Comparative Aspects of Pa Chin’s Novel *Cold Night*
by Marián Gálik
(Bratislava)

Although the existing English and German translations of this novel, one of Pa Chin’s [1] (1904 –) best, are in the plural, i.e. *Cold Nights* or *Kalte Nächte*, the author of the present study is of the opinion that title in the singular better corresponds to the original – as for instance *Kholodnaya noch* in Russian or *Nuit glacée* in French. A Japanese and Russian translation of this novel appeared in the early and the late 1950s respectively, and translations into English, French and German had to wait until the end of the 1970s and beginning of the 1980s.¹

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Pa Chin began to write *Han yeh* [2] *Cold Night* in the winter of 1944 and finished it on 31st December, 1946. It appeared in book form in March 1947. The title *Cold Night* was certainly not given by chance. It would be rather difficult to subscribe to the view expressed by Olga Lang, otherwise a foremost expert on Pa Chin’s work, who has also contributed to our knowledge of the comparative aspects of Pa Chin’s work (though not of this particular novel), that this name was suggested by the author’s “experience in Shanghai, when he was shivering of the cold at home and read in a newspaper headline that during the past two days when the temperature was below zero, a hundred corpses had been picked up on the streets in the morning”.² These words, read by Pa Chin in the newspaper *Ta-kung pao* [3] from the end of January 1948,³ could in no way affect the choice of the novel’s title. If rather we are to believe Pa Chin himself, then it has its origin in a “wintry, polar-cold night”⁴ when he began to write it on the suggestion of his friend Chao Chia-pi [5] (1908 –), a well-known organizer of Chinese literary life.

Sinologists and those conversant in Chinese need not be told that *han yeh* may mean both cold night and cold nights. However, when the novel goes on to describe also hot nights in the year 1945, it becomes rather difficult to speak of cold night or cold nights in the proper sense of the word. In all probability Pa Chin had in mind something different and understood *han yeh* in a symbolic meaning. Very few authors wrote about or even mentioned *Cold Night* in their works. As far as we know, the reflections on this novel come from scholars outside China: C. T. Hsia, Z. A. Nikolskaya, N. K. Mao and W. Kubin⁵. It was only after the success of the French translation and the so-called *Pa Chin-Fieber* in Paris in 1978 that the existence of *Cold Night* was also noticed in the People’s Republic of China. The article by Ch’en Tse-kuang [6] may be assessed as an attempt at an objective analysis of this novel, until then practically forgotten in China.⁶ Attention should also be drawn to the review by Hugo Dittbemer published under the heading *Shusheng lebt weiter*.⁷ If we are to write about the comparative aspects of Pa Chin’s novel, we must observe that this point is beyond N. K. Mao’s and W. Kubin’s attention, while C. T. Hsia points to a certain similarity between Wang Wen-hsuan [8], the protagonist of the *Cold Night* and Prince Myshkin from Dostoyevsky’s *The Idiot*, inferring that the Chinese hero “does not have the complete candor or the prophetic vision of Prince Myshkin, for his disease is not epilepsy but pulmonary tuberculosis
which does not flood one's consciousness with a mystical light. Selfless perseverance of a meek man that characterized Wang Wen-hsüan allegedly incorporates "something of the tragic quality of the hero of The Idiot." C. T. Hsia, however, did not intend to analyze this novel nor any other works in his well-known book primarily in their relations to foreign literature, and therefore, his statement may be taken to be rather a pedagogical device than a strict comparative argument. H. Dittbener, in turn, has for aim rather to direct the reader when pointing to a vague, undefined similarity between Flaubert's Madame Bovary, Tolstoy's Anna Karenina and Fontane's Effi Briest. He evidently intends to intimate that what takes place within the Wang family "will, by its laconism, throw doubt on the public and its dictates". This is rather too little for comparison. "The public and its dictates" formed the background on which and against which three famous novels had been written in French, Russian and German literature, but their plots turned around an explicitly stated relationship between mulier adultera and offended honour of her husband. Neither the one nor the other constitutes the basic theme in Pa Chin's novel: to make it quite clear, Wang Wen-hsüan, the principal character in the novel, has no cogent reason for suspecting his wife Tseng Shu-sheng of infidelity.

Ch'en Tse-kuang compared Wang Wen-hsüan's image with Gogol's Bashmachkin from the story Shinel (A Cloak) and Chekhov's Chervyakov from the story Smert chinovnika (Death of the Official). In the two cases there is evidently question of a typological comparison. The same may be said of the image Tseng Shu-sheng who, according to this Chinese literary historian "reminds us of Tolstoy's Anna Karenina, Flaubert's Emma Bovary and Nora from Ibsen's play A Doll's House." In contrast to the above mentioned authors, the analysis by Ch'en is more detailed. In his view, the image of Wang Wen-hsüan is more broad than those of both Russian authors: "Economic oppression, family contradictions, the threat of a dangerous infectious disease are all concentrated in one character whose inner world is far more complex. Formerly he was not so weak, had ideals and ambitions, but the fires of war brought in the heritage of darkness which it was impossible to resist and thus he reached the bottom of suffering." When analyzing Shu-sheng's image, Professor Ch'en follows a somewhat different line setting here individually face to face to the various protagonists, e.g. to Ibsen's Nora, where his analysis, in fact, is most remarkable: "The last letter by Shu-sheng addressed to Wen-hsüan and the last conversation between Nora and her husband Helmer, may be considered as women's manifestos striving for emancipation of their own personalities. Both left their homes. But Nora left it because she would not play the 'little bird' nor the 'doll' to her husband and never returned. Shu-sheng left her home because she refused to put up with slightings on the part of her mother-in-law and ultimately returned. Tseng Shu-sheng is a figure full of contradictions of love and hate, striving after happiness and freedom. Nevertheless, all the time she takes care of her family, helps it whenever necessary and hopes to nurse her beloved but mortally sick husband back to health. Shu-sheng is a bourgeois women endeavouring to achieve emancipation of her own personality, but the moral principles of an Oriental (i.e. Chinese, M. G.) woman were never destroyed in the depth of her soul. There are few such female characters indeed in the gallery of the post-May-Fourth Movement literature; hence, her image carries a peculiar, typical significance." Ch'en Tse-kuang endeavoured to find also a foreign counterpart to Mother Wang and compared her, absurdly enough, to the father of Armand Duval who was the lover of
the courtesan Marguerite Gautier from the novel by A. Dumas fils, *La Dame aux camélias*.

