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Lost and Found in (Self-)Translation: From Colonial to Post-colonial Contexts - L'(auto-)traduction en contextes coloniaux et postcoloniaux : s'y perdre et s'y retrouver

Image: *Miss Europe* by Kent Monkman (2016), 84" x 132", oil on canvas (used with the permission of the artist)

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Lost and Found in (Self-)Translation: From Colonial to Post-colonial Contexts

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Those in an unequal linguistic and cultural power relationship, whether they be a colonized or a migrating people, frequently risk getting lost in translation. On the one hand, colonized groups include the Indigenous peoples of Africa, the Americas and Australia, for example, but also those colonized by an invader such as the Bohemians by Austro-Hungarians, the French by the British in Canada and the Irish by the British, or by a centralizing government, such as the French government's "colonization" of speakers of dialects and patois in the aftermath of the French Revolution. On the other hand, as a result in large part of global warming and conflict that is often a corollary of overpopulation, migration flows (from South and Central America to North America and from Africa to Europe, for example) are on the increase. What fundamentally distinguishes, yet paradoxically links, colonized and migrating peoples is choice: the former, while still on their land, are forcibly subjected to the domination of the invader, whereas the latter choose—to the degree that conflict in their home country gives them a choice—to leave their country and often their destination, though—hence the paradox—invasion may be what motivates them to migrate.

Colonized peoples are generally expected to adopt the language, cultural values and religious practices of the colonizer through a process of gradual or violent assimilation. A rare exception in the history of imperialist colonization is the Mongolian, in particular the Khan family's, approach, which was (relatively) tolerant of the cultural and religious practices of conquered peoples (Vietze 2017). More usual, though, is the gradual assimilation of the languages and cultures of the conquered people through a lack of institutional support which encourages participatory self-translation, although more violent approaches can range from prohibiting the use of a conquered people's language and religion through legislation to taking children from their families and sending the former to residential schools where they are forced not only to adopt the colonizer—or settler in the Canadian context—lifestyle, as the Canadian and US governments have done to Indigenous peoples, but also to self-translate. What are perceived to be incompatible lifeworlds (Tyulenev 2014) by the dominant language and culture are simply not tolerated, and efforts are consciously deployed to assimilate difference. The violence of extreme manifestations of these acts could not be semiotically translated more poignantly than by Kent Monkman in his 2016 painting *The Scream* that depicts Indigenous children being literally torn from their families by the Canadian government represented by the RCMP in Red Serge and traditionally attired Catholic clergy and nuns. In Canada and the US Indigenous languages were banned; the speaking of English (or French in Québec) was required, Indigenous children's traditional long hair cut short, and the adopting of settler customs and clothing imposed (see Adams 1995; Giago 2006 for US context; see Legacy of Hope Foundation 2001 for Canadian context).

Some colonized peoples succumb to the pressures and passively assimilate through self-translation, some are traumatized to the point of identitary loss so profound that they are unable to function productively in society, since "generations of a people raised in abuse, and without parents [residential school survivors], can hardly be expected to build healthy communities" (Whyte 2017), whereas others adopt various forms of resistance through, on the one hand, political activism, which this special issue does not specifically address, or, on the other hand, artistic, linguistic and literary activism that may include translation, which it does address.

Take, for example, Monkman, who himself says of his work that it "is somehow related to or inspired by my Native heritage and the place that I sit between two cultures because I'm of mixed blood [Swampy Cree father; English/Irish Canadian mother], so I think I've always been trying to define that place in between to some degree…" (Monkman qtd. in Art Saskatchewan 2018). He does not refer to himself as a translated person, and he does not appear to be in any way lost. Rather his sense of self is asserted in the "place in between" as is his non-binary two-spirit alter-ego, Miss Chief Eagle Testickle (a pun of mischief egotistical). He is, in fact, consciously "availing himself of the language of a settler culture and in that language he's telling different stories about settler-Indigenous relations" (Fischer qtd. in Everett-Green 2017). Monkman's unique cultural positioning has enabled him to uncover what the settler culture has hidden (Hall 1959) through his innovative interpretations of settler-Indigenous relations. "I pillage the history of painting, from the Baroque era to Romanticism, to investigate and challenge the subjectivity of the European eye on Aboriginal peoples and the 'New World'," says Monkman (qtd. in Loft and Dickenson 2012) of his paintings inspired by the Old Masters, including *Miss America* (2012). The artist re-evaluates visual representations of Indigenous and non-Indigenous peoples in Western art to teach settlers more about how their dominant cultural system has worked to alienate Indigenous peoples from their own languages and cultures by foreignizing them.

His paintings can be considered the visual art equivalent of minor literature. Monkman is painting minor cultures into the major Western artistic tradition by "recontextualiz[ing] Old Master conventions" (Everett-Green) as well as deconstructing, for example, Picasso's cubism. His response to the exclusion of the Indigenous perspective in the Western tradition, specifically in the settler paintings of George Caitlin and Paul Kane, includes Miss Chief Eagle Testickle telling the story of colonization from an Indigenous point of view. In the same vein, an Old Master who has inspired more than one of Monkman's paintings is Giovanni Battista Tiepolo, whose "Europe," one of his *Apollo and The Four Continents* (1751-3), motivated *Miss Europe* (2016), reproduced on the cover of this issue. In his painting, Tiepolo represented Europe as the culmination of Enlightened political, social and cultural development, whereas Indigenous peoples in the Americas ("America"), Africa and even Europe were depicted as less civilized, even tribal, cultures. By contrast, Monkman appropriates elements of Tiepolo's composition, and then turns the tables by recasting so-called "Enlightened" Europeans from an amalgam of time periods and backgrounds as perpetrators of chaotic excess, wanton violence and simplistic stereotypes. They may have spread Christianity, what they consider to be the best of European culture, an appetite for incessant progress, and a taste for unrestrained luxury to the "New World," but also intolerance, greed and destruction. Monkman's far less flattering

representation of European civilization and what it exported to "America" (Tiepolo)/*Miss America* introduces settlers to an alternative, non-Western interpretation of history. In addition to creating a minor painting tradition, Monkman performs intersemiotic translation in *The Prayer Language* (2001), a "series of paintings [in which he] transcribe[s] Cree syllabic translations of Christian hymns into multiple layers of semi-transparent acrylic paint" (Monkman qtd. in Art Saskatchewan).

Alternatively, Indigenous writers may have other types of innovative relationships with translation in and through their works. On the one hand, after many years of self-translation into the settler language, a writer may revert to his maternal tongue. Tomson Highway spoke only Cree and Dene until age 6, and at 56 started writing in Cree, the "source language" of his earlier works, as he explains: "the characters speak in Cree in his [Highway's] head but the words often come out in English or French" (Highway 2010). In 2008, he wrote the libretto for an opera in his native language, *The Journey (Pimooteewin)*, "a musical adaptation of a First Nations myth about the trickster's visit to the land of the dead" (Charlebois and Nothof 2016), and, in 2010, produced the Cree originals of the plays *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*. Fitzhenry and Whiteside expressed interest in releasing in Cree the plays that had been performed in English since the 1980s. According to Highway, "the Cree versions […] are actually the original versions. As it turns out, the […] ones that came out 20 years ago were the translation […]. The language that I'm most familiar with—that I'm closest to, emotionally and otherwise—is Cree, which is my native tongue … It's the first language that I spoke. My parents and my oldest brothers and sisters didn't even speak English" (Highway). In addition, he translated his libretto for *The (Post) Mistress* (2011) into French and Cree.

On the other hand, a poet, such as Joséphine Bacon, may refuse to (self-)translate, opting, rather, for concurrent writing in her maternal language (Innu) and in the settler language (in her case French), to which at least three of her publications attest: *Quelque part/Uiesh* (2018); *Un thé dans la toundra/Nipishapui nete mushuat* (2013); *Bâtons à message/Tshissinuatshitakana* (2009). Bacon limits her translation activities to those that serve a sociolinguistic function by translating and performing voice overs for documentaries and short films, in addition to teaching the Innu language and translating from that language into French (Joséphine Bacon 2018).

Three Indigenous creators, three resistance activities: creating a minor art form in the major tradition; writing in translation followed by (re-)writing in the mother tongue; refusing to translate in the creative domain, while reserving translation to projects that will contribute to the sociolinguistic vitality of her mother tongue. Through these activities, all three creators make visible or voice their identitary difference.

Of course, the term "minor literature," which we have appropriated and applied to the field of the visual arts when discussing Kent Monkman's work, was first proposed by Gilles Deleuze and Félix Guattari (2003 for the English translation) to recognize the originality of Franz Kafka's literary creations. Kafka constructed unique linguistic realities through his creative writing and developed a writing machine (Deleuze and Guattari 28) that involved making multilingualism resound within his own major vehicular language, which was German. As a German-speaking Jew living in Czech-speaking Prague under Habsburg rule, Kafka, a multilingual member of a minority group, spoke a

local variety of German and was, according to Deleuze and Guattari (26), interested in making a minor utilization of a major language a possibility. He made intensive use of the vernacular language—the Prague variety of German, his maternal or territorial language—to disrupt the major language and in so doing the official and institutional functions it represented. However, the minor language had no desire "to assume a major function in language, to offer its service as a sort of state language, an official language" (Deleuze and Guattari 16). Rather, Kafka's carefully crafted major language became minor through his literary writing that made "use of the polylingualism of [his] own [oppressed] language, […] a minor or intensive use of it" (Deleuze and Guattari 49–50). In minor literature the major language is decoded because the major language has denied validity to the minority. Kafka made use of the referential language of Jewish cultural reterritorialization (23), Yiddish, and the mythic language of religion, Hebrew (25). High German was, of course, the vehicular language of administration and government—*The Castle* (Kafka 1998)—that had to be deterritorialized (25). Kafka's independently innovative response to language and cultural tensions was revolutionary.

By contrast, the creation of what can be considered a minoritizing literature may be accidental, perhaps even involuntary. Anglo-Jewish writer Israel Zangwill, born in Victorian London to a Polish-Latvian immigrant family, did not spend his early years in the East End Jewish ghetto, where poor immigrants tended to first settle. Yet, as a child he spoke Yiddish, learned Hebrew, and attended the Jews' Free School from the age of eight like other children of immigrant families. The school, run by Jews, was located in the ghetto and designed to assimilate children linguistically and culturally in order to integrate them into British society, without, however, compromising the Jewish religion. At university, Zangwill also learned French. He considered Yiddish the national language of the Jewish diaspora, even if, in the early 1890s it was considered a Jewish-German dialect. As an adult, he mastered Hebrew well enough to become a competent, prolific and appreciated translator of Hebrew poetry into English. Zangwill sought, and achieved, validation from his host country; as a writer, he was well integrated into English cultural and literary circles, while wishing to be recognized as Jewish. In the early 1890s, the Jewish Publication Society of America commissioned, for American and British Jews, *Children of the Ghetto: A Study of a Peculiar People* (1998). The novel became "the first [British] Anglo-Jewish best-seller" (Rochelson "Introduction" 11) to expose the spiritual crisis facing the Anglicized Jewish community, which resulted from a profound sense of loss: loss of a feeling of belonging, loss of a traditional life considered authentic that was dying, loss of clear and strict rules of behaviour (14). Zangwill belonged to this minority group who wished to be recognized as full members of their adopted country, yet profoundly regretted having to give up an essential part of their identity in the process.

