

## (Self-)Translating Canadian (Cree and Inuit) and European (Francoprovençal) Indigenous Languages and Cultures: From loss to recovery

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The three articles that comprise this section deal with (self-)translation between dominated Indigenous and dominant colonial languages and cultures in Canada and Europe, specifically France. The first article, “(Non)Translation as Resistance in Tomson Highway’s *Kiss of the Fur Queen*” by Marie Leconte, examines Highway’s novel as a first translation that explores the irreconcilable and often untranslatable cultural and linguistic Indigenous and settler worlds. A residential school survivor himself, Tomson Highway was forced to learn, at a young age, a foreign settler language, which in the final analysis he considers a gain, and to minimize the use of his mother tongue, Cree, a language into which he now translates. In his novel, the Indigenous residential school experiences marked by violent intercultural contact and sexual abuse negatively impact not only the psycho-social and linguistic development of the protagonists. In addition, the relationship between the protagonists and their parents, who cannot understand their sons’ painful experiences, becomes strained. The protagonists’ recovery takes the form of the development of a double consciousness, (re-)learning untranslatable Cree words and expressions, and refamiliarizing themselves with Cree mythology. Together, these strategies help the protagonists recover, albeit very modestly, what was lost through their traumatic childhood experiences. In “L’inuktitut et le corps-vocal dans le cinéma inuk : la décolonisation par le poème cinématographique” (Inuktitut and the Voice-Body in Inuit Cinema: Decolonization through the cinematographic poem), Karine Bertrand presents Indigenous, specifically Inuit, efforts to reclaim from the settler their right to self-representation. Indigenous peoples have in fact been subjected to settler representations in the visual arts and in literature since the onset of colonization. For the past thirty years or so, they have been incorporating authentic images of their communities, which they recognize as familiar and in which they see themselves, in their decolonized cinematographic and poetic cultural products. These products are closely aligned to the Inuit oral tradition. In the process, English and French settler languages are retained to explore possible linguistic renegotiations by, for example, integrating words and sentences written in a dialect of their own Inuit language into their works. The final contribution of this section, “Quand Lucky Luke et les (Amér)Indiens parlent francoprovençal bressan. Traduction et transposition, entre inaudibilité linguistique et visibilité culturelle” (When Lucky Luke and Native Americans Speak the Bressan dialect of Francoprovençal. Translation and transposition, between linguistic inaudibility and cultural visibility) by Manuel Meune, explores efforts to revitalize an endangered Indigenous language in Europe. Although the violence of colonization in the Americas and the gentler assimilation in France cannot be likened, the phenomenon of devaluing Indigenous languages and cultures, on both sides of the Atlantic, offers parallels revealed through the translation into a minor language of a comic book that portrays, among

other things, the Dalton brothers marrying Native American women. Meune demonstrates that translating comic books into the Bressan dialect makes the language visible and can spark cultural interest, provided that certain references are explained in the paratext. The resulting transcultural translation of wedding celebrations, for example, affords the opportunity to present various elements of Bressan culture. All three contributions demonstrate that mobilizing social, linguistic and cultural self-awareness and activism can enable Indigenous peoples to recover, to varying degrees, what has been lost through colonizer imposed linguistic and cultural self-translation.