But the typological affinities spoken of above make no mention of what may have been perhaps the most important source of foreign impulses for Pa Chin's creative work: Zola and his novels. Also Chekhov and Tolstoy came close to Pa Chin and he also wrote about Chekhov. He stated that he read Chekhov before 1949 but admitted that "he began to understand" him only after that year. As he said, not even Constance Garnett's English translations helped Pa Chin "to comprehend Chekhov, much less to like him." In the short story *Ch'en-lo* [11] *Sinking Down* published in 1934, Pa Chin made the negative character of an unnamed professor of Chinese and English literature say the following sentences: "I have been reading these days the short stories by Chekhov. I had also read them before, but they did not interest me. Now I have taken a great liking to them. These are truly works of value, you should also read them." They are addressed to a narrator representing a positive hero who agrees in a large measure with Pa Chin's views and ideals of that time. The narrator is greatly surprised at the professor's words: "At one time I also went to read Chekhov's stories but they only awake horror in me. I just could not bear those tunes! There are people in them who submit their lots to the manipulation of others."

These last words may be correctly understood if we keep in mind that Pa Chin had been and was at that time an adherent of political and literary anarchism and persisted in this until 1949. The short story *Sinking Down* is directed against Tolstoy's idea of "nonresistance to evil", and thus the short stories like *Death of the Official* referred to above, describing an insignificant Russian, trodden down in society who, sitting in the theatre, unintentionally sneezes on the bald head of a powerful general right in front of him and ultimately dies of fear, could in no way satisfy a fiery, passionate writer as was young Pa Chin. In Chekhov's work, Pa Chin condemned precisely the impact of Tolstoy's "nonresistance to evil". At the same time, however, in his articles and works of fiction he admired Tolstoy whom anarchists (for the most part wrongly) considered to be "their" writer. From what we know of Pa Chin's work, it appears that Tolstoy's *War and Peace* and *Voskreseniye (Resurrection)* were closer to him than Anna Karenina. Pa Chin took a note of the descriptions of relations between Princess Hélène and Pierre Bezukhov and these proved as attractive to him as they were some later time to Mao Tun. He alluded to them in his novel *Wu* [13] *Fog*. In the novel *Chia* [14] *Family*, Kao Chüeh-hui [15], one of the protagonists and a very popular hero among the Chinese youth of the 1930s and 1940s, "compares his relations with the slave girl Ming-feng [16] to those of Nekhliudov and Katiusha."

If from among Russian authors I. S. Turgenev was closest to Pa Chin, then E. Zola held this place among French writers. Pa Chin began to read Zola's works in a greater measure after his arrival to France in February of 1927 and on his way home towards the end of 1928 "when a sailors' strike in Marseilles delayed his departure, he used his time to read all the twenty volumes of the *Rougon-Macquart* series." Pa Chin's novel *Hsiieh* [17] *Snow*, with the original title *Meng-ya* [18] *Germ*, has much in common with Zola's *Germinal*. Had there be no *Germinal*, this novel would probably have never been written, just as Mao Tun's [19] (1896–1981) *Tzu-yeh* [20] *Midnight* would not have come to life without Zola's *L'Argent*. *Thérèse Raquin* does not belong to the series *Les Rougon-Macquart*, but of all the works of this eminent French writer and also of all Pa Chin's favourite authors - French and others – this one comes closest to *Cold Night*. 
Cold Night represents a second peak in Pa Chin's creative work. The first one is his novel Family from the year 1931. This is a broad canvas portraying an old Chinese gentry family with three generations “under one roof” at the stage of its gradual desintegration and its definitive breakdown against a background of events related to the May Fourth Movement 1919. It is certainly not by chance that through this work Pa Chin wanted “to utter his 'J'accuse' to the dying family system”. The novel presents successful portraits of the young generation revolting against the old order, points out the urgency of women’s emancipation, of a free choice in life and love.

The principal roles in Pa Chin’s Family were played by young people born at the turn of the century and these also won the sympathy of Chinese readers. When Chüeh-min [23] resolved to stand by the young girl Ch’in [24] and refused to abandon her despite orders of the Old Master Kao [25], his grandfather and head of the family, and Chüeh-hui, the most revolting of them all, ran away from home, it meant that doubt was thrown for the first time in a literary work of great value on the principles of Chinese family ethics, particularly its foundation, hsiao [26] filial piety which had come to be the source of despotism, paternalism and serious obstacle to the development of human personality.

In contrast to the big clan of the rich Kao household described in the novel Family, the life portrayed in Cold Night is that of a small family made up of the grandmother, her son, daughter-in-law and a grandson. It should be observed that the plot of the two novels takes place in Pa Chin's native province Szechwan — that of the former at Ch'eng-tu in the years 1919 till about 1923, and of the latter at Ch'ung-ch'ing in 1944–1945.

Very important factor in the curriculum vitae of the two protagonists in Cold Night, Wen-hsüan and his wife, was that they both were born in 1911, the year of the downfall of the Ch'ing dynasty and the foundation of the Republic of China. Undoubtedly, this was an important year in Chinese historical development. The fall of the last imperial dynasty spelt the end of over two thousand years of an absolute monarchy. One of the basic obstacles was removed in the way of socio-political progress, an important cause of the country’s stagnation and backwardness.

The year 1911 was therefore a year of unusual hopes. These, however, quickly faded, for it soon became apparent that the removal of the dynasty and its replacement by the republican and democratic institutions was absolutely inadequate, that the social, economic and political structure of China had to be altered, its dependence on imperialist world should be terminated, the old ideological superstructure replaced by a new one that would be more suitable and more capable of action under the conditions of a modern world. Yet even so, the year 1911 remained for China the symbol of a new epoch, and the year 1912 was considered in China until 1949 and in Taiwan up to the present, as the beginning of a new chronology.

Wang Wen-hsüan is a “little man”, one of these frequently to be met with anywhere in China in the years of the Anti-Japanese War. As a man of thirty three in the year 1944, he had behind him his studies in Shanghai, attempts at teaching as a middle school teacher, bitter experiences of one of millions of Chinese who had to join the Exodus of refugees having for aim not the Promised Land, but the salvage of a few belongings and often solely of civic honour and of the bare life before the advancing Japanese armies. Wang's last halt is at Ch’ung-ch’ing, then wartime capital of China. Wang Wen-hsüan's
wife Tseng Shu-seng is of the same age, had made the same studies, the same attempts and the same experiences, although her fate was more bright.

Pa Chin’s novel would be unthinkable without Mother Wang. The reader perceives her as a witness to and heir of the Chinese past, a biased, unfair judge of the present, intervening usually in a negative manner into the mutual relations between her son and daughter-in-law. The little son and grandson Hsiao Hsüan [27], and a few small figures of the novel, only serve to give a finishing touch to the portrayal of the interaction among these three chief characters, or the gloomy atmosphere of the novel.