Even though self-translated by Zangwill, linguistic multilingualism is still clearly present in the novel, and various linguistic clues communicate the source language to the reader; for example, Hebrew, the language of scripture, is written in formal English ("Peace be to you."), whereas the vernacular Yiddish is tinged with archaisms, often "sounding" unnatural ("I am looking for work. Peradventure have you something for me?") (Zangwill 96-97). Zangwill's exploration of these marginalized languages is anything but fluent. Immigrants self-translate, feel torn between two or more languages, cultures and identities, speak an English that tends to be calqued on Yiddish with modified

pronunciation, e.g. "ve English valk about in all vedders" (99), and code-switching between English and Yiddish sometimes marks conversations. Not only self-translation but translation also clearly plays a large role in the novel; a case in point, ghetto youngsters learn to read Hebrew by sight translation of Hebrew texts into Yiddish.

The Yiddish structures and vocabulary in the novel were designed to introduce Anglo-Saxons and assimilated Jews to this foreign culture and language that was in their city. Nevertheless, Zangwill's attitude to Yiddish, a minority stigmatized language, "the most hopelessly corrupt and hybrid jargon ever evolved" (Zangwill 94), that was dying out at the end of the nineteenth century, was ambivalent as a result of his position as an Anglo-Jewish writer. Translating the minor language in his fiction reflected the ambivalent attitude shared by many of his Jewish readers who criticized the codemixing and codeswitching of Yiddish-speaking immigrants. As an accomplished writer, Zangwill refused to make intensive use of the minor language in this novel and his short stories (in contrast to some of his theatre plays) in the wake of the negative critical reception with which *Motso Kleis* was met, yet, ironically perhaps, his works contributed to the revival of Yiddish in the twentieth century. Nonetheless, writing in nonstandard English underlined Zangwill's alterity, as did wishing for his Jewishness to be recognized and respected, thereby (inadvertently?) asserting a position of "foreignness" while seeking recognition as "one of them [his English peers]" (Rochelson "Language" 400). Less ambiguously, the characters who populate his novel, the majority of whom are bilingual, if not multilingual to varying degrees, are newcomers attempting to use a major language with varying degrees of success. Secular conversations are multilingual in the Jewish ghetto, whereas in middle-class Kensington, where successful, i.e. assimilated, Jews live, traditions have been reinvented and Londonian modernity adopted, often at the expense of ethnic identity and personal integrity (Falk 82). We nonetheless contend that the implicit multilingualism of the novel, which, intentionally or not, resounds in the major language, makes of this novel a minor incursion into major literature.

The (self-)translators, whether they be Indigenous or migrants, studied in this issue are also bilingual or multilingual foreigners within a major language, or in the process of reclaiming a formerly repressed language. Over the past centuries, global cultural and linguistic diversity has been lost through the "devaluing and eradication of countless languages" (Merkle and Lane-Mercier 5) as a consequence of "the implementation of legal, educational, and cultural policies that have required the use of a single national-cum-official language in the public domain" (5), if not in the private domain as well. Homogenization efforts included suppressing maternal languages and cultures to the point of making them illegal. In reaction, Indigenous groups in particular, but (im)migrant communities as well, are party to nationalist, regional and identitary demands for recognition, which may find expression through reclaiming their maternal languages by means of creative writing and translating activities. As members of multilingual and multicultural groups, they refuse to accept democracies founded on "the institutionalized refusal to acknowledge difference—whether cultural, linguistic, ethnic, religious or other" (5). They are subverting the more or less coercive implicit and explicit hierarchies that attempt to enforce their assimilation, marginalization, and exclusion. In so doing, they are making the effort to become minor by "making the plurilingualism within their own [major] language resound" (Deleuze and Guattari 26). As we have seen above, in reaction to centuries of settler appropriation of their

culture through ethnographic or literary translation (Cardinal "Xhuyaa et Ts'ehk'i," "Why do they do it?," "Cross Purposes"), Indigenous groups now resort to strategies that can range from creating minor visual art forms to writing in the original language after years of self-translation as well as concurrent writing in the maternal and settler language. However, the cases examined in this issue are not limited to strategies retained by Indigenous writers and (self-)translators; in addition, the potential contribution of settler and colonizer translators to legitimizing Indigenous voices is explored, as are migrant voyages in and through (self-)translation.

This special issue brings together new research on Indigenous (self-)translation strategies retained by Cree writer and translator Tomson Highway (Marie Leconte) along with Inuit poets (e.g. Taqralik Partridge and Alootook Ipellie) and filmmakers, such as Zacharias Kunuk and the Nunavut Animation Lab (Karine Bertrand), "settler" or dominant culture translation strategies retained for translating Canadian Innu militant poet Natasha Kanapé Fontaine (Lianne Moyes) and for translating American Native fiction into minoritized Iberian Spanish (Isis Herrero López). These contributions deal implicitly and explicitly with the ideological position of the translating subject (Tymoczko 2003) with respect to the source text and the culture that produced it. In addition, a contribution by Manuel Meune explores how the translation of *Lucky Luke* comics—the theme of which is European contact with Amerindians—into Francoprovençal, a marginalized Indigenous European vernacular language, can contribute to the revitalization of this language and culture. Finally, the concluding article investigates the impact of migration, from Beijing to London and back, on identity construction and the central role that cultural and linguistic translation plays in the process (Wangtaolue Guo). The changing dynamics—from loss to gain, and from gain to loss—in translational writing are examined through a detailed analysis of Xiaolu Guo's *A Concise Chinese-English Dictionary for Lovers*. All of the contributions nuance the linguistic, cultural and identitary tribulations to which colonized and migratory peoples are subjected, the double-edged sword of (self-)translation, and the paradoxical gains that can be found in the sometimes painful process of self-translation.

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(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.

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(Non)Translation as Resistance in Tomson Highway's *Kiss of the Fur Queen*

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Translated individuals, like Tomson Highway, chart new territory all the while forging a new literary language with their writing. But Highway is not of the migrant postcolonial Rushdiean kind. Rather, he emerges from a violent and still very present Canadian colonial reality lived by Indigenous Peoples, as attested more than ever today by the growing body of literature (both fiction and non-fiction) written and published by Indigenous authors and settler-scholars. The institutional politics behind the Truth and Reconciliation Commission of Canada, as well as the on-going National Inquiry into Missing and Murdered Indigenous Women and Girls, speak to the colonial/imperial directive, described more recently as genocide[1], followed with such fervent determination by Europeans from the moment they set foot on Turtle Island.

With this in mind, how does one then go about deciphering a new literary language? First, there is the issue of language proper; in the case of Highway, his mother tongue is Cree, followed closely by Dene, or Chipewyan. His 1998 novel *Kiss of the Fur Queen,* however, was written in English. In it, Highway liberally inserts Cree words, phrases and expressions in italics, often followed by their meaning in English. A short bilingual Cree-English glossary (pages 307-10) was also added at the end, and the novel includes two "general notes on the Cree language" (*Kiss of the Fur Queen* 310) and an editor's note about the glossary in the acknowledgement section (unnumbered pages at the beginning of the novel). However, the question asked above regards not just linguistic inquiry but also the initial position the asker must adopt in order to avoid appropriating or transforming the material to suit their own perception of its meaning. I am not Cree, nor Indigenous. I am for all intents and purposes a settler-scholar. To process Highway's writing from this vantage point is to adopt an observational stance from which unsettling is key; a space where otherwise familiar academic terms must be redefined (or more clearly defined) in order to address, and in this case with the intention to avoid, "the increasing co-optation of discourses of reconciliation by a hegemonic network of institutions and agents" (Pauline Wakeham, qtd. in McCall 57).

[1] "The establishment and operation of residential schools were a central element of this policy, which can best be described as "cultural genocide." This quote can be found on page 1 of the Summary of the Final Report of the Truth and Reconciliation Commission of Canada (Truth and Reconciliation Commission of Canada). For additional sources regarding the cultural genocide of Indigenous Peoples in Canada, see MacDonald and Hudson 2012; Milloy 2017; Neu and Therrien 2005; Palmater 2014.

Following a brief description of Tomson Highway's novel *Kiss of the Fur Queen,* this paper will investigate its translatory nature from three points of view: 1) the insertion of Cree lexical items/elements in the text; 2) the use of Cree mythology within the narrative; 3) the linguistic challenge of cultural contact within the story itself. It will conclude by advancing that Indigenous texts, like Highway's, are forging new literary languages not unlike what Henri Meschonnic proposed with his notion of *langue-culture*. But first, the terminology used throughout the paper will be scrutinized to avoid any definitional ambiguity.

Far from postcolonial theories that dissolve identity into an assimilationist amalgam, I propose to use the term hybridity as a targeted textual form of resistance. In order for this to be possible, the main features of the concept with an emphasis on its difficult relation to Indigeneity will be exposed. The strength of the reading is in part correlated to my capacity to see through the discourse of colonialism and ethnocentrism, in other words my ability to unsettle[2] myself. Translation and textual hybridity are the key notions around which the analysis will evolve and will range from their inter- and intra-linguistic functions to their capacity to reorganize cultural referents.

In his article "Tending to Ourselves," Niigaanwewidam James Sinclair[3] argues for a very vigilant use of the term hybridity when discussing anything Indigenous as it often plays right into the colonial objective of dismantling and erasing Native identities. The motivation behind its use here is borne of a need to establish a link between a particular kind of translation (vertical translation, which will be defined in the following paragraph) and the narrative strategies found in Tomson Highway's novel. It is not used as a way "to undermine Native sovereignty," and as I am not myself an Indigenous person, I will not take the liberty to "[conceive] of [it as] imaginative forms of identity creation, in which boundaries are flexible and colonial realities can be subverted with little fear of punishment or reprisal" (Sinclair 248). While this problematic and very real interpretation remains a part of the term's historical meaning, essentially by way of postcolonial critical thought, hybridity in the context of the text and this article is understood as a form of indissoluble Cree resistance. Far from reflecting a symmetrical process that syncretizes identity into a homogenous mixture, its power here lies in its capacity to deal with the issue of untranslatability.

The term vertical translation has been attached to at least two definitions. Folena defines it as translation from a more prestigious language to a vernacular one in the context of Medieval writing (Das). Coming at it from a social sciences angle, Schaeffer et al. anchor its meaning within the actual process of translation where "[d]uring vertical translation, the ST [source text] is in an abstract form which is not language specific. The TT [target text] is produced on the basis of these abstract representations" (Schaeffer et al. 1). This second definition comes closer to what I am attempting to

[2] Unsettling oneself is a process through which "non-Natives must struggle to confront their own colonial mentality, moral indifference, and historical ignorance." (Regan and Alfred x)

[3] The author has changed the spelling of his first name since publishing this article. After having discussed the matter with him, I am using the current spelling here. See references at the back for the name under which the article was originally published.

describe here by advancing that the source text is not necessarily an accessible document. In the context of this paper, the term vertical translation will be used to refer to the process a multilingual author undergoes when he or she writes; in other words, the transformation or conversion of their thought process into a linear literary text. When written in a language other than the author's mother tongue, the text produced is a sort of translation, and will be referred to here as the "first translation."

