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IDENTITY OF MULTICULTURAL LITERATURE AS AN EXAMPLE OF THE WORKS OF JANICE KULYK KIEFER, MAXINE HONG KINGSTON

Summary. The main goal of this work is to study of identity of multicultural literature of Ukrainian and Chinese prose of diaspora in the 20th century. It has been studied that the basis of the ethnic component of the memoir “Honey and Ashes” (1998) is the attempts of Kulyk Kiefer to understand and feel her identity. It was studied that Janice Kulyk Kiefer showed the emigrant life of three generations of the Solowski family: the first generation – the life of the great-grandfather and great-grandmother, the second generation – namely grandfather Tomasz and grandmother, and the third generation – the life of the sisters Vira and Natalia. It was investigated that Janice Kulyk Kiefer singles out the language issue in her memoirs and tries to define the Ukrainian language, which is inherent to her. It is emphasized that Maxine Hong Kingston did not lose her Chinese identity in America in the memoir, autobiography, Chinese folk tale “The Woman Warrior” (1976). It was noticed that Kingston’s use of ghosts in autobiography has been extensively studied and analyzed in Western scholarship, and it has also sparked academic discourse among Chinese professors and scholars in mainland China, such as Lu Wei and Xue Yufeng. It was studied that central to the “The Woman Warrior” debate is a definitional struggle, especially between emerging ethnic nationalist cadres and mainstream feminist and formalist critics, over the meaning of “Asian America”. It was noted that the novel “The Woman Warrior” by Maxine Hong Kingston is not only an attempt to preserve her Chinese origin, but also a way to maintain a dialogue between Chinese and American societies. It was studied that each chapter of “The Woman Warrior” tells the stories of five Chinese women who are inspirational “warrior” images for young Kingston in her childhood memories. 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: self-identification, identity, prose of diaspora, ethnic environment, national idea, integration.

The **basis** of the investigation formed the work of domestic and foreign linguists, such as: Kyrchaniv M., Shadrina T., Davydova A., Qing Z., Li D., Wang Q., Bilialina T., Denysova T., Lai S., Zhang C., Ayaz S., Ludwig S. etc.

Presentation of the main research material. Janice Kulyk Kiefer is a writer who was born in Toronto in 1952 and was educated in France and England. She lives in Ontario. She is perhaps not only the most prominent Canadian writer of Ukrainian origin, but also the one who integrated more deeply into Canadian society than others [1, p. 316–317]. Canadian critics point out that the writer’s success is the result of a break with the Ukrainian ethnic environment. The creativity of the writer attracts the attention of researchers, two dissertations were dedicated to her. She writes prose in Eng-

lish, her path to Ukrainian subjects is not easy. She resisted this for a long time, perceiving herself as a Canadian writer, which confirms Zhurzhenko’s T. assumption that women writers can belong to two completely different currents – they can be nationally or anti-nationally oriented. The first book of poetry “White of the lesser angels” appeared in 1986. The writer’s works (for example, “Express Paris – Naples”, “Constellations”) were published in 1980–1990. She is the author of several literary works. These books and articles were published in English, and finding something Ukrainian in them is a difficult and impossible task due to the complete absence of Ukrainian motifs [1, p. 317]. Like many Ukrainian emigrants who grew up and received an education in the West, she has little connection with Ukraine. She is in contact with her on the pages of her books and on a professional level: in 1998, Janice Kulyk Kiefer, together with the famous Ukrainian researcher Solomia Pavlychko, published a joint work “Kyiv of two lands: a new vision. An anthology of stories from Ukraine and Canada”. In 2005, she published a book on the development of Ukrainian Canadian identity. The novels “Green Library” and “Honey and Ashes: The Story of a Family” are the brightest of her “Ukrainian” works. Therefore, Canadian critics tend to see her as a writer who discovers her “second country” – Ukraine. Ukrainian researchers note that the novels caused controversy in Ukraine and Canada, where they were perceived as search texts for the Canadian national idea, in which the fates and life paths of post-war European emigrants would be inscribed [1, p. 317].