The novel opens with the sounds of the sirens, the drone of enemy aircraft, black-out, and if we disregard the final Epilogue, it ends with evening celebrations on victory day over the Japanese with the sounds of gongs and drums, crackers and fireworks and colourful lanterns. The motif of the beginning and end create a binary antithetical continuum; sounds of sirens vs those of gongs and drums, the drone of motors of enemy planes aloft as explosions of fireworks, the black-out as the light of lanterns. The very last sentence of the novel echoes the title of the novel and indicates its basic theme: “The night was really cold.”

Night and particularly cold night has in this novel a symbolic meaning and doubtless also a mythic colouring. Between the “two evenings” – the first characterized by the raid signal, expectation of horror, uncertainty, fear and perhaps also death, and the second which was to introduce the first night of victory over the powerful enemy dreaded by China for whole decades, but for most of Chinese inhabitants, it rather meant the beginning of new hardships, the author inserted practically a two-year period of gradual dying or at least of disillusionment of the principal characters. Just as the evening alludes to the approach of the night, or it already is the night itself, so an artificial eclipse foreshadows the coming of a night of a different kind from the natural sequence of day and night when the sun is below the horizon. Cold night was to Pa Chin the protracted period of the war and its consequences for the Chinese people. The war to which he devoted his interest was not the armed conflict between various countries, nor either a just or unjust, civil war or a war of liberation, but only war as a gloomy picture of suffering, misery, infectious diseases, horror, existential anxiety, social insecurity and of the feeling of uninterminable coldness.

In Cold Night Pa Chin did not delineate the kind of war whose god was Ares or Mars, Pallas Athena or Minerva. With the exception of the drone or planes at the start of the novel and the air raid alarm, there is no trace of exploding bombs, whistling bullets, in a word no din of battles that would have directly affected the inhabitants of Ch’ung-ch’ing. Cold Night depicts the atmosphere of an oppressive milieu. Night in this novel is something like a metonymically expressed name of a goddess of this kind of suffering and social reality. Pa Chin, perhaps unconsciously, brings out the mythic structure of this reality which Hesiod (7th cent. B.C.) described in his Theogony:

“Night gave birth to Moros, the black Keres and Death (Thanatos). She brought forth Sleep (Hypnos) and with him the race of Dreams. The gloomy goddess Night gave them birth without love union with anyone. Then she gave birth to Sarcasm and painful Distress . . . She brought forth Nemesis, Deceit with Passion, disastrous Old Age, and Discord (Eris) with irate heart. The odious Eris gave birth to sorrowful Grief, Forgetfulness, Famine, and Affliction streaming with tears, Battles, Combats, Murders and Assassinations . . .”

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Soon after the outbreak of hostilities in the Pacific, hence, after December 1941, the well-known translator Yeh Chün-ch’ien [28] (1914) published precisely in Ch’ung-ch’ing his translation of the tragedy Agamemnon by Aeschylus, the first part of the trilogy Orestia. There the mythologeme of the night is analyzed within a Hesiodian understanding. It is very probable that Pa Chin read this translation. Agamemnon, one of the members of Tantalus’ race, commander of the united Greek armies under Troy and its conqueror, is returning to his palace at Argos. It is night and bonfires on the Greek hills announce his return and victory. Clytemnestra, his wife, had prepared a solemn welcome. Agamemnon enters the palace. Soon, however, she murders him while he bathes in a tub and marries his rival-cousin and her secret lover Aigisthos. Night in the first part of the trilogy creates the overall atmosphere of the work, e.g. in verse 653 it is represented in the form of a storm portending the impending malheur for the Trojans. Night as a powerful agent intervenes into the fate of people through its “children”, is personified in concrete shapes in the second and the third part of the trilogy: in Choephoroe and in Eumenides. Precisely these two parts make it clear that its domain is not merely the astronomic night, that not only the sleeping and the dead are subject to it, but also those waking and living, those who see and the blind: in a word, it is a power like Fatum, rules over men and gods regardless of time and space.

The goddess called Night (Nyx in Greek and Nox in Roman mythology) commands in Pa Chin’s novel in a far greater measure than does Thrym, the Nordic giant of destructive thunderstorms, in Mao Tun’s Midnight. In Midnight, the mythologeme of night plays an important role towards the end of the novel, but there, tzu-yeh (son of the Night) as an allusion to the Nordic goddess Not and her son Dag, clearly intimates the principle of positive hope. The latter, however, is totally missing in Pa Chin’s novel.

Cold night is an inseparable part of the milieu of the novel, its chronological moments, of the delineation of the action and the psychological state of the characters involved, of the novel’s plot, topic and the entire compositional structure.

The Greek traveller and writer Pausanias (2nd cent. A.D.) described a representation that he saw on Cypselus’ cupboard: Night had there the form of a woman embracing two men lying at her feet: a white son, the god of sleep Hypnos and a black son, the god of death Thanatos. According to Greek mythology Hypnos had three sons, gods of dreams: Morpheus, Ikelos (Fobetor) and Fantasos who revealed themselves to human beings in different shapes, even ghostly ones. This aspect of the night mythologeme is represented in Pa Chin’s novel by Wang Wen-hsüan, a man in an advanced stage of pulmonary and laryngeal tuberculosis often suffering from nightmares and anxiety dreams. He is a downright depressive type of man. From his cradle up to his grave he is under the influence of his mother’s excessive solicitude and love. She cherishes him as the apple of her eye and pampers him. Not only as infant and little child, but also as an adult he is molly-coddled by her, protected not only from the “bad” environment, but also from his own wife. He is such a weakling that he never succeeds in resisting his mother when she openly disturbs the equilibrium, poisons the atmosphere and breaks up the marriage bond. The fear of the mother, but also of his wife whom he truly loves, fear from loss of employment as a result of his serious, infectious disease creates a vicious circle from which he cannot get free. His sensitive psyche reacts to all this by wild, terrifying dreams and unpleasant day visions. The whole period depicted in the novel turn into cold night and this is the source of fear, constant stress situations, mental and physical terments. Besides cold night, the most
important leitmotif in Wang's character, but also of the entire novel is the death. From the fourteenth chapter onwards until the end, the motif of death recurs with a varying intensity: as something terrible, something grave but which one must accept with resignation, as something sad and painful, as a fictive experience of Wang's mother, as one's own condemnation to death, as the image of impending death, as the image of one's own decomposing body being eaten by worms, a death that Wang will accept calmly, and finally as the description of a real, very painful death at the moment of victory celebrations over the Japanese. It was on the evening of 3rd September 1945 at 20.00 o'clock. At that moment Nyx shook hands with Nike, the goddess of victory. Nike's favour towards a great part of the contemporary world combined with tragedy in the Wang family. Thanatos with an extinguished torch carried off his victim. The victory for which he had yearned for years, reached only his corpse.