In keeping with this idea, the process a multilingual individual goes through in order to put words into writing needs clarifying. James McGuire's definition of the bilingual subject will serve as a starting point: "[…] any act of writing carries with it all the complications of establishing a geopolitically-grounded language. […] The bilingual subject is perpetually adrift between languages, vacillating from one to the other, subject to permanent indecisiveness" (107). What McGuire disregards completely here is the importance of the mother tongue and its capacity to geopolitically anchor the bilingual subject. The "permanent indecisiveness" he refers to is not the result of the subject's aimless drifting, but of untranslatability, in other words of not being able to formulate exactly the mother tongue's meanings and history in another language. This concept is clearly understood by Billy Merasty, Cree actor and playwright, and Tomson Highway's nephew, when he discusses his bilingualism and the use of English versus Cree in his own writing:

> [I]t's very hard to give something that a lot of people can't get because it's not their own language. And it's very hard to give something that's very hard to translate because what you're giving can't be fully translated — so there's always something left behind… You can't really strike a balance. You just do the best you can. (Fagan 26)

I will refer to a text produced in this space of (cultural and linguistic) untranslatability as a hybrid one.

Translation studies (TS) researchers have defined hybrid texts several ways over time and these definitions involve the use of both source and target languages and cultures (Snell-Hornby 208). Through contact with postcolonial research and other disciplines, TS has come to refine the definition. For Sherry Simon,

> The hybridity that concerns Translation Studies belongs to a tradition of debate having to do with plurilingualism and linguistic creolization, notions of transculturalism and transtextualization, as well as aspects of diasporic cultural expression that include bilingualism and double consciousness. (Simon 49)

A hybrid text "is in some sense already a translation" (51), meaning it is not necessarily a product of an external word-to-word transfer. In other words, an original text can be considered a first translation, as implied earlier. But what is relevant for this paper is that this kind of text "has created a 'new language' and has come to occupy a space 'in between'" (Snell-Hornby 208). Cree scholar Neal McLeod alludes to this very thing when he writes that "[t]he space-in-between is where people make sense of their worlds; it is the location wherein they situate their consciousness" (McLeod 24). Although transpiring from a postcolonial conceptual framework, the most significant aspect of

this definition of hybridity is its generative capability, in the form of a new language. Through it, traditional language binarity is faulted, and one is forced to ask what constitutes the source language, as well as what then should become the target one. But is this really a necessary question? French TS theorist Henri Meschonnic defined language (*langue*) as "a system of language [*langage*] that identifies the inextricable mix between a culture, a literature, a people, a nation, individuals, and what they do with this mix"[4] (*Poétique du traduire* 12, my translation). Language contains the history and the culture of the people who use it, as well as the moment in history from whence they speak. Meschonnic refers to this as a *langue-culture*. Even the individual speaker's body is inflected in the language he or she uses: "writing is a practice where the writer does more than enunciate. He writes himself. […] There is in this cry, a constraint, in writing: one writes with his or her whole body"[5] (*Pour la poétique* 183, my translation). In light of Meschonnic's thoughts, we must reconsider hybridity as an aimlessly drifting mix of social, cultural and historical elements, as McGuire suggested, and see it rather as a continuous function of the speaker's history, society and culture.

It is through a form of translation that the hybrid text takes on a cultural, linguistic and personal presence. If, in translation, the textual relation between two texts is decentered, as opposed to annexed (where provenance of the original is erased), Meschonnic writes that the work "becomes double, a doubleness that is the inside-outside of a language and its literature"[6] (*Pour la poétique* 360, my translation). Meschonnic's notion of decenteredness is not just emblematic of a semantic misalignment between source and target, rather it has to do with having an "interpoetic relation between value and signification, the structuring of subject and history"[7] ("Propositions" 53, my translation). When translating (or when writing a hybrid text, in the case of a first translation), decentering is a way of maintaining the doubleness present in the text, whereas annexation is homogenizing the language in the text, flattening it, and giving in to acculturation.

So, what then are the linguistic elements that best describe a hybrid text? TS researcher Sherry Simon puts forth the following definition that speaks to the conflictual space of the border and is steeped in the notion of translation:

> Hybrid texts are those that display "translation effects": dissonances, interferences, disparate vocabulary, a lack of cohesion, unconventional syntax, a certain "weakness" or "deterritorialization". This mixing can be expressed either at the level of linguistic codes or more broadly at the level of cultural or historical references. (Simon 50)

[4] "La langue est le système du langage qui identifie le mélange inextricable entre une culture, une littérature, un peuple, une nation, des individus, et ce qu'ils en font." (Meschonnic, *Poétique du traduire* 12)

[5] "L'écriture est une pratique où l'écrivain fait plus que s'énoncer. Il s'écrit. […] Il y a du cri, une contrainte, dans l'écriture : on écrit avec son corps entier." (Meschonnic, *Pour la poétique 2* 183)

[6] "[…] elle devient cette œuvre double, ce *dedans-dehors* d'une langue et de sa littérature." (*Pour la poétique 2* 360)

[7] "[…] *décentrement,* rapport interpoétique entre valeur et signification, structuration d'un sujet et histoire […]." (Meschonnic, "Propositions pour une poétique de la traduction" 53)

Simon's description continues with: "While the hybrid text affirms the dividedness of identity, often becoming an expression of loss and disorientation, it can also become a powerful and emancipatory place for the writer to occupy" (50). The first part of this last sentence, as stated, is problematic in the way it undermines the primacy of a specific identity. The word 'dividedness' offers no information as to the way it is divided, giving the impression it could very well be symmetrically. Alternatively, I believe the "translation effects" expressed in the hybrid text can be indicative of the traceable journey of a powerful identity, while its capacity to "disorient" the non-initiated reader is a sign of its strength, which dovetails nicely with Simon's "powerful and emancipatory place for the writer to occupy."

It is with this understanding of translation and hybridity that Tomson Highway's novel *Kiss of the Fur Queen* will be broached. Due to my non-Cree, settler-scholar status, my optics have an obvious inherent bias, one to which I own up. But I also want to add that "[the] critical posture I endeavor to occupy as a non-Native [non-Indigenous] critic of Native [Indigenous] literature [….] is that of the ally" (McKegney 63), along with all the possible criticism that comes with this stance.

Kiss of the Fur Queen is about two Cree brothers, Champion (baptized Jeremiah) and Ooneemeetoo (baptized Gabriel), sons of Abraham Okimasis, champion dog sled racer, and Mariesis and the journey of their lives southward from their community of Eemanapiteepitat, in northern Manitoba, to Birch Lake Indian Residential School, and finally to the cities of Winnipeg and Toronto. The novel opens with a dreamlike sequence during which their father, Abraham, wins the famous Millington Cup at the World Championship Dog Derby held in Oopaskooyak, Manitoba. It is here that the reader is introduced to the Fur Queen, a mythical creation (associated with either the Weetigo or the Weesageechak[8]) who will make regular appearances throughout the novel under different guises. The boys, Jeremiah first, as he is the eldest, leave their community to attend Birch Lake Indian Residential School. The Okimasis brothers, while they do come home every summer, will stay there until the end of elementary school. Over the course of their stay, the boys will be sexually abused by the priests who run the school. Highway's descriptions of pedophile rape clearly bring to light "the terror of colonial institutions" (Henderson, qtd. in McCall 63) and its horrors in a prison-like atmosphere where the children are forced to cut themselves off from any connection to their culture, family and home.[9] The young brothers witness each other being abused and the "chocolate bar" left behind for services rendered becomes a well-placed religious symbol in other parts of the novel. In this toxic environment, the one means of self-expression left for the brothers to explore is artistic—Champion/Jeremiah as a musician, a piano player to be precise, and Ooneemeetoo/Gabriel as a

[8] Weesageechak is the Trickster's Cree name, and the Weetigo, "a cannibalistic creature in Cree mythology" (Fagan 2009).
[9] On this point, Tomson Highway seems to hold an unclear position on his own residential school experience, one that has created some controversy over the last few years. Comments regarding his years in residential schools in a 2015 *Huffington Post* article (Ostroff), and in a 2010 interview on *Rockburn Presents* (cpac), depict a very different reality from the one described in the novel analysed here. These assertions, verging surprisingly on the extremely positive, have fueled a backlash that has been following him ever since, and have yet to be commented upon by him. The instrumentalisation of his comments by those seeking to undermine the work of the TRC specifically, and more generally Canada's role in the cultural genocide of Indigenous Peoples keep appearing in the media. (Brake; Meloney)

dancer, talents with which both were born (Gabriel's Cree name, Ooneemeetoo, translates as dancer in the novel's glossary, and Jeremiah used to play his father's accordion as a child).

Following residential school, Jeremiah moves to the city of Winnipeg to pursue music studies. After grueling years of very lonely piano practice and training, his path leads him to a prestigious piano competition where he wins first prize and the Crookshank Memorial Trophy. And while the event seems to mirror, in a decentered way, his father winning the famous "Millington Cup World Championship Dog Derby" before his birth, the outcomes are incommensurable, for Jeremiah turns to drinking upon realizing the accomplishment means very little in the way of changing who he is:

> He had tried. Tried to change the meaning of his past, the roots of his hair, the colour of his skin, but he was one of them. What was he to do with Chopin? Open a conservatory on Eemanapiteepitat hill? Whip its residents into the Cree Philharmonic Orchestra? (Highway, *Kiss of the Fur Queen* 215)

The overwhelming presence of urban Western values that now surround him and the dogmatically learned Catholic ones instilled in his childhood all come crashing down on him. He is unable to reconcile all that he has done to succeed in the past few years with his Cree identity and background, the two spaces are just too distant, simply poles apart.

As for Gabriel, his dancing and choreography skills combined with his training enable him to become a famous dancer the world over. His perfect physical appearance, alluded to already in residential school, has also allowed him to indulge in promiscuous sexual behaviour. His quest is centered around finding his next sexual fix wherever and from whatever man he can, as well as leveraging his sexual services for money and even for marketing advice to help out with his brother's play at one point in the story (283). This is how Gabriel wields his power over others, a power he learned about as a child at Birch Lake Indian Residential School at the hands of Father Lafleur, and to which he is clearly addicted:

> Gabriel had no strength left. The pleasure in his centre welled so deep that he was about to open his mouth and swallow whole the living flesh—in his half-dream state, this man nailed to the cross was a living breathing man, tasting like Gabriel's most favourite food, warm honey […]. (*Kiss of the Fur Queen* 79)

The Okimasis brothers' artistic practice, heavily influenced at first by the religious and institutional oppression of residential school, becomes, as they evolve into adults, a powerful means of re-Creeifying themselves in an urban environment. Gabriel choreographs a dance to his brother's music, gaining much critical attention for both:

> And suddenly, the piano was a powwow drum propelling a Cree Round Dance with the clangour and dissonance of the twentieth century. (*Kiss of the Fur Queen* 267)

Later, Jeremiah writes a play, "so controversial that the cardinal of Toronto had snuck into the show dressed as a Rosedale matron, so Indian rumour rabidly insisted" (*Kiss of the Fur Queen* 296), putting the Okimasis brothers in the limelight a second time. But after years of unprotected and indiscriminate sex, Gabriel finds out he is dying of AIDS. The energy that the play's lead role requires has taken a fatal toll on his health. With their father now dead, the brothers' mother, Mariesis Okimasis, completes for the first time in her life the long journey to Winnipeg to see her youngest son before he dies. The novel ends on the total reclaiming of Cree beliefs at Gabriel's request in the hour of his death, much to Mariesis' distress. The last sacraments of the Catholic faith she so wanted her youngest to receive will not materialize. Jeremiah guards the hospital room door while Gabriel is surrounded by those who are performing a traditional Cree ceremony:

> Ann-Adele Ghostrider lit a tiny sprig of cedar—after sweetgrass, sage, and tobacco, the fourth sacred herb—and one last puff of rose smoke. Jeremiah stood with his back against the door, his mother biting his restraining hand. For God had finally come for his brother, banging at the door, demanding to be let in. (*Kiss of the Fur Queen* 305)

As to the structure of Tomson Highway's novel, it is broken down into six parts, all of which are titled with Italian terms that describe how various pieces of classical music should be played.[10] But it is divided further into very short, numbered chapters. Each of these details, chronologically, a series of important events that mark the brothers' lives, quite literally from the womb to the grave, in the case of Gabriel.

