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CHARACTERISTIC FEATURES OF CHINESE DIASPORA'S PROSE OF THE SECOND HALF IN THE 20TH CENTURY

Summary. The article is devoted to the study of characteristic feature of Chinese diaspora's prose in the 20th century. The term of "diaspora" is studied as a framework for studying the process of community formation. It was defined a "diaspora" of people from an original homeland to two or more destinations over multiple generations, who maintain a relationship with that homeland (real or imagined) and a distinct self-conscious identity in the host society. It has been studied that the scattering of peoples from China across the globe over a millennium has long been an object of study as a subfield in Chinese studies, Southeast Asian Studies, and Asian American Studies, and also has a small presence in European Studies, African Studies and Latin American Studies in the United States. This subfield, whose parameters are set by wherever the peoples from China have gone, has been called the study of the Chinese diaspora. It is emphasized that the Sinophone usefully designates Sinitic-language literatures in various parts of the world without the assumed centrality of Chinese literature. It was noticed that the idea of the Sinophone has been established, there still exists no single definition. It was noted that cultural issues, generational conflicts, and the inherently transnational nature of the Sinophone result in an ever-evolving concept. It was studied that the term "sinophone" is often used to categorize all writers of Chinese heritage regardless of their unique backgrounds. It was noted that the exilic condition and rootlessness can also generate positive and productive literary experiences for many migrant writers.

The relationship between works of Chinese intellectuals such as Nieh Hualing, Yu Guangzhong, Yu Lihua, Xianyong Bai, Pai Hsien-yung, Luo Fu and Li Yu was indicated. 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.

Key words: diaspora, identity, ethnic Chinese, Sinophone literature, Sinitic-language literature.

The **basis** of the investigation formed the work of domestic and foreign linguists, such as: Shih Shu-mei, Marie-Paule Ha, V. Benova, Flair Donglai Shi, Gao Mali, P. Shaskey-Fredrick, Kirk A. Denton, T. Vechorynska, Chloe J. Orchard, Fang Tang.

Presentation of the main research material. In the postcolonial context, the term "diaspora" refers mainly to the political and cultural situations arising from Western colonialism of the nineteenth and twentieth centuries since diasporic moves are defined invariably as a displacement from the underprivileged former colonized Third World to the metropolitan centers of the formerly colonialist West. For example, in *Diasporic Mediation Between Home and Location*, Rajagopalan Radhakrishnan evokes "diasporic subjectivity" from the vantage point of his personal history as a professor of American literature from India who, "interpellated

by the ideology of Western humanism," chose to go West where he switched to the teaching of theory and postcoloniality. The diasporas in question are what he calls "metropolitan diasporas", that is, "diasporas that have found a home away from home in the very heartland of former colonialism". In the introduction to *Displacement, Diaspora, and Geographies of Identities*, Smadar Lavie and Ted Swedenburg are likewise concerned with the diasporas that result from "massive migrations by racialized non-white subjects into the heart of Eurocenter". Accordingly, borders and diasporas are said to offer "new frames of analysis that resist and transcend national boundaries through their creative articulations of practices that demonstrate possible modes of corroding the Eurocenter by actively Third-Worlding it". Lavie and Swedenburg's view of diasporas rests on an often unquestioned assumption commonly held by many postcolonial critics that there is something inherently subversive and therefore liberating about diasporic practices since in their opinion, non-white subjects' presence in the Eurocenter necessarily challenges the homogeneity of whiteness and "from heterogeneous ethnic enclaves, the minority strikes back, resisting the center's violent attempts to assimilate or destroy it" [1].

Kim Butler (2001) views diaspora as a framework for studying the process of community formation. She defines "diaspora" of people from an original homeland to two or more destinations over multiple generations, who maintain a relationship with that homeland (real or imagined) and a distinct self-conscious identity in the host society [1].

The scattering of peoples from China across the globe over a millennium has long been an object of study as a subfield in Chinese studies, Southeast Asian Studies, and Asian American Studies, and also has a small presence in European Studies, African Studies and Latin American Studies in the United States. This subfield, whose parameters are set by wherever the peoples from China have gone, has been called the study of the Chinese diaspora. The Chinese diaspora, understood as the dispersion of "ethnic Chinese" persons around the globe, stands as a universalizing category founded on a unified ethnicity, culture, language, as well as place of origin or homeland. Chinese diaspora refers mainly to the diaspora of the Han people. "Chinese", in other words, is a national marker passing as an ethnic, cultural, and linguistic marker, a largely Han-centric designation, since, in fact, there are altogether fifty-six official ethnicities in China and there are far more diverse languages and topolects spoken across the nation [2].

The Sinophone usefully designates Sinitic-language literatures in various parts of the world without the assumed centrality of Chinese literature [2].