For the next generation of Ukrainian-Canadians, already born in Canada, against the background of their hybrid identity (the Canadian component is added to the Ukrainian one and gradually displaces it), home also acquires other contours (“canadized”) and is already located on this side of the border – in Canada, which corresponds to the homeland, while Ukraine is only the land of ancestors. Therefore, as Grekul L. believes, an ambivalent attitude towards language, culture, home is an integral component of the formation of identity among representatives of the diaspora (for example, the works of J. Kulyk Kiefer “Green Library” (1996), “Honey and Ashes” (1998); Grekul L. “Sing for me, Kalino” (1999), Kostash M. “All women’s children” (1977), “Blood lines: a trip to Eastern Europe” (1993) etc.). According to Bosyurkiv B., “Ukrainian-Canadian writers, just like their ancestors, are aware of themselves “beyond the border”, but now they travel through the “boundless lands” of their creations” [2, p. 90].

The problem of national self-identification of Ukrainian-Canadians of the second generation is precisely expressed in one of the works of J. Kulyk Kiefer. The writer, researching the topic of returning to the historical homeland, which is popular in Ukrain-

ian Canadian literature, notes: “We were told that we cannot return home, and if we return, we will understand that the house has moved, it is not located there and not here, not in a new or old country, he is somewhere in the middle.” According to Grekul L., “the feeling of the house of J. Kulyk Kiefer is more difficult to define, because it goes beyond the borders of the country and the nation” [2, p. 90].

The appeal of writers such as Janice Kulyk Kiefer to the problem of the history of the “Old Motherland” and the roots of their family is connected with the solution of the internal question “who am I?”, with the difficulties of national self-determination of immigrants of the second and third generations [3]. The story in the book begins in 1900, when her grandfather Tomasz Solowski was born, continues through five generations of her family, and ends in 1997, when the author comes to the country of her ancestors to visit relatives in Poland and Ukraine [3].

The book of memories “Honey and ashes” reveals to the reader the inner world of the author Janice Kulyk Kiefer. The basis of the ethnic component of the memoir “Honey and Ashes” is the artist’s attempts to understand and feel her identity. The author’s goal is to understand “who am I really?": Canadian or ethnic Ukrainian? It is this goal that guides Kulyk Kiefer to begin his journey in the memories of grandmother Elena and grandfather Tomasz Solowski, who emigrated to Canada in the 20th century from the small village of Staromishchyna in the Ternopil region:

Example 1. *My childhood was filled with rounding stories of the Old Place, stories that fed my experience of, my desire for, difference. If, with name like Kulyk, I didn't belong in a world of Smiths and Browns, then I longed for that place where I did belong to be something richer and fiber. When I left my parents' home, married, had children of my own, my dreams and wishes altered: the Old Place vanished from my consciousness the way a river travels underground. I was making a new life, a new self as distant as possible from what my childhood life and self had been. But over the last few years I've come to hear the river of the past, my family's and my own, more insistently than ever* [4, p. 4].

The author raises a number of issues that are quite important for the author herself – this is self-identification, the language issue for Ukrainian emigrants in Canada (using the example of her Solowski family), the thorny path of Ukrainians in emigration, the humiliation of emigrants in Canada, the gender issue (the attitude towards women at the university etc).

The Ukrainian language did not become her native language for the author herself, because Janice Kulyk Kiefer was born, grew up and lived in Canada:

Example 2. *...many times when I was a child, and my mother spoke in her own language that was never mine...* [4, p. 13].

Janice faced a certain dilemma in choosing her native language:

Example 3. *... I hardly know where or when or even who I was. Except that I was split and doubled: wanting nothing else that to be haunted...* [4, p. 14].

The writer’s mother and aunt also faced a language problem. In Canada, grandfather Tomasz and grandmother Olena (the first of the Solowski family to emigrate to Canada) for political reasons stopped speaking Ukrainian to their daughters after an incident in kindergarten, where Aunt Janice would be forbidden to speak Ukrainian, otherwise:

Example 4. *... the authorities will have to be alerted...* [4, p. 149].