Three Narrative Strategies

The first narrative strategy considered is the insertion of Cree lexical items and phrases throughout the novel. The lexical elements (and the corresponding glossary) range from swear words ("Atimootagay—dog's cunt (common swear word)" (*Kiss of the Fur Queen* 307)), to many more culturally specific ones ("Machipoowamoowin—bad dream power (a very powerful term)" and "Mithoopoowamoowin—good dream power (*Kiss of the Fur Queen* 307)), as well as banal phrases ("Mati siwitagan—pass the salt" (*Kiss of the Fur Queen* 308)). For the non-Cree reader, this technique of linguistic insertion imposes an immediate cultural otherness so incomprehensible that it requires either the intervention of a native speaker of Cree, or at the very least a bilingual glossary, in order to understand what is being communicated on the most basic semantic level. This doubling of reader positionality maintains two linguistic and cultural realities (English and Cree, notwithstanding the extremely codified language of classical music by way of Italian) on the surface and in constant interaction. As Fagan writes,

> [b]y code-switching, jumping back and forth between various languages and styles, they [Indigenous writers] challenge the dominance of any one language. By keeping the reader "off

[10] Allegro ma non troppo, Andante cantabile, Allegretto grazioso, Molto agitato, Adagio espressivo, Presto con fuoco.

> balance," the writers bring their language choices to the reader's conscious attention, refuting the transparency of language and reminding us of the powers of language: to disrupt, confuse, exclude as well as to include, inform, and amuse. ("Code-Switching Humour in Aboriginal Literature" 26)

In an interview with Tomson Highway, Heather Hodgson confirms what Fagan writes by saying this about Highway's code-switching in *Kiss of the Fur Queen*: "his frequent use of Cree words and phrases does not only convey the identity of the novel's author and characters, it also subverts the dominant language itself because Highway's stamp is on it—he forges his own idiosyncratic vocabulary just as a strong writer on the margins should" (Hodgson). Most tellingly, the meaning of the dedication at the beginning of the novel, *Igwani igoosi, n'seemis*, can be found neither in the novel, nor in the accompanying bilingual glossary. Only by searching online did I discover it meant more or less "for you little brother," and even this interpretation does not cover its complete meaning (Hodgson) as the three Cree words convey much more than the four corresponding English ones. The novel's glossary allows the non-Cree (and non-Indigenous) reader to get a semantic gist of most of the terms, but in no way can it assist the reader in grasping the deeper nature of the Cree language and the cultural information it contains. Highway says:

> "Cree, unlike English, is a laughing language" and adds later on: "The hardest part I find in the translation process is that the English language is not terribly funny. It's a language of the head, it's a cerebral language, it works from up here. Cree is a very visceral, physical language, an instinctual language…." (Hodgson)

When Hodgson follows this statement with "[y]ou mean it's very connected to the body," Highway immediately acquiesces with "Yes… and to the earth" (Hodgson). Interestingly, Meschonnic's thoughts, cited earlier, on the involvement of the whole body in the process of writing is mirrored in Highway's own words: one writes oneself into existence.

Whether this process is seen as happening within the parameters of Mary Louise Pratt's concept of a contact zone (Pratt) or postcolonialism's liminal in-between space, in *Kiss of the Fur Queen* the reader is privy to Highway's linguistic, cultural and personal appropriation of English by the Cree language. This results in a hybrid text that keeps alive and presents not only the language's underlying humorous nature within the English language, but also a musicality which Highway says is an integral part of the Cree language, an aspect that I suspect must have also participated in his classical musical training.[11] Part of this work occurs directly in English by piercing it with Cree words. Of English, Highway writes: "we are very conscious of the fact that we are working with a language that we must reshape to our own particular purpose" ("On Native Mythology" 421). Very much in line, here again,

[11] For an in-depth look at the use of classical music in Highway's text, see "Productive Dissonance: Classical Music in Tomson Highway's *Kiss of the Fur Queen*" by Sarah Wylie Krotz (2009).

with the idea of a *langue-culture* and its historical and cultural specificities, I suggest the insertions carry with them Cree culture, Cree nationhood, as well as Highway's own Creeness.

However, providing the reader a bilingual glossary at the end of the novel as well as translating many of the words directly in the text seems to go against this "reshaping" by giving it an ethnological feel. Hodgson states: "While the glossary orients the reader and enables [sic] the reader a glimpse of the humour, it also undercuts Highway's linguistic subversion by annihilating precisely the sense of the otherness of the other" (Hodgson). But Highway's priority seems to lie elsewhere; he seems to fear the impact the lack of understanding might have on those who do not speak Cree. He could be acknowledging this in the narrative itself when he makes the protagonist Jeremiah question precisely this in reference to the play he is writing: "He suspected that his liberal sprinklings of Cree might have thrown off its readers" (*Kiss of the Fur Queen* 278). Is Highway privileging semantic understanding, however inadequate, over a puzzling introduction to Cree for the non-Cree audience? The triple effect created by italicized text, immediately followed by its translation and a glossary at the end of the novel to explain most of the Cree lexical items and expressions seems to indicate this. But does it really? Looking at the novel as a translation offers different possibilities.

Interestingly, "according to Genette paratextual elements are positioned in an 'undefined zone', occupying an ambiguous position both inside and outside of the text" (Toledano Buendía 149) and can "turn into metadiscourses containing explicit theoretical statements about translation norms and a translator's decision-making process" (150), thereby allowing the translator's voice to become visible. One could argue that Highway, as a "first" translator, is using his novel's paratextual elements (the glosses, glossary, as well as opening and closing notes) as a way to triple the impact of the presence of Cree. Even if the underlying cultural meaning remains opaque for the non-Cree and non-Indigenous reader, the Cree language itself partially reclaims not only its territory, but does so visibly by the italicization of Cree words, their repetition (Cree words are very often followed by their English counterparts) and then insertion in the adjacent glossary. In addition to this, the novel opens with "Notes on the Trickster," in which facts regarding the non-gendered aspect of the language are divulged. And following the glossary, two short notes that convey information about grammar (again regarding the lack of gender markings in Cree) and pronunciation ('g' is pronounced hard) have been added. Conceiving of *Kiss of the Fur Queen* as a first translation situates the work as a target text, and as such "[i]t is the target text's implicit reader that the translator's notes [or in the case of Highway's novel, the English counterparts to the Cree directly in the text, the glossary and the notes] are addressed to, which makes them a determining factor in the presence, use and message of this paratextual material" (154).

In conclusion, Highway's paratextual technique seems to go beyond a pandering "didactic intent" (Owens 22) by making the target reader (if the novel is analyzed as a translated text) come face to face with cultural information that, while disorienting or partially understood, is not foreignized exotically, but rather presented in a way that forces him or her to acquiesce to its necessary presence in the narrative and the complexity of its make-up. Superficially, the novel's hybridity can be

understood as a physical mix of two languages, and two worldviews, but it is the way in which the Cree is inserted and the importance put on tripling its presence that acts as a potent message of existence, permanence and endurance.

A second and connected narrative strategy addressed in this paper is the insertion of Cree mythology into the novel's narrative. Highway seamlessly weaves fantastic elements and anecdotes into the storyline in a way that does not interrupt the narrative's more realistic continuity. Mythological elements glide almost surreptitiously into the narrative at crucial moments in the lives of the protagonists and once there, take on a larger than life presence, creating dreamlike atmospheres. The effect is cinematic and the imagery is vivid and descriptive, not unlike magic realism. And while real knowledge of Cree mythology remains unattainable for the non-Indigenous reader through these passages, its presence is clearly felt and is marked as such by these fantastic[12] episodes. As Highway declares himself, a prime example of this is Abraham's meeting of the Fur Queen at the beginning of the novel after winning the World Championship Dog Derby (*Kiss of the Fur Queen* 6–12). The event is real, but Abraham proceeds to go in and out of two consciousnesses: first, the events surrounding his winning the cup (crowds roaring, flashbulbs going off, beauty pageant winner handing him the large silver bowl); second, his passage through three different "darknesses" where he sees a small flickering flame in the distance. The syrupy flow of the narrative between these two realities connects and confuses them into each other. Natural events become distorted and take on a supernatural feel.

Another such passage is when Jeremiah slips into a drunken stupor resulting from a drinking binge in Kookoos Cook's kitchen following his father's funeral (*Kiss of the Fur Queen* 231–34). After venturing outside, trying to escape Filament Bumperville's charged rifle, he slips into what he describes as a fog, then an endless tunnel where he finally sees a flame. A voice wakens him from his stupor by giggling: "Sometimes you humans make me laugh" (231). And the reader is privy to a conversation between Jeremiah and "Miss Maggie-Weesageechak-Nanabush-Coyote-Raven-Glooscap-oh-you-should-hear-the-things-they-call-me-honeypot-Sees" (234), the ultimate trickster.

