

## Introduction

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This issue, the second during the pandemic, was rather a long time in coming for several reasons, including medical and ecological ones, but we are very pleased to offer the readers an important dossier of Indigenous stories from the James Bay Cree and their translations, all done by Indigenous translators, in addition to four articles and one essay. The first article by Hui Meng examines the self-translation work of the renowned Chinese writer, Eileen Chang, and its paradoxical relationship with her writing. Next is a study by Michelle Gil-Montero of her own translation into English of a novel by the Argentinian writer, Maria Negroni, *The Annunciation*, which is set during The Dirty War. While Negroni revealed through her writing how the dysfunctional language used by a dictatorship prohibits grief, the translator strives to make the target text perform the recuperative work of mourning. The third article by Bentolhoda Nakhei analyzes a corpus of Samuel Beckett's correspondence—translated by Gallimard—and the French version of *Waiting for Godot* (*En attendant Godot*) from the perspective of register to determine whether the letters and the play share certain stylistic characteristics and what register changes might appear between French and English. An essay by Maria Isabel Alonso-Breto follows, commenting on her own Spanish translation of Bharati Mukherjee's short story "The Management of Grief". The piece is a painful account of the aftermath of the Air India flight 182 attack in 1985, and the translator meditates on the enormous grief experienced by the victims' families and on her own concern about the emotions, affects, and ethical compromises that surround the activity of translation.

In 2013 the Cree Board of Health and Social Services of James Bay, or CBHSSJB, hired Edmonton writer Ruth DyckFehderau to write stories of people in Eeyou Istchee who live with diabetes. The author recounts in the dossier's opening essay her experience of listening to the stories told by 28 individuals from several communities in Northern Québec, of drafting them, and returning to the region to undertake the editing with the storytellers themselves who have retained the rights. The result was the publication in 2017 of *The Sweet Bloods of Eeyou Istchee: Stories of Diabetes and the James Bay Cree*. The last issue of *TranscUlturAl* published a Chinese translation by Leilei Chen of one of these stories, and when Ruth proposed a follow-up with translations of other stories, I accepted with great enthusiasm. In the dossier are included three original stories and their respective translations into French, Ojibwe, and Cree, as well as short commentaries by the translators. Our warmest thanks to the storytellers, the translators, Ruth and CBHSSJB for making this project possible.

In closing I must also acknowledge the invaluable help that my Assistant journal editor, Dominika Tabor, gave me. Despite the necessary distance imposed on our collaboration by COVID-19 she was always very present, resourceful, and accomplishing tasks over and beyond what was required. We hope that you will enjoy this new issue of *TranscUlturAl: A Journal of Translation and Cultural Studies*.