Contrary to this binary setup, for many years David Der-wei Wang has attempted to draw up a "revisionist cartography of Chinese language literature" in light of "the translingual dynamics on

the global scale” [3]. Instead of the “spatial and positional politics” of anti-diaspora modelled on postcolonial resistance, Wang puts forth a positive case for both diaspora-as-history and diaspora-as-value by proposing postloyalism as an alternative framework to (re)address the temporal dimension of the Sinophone [3]. Focusing on the Sinophone as a psychological condition more than an identitarian position, Wang’s postloyalism circumvents Shih’s fixation on location and marginality to a large extent and enables the inclusion of mainland Chinese writers like Ge Fei (格非) in the discussion. Wang justifies this by arguing that Ge’s works are also concerned with the changing meanings of Chineseness amid rapid mass urbanisation and internal migration in China, which results in “the disintegration of the cultural imaginary, and minor acts of disobedience in routine daily life” [3]. This emphasis on the affective power of memory, with or without a postmodernist flavour, is shared by many other critics, including Lingchei Letty Chen, who similarly states that “the emotional and psychic disruption of the diaspora is . . . the mutual ground of the Sinophone sphere” [3].

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 [4, 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 [4, p. 51].

Diaspora communities are often explained as any group of people who are detached from their historical or cultural homeland. In the context of the Sinophone, this diaspora is categorized as a group of people who have been separated from—voluntarily or involuntarily – Chinese-speaking countries. It is a universalized category based on a single, unified ethnicity – Han Chinese.

As a result, Sinophone diaspora has become an umbrella term that can include those from first-generation immigrant status to those whose families have lived in a certain location for several generations to those of varying different linguistic and ethnic backgrounds that stem from the diverse structure of the Sinosphere itself [4, p. 51–52].

However, this notion of a so-called uniform group is often contested. Due to the vastly different linguistic, cultural, and ethnic groups within the Sinosphere itself, the idea of the Sinophone diaspora is in a state of constant flux.⁸ Establishing a hard and fast definition of a Sinophone diaspora does not allow for any form of malleability. In fact, it increases the risk of forced marginalization and the portrayal of the community as perpetually foreign in

whatever location it may be established. Likewise, different areas of the world can and will view similar diaspora communities differently due to contrasting political, societal, and cultural beliefs. In order to fully understand the Sinophone diaspora—and diaspora as a whole – one must understand the hybridity and multiplicity of their environments and that these community identities are often built upon distinct, yet shared, connections [4, p. 52].

Among the academic discourse on the definition of diaspora communities, there also exist divides within the communities themselves. The Sinophone diaspora often encompasses several generations, including first-generation immigrants to third-generation descendants. There are also conflicting ethnic and sometimes linguistic backgrounds that can contribute to diasporic divisions. It is often the case that parents do not transmit their cultural identities to their children, creating both a gap in understanding and a seeming end-in-sight to being categorized as diaspora. This phenomenon can be the result of either forced marginalization turned forced assimilation to better adapt to the local society or a lack of interest in forwarding these distinct cultural ideas. When taken together, the variation of foundational identities—such as ethnic and linguistic backgrounds – and the differentiation within the communities themselves, the term Sinophone diaspora presents a severe limitation for such intricate identities [4, p. 52–53].

For many migrant writers, the exilic condition and rootlessness can also generate positive and productive literary experiences. As Edward Said (2000) has said, the experiences of exile have contributed to a potent, even enriching, motif of modern culture thanks to the works of exiles, émigrés, refugees – they had similar cross-cultural and transnational visions to bring in their host countries. In other words, Said views exile more as a condition of privilege than as that of despair. More critically, Said uses exile as a metaphor to describe the intercultural vision of modern intellectual, “who needs a critical, detached perspective from which to examine his culture” [5, p. 127].

William Safran extended this concept in modern society to encompass migrant’s feelings of alienation, a nostalgic longing for one’s homeland and the self-consciousness act of defining one’s ethnicity. Over the past several decades, Chinese diasporic literature has generally been concerned with the motifs of nostalgia, homesickness, cultural identity and a sense of belonging. When a new generation of Chinese intellectuals began settling in Europe and the US after travelling there to further their education during the 1960’s and 1970’s, a number of writers emerged whose works on these themes attracted considerable attention. Such authors include Nieh Hualing (1925–), Yu Guangzhong (1928–2017), Yu Lihua (1931–), Xianyong Bai (1937–), Pai Hsien-yung (1937–), Luo Fu (1928–2018) and Li Yu (1944–2014). This group’s stood out from other diasporic Chinese American writers such as Maxine Hong Kingston, Frank Chin, and Amy Tan in that they presented an image of homesickness which combines nostalgia with a strong sense of self-exile, and reflected the changing historical, culture and political backdrop that has come to motivate Chinese diaspora [6].