One of the important daughters of the Night, Eris, goddess of discord, was not one to have enthralled ancient men of letters and artists. Allegedly at a certain celebration she threw a golden apple between Hera (Juno), Athena and Aphrodite (Venus), with the inscription: "For the fairest". As all three were fair and each of them considered herself as the most beautiful, quite naturally dissension followed which not even the highest god from Olympus dared to resolve. This aspect of the Night is portrayed in Pa Chin's novel by Mother Wang. The seed of discord is her relation to her son and the wife's relation to her husband. In her daughter-in-law, Mother Wang sees the rival, fear to lose her son's love, senses in her a danger to the relation between the son and "clucking hen mother" which she experienced from his birth and even more intensively after her husband's death. At the same time she makes use of suspicion-breeding words, calumnies, explicit lies, abuses and endeavours by all means to convince her son to part from his wife for good. Mother Wang affirms that Shu-sheng is not Wen-hsüan'swife but his whore, that she has a lover and sleeps with him, that she is a maîtresse and a kept woman; she more or less drives her away from the house till finally she succeeds in having Shu-sheng leave the home. Shu-sheng moves with her boss to the town of Lanchou.

Certain aspects of the Night are brought out also by further secondary characters. Little Hsüan greatly resembles his father. Wang Wen-hsüan is greatly attached to his friend T'ang Po-ch'ing [31] and to his colleague Old Chung [32] from the editorial office where both are employed. Both T'ang and Chung die even before Wen-hsüan himself. Then the death may also be the fate of two little abandoned children huddling together on a frosty night at the entrance to the house where Wang family lives. Wen-hsüan personally witnesses this heart-rending situation precisely at the moment when Shu-sheng leaves him for good.

Shu-sheng's character is beyond the impact of the above interpretation of Night. Night intervenes into her life destiny, exerts an influence on her spirit, takes part in creating of her everyday experience, but Shu-sheng is not one of the results of Night's agamogenesis.

Shu-sheng is employed at a big commercial bank of the town. As she has not an economic education, the management of the bank employs her rather as a hostess for public relations. She is pretty, attractive and charming. Her financial situation is
incomparably better than that of her husband. Her boss, Mr. Ch'en [33], first head of the department and then director of the bank's branch in Lan-chou, is interested in her, but it seems she does not reciprocate his inclination. On the occasion of one simple declaration of love from his part, Shu-sheng sees before her the "sick, tearful face of her husband, the angry, hateful looking mother-in-law and the serious traits of her Little Hsüan, his paleness inappropriate to childhood years" and three times answers negatively to Ch'en's proposal. Although she herself did not know what was concealed under this refusal, she was quite clear that she did not care for Ch'en's love. She was no more in love with her husband and Little Hsüan was alienated from her through the influence of her mother-in-law. Although she found nothing but coldness, loneliness and emptiness in the Wang family, and her personality was characterized precisely by her disdain of darkness, stillness and loneliness, yet she always returned to the members of her family and gave them considerable financial help. This last implies the idea of solidarity with the poor, ill and those living in social misery.

While working on Cold Night, Pa Chin and translated into Chinese the collection of fairy tales The Happy Prince and Other Stories by O. Wilde. He may probably have been much impressed by the image of the Swallow helping the Happy Prince to make happy numerous inhabitants of the town: a half-frozen, almost dying boy, the son of a poor seamstress, then a young playwright who was too cold and unable to finish his work, and a little match-girl, whose matches fell in the gutter and were all spoiled. She was cold too, since she had no shoes or stockings and her little head was bare. The sad scenery of two little boys lying in one another's arms and trying to keep themselves warm under the archway of a bridge seen by the Swallow, will remind the reader of the above episode witnessed by Wen-hsüan at the moment of Shu-sheng's departure, or rather her flight to Lan-chou.

Shu-sheng decided to leave the family because she needed movement, activity and joy, because the stroke after freedom and happiness. The Swallow could not make up his mind to leave for Egypt, the pyramids, stone temples, Nile waterfalls, lions and the river-horses. He stayed at the Happy Prince whom he came to like in the end, although when deprived of gold and jewels he had distributed among the poor, the Happy Prince looked "quite dull and gray". He used to sleep at the feet of the Happy Prince and on the last cold night, instead of Hypnos, he met with Thanatos. In Pa Chin's novel Shu-sheng represents, at least to some extent, just the opposite principle. It is the principle of life, the life instinct which in Hesiod's Theogony is called Eros, in other words it is a "constructive power reinforcing the development and unity of the world." Shu-sheng is the speaker of Pa Chin's anarchist ideal in the difficult and almost hopeless war years.

Cold night rules in the tale of Wilde as sovereignly as in Pa Chin's novel. The little Swallow dies on a cold night, and without him, many people would have died in the city, for according to the author of this wonderful work, "there is no mystery so great as Misery." On a cold night Shu-sheng returns to Ch'ung-ch'ing. She doesn't find there her husband any more (he was dead), nor her son (whom her mother-in-law had carried into the unknown place without a trace), but she finds more misery and suffering of the people than before, for after the war "nothing has changed, and in some sense things had even become worse." Shu-sheng opting for life, found neither freedom nor happiness. Night knew no end either in a temporal or spatial relation. Dittberner's pathetic call has meaning only insofar as bare life is concerned. Pa Chin preferred to keep silent regarding Shu-sheng's future lot and left the reader to think out the
continuation of the novel himself. In any case, a “free and happy” enfolding remained in the shadow of a big question mark. The Epilogue in particular implies that Shu-sheng had no will to “roam about” any more, the way she did when deciding for Lan-chou. To return to her unloved boss or to seek her son, or happiness, or freedom (the novel doesn’t say what she wished or should seek) may have truly appeared to her meaningless after what she had experienced and was still experiencing. If it seemed to her then that the cold wind might put out the quivering acetylene lamps on the streets, then it certainly had a symbolic meaning. The novel ends for Shu-sheng with fears about the small hope coming true which she concealed within her as the bearer of the “life principle”. Night in Ch’ung-ch’ing, and in the whole China, was “really cold”.