Created by descriptive images of white fox stoles and white satin gloves, in a way marking her creation, both the colour white and a feminine presence come to be associated with the character of the Fur Queen. In the novel, "The Fur Queen, as the most prominent incarnation of the Trickster […], follows the Okimasis brothers […] to the city. She flickers in the text like a flame. Sometimes she makes us laugh; other times her guise provokes and startles" (Hodgson). The importance of Weesageechak, the name of the trickster in Cree, is acknowledged at the outset in "A Note on the Trickster." Highway informs the reader that the trickster's role "is to teach us about the nature and

[12] The term *fantastic* is used in this paper with regard to the description of events in the novel that, while clearly occurring in the characters' consciousnesses, do not have a concrete manifestation in reality; they are considered supernatural: e.g. "Jesus on the wall above the piano winked, and an idea rang like a gong" (133); "Twenty-seven months' pregnant now, her belly protruding ten feet, translucent, something inside stabbing, slashing, only the skull vaguely human" (216).

meaning of existence on the planet Earth" and Weesageechak[13] "straddles the consciousness of man and that of God, the Great Spirit" (2005). Highway clearly illustrates the conjunction of reality and the fantastic in the narration of his novel, forging a link for the non-Indigenous reader between the latter and mythology. Highway defends the possibility when he argues that "for Native Literature to achieve any degree of universal resonance or relevance, any degree of permanence, Indian Mythology must lie at its very root" ("On Native Mythology" 423). But ancient Cree mythology must travel through time and in space to become intelligible in today's contemporary world. For Highway, the transformation or "hybridization" of the myth occurs when it is taken out of the land and brought to the city:

> The only thing is, this mythology has to be re-worked somewhat if it is to be relevant to us Indians living in today's world. The way these stories go, they were meant for a people who lived in a forest environment; we—our family—were all born in tents, grew up travelling by dog-sled and canoe, etc. But today, as a adult [sic], I am urban by choice. So in order for these myths to be relevant to my life, to my own system of spiritual beliefs, I have to apply these myths, this mythology to the realities of city living. So, 'Weesageechak' the trickster figure who stands at the very centre of Cree mythology and who is a figure as important to Cree culture as Christ is to Western culture, still hangs around and about the lakes and forests of northern Manitoba, yes, but he also takes strolls down Yonge Street, drinks beer, sometimes passes out at the Silver Dollar and goes shopping at the Eaton Centre. (421)

The Cree trickster's presence alongside twenty and twenty-first century city living in Highway's novel conforms to what Gerald Vizenor describes as a tribal narrative in which "the trickster is a comic trope, chance in a narrative wisp, tribal discourse and an irreversible innovation in literature" (9). Vizenor takes up Todorov (on Bakhtin) to explain this phenomenon: "There are events that, in principle, cannot unfold on the plane of a single and unified consciousness, but presuppose two consciousnesses that do not fuse; they are events whose essential and constitutive element is the relation of a consciousness to another consciousness, precisely because it is other" (Vizenor 9). On one hand, we have Cree consciousness with its mythology (and squarely within it, the central place of Weesakeechak), and on the other hand, we have Crees living in a contemporary urban environment. Highway makes both these consciousnesses inhabit the same physical space, and, without one "fusing" into the other, the reader is able to distinguish between them as the narrative flows between reality and the fantastic. For Bakhtin, in order to have hybridity, "it is obligatory for two linguistic consciousnesses to be present, the one being represented and the other doing the representing, with each belonging to a different system of language" (Bakhtin 359). One example of this is the dual image of Lola van Beethoven as Jeremiah's piano teacher (doing the representing) and as Weesageechak (being represented by her); or, more abstractly, the dreamlike appearances of Weesageechak on various

[13] Since there are no genders in Cree, we have chosen to repeat the trickster's name in order to avoid using pronouns based on the settler heteronormative male/female binary.

occasions where, under the guises of the Fur Queen, she becomes an alternate consciousness whispering hellish memories to Jeremiah (286-7) or inhabiting Gabriel's dreams (297).

For the non-Native reader, the supernatural occurrences in the novel act as a link to the unknown Cree mythological world without necessarily providing any information about it other than what can be intuited. The use of the fantastic to open a space of double consciousness, in effect associating the metalinguistic (the effect of inserting Cree in the novel and its connected paratextual elements) with the juxtaposition of realism and myth, further positions Highway as a translator who is aware of the dilemma of untranslatability.

The third and final translatory narrative strategy employed by Highway in *Kiss of the Fur Queen* involves the two main protagonists and how they react to both Cree and English, linguistically and culturally. The strategy helps non-Indigenous readers grasp the extent of the crossing required to leap back and forth between a Cree-language environment and an English-language one. Occurring in descriptive passages and dialogues, the alternation between language situations and surroundings as well as the textual context in which it is found need no ulterior explanation in the novel; they speak for themselves, through the characters' experiences. This cultural instability marks the narrative with proof of the untranslatability of culture as carried out by language, much in the same way the paratextual elements in the novel (the glossary, the two general notes that follow it and the preliminary "Note on the Trickster" at the beginning of the novel) demonstrate its linguistic differences. I have included here a limited number of examples.

One of the first linguistic incidents can be found early in the novel when the reader is privy to Abraham's thoughts as he reawakens from a trance-like state after crossing the finish line of the dog-sled race in first place: "Men with notepads and pencils, women with pens and large red moving mouths, prying, babbling in this language of the Englishman, hard, filled with sharp, jagged angles" (6). This physical description depicts English as a dangerous object, like broken glass, able to injure someone if not handled carefully. The sound of the language is interpreted by Abraham, as he does not understand its meaning. A little further on the same page, there is the "boom, boom" (of a voice) and two pages later, through more of Abraham's thoughts, again the volume of this strange shaped language is noted as the mayor "trumpets" and "booms" into a microphone. The description of the English language as a completely foreign object and as noise erects a wall of strange violent sounds and incomprehension.

For Jeremiah and Gabriel, experiencing English happens on a very different level from that of their father. They have to learn it in residential school where it is barbarically forced onto them. Here, the boys are forbidden to speak their mother tongue: "'Now Jeremiah. You know you're not to speak Cree once you're off the plane.' Jeremiah felt a choke breaking against his throat" (*Kiss of the Fur Queen* 70). Phonetic mimicking (by copying the priests) is how they learn English. This striking example portrays Gabriel reciting the Hail Mary before going to bed:

> 'Hello merry, mutter of cod, play for ussinees, now anat tee ower of ower beth, aw, men.' Gabriel rattled off the nonsensical syllables as nimbly as he could, pretending he knew what they meant. […] He couldn't help but wonder why the prayer included a Cree word 'ussinees.' What need did this mutter of cod have of a pebble? (71)

Again, sound is at the heart of the experience, but there is an attempt on the part of Gabriel to make sense of the sound, as it is perceived as a language and not simply as noise, like it was for his father. Gabriel's confusion, born out of an attempt to untangle sound and meaning while only having his mother tongue as reference, is explicitly understood.

For the Okimasis brothers, English as they come to know it is the language of the clergy, of sexual abuse, of separation, alienation and pain, and of a world that cannot find correspondence in their mother tongue, and perhaps even any Native language at that. But it also "suggests that [its use] —the language of the rapist—appears to be a tool of *distanciation*"[14] (Henzi 83, my translation) which helps the brothers keep separate their residential school experiences from their home life, maintaining in effect both worlds intact and ununitable:

> [Gabriel] decided to show off the English he had learned in his year at Birch Lake School. 'Do 'machipoowamoowin' mean what Father Lafleur do to the boys at school?' Although he wanted to tickle his brother with this light-hearted joke, Gabriel's question ended with an eerie, spectral chuckle that could have popped out of a bubble in his blood. Jeremiah's words, in English, were as cold as drops from a melting block of ice. 'Even if we told them, they would side with Father Lafleur.' Selecting one of the three Native languages that she knew—English would remain, for life, beyond her reach and that of her husband's—Mariesis turned to Jeremiah. 'What are you saying, my sons?' (92)

As this example illustrates, English is the language of secrets and shame, a language that acts as a barrier and, as Anishnabe author and poet Marie Annharte Baker calls it, "an ultimate liar's language" (62). It imprisons the boys within a territory, a term Louis Owens describes as "imagined and given form by the colonial enterprise in America," "a place of containment, invented to control and subdue the dangerous potentialities of imagined Indians" (26). By insuring the boys cannot communicate with their parents, the colonial institution has in effect imprisoned them, and can do what they want with them. For the colonizer, "[t]o 'civilize' or 'educate' was to take over a people's unique communication system" and the English taught in these schools was done with a goal "to communicate the words and symbols of the dominant society" (Baker 60). In residential school, Jeremiah and Gabriel are contained within this conceptual territory, with no means of escaping the linguistic, religious and physical walls built up around them. But once outside, they are able to reappropriate it through their artistic process, specifically the play written by Jeremiah and played by

[14] […] suggère que l'utilisation de l'anglais – la langue du violeur – incarne un outil de distanciation." (Henzi 83)

Gabriel, and in doing so "the initial violence of appropriation, that uses the language of the coloniser, is as such thwarted by the intrinsic violence of reappropriation"[15] (Henzi 84, my translation).

Communication between the Okimasis brothers and their parents (as well as the Cree culture of their childhood) has been irretrievably impaired and altered; by chapter twenty-seven, we learn that Jeremiah and Gabriel have not been back to Eemanapiteepitat in three years. For Jeremiah, the pain of having to put his changed life into words his parents can understand is tainted with unexplainable gaps in meaning. When endeavouring to tell his mother why he does not want to return home, Jeremiah is quickly frustrated linguistically: "How, for God's sake, did one say 'concert pianist' in Cree?" (189). And later, he attempts further: "'How do you say…' English today tasted like metal to Jeremiah. 'How do you say 'university'? In Cree?'" (191). The association of severe discomfort with metal is not new for Jeremiah. His early sensorial pre-English experience of residential school, right after having had his hair shaved off, is described as smelling of javex and metal (55). The incorporation (quite literally the ingestion within the body) of this smell and taste speaks to the embodiment of English within Jeremiah and how expelling it carries all the weight of this foreignness. And the widening communication breach between his sons and himself is not left unnoticed by Abraham Okimasis: "The signs had not escaped him: visit by visit, word by word, these sons were splintering from their subarctic roots, their Cree beginnings" (193).

Gabriel expresses, near the end of the novel, another moment of inter-linguistic frustration that is a testimony to the chasm that has grown throughout his life between his "Cree beginnings," to repeat his father's words, and the life he is now about to depart. He asks his brother: "How do you say AIDS in Cree, huh? Tell me, what's the word for HIV?" (296). How can he make his mother understand his life now, how can he explain the way in which everything has led him to this very moment? Too much fragmentation has occurred to reconstruct a recognizable image for his mother who is so bound to the Catholic religion that she fears her son will go to hell, quite literally, if he forgoes his last sacraments. Finally, it is his Cree beginnings that will accompany him into death, untethered by language cross-overs, the Catholic religion, or his life. The original Fur Queen is there in the end, just as she was at the beginning for his father, to escort him into what looks like a next life.

To conclude, from a dangerous sounding object, one that is perceived as cacophony by Abraham at the beginning of the novel, the Okimasis brothers' conceptualization of the English language evolves into its written form during residential school and, unbeknownst to Jeremiah at first, into "'EVIL' […] right at his fingertips" (62). The Okimasis brothers are imprisoned within its confines, unable to communicate the difference in culture to their parents, so unbelievable and cruel it is. But as adults, through Jeremiah's play *Ulysses Thunderchild*, English becomes a way for both brothers (Jeremiah as the playwright, Gabriel as the main actor) to communicate the evil to the

[15] […] la violence initiale de l'appropriation, qui utilise la langue du colonisateur, est ainsi mise en échec par la violence intrinsèque de la réappropriation." (Henzi 84)

audience. Through theatre, the language is spoken with and modulated through the body, transmitting the speaker's history and culture, effectively making it a *langue-culture*.

In this paper, I have attempted to explain the translatory nature of Tomson Highway's *Kiss of the Fur Queen* through the use of three specific narrative strategies. An enlarged notion of translation was defined, one that takes into account the idea that within a writer there is a double consciousness or, more plainly, two (or possibly more) consciousnesses. It is the confrontation of these consciousnesses that is at the base of a hybrid space in which elements from both sides are combined to generate something new. The placement and significance of the elements making up this hybridity are what distinguish it from a more homogenous postcolonial definition of the term. Identity is not what comes into question in the case of Highway's novel. Cree identity is not only central, but made to be understood as complex and multi-layered to a non-Indigenous readership that needs to learn to position itself as a listener and a learner rather than a subject used to situating themselves within an imagined and false objectivity.