Janice Kulyk Kiefer’s memoir “Honey and Ashes. The story of the family” described how difficult it was for Ukrainian emigrants in a new land, in Canada. The author is not ashamed, but rather proudly tells how her parents lived:

Example 5. *My parents had lived as immigrants in the dark, narrow houses, the noise and rush, of downtown Toronto until, in the early 1950s, they were able to build a house of their own on the city's western edge* [4, p. 13].

Canada did not welcome the poor but working Ukrainians with arms. The author’s grandfather worked physically hard on the farm and lived in conditions worse than domestic animals:

Example 6. *For my grandfather was a man with the wits and courage to act for himself and he was no great friend of authority. Sent to work for a farmer – whether of English or Ukrainian extraction no one knows – Tomasz found the conditions atrocious, the men treated far worse than cattle, forced to sleep in rough bunks built into the barn and given slops to eat* [4, p. 62–63].

The situation for emigrants in Canada at the beginning of the 20th century during the “Great Depression” (1929–1933) worsened. The author’s grandfather Tomasz found himself in a very difficult situation. He had nowhere to live:

Example 7. *It's the thick of the Depression: his old job at the foundry has vanished, and he is one of thousands of men sleeping rough by night, scrounging for work by day, with no rights at the soup kitchens that have sprung up across the city – they are for only married men, with families* [4, p. 64].

Janice Kulyk Kiefer showed the emigrant life of three generations of the Solowski family: the poor of the first generation, namely grandfather Tomasz and grandmother Olena with their two daughters Vira and Natalia, the better life of the second generation of adults Vira and Natalia and their families, but with preserved Ukrainian traditions, where Ukrainian is still the first and native language, and the third generation of emigrants – the author herself:

Example 8. *I grew up a Ukrainian-Canadian with a thread of Polishness in her, someone who found French and German easier to learn than the language my Saturday-morning Ukrainian school tried to pound in to my tongue. For me, ethnicity has been no voluntary affair of food and dress but a mesh of old place and new, of personal and public history – a mesh that cuts deep into the skin* [4, p. 7].

Janice singles out the language issue. What is the Ukrainian language for Janice?

Example 9. *It's a lovely language, much softer than Russian; certain words resonate for me in ways that their English equivalents can never do* [4, p. 258].

The author says that she is very ashamed that she cannot freely express her thoughts in the Ukrainian language. Janice never knew how to sing patriotic songs in Canada, because it is an expression of “identity”:

Example 10. *My mouth opens but no sound comes out. I can't sing these patriotic songs, anymore than I can sing, “O Canada!” at home. This public display of loyalty to a nation, a homeland, a history, this simple act of belonging, is something I've never been able to perform. It has to do with how fraught and complex the worlds of nation and homeland are – how impossible to contain them in a few bars of music, a banner of worlds. It has to do with that most complicated world of all for me: language* [4, p. 258].

However, at the end of the book of memories, the artist gives an answer to the language question. The author says the following:

Example 11. *From that moment I became aware of words, I was never sure what my mother tongue should be. The Ukrainian of my infancy, of lullabies and nonsense rhymes, was my first experience of speech, but the language I used when I was old enough to speak for myself was English* [4, p. 258].

From the first days of emigration, the Sokolowski family knew what it means to be “strangers” in Canada:

Example 12. *On the day my family moved in, one of the neighbours, a Clairol blond with painted fingernails like ten cheerful hemorrhages, came over to say hello. When my mother introduced herself, the neighbour said, “I thought people with names like yours cleaned the houses of people with names like ours.” It wasn’t meant maliciously; malice requires energy. But my mother could never un-hear the message folded into that remark: you’re not one of us; you don’t belong here* [4, p. 193].

Every night was a horror for Elena. Her body was bitten every night by fleas that lived in the mattress:

Example 13. *Nights are Olena’s bête noire, literally. Of the four of them it’s she who wakes at two a.m., covered with red, swollen bites. After airing the mattresses, they carry the iron bedsteads out into the yard, pour gasoline over them and light matches, listening to the bedbugs pop in the flames. But the next night the bugs are back, as bad as ever* [4, p. 124].