The mythologeme of the night in Pa Chin’s novel is very similar to that in Wilde’s tale. The Swallow lives in the mythic world of Greco-Egyptian and Euro-medieval images. Cold night, however, applies solely to the European reality from which the companion of the Happy Prince cannot extricate himself. Egypt to which he vainly tries to fly is quite different, it is the opposite of cold night, for there “the sun is warm on the green palms, and the crocodiles lie in the mud” and pygmies there “sail over a big lake on large flat leaves and are always at war with butterflies.”

It might appear strange at first sight that two main representatives of this mythologeme in Pa Chin’s novel, came closer to Zola’s Thérèse Raquin. Night in Thérèse Raquin is far more multifaceted than in Pa Chin’s novel, or Wilde’s tale, but equally mythic. One may well subscribe to Lilian Fürst’s opinion concerning “Zola’s greatness as an essential mythopoetic poet, who transformed reality into poetry by his subtle elaboration of a complex web of symbols.” Night in Zola’s novel is “dirty and repulsive”, in the passage of Pont-Neuf where Madame Raquin keeps a shop, there are many holes in which “night dwells during the day”. Thérèse feels ill when she must sleep during the night with her cousin-husband Camille, because of the unpleasant odour exuding from his sick body. One night, Thérèse and her lover Laurent, in a narrow room, where a drop-window open wide “let in the freshness of the night on the passionate bed”, decide to murder Camille. And thus the novel Thérèse Raquin turned into one of adultery and murder. From that moment, the mythologeme of the night in Zola’s novel began to be associated with that of the death, for the “idea of death is identically suggested between kisses importunately and insistently.” Shortly before the murder (violent drowning in the Seine) became fait accompli, it seemed that “death was coming with the first cold winds” that “death was dropping down the funeral shroud in its shadow”.

Death does not leave night even following the accomplishment of the dreadful deed. For some time Thérèse feels happy when alone in the night, for she does not feel any more the presence of Camille’s gaunt face and bis enfeebled body next to her, but the night she took Laurent as her new husband, she became convinced of night’s immense coldness. Old lovers, and new husband and wife, look at each other “without desire, in a shy embarrassment, suffering from their being thus quiet and cool. Their ardent dreams ended in a strange reality: it was enough to have done away with Camille and have married, it was enough that Laurent’s mouth touched Thérèse’s shoulders, and their voluptuousness was satisfied up to disgust and horror.”

These aspects of adultery, murder and lewdness are lacking in Cold Night. Instead a depressive kind of relationship between a sick son and his mother is presented there.
Wang Wen-hsüan comes very close to Camille Raquin, but he is not murdered, he dies in a natural, albeit horrible death. Thérèse is lacking in Pa Chin’s novel, so is Laurent (Mr. Ch’en is an accessory character who intervenes into the plot mainly as a potential source of finances), but Madame Raquin is present in it in the figure of Mother Wang. Madame Raquin is Camille’s mother and Thérèse’s mother-in-law. In Cold Night Shu-sheng takes place of Thérèse. If Thérèse has a counterpart in Pa Chin’s novel, the author could not have expressed the cold aspect of the night without the novel’s losing its humanity. The main character in Zola’s novel is Thérèse who best documents the strength of the psychological and physical alienation. In the Cold Night the main character is Wang Wen-hsüan who, thanks to the antiindividual and antialienating principle proper to Chinese reality, is meant to show the fruit of the negative aspects of a cold night without any too great zeal on the part of the persons involved, with the exception, of course, of Mother Wang. Shu-sheng is sexually disinterested, while Thérèse is sexually frustrated. The driving force of life activity in Shu-sheng is an asexually motivated love, a consciousness of duty towards husband and son, while in Thérèse who, being the daughter of a French sailor and a beautiful African mother, the most important impulses come from the “inherited” passionate temperament. Thérèse hated the living death in the shop of the Raquin family and tried to escape into the dreamt-of world beyond the reach of the dirty and repulsive night. Shu-sheng, too, desired to fly from the cold night of the Wang family, but her goal was not the consummation of physical love.

Although we miss positive evidence that Pa Chin had read Thérèse Raquin, yet we may state that Wen-hsüan and Camille are close to each other. Wen-hsüan, however, personifies in a far greater measure than Camille that aspect of Night which in Greek mythology was represented by Hypnos and Thanatos. Nightmares are also typical of Zola’s novel, but here their bearers are Thérèse and Laurent following Camille’s murder, and prior to the ultimate and mutual suicide. The difference between nightmares by Wang Wen-hsüan and the two lovers was in the fact that by the former they were due primarily to states of stress caused by socio-political uncertainty and a fatal disease, why by the latter they were allegedly caused by physiological moments, i.e. sang, nerfs and chair. Zola was under the strong impact of the works by Claude Bernard and Prosper Lucas. The horrible reality of the Anti-Japanese War sufficed to Pa Chin and he had no need of reaching out after pseudo-scientific explanations. Death presented no problem at all to Camille for it came truly unexpectedly. But it was a constant part of unpleasant visions to Thérèse and Laurent, as has been shown above.

Mother Wang and Madame Raquin show a greater mutual resemblance than any other characters in Pa Chin’s and Zola’s novel. Madame Raquin is the same type of clucking-hen mother as Mother Wang. Both are overprotective, both fear for their sons and make them even more miserable, more dependent on others and more hopeless than they had been predestined by nature. The difference between them is that while Mother Wang personifies Eris, hence Discord, Madame Raquin has in her character outstanding dispositions for another daughter of Nyx, Nemesis, hence Vengeance, striving without a single word, a single gesture (in the end she was totally paralyzed) to avenge the disgraced honour and death of her son through fulminating and hateful looks addressed to the adulteress and the murderer.

Although the mythologeme of night in Zola’s novel is more variegated, the nights following Thérèse’s and Laurent’s wedding were predominantly cold, as for instance,
on the wedding night itself, as if an “icy draught blew through the warm room”, and in those moments Thérèse had a “cold mouth”; or a few days later, as soon as night came, Laurent “was covered with icy sweat”; at other times, their “lips were so cold that it seemed that the death had settled between their mouths”. This is an artistically expressed kiss on Thanatos’ lips, but its message differs very much from that of the tale by O. Wilde, where the dying Swallow is kissing the Happy Prince on the lips. During some nights, Thérèse and Laurent were in the grip of “pain and fear”, or there were nights of terror, cruel nights, full of suffocations, beatings, horrible cries and abominable crudities. One cold night the lives of Thérèse and Laurent came to an end. Before entering the House of Death (Wilde’s term), no mutual kiss is given on the lips in the work of Zola, nor do fireworks of victory shine on wide expanses, no sounds of gongs and drums are heard, only the weak yellowish light of a lamp and Madame Raquin’s fixed, dumb eyes stare at the victims of her vengeance.