I suggest that the insertion of italicized Cree words and phrases, their translation directly within the text and an adjoined glossary act as a way to triple the presence of the Cree language for a target readership that is more accustomed to fluent translations. This code-switching phenomenon clearly brings to the fore the untranslatability of certain concepts from Highway's Cree background, culture and mother tongue. In this way, the non-Cree (and by extension, non-Indigenous) reader is forced to recognize and acknowledge the limits of his or her comprehension. The second strategy examined the supernatural and dreamlike occurrences depicted in the narrative as markers of Cree mythology, postulating that it was a way for the non-Indigenous reader to track its presence without necessarily understanding it completely, all the while allowing Highway to explore it in depth. Fuller comprehension is left up to the reader to undertake. Using the trickster (Weegaseechak) as the pivotal element between two consciousnesses, as suggested by Vizenor's reference to Bakhtin, created the mythological conduit able to tie reality to the fantastic. And finally, the linguistic trace of the space between consciousnesses was discerned within the storyline, through the characters themselves. Cultural crossing-over was carved out by language, which played a significant role in the emancipation from the very territory (in Owens' sense) in which it had imprisoned the Okimasis brothers. From its sound as noise at first, to a cultural prison during its coerced learning process, English becomes, once Jeremiah profoundly reconnects to his experience, an ably handled tool by his brother Gabriel, the actor, one which is redirected towards the priests to denounce the abuse suffered at their hands.

Working linguistically and narratively through the untranslatable is to walk the tightrope between cultures. *Kiss of the Fur Queen* interpreted here as a hybrid text exposes the transition from a Cree reality and existence to a hostile institutional space and, finally, an urban (colonial) English-language environment. And as this reality moves through time and space, it is expressed using a new literary language, a *langue-culture*, one that incorporates Cree consciousness by way of its author's body, and his history and culture.

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L'inuktitut et le corps-vocal dans le cinéma inuk : la décolonisation par le poème cinématographique

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Parmi les peuples ayant subi les affres d'une colonisation religieuse et linguistique, les Premières Nations du Québec et les Inuits du Nunavut et du Nunavik furent pendant de nombreuses décennies les spectateurs de leur représentation, leur épopée étant écrite, narrée et mise en images par des médiateurs externes, qui ne surent traduire avec justesse les subtilités d'une culture fondée sur l'oralité. Or, depuis les cinquante dernières années, les peuples inuits ont développé de nombreuses stratégies de décolonisation et de réappropriation culturelle, entre autres en utilisant leur propre langage ainsi qu'en « autochtonisant » le langage du colonisateur afin d'explorer les possibilités de renégociations de la langue. Au cinéma, cette décolonisation du langage se veut un acte politique de réclamation et d'affirmation identitaire. Que ce soit par des gestes tels que le refus d'inclure des sous-titres lors de la première d'un film tourné en langue autochtone (*The Searchers,* 2016*,* du réalisateur inuit Zacharias Kunuk) ou en ré-inventant, par des chants de gorge inuits, la trame sonore du documentaire romancé *Nanook of the North* (1922) de Robert Flaherty (Tanya Tagaq, multiples représentations), les cinéastes et artisans autochtones multiplient ces gestes de *souveraineté visuelle,* un terme forgé par l'auteure Seneca Michelle Raheja (2010) et qui vise une action servant « à corriger la lentille coloniale » et « à considérer l'acte d'auto-représentation comme un acte de souveraineté » (Raheja, citée dans Dubé 1).

Dans cette optique, la remédiation des langues inuites se manifeste bien souvent à travers une oralité ainsi qu'une vocalité des mots et des images (tradition orale) qui rappellent le lien au territoire de même que la connexion au monde des ancêtres. En m'inspirant des travaux de Philippe Le Goff sur le corps-vocal inuit et de Michelle Raheja sur la souveraineté visuelle, je propose de montrer comment se déploient les caractéristiques du corps-vocal dans la poésie inuite, dans le long-métrage *Atanarjuat* (2001) de Zacharias Kunuk et dans les courts-métrages issus du Nunavut Animation Lab (2010). De même, nous verrons comment l'*inuitisation* du médium (cinéma, littérature) et les stratégies qui s'y rattachent (par exemple l'absence de sous-titres pour certains dialogues) encouragent l'auditoire à adopter de nouvelles positions spectatoriales.

Le cinéma inuit sous la lentille des critiques

Il est pertinent de préciser qu'à ce jour, le corpus de films fictionnels réalisés par des cinéastes inuits du Nunavik et du Nunavut demeure modeste. À l'exception de la trilogie d'Igloolik Isuma (*Atanarjuat,* 2001*, Le journal de Knud Rasmussen*, 2005 et *Le jour avant le lendemain*, 2008), quelques long-métrages d'Arnait Video productions (dont *Le jour avant le lendemain* et *Uvanga*, 2014) et certains courts-métrages issus du Nunavut Animation Lab, les œuvres sont méconnues ou tout simplement difficiles d'accès. Dans la mesure où je porte mon attention sur la remédiation de la tradition orale dans les films de fiction, les œuvres choisies répondent essentiellement aux critères recherchés, soit la présence d'une

histoire issue de l'oralité (poésie ou légende) et d'une diversité quant aux auteurs étudiés, d'où le choix d'inclure deux femmes cinéastes inuites dans notre analyse du Nunavut Animation Lab.

Le choix du corpus peut également être justifié par l'absence d'articles francophones faisant référence aux courts-métrages du Nunavut Animation Lab, exception faite d'un article que j'ai publié en 2017 dans la *Revue canadienne de littérature comparée*. S'il existe de nombreux articles sur *Atanarjuat,* un film phare en ce qui concerne le développement d'un cinéma inuit, la plupart d'entre eux sont rédigés en anglais et s'intéressent davantage au contexte de production, de réalisation et de réception de l'œuvre (Ginsberg, 2003; Congdon, 2013; Nolette, 2012). Du côté francophone, les articles portant sur le film *Atanarjuat* sont de courtes critiques qui se concentrent eux aussi sur le contexte de production et de réception de l'œuvre, hormis le mémoire de maîtrise de Maude Paquette qui consacre une courte section à l'étude de la représentation du territoire. C'est ainsi que je souhaite combler une lacune dans le corpus d'analyse francophone en étudiant une dimension peu explorée de l'œuvre de Kunuk et des courts-métrages du Nunavut Animation Lab.

En effet, l'article de Michelle Raheja (2007), qui traite de la souveraineté visuelle dans le cinéma autochtone en général et plus spécifiquement dans *Atanarjuat*, ajoute une dimension jusqu'alors inexplorée en suggérant de nouvelles attitudes d'écoute et d'analyse qui promeuvent la décolonisation des représentations autochtones dans le monde du cinéma. Je m'inspire de cette notion de souveraineté visuelle pour envisager la présence des langues autochtones à l'écran comme une stratégie de réappropriation culturelle et de décolonisation de l'image. La méthodologie utilisée est d'abord et avant tout l'analyse filmique, où la temporalité, l'utilisation du son et l'inuitisation du médium cinématographique sont mises de l'avant pour démontrer l'omniprésence du corps-vocal inuit et l'importance de la langue dans le cinéma réalisé au Nunavik et au Nunavut.

Langues autochtones et poésie inuite : identité et appartenance

Pour les peuples autochtones, la langue est directement reliée au territoire qui la façonne, et où la gestuelle, les intonations et la corporalité viennent parachever les périmètres du langage. Réexaminées dans un contexte contemporain, les langues traditionnelles et la tradition orale répondent aux besoins actuels des peuples autochtones en s'affichant comme des moyens efficaces de résistance, de décolonisation, de survivance, de réaffirmation identitaire et de guérison collective. Elles sont intimement reliées à l'identité culturelle et à la dynamique communautaire, comme le souligne Louis-Jacques Dorais dans son ouvrage, *Être huron, inuit, francophone, vietnamien… Propos sur la langue et l'identité* (2010) :

> Le langage joue toujours un rôle primordial dans le développement et l'acquisition de la culture, puisque mieux qu'aucun autre mode de communication, il permet de transmettre une quantité illimitée de données de toutes sortes. Le partage, par l'individu, de la culture (y compris la langue) et de la vie sociale d'un ou plusieurs groupes humains donne à son identité — qui demeure unique — une dimension collective. (263)

De même, parce que l'identité de chacun « découle de l'interaction entre les diverses facettes fluides et dynamiques qui reposent sur l'histoire personnelle de l'individu et sur les contraintes économiques, sociales, linguistiques et culturelles qui régissent la collectivité au sein de laquelle il vit »,

la langue, en tant que vecteur identitaire, joue un rôle important dans la sauvegarde de la culture (Dorais 189-190). C'est ainsi que depuis quelques décennies, les communautés inuites développent de nouvelles initiatives visant à redonner une plus grande visibilité aux langues traditionnelles, en créant des programmes de revitalisation et en produisant des documents (vidéo, audio, littérature, sites internet) qui assurent l'enregistrement et la sauvegarde de la langue et de la tradition orale. Alors que la plupart des langues autochtones en Amérique sont en danger d'extinction, l'inuktitut, langue parlée dans l'Arctique oriental canadien, comptait en 2016 un total de 41 650 locuteurs (65 % des habitants), ce qui la place en seconde position après le cri (Statistiques Canada 2016). Selon Dorais, la création du Nunavut en 1999, « qui a fait de l'inuktitut sa première langue officielle », a donné à cette langue « une légitimité qu'elle ne possédait pas avant » et qui fait en sorte que « le parler autochtone fait maintenant partie d'une identité ethnique inuite que la plupart des gens prennent à cœur » (200). Or, depuis les quinze dernières années, son utilisation a dramatiquement chuté du fait que l'anglais est souvent considéré comme une langue davantage utilitaire et moderne, employé par exemple dans le cadre du travail ou pour communiquer avec l'extérieur (internet, télévision), tandis que l'inuktitut « est fréquemment utilisé dans des circonstances où l'on cherche à renforcer la communauté inuit et à poursuivre la tradition » (*The Language of the Inuit* 275).

Parmi les différentes manifestations littéraires des langues autochtones, la poésie est sans doute celle qui reflète avec plus de puissance la dimension performative et dynamique du langage et plus précisément sa tactilité, son oralité et sa relation avec l'environnement physique. Elle est une manifestation créative du *savoir-être* et du *savoir-faire* (donc de la culture) qui prennent racine dans le territoire. Outre la représentation de la culture inuite, la poésie, comme le cinéma, est un outil qui sert à corriger les perceptions erronées et préjugés qui existent à l'égard des peuples inuits, par exemple cette image de « l'esquimau éternel sur une banquise inaccessible […] isolé, stylite dans le ciel nordique, dans son innocence sauvage », ou, plus récemment, à répondre à des images violentes (pornographie, abus d'alcool, etc.) telles que celles du « film » expérimental controversé de Dominic Gagnon, *Of The North* (2015) (Dudemaine 55).

