外国语言、文学、文化研究与翻译赏析

主编 马玲 邓兵

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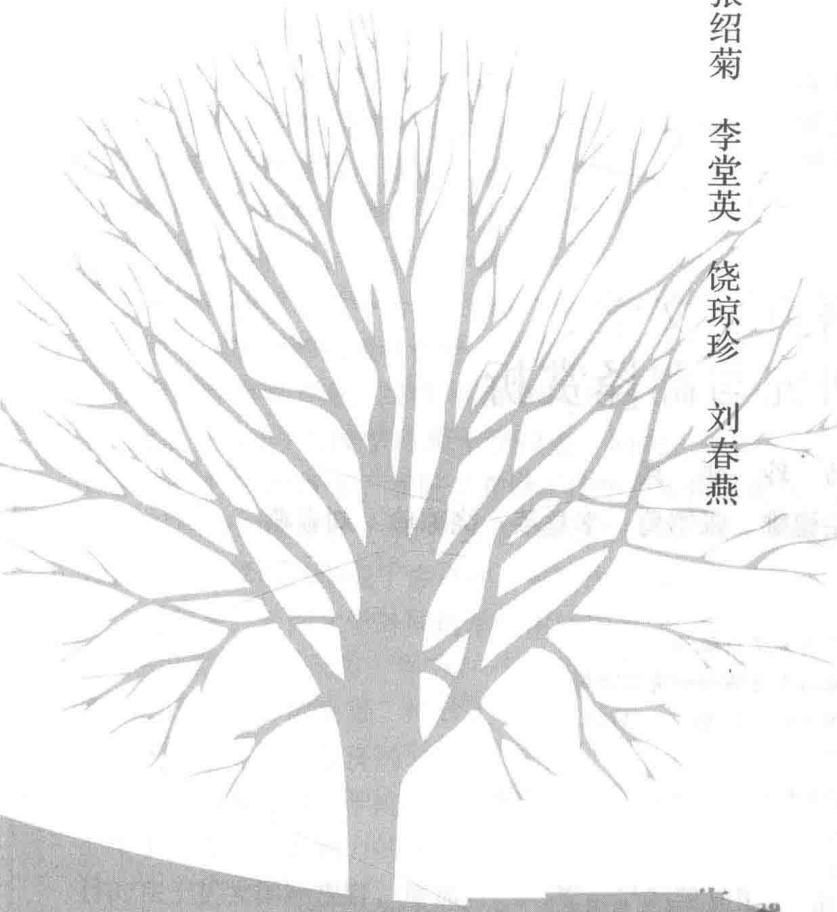

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邮　　编：650091
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编者的话

云南大学外国语言文学学科具有悠久的历史，英语专业始建于1942年。此后，学院汇聚了诸多国内英语学界精英和知名翻译家。1972年，云南大学成为国内较早、云南省最早设立法语专业的院校；1988年成为云南省开设日语专业最早的学校。1984年和1993年，我院英语语言文学和法语语言文学专业先后获得硕士学位授权点；2010年学院成为外国语言文学一级学科硕士学位和翻译硕士学位授权单位。近年来，在国家“一带一路”倡议的鼓舞下，同时又占有与南亚东南亚国家相邻的地缘优势，我院先后开设了亚非语言文学的缅甸语、泰语和越南语等本科专业。2013年和2014年增设了日语语言文学和亚非语言文学（缅甸语、泰语）二级学科硕士学位点。同时，英语和法语开始招收翻译硕士（笔译方向）。2018年，我院又开设了印地语本科专业（印度语言文学），并将于2019年增设印度语言文学（印地语）和亚非语言文学（越南语）二级学科硕士学位点。目前，学院已形成了多语种、多层次的办学局面。

近年来，云南大学外国语学院围绕国家“一带一路”倡议和云南省“两强一堡”建设需求，以云南大学“双一流”的建设为契机，致力于加强学科建设，不断提高人才培养的质量，培养了一批高层次、专业型、创新型多语种外语人才，促进了云南省社会经济的发展。

云南大学外国语学院的全体教师在完成教学任务的同时，积极投身于科研，产生了一大批有影响力的科研成果。有些教师还积极探索用外语撰写学术论文，目的在于扩大国际视野，增加国际交流，目标瞄准国外的学术刊物和国际学术会议。为鼓励广大教师科研积极性，我们组织编写了这部用外语撰写的论文集。