It is of no importance to Chinese literary history and to a study of the interliterary process whether Pa Chin came to the idea of a “cold night” or to the mythologeme of night, through comparison, experiences, unconscious stimuli or a study of the above mentioned literary works. The fact remains that he has added to the well-known works by E. Zola and O. Wilde, an original novel, unprecedented in Chinese national literature, one of noteworthy literary value.

If our assumption that Pa Chin had read Thérèse Raquin is correct, then this novel of young Zola influenced the choice of the principal characters in Cold Night. The impact of The Happy Prince, too, is of importance, but appears to be secondary in comparison with that of Thérèse Raquin. Any eventual effect of the first part of Oresteia would have been rather of an orienting nature.

From the compositional aspect, too, Pa Chin’s novel comes closer to Zola’s than to Wilde’s work. This is evident from the common signs proper to a novel, as a literary genre considerably different from a tale. A common feature in Pa Chin’s and Zola’s novel is a unique line in the plot construction with minimum deviations. Pa Chin’s novel has thirty-one chapters (if we count the Epilogue as a chapter) and Zola’s novel has thirty-two. In Thérèse Raquin the first decisive divide in the plot is given by the eleventh chapter, with its description of Camille’s murder. Of importance to subsequent development of the plot in Cold Night is likewise eleventh chapter describing the traces of blood in Wen-hsüan’s sputum. Chapter twenty-two of Zola’s novel brings a detailed delineation of the nightmare during the wedding night of Thérèse and Laurent (with Camille’s drowned body supposedly lying on the bed between the newly married couple), and in the chapter twenty-three of Pa-Chin’s novel, Shu-sheng demonstratively leaves Wen-hsüan for Lan-chou. Wen-hsüan places her parting letter under his pillow and is awakened at night frightful “dream visions”. In chapter twenty-six, Madame Raquin (almost completely paralyzed) learns of the murder of her son at the hands of “her children” (as she used to call Thérèse and Laurent) and in the same chapter of Cold Night Wen-hsüan reads in Shu-sheng’s letter about her definitive intention to part from him for good. She does not want any more to be either his wife or his whore.
Both Zola and Pa Chin follow up a similar compositional idea in the enfolding of the plot and almost completely (and even proportionally as regards the length of the text) take over the classic scheme of plot construction in dramatic works. The first eleven chapters in the two novels represent the exposition and collision. The next ten chapters in Zola and twelve in Pa Chin prepare and lead up to the crisis. It may be said that neither Zola's nor Pa Chin's novel has any *peripeteia* unless the unexpected news of the murder of Camille (to Madame Raquin) or Shu-sheng's letter about her final decision (which could truly surprise Wen-hsüan) be considered as such. Zola's novel ends with the ultimate catastrophe. Thérèse and Laurent commit suicide at the end of the last chapter. Pa Chin's novel carries two catastrophes: at the end of chapter thirty there is a brief, sober description of Wen-hsüan's painful death, and in the Epilogue Shu-sheng learns about the death of her husband, the breakup of the family and the loss of her only son.

The above thus make it clear that in both novels eleven chapters deal with the exposition and collision, ten chapters in Zola and twelve in Pa Chin are concerned with the preparation and description of crisis, and finally eleven in Zola and eight in Pa Chin lead up to the ultimate catastrophe. If Zola was more taken up with that part of his novel leading from crisis up to the catastrophe, he was probably concerned with an enhancement of the dramatic effect of his novel.

*Thérèse Raquin* is more dramatic than *Cold Night*. Zola's novel was turned into play in the 1870s and into a very successful film by Marcel Carné in 1954. The dramatic conflicts in Thérèse Raquin derive from an encounter of antagonistic, physiologically determined temperaments, from such emotional charges and situations as are adultery and murder within a close circle, among relatives and friends. Damocles' sword of incurable disease, hatred and discord, vaguely motivated jealousy against a background of socio-political and existential insecurity, might indeed have created acute situations in *Cold Night*, but certain latent and probably unconscious impact of traditional sentimentalism proper to Chinese literature prevented the creation of clear-cut dramatic conflicts.\(^5\)

The rare resemblance observed here raises one question: did not Pa Chin concentrate his gaze on this Zola's work when creating *Cold Night*?

Here we supply the reader with some clear evidences: both the novels open with a description of two capitals - Paris and Ch'ung-ch'ing. The passage of Pont-Neuf and neighbouring streets in Paris are precisely as dark and exert cold feeling as the black-out streets in Ch'ung-ch'ing less than half an hour following an air raid. In both novels, the main characters are presented in the first chapters. Although the plot lines develop independently, yet at certain critical points they do not exclude a mutual affinity and closeness. Thus, for instance, blood in Wen-hsüan's sputum is typologically and symbolically close to Camille's extinguished life, Thérèse's and Laurent's wedding night is typologically and symbolically related to Shu-sheng's and Wen-hsüan's parting; likewise the surprising discovery of adultery and murder, on the one hand, and the parting letter with the unexpected and unpleasant content which might nonetheless have at least indicated infidelity of Shu-sheng's part, on the other, have a similar function in the two novels. This is fully applicable to the final catastrophes. There Thanatos rules absolutely, even though in different forms. These affinities are very probably elective ones.
Over fifteen years ago already, Olga Lang pointed to the genetic-contact relation of Zola's work to Pa Chin's creative activities. *Géminale*, one of Zola's best novels, influenced the artistic elaboration of life material of the Germs (Snow), in setting up a marital triangle, i.e. Hsiao Liu [37], Hsiao Chu [38] and his wife, closely reminiscent of the relation of Étienne Lantier, Catherine and her husband, as well as two devoted followers of anarchism: engineer Chao [39] and Souvarine.\(^7\) Pa Chin adheres precisely to these three aspects when writing *Cold Night*. The overall atmosphere and life material in it is provided by the elaborated aspect of night, while the plot line is given by the relations among members of a small family. There is no need here to recall the similarities between *Thérèse Raquin* and *Cold Night* in these two fields. However, there is no image of an anarchist in *Thérèse Raquin*. In this case, Pa Chin “borrowed” it from *The Happy Prince*. If this should surprise anyone, then we have to point to the well-known fact that Wilde at least once declared himself an anarchist in the 1890s.\(^7\) He admired Chuang-tzu [40] (3rd cent. B.C.) and his anarchist ideas concerned with problems of government,\(^7\) State and morals, and he was enthralled by P. Kropotkin, whom he had also met.\(^7\) In the image of the Happy Prince, Oscar Wilde condemned the evils of both feudalism and capitalism, and when the little Swallow carries jewels away from the symbol of wealth and power and distributes them among the poor, it only gives them back a transformed value of what they had earlier created by the work of their own hands and their skill. Pa Chin had read Proudhon, and according to Proudhon, property is theft!\(^8\) Neither the “lead heart” of the Happy Prince, nor the acts of the Swallow are to be understood as expressions of the altruistic impulses of charity, or pity, but as an implementation of social justice. Pa Chin certainly understood Wilde’s work in this way.