Writers of the Chinese diaspora are located around the world in various countries and cultures. It is a mobile community of groups or individuals separated by time and space, each with complex and unique experiences. The only thing they have in common is their written work in Chinese. The key authors of Chinese diaspora literature include:

– Fan Beifang, Wei Yun, Wu An, Meng Sha, Chen Zhengxin, Guo Yongxiu, Huang Mengwen, Do La, Shang Wanyun, Li Jishu, Sun Ailing, Liang Wenfu, Chen Dawei (Malaysia);

– Nian Lamei, Si Magun, Meng Li, Li Shaoju (Thailand); Huang Mei, Zhuang Kechang, Fan Mingyong, Yun He, Shi Luying, Shi Yuehan (Philippines);

– Huang Dongping, A Wu, Lin Wanli (Indonesia); Phu Wenchen (Brunei); Chen Shunchen, Jiang Pu, Mo Banfu, Tao Jingsun, Su Ma San-Tun, Qiu Eikan (Japan);

– Hsu Shixiu (Korea); Ge Kunhua, Ji Zheng, Bai Xianyun, Yu Lihua, Hualin Nie Engle, Oyang Zi, Wai-lim Yip, Chouyu Zheng, Yang Mu, William Mar, Wang Dingjun, Wenxian Xu, Jianyin Zha, Yang Gelin, Zhang Ling, Ping Lu (USA);

– Chen He (Canada);

– Susie Chao, Xinle Yu (Switzerland); Francois Chen, Gao Xinjian, Binming Xiong, Zheng Baojuan, Lu Damin, Li Cuihua (France);

– Xiong Shi-yi, Han Suying, Hong Yin, Yiheng Zhao, Gu Xiaolu (Great Britain);

– Chen Maiping (Sweden);

– Guan Yuqian, Mai Shenmei (Germany);

– Lin Mei, Do Do, Qiu Yangming Netherlands);

– Zhang Ping (Belgium);

– Kang Ning, Ouyang Yu, Zhu Dake, Gu Chen, Liu Guande, Wang Hong, Tseng Xia, Ao Liu, Xian Bi, Shi Guying, Su Ling, Wang Shiyan, Qian Bo, Xi Bei, Zhuang Weijie, Fang Lanzhou, Zhao Chuan, Zhang Aolie, Henry Yuhuai He, Huang Weicun, Tian Di, Shen Zhimin, Li Mingyan (Australia);

– Yuan Wei, Huang Yuye, Bing Fu, Xi Tong, Cai Tianming (New Zealand).

The Chinese diaspora literature of various regions and countries certainly has its own development history, different from others. Each of them has its own unique features, but thanks to common linguistic and cultural sources, they also share common themes that transcend history and national borders [7, p. 199–200].

Conclusion. It was studied that writers of the Chinese diaspora are located around the world in various countries and cultures. To sum up, Chinese diasporic literature has generally been concerned with the motifs of nostalgia, homesickness, cultural identity and a sense of belonging.

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Льницька М. Б. Характерні риси китайської діаспорної прози другої половини ХХ століття

Анотація. Статтю присвячено дослідженню характерних рис китайської діаспорної прози в ХХ столітті. Досліджено поняття «діаспора» як основа для вивчення процесу формування спільноти. Поняття «діаспора» було визначено як групу людей із спільної батьківщини до двох або більше місць призначення протягом кількох поколінь, які підтримують стосунки зі своєю батьківщиною (справжньою чи уявною) та мають чітку самосвідому ідентичність у приймаючому суспільстві. Досліджено, що розсіяність народів Китаю по всьому світу протягом тисячоліття вже давно є об'єктом дослідження як підгалузь у дослідженнях Китаю, Південно-Східної Азії та азіатсько-американських досліджень, а також має невелику присутність у європейських дослідженнях, африканістика та латиноамериканські дослідження в Сполучених Штатах. Ця підсфера, параметри якої задаються тим, куди б не поїхали народи Китаю, отримала назву дослідження китайської діаспори. Підкреслено, що синофонна література позначає літературу синітською мовою в різних частинах світу без уявлення про центральне місце китайської літератури. Помічено, що уявлення про синофонну літературу є усталеним й дотепер не існує єдиного визначення. Помічено, що культурні проблеми, конфлікти поколінь і транснаціональний характер синофонної літератури призводять до постійного розвитку її концепції. Було досліджено, що термін «синофонна література» часто використовується для класифікації всіх письменників китайської спадщини, незалежно від їх унікального походження. Зауважено, що стан вигнання та безрідності також можуть генерувати позитивний та продуктивний літературний досвід для багатьох письменників-мігрантів. Вказано на зв'язок між роботами китайських інтелектуалів, таких як Ні Хуалін, Юй Гуанчжун, Юй Ліхуа, Сяньюн Бай, Пай Сянь Юн, Луо Фу та Лі Юй. 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: діаспора, ідентичність, етнічні китайці, синофонна література, синомовна література.