia's still virgin body!"* [15; 181].

The author also raises the issue of shortage of products in stores in the Ukrainian SSR and draws a parallel with the overcrowded counters with Ukrainian products in Moscow. When Pavlo Meshcherskyi was on a business trip to Moscow, he was very surprised at how full the food counters were. What impressed him the most was the Ukrainian sausages in the shops, which he and average hard-working Ukrainians had not eaten for many years: *"Of course, after work I rushed to buy some chows: Ukrainian lard, Ukrainian, Poltava and Kyiv sausages with and without garlic, ham, butter, various kinds of fish and others, although produced in Soviet Ukraine, but unseen delicacies there..."* [15; 323].

Olena Zvychaina in the romance novel "Fear" described pretty successfully the manifestation of the Stalin's regime in the words and thoughts of people loyal to the Soviet government. Fedir Ivanovych as a faithful representative of socialism covers all the "madness" of the government in Moscow at that time: *"... Chekists are kind of doctors who use surgery to remove rotten or diseased cells of the people's body. For example, you will not regret or cry over a rotten tooth or a cancerous growth, because both would hinder the progress of your life and could even interrupt that life prematurely."* [15; 90-91].

The amount of people became fewer and fewer because of the endless arrests: *"This time our club was not overcrowded: here and there the continuity of the sea of heads was broken by the gaps of empty chairs: this progressive touch of the social-*

cleansing hand of the NKVD made them empty! Until recently, there were five hundred of us, and we always triumphantly filled the entire hall of our club at ceremonial gatherings. Today, on the threshold of elections under the Stalin's constitution, there were far fewer of us." [15; 109].

The last hope for human happiness, for a better future was the unborn child of the main characters of the romance novel: Marusia and Pavlo. The couple did not feel the ground under their feet from the happiness of pregnancy. Unfortunately, the happiness did not last long, the henchmen of the government's "insanity" arrested Marusia. Pavlo's sorrow knew no bounds: *"The dawn of a new human life that has risen over our house has been extinguished by the will and order of Brukh... My son was sentenced to death before he could even shout or cry! My son! My long-awaited, dreamed Andriichuk! You silently endure everything: hunger and cold, abuse and bullying!"* [15; 382]. Pavlo lost his constant sense of fear only after the Soviet authorities took away his beloved wife and child: *"By the way, speaking about the fear: I finally defeated him! I am no longer afraid of anyone or anything! Arrest? I laugh at it! I am waiting for it without fear: it must be so! And I have nowhere to run!"* [15; 383].

At the end of the romance novel, Olena Zvychnina emphasizes the motive of the government's "insanity" through the image of Zhorzhyk's family: *"Zhorzhyk's family lives, works, speaks and multiplies, but never thinks, because 'don't think!' is the basic, though unwritten, law of the Kremlin. Why did they have to do abortions in the 1920s and why did they have to infinitely give a birth in the 1930s? ... and even the question itself would be regarded as an obvious disrespect for the directives of the Lenin-Stalin party, bordering on counter-revolution and trampling the path to..."* [15; 399].

We see that the two-volume romance novel "Fear" is a reflection not only of the "insanity" of the Soviet government, but also of a life filled with sorrow and grief of unfortunate people who did not know where to go, where to hide and how to live in the totalitarian Soviet regime.

Eileen Chang is an emigrant of Chinese origin, Olena Zvychnina is an emigrant of Ukrainian origin. Both artists in their work highlighted the horrors that befell their heroes due to the "insanity" of the authorities in twentieth century.

Conclusion

To sum up, having analyzed the novels of Eileen Chang "Lust, Caution" and "Love in a Fallen City", we singled out the motive of the war in Hong Kong and Shanghai and the motive of government's "insanity". Eileen Chang's works are full of modernist tensions over the end of individual existence and the absurdity of life, and the works show signs of isolation, alienation and doom to insurmountable loneliness.

Olena Zvychnina in the romance novel "Fear" showed the reader the total psychological control of the Ukrainian people by the Soviet authorities. The author described the mutilated life of lyrical heroes, in whom there was no hope for a better life, who were completely overwhelmed by fear. We can see the motive of authorities "insanity" through the actions of the leader and his loyal allies directed against peaceful people in the romance novel "Fear".

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Ільницька М.Б. Мотиви «схибленості» влади у творах Олени Звичайної, Чжан Айлін

Анотація. Основна мета даної роботи – виявити та охарактеризувати художні прийоми вираження «схибленості» влади в прозі Олени Звичайної та Чжан Айлін.

Актуальність теми зумовлена необхідністю всебічного аналізу творчості Чжан Айлін як видатної представниці китайської діаспорної прози та Олени Звичайної як представниці української діаспорної прози. Об'єктами дослідження цієї статті є художня проза Чжан Айлін 1940-1950 років та проза Олени Звичайної 1957-1958 років. **Мета.** Метою дослідження є виявлення мотиву «схибленості» влади, війни, страху в моделюванні художніх персонажів в оповіданні «Хіть і перестрога» («色, 戒»), повісті «Кохання в зруйнованому місті» («倾城之恋») Чжан Айлін та в романі Олени Звичайної «Страх». Наші висновки базуються на аналізі оригінальних прозових текстів Чжан Айлін та Олени Звичайної. Результати дослідження можуть бути використані при викладанні курсів з історії китайської та української літератури, культури, мистецтва, теорії літератури тощо. Вони стануть у пригоді при розробці тем курсових та дипломних робіт для студентів філологічних спеціальностей. Стаття є першою спробою проаналізувати мотиви «схибленості» влади в прозі Олени Звичайної, Чжан Айлін.

Висновки. Результати дослідження показують, що роман в двох томах Олени Звичайної «Страх» є відображенням не лише «схибленості» радянської влади, а й життя, наповненого сумом і горем ліричних героїв. Олена Звичайна також порушила тему штучного голоду 1932-1933 років в УРСР та детально розповіла, як жили українці за тоталітарного радянського режиму за часів правління Єжова та Сталіна. Чжан Айлін в оповіданні «Хіть і перестрога» та повісті

«Кохання в зруйнованому місті» показала «схибленість» уряду, а також біль, страх і обережність китайців, які жили в окупованих Шанхаї та Гонконгу під час Другої Японо-китайської війни. Також у романах можна побачити психологічний портрет головних героїв напередодні та під час війни.

Ключові слова: мотив, війна, страх, голод, метафора, епітет, порівняння, психологізм, біографізм, тоталітаризм, Українська СРСР.