A gradual confrontation and comparison of literary facts in Zola’s and Pa Chin’s novels and in Wilde’s tale have revealed quite clearly similarities and differences in the general atmosphere, the plot construction and the characters involved.

The night aspect in Pa Chin’s novel comes closer to the night aspect in *The Happy Prince* than in *Thérèse Raquin*. All of them, however, show a resemblance particularly to verses 211 till 232 of Hesiod’s *Theogony*. In the case of Wilde and Hesiod there is question in all probability of a genetic-contact relation. Not merely because Oscar Wilde was familiar with various world mythologies, but also because the words by the Swallow: “I am going to the House of Death. Death is the Brother of Sleep, is he not?”\(^8\) clearly point to the line 756 of the *Theogony* where this close relationship is explicitly stated, and also to other contiguous lines which in turn describe Tartarus and Hades, two parts of the underworld, of which the second was the abode of the departed souls. The night aspect in Zola’s novel is broader and has not a “monomaniac” character of the coldness of *Cold Night*.

Against the background of this night, or rather in its bosom, in its real existence, two plot lines are presented in the confronted and compared works, formed by relations among members of the family Raquin and that of Wang, similar (although also different) by their composition, developmental dialectics and ultimate destinies. Zola, an adherent of literary naturalism (although himself unable to squeeze his works into his theory) staked on a physiological analysis of the function of nerves and their impairment in his characters, on such effective means of evoking conflict situations and grave stress conditions, as are adultery and murder. Pa Chin certainly did not believe in
a purely physiological motivation of human acts. With him, a socio-economic analysis, economic pressures, existential threat, sickness and the ensuing fear as a part of the omnipresent condition humaine are so powerful and decisive that conflict situations ensue automatically. Blood expectoration is certainly less telling than a perfectly perpetrated murder. Successive, sometimes even monotonous descriptions of a common life of a depressive, weak, incurable sick (and perhaps also impotent) husband and his wife bubbling over with life, yet patient and helping, will engross less than a delineation of the origin and development of wife's infidelity committed with her husband's most devoted friend. Lewdness characterizing Zola's novel practically right from its start as one of the principal motifs of action, although not always with a possibility of its concrete realization, is totally absent from Pa Chin's novel. There is not a single kiss or embrace in the whole of Cold Night. Thérèse's sex is reminiscent of Nana with the difference that Thérèse does not sell her body for money or presents; however, it is for both an instrument of destruction or self-destruction rather than of voluptuous delight. Shu-sheng in modern Chinese literary history is one of relatively numerous Venerae obversae who endeavour to sublimate or to deflect their "sexual-motive activity from human objects to new objects of a non-sexual, socially valuable nature", as for example, Lo Wei-na [41] from the novelette Yao-yuan-ti ai [42] A Remote Love by Yü Ju [43] (1921-), whose love was transferred from a man to a love towards a remote future of China, rid of exploitation and enjoying political freedom and social justice. Pa Chin was for "free love" among the partners of the opposite sex, but without any licentiousness and frivolity.

It would be difficult to meet in modern Chinese literature with a valuable work that would make proof in a confrontation with a related work within the interliterary process, of so much inner energy and tension. Practically at every important point on the developmental road portrayed in the novel, in the solution of the optimum variants of the traits of his own characters, motivation in their dealing, how in their selection and incorporation into the work itself, further, in the delineation of the milieu, Pa Chin appears as if waging a constant struggle with Thérèse Raquin. Against the creative method applied in Thérèse Raquin he set up his own method, against the style of Zola his own style, against his characters his own, or at least he adapted them to his peculiar literary credo. The interliterary process exemplified in this confrontation is certainly not that of a smooth continuity of the literary evolution as a harmonious handing over of literary devices in their most various forms, but as a battlefield with its victories and defeats, its successes and casualties. Whether Thérèse Raquin is a naturalistic novel as is often stated in literary histories or whether it comes closer, especially in its second half, to the gothic, may be left to experts on French literature to decide. Pa Chin's novel is neither the one, nor the other. It is a realist novel that has creatively "overcome" the one-sidedness of the one and the other approach in the direction towards a serious true-to-life manipulation of the material.

This last statement does not mean to imply that Thérèse Raquin as a work of art would "pale" in comparison with Cold Night. It rather wishes to indicate that two poetic talents have met here. The mythopoetic natures of Zola and Pa Chin were different. Zola was the heir to an active romantic, but also to a more dramatic "male" mythologism of ancient European and Near-East world. If he accepted as his own also the melancholy tones similar to those resounding Hesiod's Theogony in moments when his universe was preparing to receive people as the principal representatives of one of
three worlds, he endeavoured, on the other hand, to draw maximum profit from the
dramatic nature of the fateful meetings and to fill the “night” with characters full of
excitement, passions and strong emotions. Tantalus’ new race demanded what modern
Olymp had refused them: a piece of the reality represented by Eros and Hemera
(goddess of bright day). Thérèse (to a lesser degree also Laurent) represents precisely
this tendency. Laurent is her aid, he is her tool in attaining the goal which she, in fact,
ever achieved.

Hesiod’s pessimistic words became harmonious to Pa Chin’s poetic soul. Although
his “dramatic” procedures are shaped in parallel with those of Zola, Pa Chin does not
deal with passions that should or at least could change the reality of a “cold night”, does
not manipulate violent conflicts, although conflicts in Zola’s and Pa Chin’s novels are
typologically close. But are not passions and sentiments equally close? There is no
Tantalus’ new race in the novel by Pa Chin, but no such thing had ever been present in
old Chinese literature. There even the most serious conflicts of life reality, the dramatic
and tragic matters became sublimated into the lyric or sentimental passages. In Pa
Chin’s cold night one may feel the spirit of yin [45] principle of the ancient Chinese, e.g.
Taoist cosmology which was responsible for and generated moon, stars, planets, water,
darkness, coldness, moisture, quietness, etc. – the so-called “female” side of the
natural phenomena. The sun never shines in Cold Night. It is always blotted out by
clouds, dust or thick mist. The night with its wings takes up the whole temporal and
spatial reality. The quivering lamps, the squeakings of rats, Mother Wang’s abusings,
wailings over the dead of cholera, the sufferings of refugees, the constant threat of a
Japanese invasion and the disgusting acts of Japanese soldiery, mortal sickness of Wen-
hsüan, the possibility of infection, the torrents of tears, all this goes to turn night into an
immense House of Death.