Janice Kiefer introduces the image of the Motherland through the symbol of a small buffet. The only valuable thing that the author’s grandparents were able to take with them from Staromishchyna from Ukraine was a small buffet. Grandfather Volodya’s half-brother made the kitchen buffet with his own hands. Volodya had golden hands and was a very talented carpenter. This kitchen sideboard was the first beautiful thing in the living room for Olena (a grandmother of Janice). That’s why this “credential” was so important to Janice’s grandparents and parents:

Example 14. *One of the few objects my grandmother was able to bring with her on her long journey across the Baltic and North Seas and over the Atlantic was a miniature cupboard with a swing-top mirror framed by scalloped wood* [4, p. 26].

For the author herself, that condensation was unnecessary. We can see here the values of generations:

Example 15. *I never asked why this odd piece of furniture was hidden away, or whether I could have it to use in place of the shoe box that held my treasures. I must have realized how out of place it would have felt among the plain pine furniture in my room, all blond Scandinavian modern* [4, p. 26].

The author focuses our attention on the poverty of her family. Chocolate is the author’s grandmother’s favorite treat. In Staromishchyna, the Solowski family rarely tasted it. The author’s grandmother loved him very much. However, Olena’s grandmother rarely bought it. And even in Canada, when the family’s financial situation became much better over the years than it was before emigration, chocolate was still a luxury in Olena’s mind:

Example 16. *My mother is still crazy for chocolate: at Easter or Christmas or her birthday, when she receives too many boxes of Black Magic or Moirs Gold, she’ll make reaches of chocolate all over the house. Often she won’t find them for months, even years* [4, p. 96–97].

The problem of the self-identity of the author herself is very closely intertwined with the language issue. That is, my native language – that is my people – that is my essence:

Example 17. *I am, if not the only gentle, then the only Ukrainian. Not Ukrainian-Canadian: in this gathering, my carefully gauged*

identity drops away; I lose the hyphen that has always put time and distance between me and the Old Place, and what happened over there. I’m here to make some connection with these women who seem like me, yet come from a culture that my own background has decreed, often in the most violent way, to be Other [4, p. 190].

We learn about internal conflicts with self-determination from the author after the words:

Example 18. *I was born in Canada, which for my family meant a place as blank, as free, as the future itself. But I was born out of their lives as well, out of all they were and all they came from* [4, p. 14].

Staromishchyna is the place of self-identification of the author herself. That is why a trip to Ukraine, namely to her mother’s homeland – Staromishchyna, was so important for the author:

Example 19. *I try to explain my obsession with Staromishchyna, the need I feel to visit a place where there’s no family left to greet me. I can see from Sofia’s face that doesn’t understand. “I want to see it for myself,” I say, but my tongue slips, and what comes out instead is this: “I want to see myself”* [4, p. 259–260].

The author wanted her sons to know and be proud of their Ukrainian origin:

Example 20. *What would have happened if our sons had come with us; our sons who don’t feel split or doubled but just Canadian, and who carry different burdens than my own? I want them to know the Old Place, so they’ll have a fuller sense of who they are* [4, p. 237].

After traveling with her husband to Ukraine, Janice finally decided where her real home was:

Example 21. *Poland, Ukraine: I don’t want to have to choose between them or to parcel out my loyalties... What I really want, I tell Michael, is to go home* [4, p. 303].

Maxine Hong Kingston (湯婷婷) was born on October 27, 1946 in California. She is a distinguished Chinese-American writer, born in Xin Hui, Guangdong Province [5, p. 172]. Kingston was widely recognized as one of the representative writers of the heyday of American-Chinese literature, and she received numerous awards, including the National Book Award, the National Book Critics Circle Award, the Penn West Award for Fiction, and more [5, p. 172]. Emigrant prose is characterized by a deep focus on emigrants’ native culture, myths and customs [6, p. 45]. Most of the mystic’s novels are based on her mother’s stories about Chinese myths, traditional culture and ancient legends. Based on Chinese folktales, “The Woman Warrior” depicts the disillusionment and struggle of immigrant women in America, and the different responses to trauma that lead to their different fates. Kingston wrote this novel from the point of view of Chinese immigrants and revealed the living conditions and their psychological impact [5, p. 172].