该论文集共收录了云南大学外国语学院教师撰写的25篇论文，涵盖了英语、日语、法语、德语、越南语、缅甸语、泰语等7个语种，涉及语言学、外语教学、翻译学、外国文学、外国文化等多个领域。论文集体现了语种和内容的多样性，体现了各个语种教师在各领域用外语进行科研的成果。可视为冲击国外刊物的一次练兵。

最后，希望这本论文集能成为云南大学外国语学院教师科研的有效平台，

充分展示教师们的科研成果，促进学院的科研发展，进一步提升教师的科研水平，激励更多的老师投身科学研究，以产生更多更好的科研成果，并且使科研成果走向国际，为云南大学的“双一流”建设做出应有的贡献。

编　者

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A Textual Analysis of the Psychological Development of the Nameless Narrator in James Welch's *Winter in the Blood*[*]

Xie Ping[**]
School of Foreign Languages, Yunnan University,
Kunming Yunnan

Abstract: James Welch's first novel *Winter in the Blood* is noted for its surrealistic description of the psychological development of the nameless narrator/protagonist whose psychological world is frozen solid after the death of his beloved brother and father. After some aimless shuffling between his home and the "white town", he finally attains his self-salvation and the "winter" in his blood begins to show signs of thawing. By means of textual analysis, this paper is to detect from the haphazard details of his wandering the clues to his psychological world so as to reveal that his self-salvation is achieved as a result of both his retrieving the Indian tradition and his acceptance of life reality.

Key words: psychological development; nameless narrator; *Winter in the Blood*

It is fair when Shanley comments on the unnamed protagonist/narrator of James Welch's *Winter in the Blood* that "while we are led to believe we are getting to know him, we can not be sure what we ought to believe" (238). With the surrealist abrupt transition of scenes, multiple parallelisms of episodes and hard-edged descriptive style, James Welch presents in his first novel a tight-lipped narrator who allows us little access to his inner world. Frustrating as it appears to be, by close-examining whatever scarce clues he drops us consciously or unconsciously, it is possible for us to trace his psychological development so as to find out about the freezing and thawing of

* 论文题目：简析《血中冬日》中无名氏男主人公的心理发展。

** 作者简介：谢萍(Xie Ping)，云南大学外国语学院副教授，研究方向：美国印第安文学。

his psychological winter.

Different from Tayo in Silko's *Ceremony*, whose personal healing process is closely related to, and therefore significant for, the communal recovery of tribal culture, the unnamed narrator in Winter in the Blood is, in a larger sense, putting up a struggle of his own. Different from the stereotypical image of "tough" Indian men who are incapable of any "soft" feelings and emotions, Welch's protagonist is first of all an ordinary individual at the sway of emotional ups and downs. Even though he manages to evade any sentimental revelation in his narrative, he impresses us just by his rather comical habitual peeing at the moments of emotional turbulence that he can easily get emotionally worked up and is truly what his mother Teresa terms "too sensitive" (16). For him, the meaning of life is first and foremost established upon effective emotional ties.

Unfortunately, twenty years after the death of his brother Mose, and ten years after the death of his father First Raise, the narrator is still psychologically alienated. He remains a "servant to a memory of death," and finds it hard to anchor his feelings in his actual life(30). Devoid of any emotional energy, his factual existence is no more than a listless void. Even though he is ambivalent about many things, at the beginning of his first home-coming he is quite articulate and definite when translating the metaphorical "winter" in his blood, or rather his psyche, into some overwhelming "distance" that "came from within[him]" and "that had grown through the years" (2). Transfixed by winter of such depth and dimension, life for him is frozen. His psychological winter has encroached upon his initiative, depriving him of any agency to live a life that means something to him.

The impotence to make life meaningful plunges the narrator into the haphazard reality where he gets lost and becomes in a sense a "wanderer" as Teresa calls him. His indulgence in emotional trauma has drained him of any active control over life. He is either easily manipulated by others or drifts wherever his random life takes him. He can hardly settle down, shifting frequently between home and bars in town. He finds no good reason for his actions and goes to look for his girlfriend just because his family expects him to. His judgment is obviously impaired when he is easily tricked into helping Dougie rob the white man but is afterwards troubled by the dreadful consequences he fabricates in his mind. He seems confused when on one hand he violates the law by agreeing to help the fugitive airplane man, but on the other hand states clearly when the airplane man buys a hunting knife that by law "[p]art of that

knife has to show" (78). He allows vanity to take over him when he lies to Malvina about his job as a foreman on the railroad and enjoys the untruthful impression that he is a rich man. Despite the fact that he keeps reminding and correcting other people that he is thirty-two, the funny picture of his carrying a big teddy bear down the street is indicative of his being an adult-child psychologically. His naivety, which is out of proportion to his age, testifies to some stagnation in his psychological development. Such psychological stagnation is the winter that has frozen him, preventing him from a life of purpose he should have enjoyed at the age of thirty-two.