And speaking about the House of Death reminding us of the acmé of The Happy
Prince, we may state that the tension, insofar as reception-creation on the axis The
Happy Prince and Cold Night is concerned, was far less intensive than in relation to
Thérèse Raquin. The atmosphere of a cold night in Wilde’s tale perfectly suited Pa
Chin’s purpose and he just adjusted the Swallow’s image to the needs of his own
creative design. On the axis of creative negation representing the overcoming, but
simultaneously also the preserving of stimuli from the works of foreign literature and
their successful modification in a new literary context or structure, The Happy Prince
proved a lighter task.

The Happy Prince is an outstanding work of art. Thérèse Raquin and Cold Night have
their strong and weak points. In Zola’s novel, the licentious explosions of the
imagination and needless frightening of the reader exert a violent effect in places. Pa
Chin endeavoured to create in a different manner, sometimes even in an opposite way.
Hence, he did not avoid certain monotony and tediousness. And he included too many
tears and asthenic sentiments into his novel. He thus harmed his work just as Zola who,
on the contrary, unduly overcharged his with passions not adequately convincing from
the artistic point of view.

* *

Cold Night deserved better than thirty years oblivion on the part of Chinese literary
scholarship. It would, however, be difficult to imagine any other fate of a similar
literary work in a country where Mao Tse-tung's literary doctrine reigned with iron hand.

Neither is it strange that Cold Night should have been discovered to the literary world by French sinologists: the translator M.-J. Lalitte and well-known literary comparatist R. Étiemble. The present author is not aware of all the motives that may have led them to this feat. But was not among them also one, although only unconsciously present, that may have shown that this work contains features similar to, although different from French literature describing directly or indirectly the years of World War II?

In 1947, hence in the same year as Cold Night, the famous novel La Peste by A. Camus appeared. It depicts events as if they happened “in the year 194... in Oran”, although the novel is a more or less artistic though not historical portrayal of German, or better Nazi occupation of France. La Peste is a symbol, similarly as Cold Night, except that it is a symbol more philosophical and more abstract. La Peste is said to be “the best expressed principle of active humanism.” We have so far designedly omitted to bring out one trait, explicitly one of Wen-hsüan, in the Cold Night. Similarly as Dr. Rieux in La Peste, Wang Wen-hsüan tries in vain to carry on his profession. Both are conscious that they are powerless towards Thanatos (whether from the aspect of the night or of the plague), but they strive at all costs to prevent his terrible action. In this single point, in Wen-hsüan’s endeavour to fight against death, although his character formed one of its aspects, he is untrue to the essence of the physiologico-psychological kind of a depressive personality. It should be observed here that Mother Wang is more fully identified with the mythologeme of night.

We shall point to yet another minor feature whose comparison will nonetheless say something about the similarity of these two novels, written absolutely independently one of the other, although they may be said to have had partly common historic-temporal, and in some measure also literary and traditional background. There are two illustrations on the jacket of La Peste in the Livre de poche edition and on that of Cold Night in the editions up to 1953. In the case of Camus’ novel, the illustration shows on the right hand side a dark figure of a man with moderately raised arms as if about to embrace a town besieged by black rats. The illustration on the jacket of Pa Chin’s novel bears a dark figure of a man with helpless limp arms. Behind him spreads the city and several silhouettes of men. On the left side of both illustrations are two smoking factory chimneys. Both are set against a dark background symbolizing either a pandemic pest or a cold night. Of the two artists, however, the one designing the illustration to the work of Camus proved the more successful. The plague is an active factor and Oran, as its alleged scene, is in the clutches of its manifestations. Night on the jacket of Pa Chin’s novel just indicates more or less the existing reality and everything living there represents potential victim of its most powerful aspect — that of death. No active element of resistance is stressed in the illustration to Pa Chin’s novel.

Pa Chin was no existentialist and never became one. He lacked the feeling of “absurdity of the world”, of human being as a “stranger” in an alienated reality, of man as an isolated being vainly striving to reach an unattainable goal. The suprahistorical approach to a described reality was remote to Pa Chin. Yet, in something he came near to Camus, at least to his La Peste. In Cold Night he depicted fear in lonely human beings, moreover of such as were depressively formed by their dispositions and by the environment, in life situations that in some measure are similar to those in La Peste. But these literary affinities are not elective ones. It is rather a question of a typological
similarity brought about by convergent and divergent tendencies of various forms of social consciousness and creative subjects of the authors.

NOTES


4. Ibid., p. 368.


12. Loc. cit.


16. Loc. cit.


22. Loc. cit.

23. Ibid., p. 234.

24. Ibid., p. 248.

25. Ibid., pp. 244 and 248-250.


34. Ibid., p. 183.

35. Ibid., p. 190.

36. Ibid., p. 229.

37. Ibid., p. 253.
Chinese word p'ing-t'ou [30] used in this connection means a maid-servant who has illicit sexual relations with her master.

Wilde, O.: *The Happy Prince and Other Stories*, Leipzig, B. Tauchnitz 1909, pp. 31-32; *Cold Night*, pp. 297 and 301.

Wilde, O.: op. cit., p. 32. The Swallow is of masculine gender in this tale.


Wilde, O.: op. cit., p. 31.

Cold Night, p. 363.

Ibid., p. 366.

Ibid., op. cit., p. 28.

Ibid., pp. 30-31.


Ibid., p. 16.

Ibid., p. 66.

Ibid., p. 69.

Ibid., p. 84.

Loc. cit.

Ibid., p. 148.


We have in mind Bernard's *Introduction à l'étude de la médecine expérimentale*, and Lucas' *Traité philosophique et physiologique de l'hérédité naturelle dans les états de santé et de maladie du système nerveux, avec l'application méthodique des lois de la procration au traitement général des affections dont elle est le principe.*

Cf. the last scene in the *Thérèse Raquin*, p. 246.

Cold Night was turned into a film at least once, see Ch'en Tse-kuang: op. cit., p. 102.

Lang, O.: op. cit., p. 248.


Ibid., op. cit., p. 34.

We have in mind Zola's novel of the same name.


Lang, O.: op. cit., p. 206.

Furst, L. R.: op. cit., pp. 201.