As Qing Yun Wu notes, “While I marveled at Kingston’s comprehensive intertextuality, I thought she boldly rewrote some Chinese fairy tales to cause concern,” Qing Yun Wu admits [7, p. 758].

Asian-American writers are often accused of “trading their own people”, exoticism. This is what critics Paul Chan and Benjamin Tong expressed about the work of Maxine Hong Kingston: “the selling out of her own people” [8, p. 102].

American reality with an immigrant background is a traditional theme for multicultural America, although the atmosphere, the realities of this existence are different every time, whether it is the prose of Amy Tan or Maxine Hong Kingston, Philip Roth or Askold Melnychuk – because the perception of the same circum-

stances depends on the mentality of the one who immerses himself in this discourse [9, p. 60].

The historic emergence of “The Woman Warrior” into public culture has given Asian America such popularity in the field of literature, so it is not surprising that its perception has become controversial. Interpretative disagreements over the meaning of the book essentially became an instant power struggle between the dominant culture and the ethnic community over both the authority and the power of Asian American articulation. Who has the right to speak for and on behalf of Asian America? What language is the appropriate ethnic artistic representation? How should a minority writer published in the mainstream press negotiate her dual audiences and to whom she owes allegiance? These and related questions confronting *The Warrior* reveal the representational pressures that this single text has had to withstand, and their answers also inevitably betray different conceptualizations of the new Asian American culture. Definitional struggle is a central debate to the “The Woman Warrior”, especially between emerging ethnic nationalist cadres and mainstream feminist and formalist critics, over the meaning of “Asian America” [6, p. 45].

The autobiography “The Woman Warrior” by Maxine Hong Kingston “is not only an attempt to preserve her Chinese origin, but also a way to maintain a dialogue between Chinese and American societies, from which her “Chinese-Americanness” emerges as a hybrid” [10].

Blackburn S. called the book “a mental transcript of every woman I know, whatever class, age, race or ethnicity be damned.” “In the vivid particulars of her experience and with the resource of considerable artistry,” writes D. Johnson for the “New York Review of Books,” “Kingston achieves the universal qualities of the female condition and female anger that the bland generalizations of social science and mere factual history can’t describe [6, p. 49].

As Zhang C. mentions, “The Woman Warrior” consists of five chapters. Each chapter highlights a character with multiple identities: ethnic, gender, family, and professional [11, p. 6].

Each chapter tells the stories of five Chinese women who are inspirational “warrior” images for young Kingston in her childhood memories [12, p. 101].

we see how Kingston did not lose her Chinese identity in America in the autobiography “The Woman Warrior”. Chinese emigrants are loud and original:

Example 22. *The immigrants I know have loud voices, unmodulated to American tones even after years away from the village where they called their friendships out across the fields. I have not been able to stop my mother’s screams in public libraries or over telephones... Chinese communication was loud, public. Only sick people had to whisper* [13, p. 13].

In the first chapter “No Name Woman”, the mother of the artist Brave Orchid tells a story about her husband’s sister. The story of a forgotten girl who gave birth to a child out of wedlock, killed the child and committed suicide while her husband emigrated to America and forgot about her for a long time. Here we see the tragedy not of one girl, but of all girls as a whole. That is, the main message from Brave Orchid was the following: girls should be submissive and patient. Brave Orchid asked her daughter not to even say her sister’s name in front of her father. The whole village threw mud and stones at the girl’s house. Later, they slaughtered all the livestock and trashed the room of the “woman without a name”: destroyed her

clothes and shoes, her combs, and trampled them under foot. She is an exile from her native family. She had no other choice but to kill herself and the newly born baby in the pigsty. This “woman without a name” died very symbolically. She drowned in a well with water. It is here that the place of women in society is highlighted. Why is the chapter called “The Woman Without a Name”? Because she is nothing, an empty place in the village where she was born, in her parents’ family, because she has no right to have a name.

Simmons D. believes that “the woman without a name is a passive victim and an obstacle that leads to the training of the main character, a skilled warrior in the chapter “White Tigers”, who has gained knowledge of an amazing martial art. This is what is missing in the story about the aunt” [14].