The winter comes and takes dominance after the deaths of Mose and First Raise — "the only ones [he] really loved" (135). He is stuck in the emotional mire not only because his emotional ties are severed with the deaths of Mose and First Raise, but because his memory of them is, in the first place, plighted with the burden of guilt and ambiguity. Just like the tall cupboard with glass doors that holds "mementos of a childhood, two childhood, two brothers," his mind is occupied by the memory of his time together with Mose (30). Even though Mose's death is an accident, as the narrator has come to see their lives as connected and inseparable, to live alone in a world where Mose is forever gone brings him an irrevocable feeling of guilt. The sharp pain that comes with the death memory when "Mose was fourteen, [he] was twelve" weighs so much on his mind that on one hand his memory of their life together is one of the few things he can fall back on in his emotional barrenness, but on the other hand the unbearable pain embedded in it makes it "a memory [he] had tried to keep away" (87). If the death of Mose has been a detrimental blow to the narrator, the death of First Raise finally freezes him up. Compared with Teresa who tends to practical living, First Raise dreams about hunting elk in Glacier Park, but it is First Raise to whom the narrator feels emotionally related. Love abounds in his memory of him, and the narrator is quite explicit in saying that First Raise is the person who "loved us" and who "enjoyed the way we grew up" (84, 17). While Teresa has always been "Teresa" in his narrative, First Raise is his "father". However, apart from love, the father should also be the role-model the son looks up to, and here the narrator's memory of First Raise is jeopardized. First Raise took him to visit Yellow Calf, trying to connect him to his cultural and ancestral roots, but he also drunk with the white men and made them laugh; he is a capable mechanic who can "fix anything made of iron," but is also "a wanderer" who "was always in transit" (5, 16, 17). Even more confusing is Teresa's contradictory statements that "your father wasn't ever around" and that "he was around

enough. When he was around he got things accomplished" (14, 15). The ambiguity as for how he should feel about First Raise catalyzes his near-verge nervous breakdown when the family discovers the body of First Raise. Overwhelmed by the mixed feeling of confusion and denial he remembers clearly that "[they] had come upon him first," but insists "that was a different figure in the ditch, not First Raise" (15, 16). Living in the memory but also tortured by it has thus become the life reality which the narrator has to deal with. While memory is inadequate to furnish him with the emotional support he needs to move on psychologically, people around him prove to be even less helpful.

Teresa may not be a bad mom in the eyes of other people, but the narrator's declaration that "I never expected much from Teresa and I never got it" speaks of the emotional alienation that has typified the mother-son relationship. Compared with emotion-oriented First Raise, Teresa is practical. It is her who takes cares of the household while First Raise wanders in and out of home. Even though it is not clear why she gets married with Lame Bull who has literally nothing in his name, their union is probably out of her consideration for the 360 acres of land in her possession. Teresa keeps a good record of the things they own, and the moment the narrator comes back home, she tells him clearly that his girlfriend has run away with his gun and electric razor. She maintains some "friendship" with the priest from Harlem when First Raise is absent from her life, and she is the one who kills Amos for Christmas dinner. Different from First Raise and the narrator, the "wanderers" who have gone down in the world, Teresa has tight control over her life so much so that she has "grown handsome, more so every year," and her eyes "seemed to grow darker, more liquid, as the years passed" (26).

However, instead of evoking some resonance in her son to her prosperous attitude towards life, her practical way goes against the emotional temperament of him. Amos, the only survivor of the ducks First Raise won at a game, is of symbolic significance to the narrator. To a certain degree, he identifies with the duck because he is also the one who survives the deaths of Mose and First Raise. After Teresa tells him that it is her who kills Amos, he dreams about Teresa giving birth to Amos with "one orange leg cocked at the knee" (42). The cocked knee of the duck is reminiscent of his own knee which gets hurt at the time when Mose dies. Thus, the fact that Teresa kills Amos in reality but gives birth to it in his dream implies both his conscious disappointment that their mother-son emotional connection is not functional and his subconscious desire that some remedy, or even rebirth can be brought into place.