À cet effet, la poétesse Taqralik Partridge, originaire de la communauté de Kuujjuaq (Nunavik), développe dans ses textes un discours contemporain sur les relations Nord–Sud, sur la perte de la culture et sur le corps de la femme « en tant que relais de la culture inuit et de ses valeurs, à travers ce qu'elle porte, ce qu'elle mange, les gestes qu'elle accomplit et la façon de les faire » (Duvicq 1). La représentation du corps-territoire renvoie à la tactilité du langage, à la dimension féminine du paysage nordique et à l'expression du corps en tant que prolongement du territoire :

I got you
I got you

wrapped up
in caribou
skin and wound
round with sealskin rope (*My Boy on the Corner*)

Et encore :

remember
how the river
mouth runs salty
and the geese fly
over and every bit
of wetness is chilled
down to thin
sheets of ice
and the moon
swells fuller in fall (*My Boy on the Corner*, cité dans Duvicq 1)

À cet égard, dans sa monographie sur le corps inuit, Michèle Therrien (1991) définit le corps-espace à travers une métaphore où ce dernier est à la fois maison de neige (igloo) et kayak, et où la connotation interne de l'igloo renvoie à la dimension féminine du corps (Mauzé 147). Par ailleurs, le poète inuk (Nunavut) Alootook Ipellie s'intéresse quant à lui aux thèmes entourant la spiritualité, le colonialisme et la navigation de l'identité culturelle. Dans son texte intitulé *How Noisy They Seem,* Ipellie soulève la question de la technologie qui, au-delà de l'intrusion dans la culture traditionnelle, sert aussi d'objet qui assure la transmission d'une culture appelée à se renouveler mais aussi d'un mode de vie tombé en désuétude :

I saw a picture today, in the pages of a book.
It spoke of many memories of when I was still a child:
Snow covered the ground,
And the rocky hills were cold and gray with frost.
The sun was shining from the west,
And the shadows were dark against the whiteness of the
hardened snow.

My body felt a chill
Looking at two Inuit boys playing with their sleigh,
For the fur of their hoods was frosted under their chins,
From their breathing.
In the distance, I could see at least three dog teams going away,
But I didn't know where they were going,

For it was only a photo.
I thought to myself that they were probably going hunting,
To where they would surely find some seals basking on the ice.
Seeing these things made me feel good inside,
And I was happy that I could still see the hidden beauty of the land,
And know the feeling of silence. (Ipellie 1)

Ici encore, la question du territoire demeure centrale au récit, la simple illustration de lieux extérieurs familiers à l'auteur provoquant chez lui une réaction physique (« my body felt a chill ») et émotionnelle (« I was happy that I could still see the hidden beauty of the land ») suffisamment intense pour qu'il transcrive son expérience à l'écrit. Il existe ainsi de fortes connexions entre les thèmes exploités par les poètes inuits par exemple lorsque le poème, sous forme de chanson, est associé au souffle (*Sila*) et à la chasse, et que la chasse à son tour est accolée à la sexualité. Tous ces éléments (chasse, sexualité, mouvance du corps, phénomènes naturels) reprennent vie à travers des mots qui doivent être, sinon performés, du moins performatifs (McGrath 23). Les poèmes inuits, comme l'a souligné le célèbre explorateur (et poète lui-même) Knud Rasmussen, « n'arrivent pas comme des orchidées fragiles sorties des serres de poètes professionnels; ils fleurissent tel un saxifrage rugueux, abattu par les intempéries, et qui a pris racine dans le roc » (Rasmussen, cité dans Lowenstein 109). Le geste d'écriture devient alors un acte de *survivance*, c'est-à-dire l'affirmation d'une présence autochtone active, dynamique, qui existe bien au-delà de la passivité et de la victimisation (Vizenor 1).

Mais qu'en est-il lorsqu'il s'agit pour un artiste (poète, cinéaste, écrivain) d'exprimer, dans une langue qui n'est pas sa langue maternelle (ou du moins, la langue du territoire), l'intensité d'une émotion, la vitalité d'une image, la beauté d'un paysage, la complexité d'une histoire et d'une culture? Le défi pour ces auteurs est d'apprendre à manipuler la langue du colonisateur de façon à faire entendre le rythme, les explosions sonores, le timbre et la poésie de la langue maternelle. De même, comme le souligne Sarah Henzi, certains auteurs explorent les possibilités de renégociations de la langue en intégrant « des mots, des expressions, voire des phrases complètes de leur langue maternelle à leurs écrits de langue anglaise ou française », ce qui leur permet de redécouvrir certaines dimensions de leur propre langue (79)[16]. C'est donc en renouant avec la nature poétique et vivante de leur langue que les poètes parviennent à se rapprocher davantage de leur culture, à travers la dimension tactile du langage et surtout à travers l'intention qui détermine l'authenticité de ce qui est proféré.

C'est le cas notamment de la poétesse Joan Naviyuk Kane (Alaska) qui rédige ses poèmes en iñupiaq (un des grands ensembles des langues inuites) en s'inspirant pour ce faire d'un son ou de la tactilité d'un seul mot, ainsi que de la valeur sonore, émotionnelle ou intellectuelle de la langue. L'acte

[16] L'auteure (Segal) mentionne l'expérience de la poétesse innue Joséphine Bacon qui, naviguant d'une langue à l'autre, a redécouvert certaines expressions de la langue innue qui appartiennent au temps du nomadisme.

d'écrire dans sa langue maternelle mais aussi de traduire par la suite cette vocalité du corps dans la langue du colonisateur (l'anglais) permet alors de mettre à découvert la grande diversité des cultures inuites (du Nord). Le titre du poème *Compass* lorsque traduit par « *Uaałukitaaqtuq* » en iñupiaq nous aide à comprendre comment la langue, à partir d'un seul mot, crée de multiples paysages, idées et émotions. De même, le poème décrit la réalité physique de l'interlocuteur à l'aide de courtes déclarations, présentant un phénomène linguistique qui reflète, selon la poétesse, sa compréhension de l'iñupiaq :

> There's a certain physicality that I associate specifically with the Inupiaq language […]. I know of more words in Inupiaq that have to do with the body or the natural world […]. It's not until I'm looking at old texts or talking to elders that I have access to more specific kinds of language. (Naviyuk, citée dans Segal 1)

Traduit en langue anglaise, le poème cherche, par l'utilisation de verbes d'action, à reproduire le mouvement, la relation entre le corps et les éléments de la nature qui ont une emprise sur la femme et qui, en iñupiaq, s'expriment par des noms (et non des verbes) :

> I am cautious. The moon,
> it can barely be sensed,
> it cannot be helped.
>
> I learned something, I am learning.
> I am untangling a rope.
> I am caught by a breaking wave. (Naviyuk dans Segal 1)

Enfin, la poétesse cherche, à travers son écriture, à mettre en évidence les particularités linguistiques, culturelles et sociales de sa culture, qui diverge selon elle des autres nations autochtones de l'Amérique.

Or, alors que l'émergence d'une littérature en langue autochtone fait partie d'une stratégie de réappropriation de la langue pour divers auteurs, la reconnaissance (très) récente d'un maigre corpus littéraire inuit au Nord du Québec et surtout dans l'Arctique place la langue dans une situation où elle ne peut s'émanciper complètement du regard de l'« autre ». Car la traversée de l'oralité à l'écriture, d'une narration créative et sujette au mouvement rotatoire à une narration statique et permanente, peut menacer la nature dynamique et changeante du récit oral en le faisant tenir dans des catégories qui sont utilisées par les civilisations écrites (Savard 57-59). Ainsi, la revitalisation de la langue ne peut se faire de manière intégrale dans le seul recours à l'écriture. L'oralité même des langues autochtones, où la performance joue un rôle de premier plan, doit alors se trouver une niche propice à sa pleine expression, et ce malgré les tentatives d'*oralisation* de l'écriture par la poésie ainsi que par le développement d'une pratique de l'écriture orale qui s'opère sous forme de dialogue, entre autres par la voie de l'écriture dramaturgique. D'où la nécessité pour les artistes autochtones de se tourner vers un médium qui permettra une conservation et une diffusion davantage complètes de la langue et de la tradition orale.

La remédiation de la tradition orale à l'écran et le Nunavut Animation Lab

Pouvant être définie comme un acte de communication et comme une « partie intégrante du système ontologique, social, relationnel, symbolique et organisationnel propre aux sociétés nomades de chasseurs-cueilleurs », la tradition orale se sert (entre autres) de la langue pour transmettre ce *savoir-être* et ce *savoir-faire* qui façonnent le mode de vie et imprègnent la mémoire collective des peuples autochtones (Boucher 11). En l'absence d'un système d'écriture, la transmission orale des contes, des récits autobiographiques et des mythes cosmogoniques qui prenait parfois la forme de chants, de cérémonies et de danses, permettait la consolidation identitaire d'un groupe unifié par un système de croyances, de lois et de prescriptions constamment redynamisées à travers la performance du conteur qui écourtait, transposait et aménageait l'histoire selon le contexte vécu (Epes-Brown 27). Si l'on considère le fait que la tradition orale se transmet vocalement et bien souvent à l'aide d'artefacts visuels servant d'aide-mémoire, d'une part, et, de l'autre, que la nature du lien entre l'auditeur et le récepteur sous-entend une présence physique (en direct, virtuelle ou différée selon le cas), nous pouvons ainsi envisager, à la suite de Kristen Knopf, la remédiation de la tradition orale vers un médium électronique tel que la vidéo (télévision, cinéma, écran d'ordinateur) comme étant davantage propice à la transmission vocale et visuelle des récits :

> […] there is a link between oral tradition and film/video, since the latter medium works with means similar to those of oral tradition. In both communicative traditions, information is transported through visual and sonic effects. The television/VCR/DVD player/computer and screen projector are interconnective transmitters of information by visual and audio means. The indirect producer/audience contact could be similar to the direct contact between storyteller and audience in the oral tradition. (84)

Ainsi, même si le cinéma ne parvient guère à restituer le « ici et maintenant » propre à l'oralité, il parvient à traduire une réalité qui dépasse l'écriture. Interrogé à ce sujet, le cinéaste Zacharias Kunuk répond avec conviction que la vidéo demeure pour lui un médium de prédilection lorsqu'il s'agit de « filmer l'invisible » et de restituer avec davantage de justesse le monde inuit centré autour du chamanisme et d'une cohabitation avec le territoire et ses habitants. Ainsi, la culture de tournage communautaire (« from Inuk point of view » (Kunuk, cité dans Saladin d'Anglure 12)) et l'adaptation du médium à cette *façon de faire* inuite contribuent à l'atmosphère générale de l'œuvre et à la sauvegarde de plusieurs fragments de cette aura de l'oralité.