However, Smith S. sees the unnamed aunt as a “truly transgressive and subversive” figure who expresses “feminine identity and desire” [14].

According to Bromley R., the woman without a name is “a figure of prosopopeia, a rhetorical term in which an imaginary or absent person (the aunt is both, in a sense) is presented as the person speaking or acting” [14].

With the help of this “shameful” story of the family, Brave Orchid aimed to educate her daughter about chastity, about what happens to a woman if she has sexual relations with an illegal man and what it can lead to. However, Maxine Kingston perceived this story as a total horror and abuse of a woman as a person.

In the second chapter, entitled “White Tigers”, the reader is immersed in the world of the myth of Hua Mulan. The parents easily gave their only daughter Mulan to spiritual mentors for martial arts training in “White Tigers”. Kingston just like Mulan, dreamed of being free from the corners of traditional statutes. It is not for nothing that Mystkina raises the topic of the injustice of Chinese women in every chapter of the autobiography “The Woman Warrior”. The world was changing, but the entrenched traditional notions about the place of women in Chinese society did not change.

Hua Mulan had a strong army, and they were victorious everywhere. She married her beloved man and gave birth to a child. It is very difficult to immediately understand whether it is a dream, reality or a dream. The author imagines herself to be as strong as Hua Mulan.

Maxine Kingston, in the second chapter, also raises an important gender question about the importance of women in traditional Chinese society:

Example 23. *When one of my parents or the emigrant villagers said, “Feeding girls is feeding cowbirds,” I would thrash on the floor and scream so hard I couldn’t talk. I couldn’t stop... “there’s no profit in raising girls. Better to raise geese than girls”* [13, p. 55].

The artist recalls the problem of racial discrimination in the United States, which she experienced as a Chinese-American:

Example 24. *I once worked at an art supply house that sold paints to artists. “Order more of that nigger yellow, will ya?” the boss told me. “Bright, isn’t it? Nigger yellow.” “I don’t like that word.” I had to say in my bad, small person’s voice that makes no impacts. The boss never deigned to answer* [13, p. 55–56].

The works of the author changed, but, unfortunately, the disdain for her because of her Chinese origin remained. Kingston loved her job, but she constantly felt pressure from her manager:

Example 25. *It’s not just the stupid racists that I have to do something about, but the tyrants who for whatever reason can deny my family food and work. My job is my own only land* [13, p. 59].

Her manager was a real racist. On one occasion, he specifically chose the restaurant for a banquet picketed by the Congress of Racial Equality (CORE) and the National Association for the Advancement of Colored People (NAACP):

Example 26. *“Did you know the restaurant you chose for the banquet is being picketed by CORE and the NAACP?” I squeaked. “Of course I know.” The boss laughed. “That’s why I chose it”* [13, p. 59].

Kingston describes the life of the mother (Brave Orchid) in the third chapter “Shaman”. The title of the chapter allows the reader to guess that the shaman is Maxine Hong Kingston’s mother. Brave Orchid coexists in a world with “ghosts”. “Ghosts” are people whose language she did not understand.

Kingston’s use of ghosts (鬼) has been extensively studied and analyzed in Western scholarship, and it has also sparked academic discourse among Chinese professors and scholars in mainland China, such as Lu Wei 陆薇 and Xue Yufeng 薛玉凤. Both translators argue that Maxine Kingston’s use of the literary trope of the ghost has often been misunderstood by American critics [15].

Brave Orchid is a very diligent student and the artist is very proud of this. The author showed her mother’s life before America in China, where she was a very respectable person – a doctor, but everything changed in America, because the whole family worked very hard in the laundry.

In the fourth chapter, “At the Western Palace”, Kingston introduces the reader to the story of the crippled fate and mutilated soul of his aunt Moon Orchid. For thirty years, Moon Orchid patiently waited for her husband, who emigrated to America. In the end, they decided to come to the United States to visit her sister and meet her husband.

Moon Orchid was raised according to all Chinese traditions and canons. She is the embodiment of submission and humility. In the end, it turned out that her husband has been married for a long time and is very ashamed of his traditional Chinese wife. Moon Orchid went crazy. This is the tragedy of many women who did not wait for their husbands from abroad.