Contrary to his wish, reality always gets the upper hand of dream. Also in this dream, Teresa "raged at [him] in several voices" while his mouth is "dry and hollow of words" (42). No matter how he wants to establish some emotional communication with Teresa, their relationship is one of Teresa taking dominance over him. Except for the occasional verbal challenges he puts up against her and she chooses to ignore, he opts to escape and evade any tension between them. He is obviously not comfortable about Teresa having a priest friend "who refused to bury Indians in their own plots, who refused to set foot on the reservation," but he remains silent about it (4). When he gets the letter from the priest to her, he hesitates for a while but finally decides to tear it up so that he doesn't need to face the emotional uneasiness the letter brings him and as he doesn't have to deliver it he can also avoid facing Teresa.

To make things worse, Teresa's new husband Lame Bull sets out both literally and figuratively to "[hold him] down by the neck so that [he] couldn't get up" (61). Lame Bull's motto is money and power. He is first married to Teresa's 360 acres of land and then to her. When he looks at the field, "he was counting bales, converting them into cows and the cows into calves and the calves into cash" (23). Only money rings true in his ears, and therefore he can be cruel when his economic gains are threatened. He does not hesitate to punch Long Knife brutally on the face when the helper wants to stop working and go to town to get a drink. With Teresa's property coming into his possession after their marriage, his obsession with the idea that he is the proprietor goes to such extremes that he behaves in a rather comical and absurd way. Although he is too short to drive the bull rake and has to "slide forward to reach the brake and clutch pedals," he still makes a point of driving it because "it was the proprietor's job," and the result, unfortunately, is that he "[breaks] two teeth in the bull rake and [screws] up the hydraulic lift" (20). To live up to his new image as the head of the house, he treats old grandma with some slight and regards the narrator as no more than a cheap helper. Obviously, the money-and-power motto of Lame Bull leaves no place for any consideration of the narrator's emotions; together with the practical attitude of Teresa, home dominated by the couple has become the least possible place for the narrator to find any emotional nourishment, and home-coming has thus become "a torture" to him (1).

Having failed to get emotionally connected to people around him after the deaths of Mose and First Raise, the narrator is left alone in an emotional wasteland and his psychological growth is almost terminated. He is thus "as distant from [himself] as a

hawk from the moon" and has "no particular feelings toward my mother and grandmother," the two people with whom he shares his ancestry(2). He drifts further and further away from his life which in turn makes less and less meaning to him. However, compared with the confusion of his present life, the story his grandmother has told him about the Starvation Winter of 1883—1884 stands out as something of significance. Therefore, even though it is not clear why he goes to visit Yellow Calf when his attempt to get his girlfriend back fails, he is probably turning to the past subconsciously in search of meaning his present life denies him. Unfortunately, as he has long been estranged from Indian tradition, he cannot fully appreciate the wisdom in his dialogue with Yellow Calf. Even so, their talk does draw his attention to some traditional Indian views concretized in Yellow Calf's remarks that deer are not happy and that the world is cockeyed. Moreover, he even exerts some energy and initiative in directing the conversation, which sets off a sharp contrast to his otherwise listless self. His account about this visit is one of the rare occasions when his narrative appears coherent, and his promise that he will bring some wine next time preconditioned the crucial visit which leads directly to the thawing of his emotional winter. Subtly but undeniably, even though what this visit informs him is not enough for his psychological revival, Yellow Calf's inclusive but meaningful life looms as a potential inspiration for him to reclaim his Indian origin and thus prepares him to a certain degree for the thawing of his psychological winter.

Except for such vague clues in the epilogue of the novel as the narrator's thinking of his girlfriend and his consideration for the possible operation on his knee, Welch is rather implicit as for the narrator's recovery from his emotional winter. However, it is almost universally acknowledged that the novel ends with a positive note that the emotional winter of the narrator has thawed and his psychological development has resumed its momentum. Paradoxically, his recovery first arises from his naivety, for while naivety bespeaks the immaturity of his mentality, it also implies that like an innocent child he still retains some clean conscience in his bleak emotional world. Life without emotional communication is disappointing, but the corrupted outside world is even more formidable. Its ugliness impinges on the narrator's conscience and finally wakes him up from his indulgence in his emotional tragedy.