The author describes how difficult it is for her to finally overcome the language barrier and end the “silence” forever in the fifth chapter, “A Song for a Barbarian Reed Pipe”. When Kingston was a little girl, Brave Orchid cut out her tongue so that her daughter could speak foreign languages fluently. However, this did not help the girl to speak quickly in childhood. Everyone around only heard “silence” from the little girl and her sister. Ultimately, Kingston finds the spiritual strength within her inner world to become a true “woman warrior”.

From an interview with Maxine Kingston: “As a Chinese-American, I believe that writing is a new power, a source of strength, a new way to be a warrior in society. This power is based on understanding the history of one’s own people; this power is based on the adoption of old stories and songs. When one tells stories and sings songs, others will receive this power. The writer’s responsibility is to build a bridge between himself and others, to help others understand man and society” [12, p. 102–103].

Conclusion. It was studied that life of Maxine Hong Kingston is similar to the life of Janice Kulyk Kiefer. Both artists are in a foreign country, among foreign people and a different culture. Both artists are teachers of literature. Kingston and Kiefer are first-generation expatriate writers. Kingston and Kiefer did not lose their national identity in another country. Both writers had problems with the language: Kingston – with

English, and Kiefer – with Ukrainian. Kiefer’s memoir “Honey and Ashes” and Kingston’s novel “Warrior” are written in English and are autobiographical in nature. To sum up, Kingston wants to get away from his family, and Kiefer wants to get closer to his ancestors (to see the house of grandfather Tomasz and grandmother Elena, to breathe the native air of Ternopil Region). Maxine Kingston had a rather strained relationship with her mother, Janice Kiefer has a friendly relationship with her mother. The novel “The Woman Warrior” by Maxine Hong Kingston has a multi-layered narrative, full of myths and legends, which are intertwined with the biography of the author herself. The book of memories “Honey and Ashes” by Janice Kulyk Kiefer is based on the stories of close relatives.

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Ільницька М. Ідентичність мультикультурної літератури на прикладі творів Дженіс Кулик-Кіфер, Максін Хонг Кінгстон

Анотація. Основна мета даної роботи – виявити та дослідити складний ідентичність мультикультурної літератури прози української та китайської діаспор у ХХ ст. Досліджено, що основою етнічної складової мемуарів «Мед і попіл» (“Honey and Ashes”, 1998) є спроби Дженіс Кулик-Кіфер зрозуміти та відчувати свою ідентичність. Досліджено, що Дженіс Кулик Кіфер показала еміграційне життя трьох поколінь родини Соловських: перше покоління – життя прадіда та прабабусі, друге покоління – життя діда Томаша та бабусі, третє покоління – життя сестер Віри та Наталії. Досліджено, що Дженіс Кулик-Кіфер у книзі спогадах виділяє мовне питання та намагається визначити притаманну їй українську мову. Наголошується, що Максін Хонг Кінгстон не втратила своєї китайської ідентичності в Америці в мемуарах, автобіографії,

китайській народній казці «Воїтельниця» (“The Woman Warrior”, 1976). Було помічено, що використання Кінгстон привидів в автобіографічному романі було ретельно вивчено та проаналізовано в західній науці, і це також викликало академічний дискурс серед китайських професорів і вчених у материковому Китаї, таких як Лу Вей і Сюе Юфен. Було встановлено, що центральною частиною дискусії про «Воїтельницю» є боротьба за визначення, особливо між новими етнічними націоналістичними кадрами та основними феміністськими та формалістичними критиками, за значення «Азіатської Америки». Зазначалося, що роман «Воїтельниця» Максін Хонг Кінгстон є не лише спробою зберегти своє китайське походження, а й способом підтримання діалогу між китайським та американським суспільствами. Було вивчено, що кожен розділ «Воїтельниці» розповідає історії п’яти китайських жінок, які є образами «воїнів» для юної Кінгстон, що надихають саму авторку в її дитячих спогадах. 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: самоідентифікація, ідентичність, діаспорна проза, етнічне середовище, національна ідея, інтеграція.