In the collage of his narrative, his relationship with women can be pinned down as leading to his epiphany. Except for his girlfriend Agnes, his experiences with the other three women can be summarized as his attempt to fill his emotional void with

sexual gratification. However, guarded by his conscience, instead of using sex to kill his mental agony, he is brought to confront face to face with his degradation. The barmaid from Melta has no name in his narrative; likewise, his impression of her is also dominated by some nameless confusion. He is repulsed by the lies and flirtation between the airplane man and the barmaid, but at the same time feels sexually attracted to her and the image of "the button of her blouse strained between her breasts" keeps surging in his mind (46). However, despite the sexual attraction he "felt uneasy about the barmaid, a feeling almost of shame" (46). He has no way to explain the shame he feels, but it is possible that the shame arises from his conscience and is both for the barmaid and for himself because they have both given themselves up to their sexual desires. Such feeling of shame brings with it some subconscious denial to their sexual relationship which contributes to his confusion as to what has actually happened between them. Thus, instead of using sexual gratification as a distraction from his empty life, the narrator is further troubled by the feeling of shame and confusion. His first adventure with woman suffers defeat.

Malvina is the second woman he encounters in town. Despite his initial curiosity about her background, their relationship also ends up as sexual attraction, but this time his sexual desire is extinguished first by Malvina's abrupt order and then by his consideration for the presence of her young son. Such abstaining may be the result of his subconscious equation of Malvina to Teresa prompted by the bubble-bath globes which both women have, but it can also be interpreted as the working of his conscience which reminds him of the inappropriateness of sex in the particular situation. Whatever the case, his sexual encounter fails again and leaves him a feeling of uneasiness.

Different from the barmaid from Melta or Malvina whose relationship with the narrator is a sheer game, Marlene shows him some sincerity and care. For once, their harmonious love-making seems to imply that the narrator has finally got what he desires from a woman and their relationship begins to mean something to him. However, either confused by his experience with the previous women or waking up suddenly from his sexual delusion, the narrator slapped Marlene in the middle of their love-making. This slap is more a slap on the narrator himself than one on Marlene. While his conscience does not stand in his way this time and he is finally able to get some sexual gratification from a willing woman, he is brought to witness the degraded existence of his own. He stares at the sobbing Marlene "as though [he] were watching a bug floating motionless

down an irrigation ditch, not yet dead but having decided upon death" (99). He sees in Marlene his own reflection, and this sudden realization induces his epiphany that his life has been reduced to the hollowness of a near-death bug. It dawns on him how his life will end up when he surrenders to the indulgence in his emotional agony, when he gives life up to aimless wandering. What comes into his mind afterwards is "the kind of peace that comes over one when he is alone, when he no longer cares for warmth, or sunshine, or possessions, or even a woman's body, so yielding and powerful" (99). Drained of any desire, the peace the narrator is experiencing at this moment is in fact his declaration of psychological independence, the turning point towards his psychological maturity. Different from his previous self who has to depend on the emotional communication with other people to make sense of his own life, the narrator now begins to appreciate the peace when he is alone, when he becomes the master of his own life, when the meaning of his life no longer dwells on either material possessions, or more importantly, emotional consonance.

If the narrator's experiences with the three women indicate his degradation but function at the same time as the epiphany that wakes him up to his stark reality, he sees in Agnes what he wants in his life. He defines Agnes as "just a girl [he] picked up and brought home," but she is actually the one who harbors some promise for his life (18). Agnes has the innocence of "a grade-school girl", "a child caught roaming the halls in school" (88, 81). Her eyes "held the promise of warm things, of a spirit that went beyond her miserable life of drinking and screwing and men like me" (90). Such innocence and warmth are in sharp contrast with the ugliness around the narrator and are what he needs to begin his new life with. When he helps the airplane man to flee he is intrigued by a "warmth" at seeing her and feels some "sadness" at his prospective departure from a life with her (82). However, he is yet to experience more antagonism before he can start a life of such "warmth".

The antagonism and rough world holds against him soon emerges in the form of his being beaten up by Dougie and barely missing being caught by the police when the airplane man was cuffed. He feels "helplessness" in the white world, but "those Indians down at Gable's were no bargain either. [He] was a stranger to both and both had beaten [him]" (96). He is clear and eloquent about the overwhelming disappointment he feels:

I had had enough of Harve, enough of town, of walking home, hung over, beaten up, or both. I had had enough of the people, the bartender, the bars, the