Dans cette veine, les artisans inuits ayant participé en 2012 au Nunavut Animation Lab, une initiative de l'ONF (Office national du film du Canada) et du projet *Unikkausivut : transmettre nos histoires*[17], se servent de l'animation cinématographique pour mettre en image la richesse de leur culture

[17] Le projet *Unikkausivut : transmettre nos histoires*, rassemble des documentaires (courts et long-métrages) et films d'animation sur le peuple inuit, réalisés par des cinéastes inuits et non-autochtones. Une sélection de soixante films est disponible pour

et illustrer des légendes traditionnelles (*Qalupalik*, *Lumaajuq*) ainsi que la beauté du territoire (*I Am but a Little Woman*). Le court-métrage d'animation *Lumaajuq* (Alethea Anarquq-Baril, 2010) puise à même la légende épique *Le garçon aveugle et le huard* pour raconter le récit d'une vengeance portant les stigmates du chamanisme. La cinéaste Arnaquq-Baril, principalement connue pour ses documentaires à portée sociale et politique (*Angry Inuk*, 2016 et *Tunniit, Retracing the Lines of Inuit Tattoo*, 2011), redonne vie au personnage populaire (et craint) de *Lumaajuq,* que l'on retrouve dans de nombreuses épopées issues de la tradition orale inuite (*The Legend of Lumaajuq*, *The Boy and the Loon*). Narrée en langue anglaise par la réalisatrice, l'animation nous ramène à un temps où les humains et les animaux partageaient un même langage, et où le territoire et ses quatre éléments (air, eau, feu et air) pouvaient être à la fois des alliés précieux et des ennemis cruels. Les images, animées par un doux bercement (vagues qui tanguent, couleurs sobres des paysages et contours flous des montagnes), donnent à voir — ou plutôt à ressentir — un monde où ciel et mer semblent unis dans une même atmosphère fluide et où l'invisible côtoie le monde tangible des humains. L'importance accordée aux différentes sonorités et vocalités, par exemple les cris nocturnes animaliers et les échos de chants de gorge mêlés aux sons des vagues qui imputent aux images cette qualité immatérielle et traduisent le climat incertain qui règne dans ce monde du chamanisme, met aussi en évidence l'existence d'un langage vocal puisant ses origines dans le corps et dans le territoire :

> Le corps est pleinement une dimension du langage habité par la voix et le silence. L'espace arctique, dépourvu d'arbres, n'offre quasiment aucun abri naturel. Il faut inventer, fabriquer, construire et le corps est à la fois refuge et outil. Il est également un élément indissociable de la nature dans laquelle l'Inuk puise toutes les ressources qui lui permettent de vivre. (Le Goff 3)

De même, l'utilisation de la langue anglaise par la narratrice (Arnaquq-Baril) est en partie palliée par le ton et les intonations de sa voix qui, s'élevant à peine au-delà du murmure, nous communique l'incertitude d'un espace occupé par un ou des esprits malicieux.

Par ailleurs, le court-métrage du conteur, dessinateur, guide touristique et artiste graphique Ame Papatsie donne forme à *Qalupalik*, cette créature terrifiante vivant dans la mer et prête à enlever les enfants qui désobéissent à leurs parents. Accompagné dans son introduction et dans sa conclusion par un court chant inuit traditionnel, le récit, narré aussi en anglais par son auteur, dépend des images qui, plus que la voix, traduisent de par leur nature tactile la relation fusionnelle qui existe entre les humains, les animaux et la géographie des lieux. De fait, les images utilisées par l'artiste sont fabriquées à partir de fourrures et de lanières de peaux provenant de gibiers chassés dans l'Arctique, qui sont par ailleurs vivement colorées et découpées de manière à représenter le bleu impassible d'un ciel calme, le blanc soyeux des nuages dansants, l'opacité pourpre de la mer menaçante et la rugosité des rochers abrupts qui la côtoient. À la limite, la voix n'est qu'accessoire, assurant une compréhension de base du récit qui est *ressenti* à travers les images texturées — et en mouvement — plutôt qu'entendu ou

visionnement sur le site de l'ONF, tandis que le coffret DVD du même nom rassemble 24 œuvres en inuktitut, en français et en anglais.

écouté. Une exception à la règle cependant : le chant inuit qui, avec ses spécificités sonores, langagières et ses propres textures en mouvance, incarne cette corporalité de l'énonciation également présente dans l'image.

Dans un tout autre registre, *I Am but a Little Woman* de l'écrivaine Gyu Oh se veut la version imagée — et ré-imaginée — d'un poème inuit couché sur papier dans la décennie 1920. L'intérêt pour ce poème, remédié de l'oral à l'écrit et puis à l'écran, repose sur l'absence de narration verbale — donc aucune récitation du poème en tant que tel —, hormis une courte et sporadique manifestation d'un chant traditionnel (en inuktitut) à mi-chemin du récit. Le poème, qui raconte la beauté du paysage arctique, le cycle des saisons et la nature précieuse du lien mère-fille à travers la création d'une œuvre murale, se déploie délicatement sur un fond de toile dénudé, aux nuances de blancs, de gris et de pastels épars. Réalisées à la main avec ce qui semble être des crayons de bois et de plomb, des figures composées d'oies sauvages, de cerfs, de fleurs, de baies et de flocons de neige traversent l'image, emportées par le vent et les vagues, dont la présence se fait ressentir par le son. La relation mère-fille est évoquée à travers de brèves esquisses qui rassemblent deux mains, deux visages et puis un corps, celui de la fille, qui cherche à se rattacher au territoire, main tendue vers le ciel, pieds ancrés sur la terre ferme. La musique de fond évoque quant à elle des sonorités asiatiques, le murmure d'une berceuse et

la douceur de la vie sur le territoire, accompagnés à certains endroits par les bruits croustillants de pas sur la terre semi-gelée et le bramement de caribous. En incorporant dans son œuvre de nombreux éléments présents dans la culture traditionnelle inuite (ulu, baies, gibier, peignes, kamik), l'artisane transmet une connaissance et une histoire qui ne peuvent être connues uniquement par l'écriture ou la parole. À cet égard, le médium cinématographique et ses possibilités de manifestation infinies (montage visuel et sonore, ellipse, accéléré, flou et ralenti) participent de manière significative à un acte de transmission visant à préserver l'*essence* (faute de meilleur mot) du message véhiculé.

Par ailleurs, même si la narration de deux courts-métrages sur trois s'effectue en anglais et non en inuktitut, l'aspect ludique de la langue et de la culture inuites, la fluidité du rythme des courts-métrages et leur lien avec le territoire sont mis en évidence par l'utilisation d'un genre (l'animation) qui traduit avec justesse les qualités de l'histoire transmise, tant au niveau de sa forme que de son contenu. De plus, l'animation permet de rejoindre diverses générations qui se reconnaissent soit dans le récit (les aînés) soit dans le médium (les jeunes). En se réappropriant les histoires et le savoir-être de leur culture, ces artisans performent, via le médium cinématographique et plus spécifiquement par l'animation, des actes de souveraineté visuelle à travers l'utilisation d'une esthétique centrée sur ce que Zacharias Kunuk nomme le point de vue inuk (« from Inuk point of view ») (Kunuk, cité dans Saladin d'Anglure 12). Enfin, dans la mesure où les récits illustrés par les trois cinéastes se doivent d'être ressentis (relation davantage tactile ou kinesthésique avec l'œuvre), donc vus et entendus autrement, les spectateurs sont invités à sortir de leur zone de confort pour pénétrer dans l'enceinte intime où ces œuvres nous conviennent.

Vocalisations corporelles des origines de l'être dans *Atanarjuat* de Zacharias Kunuk (2001)

Chez les Inuits, le concept de *Sila*, qui signifie à la fois le souffle de l'esprit, les tempêtes (le vent), l'énergie vitale, les pulsions de l'air, ainsi que l'intelligence de l'univers, est l'élément unificateur de la cosmogonie inuite, le souffle sacré qui sort de la bouche et qui s'exprime par la voix (langage et vocalises) reliant les humains au reste de l'univers (Kirmayer et al. 59). Au sein de la culture inuite où le corps-vocal, tel que le nomme Philippe Le Goff, « propose des modes de signifier qui inscrivent le sens dans la totalité des comportements, et des liens qui les sous-tendent à tout moment », la voix est le lieu de production « d'une matière sonore riche, […] certaines manifestations vocales demandant une implication de tout le corps, ainsi qu'un travail spécifique de recherche des matériaux sonores » (Le Goff 3). Que ce soit par l'intermédiaire des traditionnels chants de gorge ou dans le contexte d'une joute amicale où deux adversaires tournent en rond en se tirant la mâchoire et en prononçant des sons gutturaux, le corps-vocal est impliqué dans la création d'une langue qui se construit dans le temps du discours, la voix n'étant pas un trait spécifique à l'humanité, mais étant partagée avec les animaux et les éléments (par exemple la sonorité du vent dans les feuilles ou le chant de la rivière). À ce sujet, les travaux du médiéviste Paul Zumthor sur l'oralité ont mis en lumière la relation d'interdépendance qui unit voix et langage, la voix étant l'instrument qui permet au langage de voyager d'une sphère à l'autre (de l'immatériel au matériel et vice-versa). La voix est ainsi reliée à un « vouloir-dire et à une volonté d'existence ». Elle est à la fois souffle qui se dégage du corps pour le faire être et « émanation d'un fond mal discernable de nos mémoires […], une voix sans langage n'étant pas assez différenciée pour faire passer la complexité des forces sidérales qui l'animent, la même puissance affectant, d'une autre manière, le langage sans voix qu'est l'écriture » (Oralité 172). De même, le corps-territoire (c'est-à-dire le corps relié physiquement et symboliquement au territoire) engagé dans la construction d'un langage non verbal renvoit à ce que Germain Lacasse (2-3) décrit comme la « physicalité de la parole et de l'énonciation » ainsi que la « relation métaphorique entre le toucher et la parole, ce que Bakhtine nommait *tact* » (c'est Lacasse qui met en italique). Cette notion de tact permet de considérer autrement les langues autochtones dans leur relation au sacré, en ce sens où le fragile équilibre né d'un corps tissant en silence les fils ténus d'un dialogue avec l'invisible et d'une voix se chargeant d'une sorte de souvenir des origines de l'être, font des langues autochtones un véhicule privilégié du sacré :

> Among primitive and oral people generally language is a form of action and not simply a countersign of thought. Oral peoples commonly and probably universally consider words to have great power (vocally sounded words). Deeply typographic folk forget to think of words as primarily oral, as events, and hence necessarily powered: for them, words tend to be rather assimilated to things, 'out there' on a flat surface. Such 'things' are not readily associated with magic, for they are not actions, but are in a radical sense dead […]. (Ong 32-33)

Voyons maintenant comment se déploie cette physicalité de la parole dans le long-métrage *Atanarjuat* (2001) de Zacharias Kunuk. Né à une époque charnière de l'histoire politique du peuple inuit, alors que les communautés autochtones et allochtones du Canada consacraient le Nunavut (en

1999) en tant que territoire dirigé par des peuples inuits et où l'inuktitut est déclaré une des quatre langues officielles du territoire, *Atanarjuat* se présente dans un premier temps comme un symbole de la renaissance inuite et du renversement d'une représentation coloniale où la figure de l'Inuit était relayée sur le plan de la mythologie. Dans cette perspective, ce film de Kunuk est considéré par plusieurs cinéastes comme le premier long-métrage *fictionnel* véritablement autochtone[18], où le travail de réconciliation avec un passé et une histoire fragmentés passe inévitablement par la revitalisation de la langue et de la culture traditionnelles.

Entouré d'une équipe technique composée d'Inuits ainsi que de spécialistes venus du sud pour former les nouveaux techniciens, le réalisateur tente de recréer l'univers fantastique de la légende d'*Atarnajuat*, à la fois mythe et épopée historique transmis oralement de génération en génération depuis plus de cinq siècles. Afin de retracer les grands moments de la légende, les réalisateurs ont recours aux récits de voyage des capitaines Lyon et Parry (1821-1824), le journal de Lyon contenant la première mention écrite du héros (Saladin d'Anglure 13). Par la suite, les quelques variations du récit racontées par huit aînés, eux-mêmes s'inspirant des versions héritées oralement de leurs ancêtres, sont enregistrées puis remédiées à l'écrit (en anglais et en inuktitut) par une équipe d'écrivains qui consultent

à la fois les aînés et une spécialiste non autochtone tout au long du processus d'écriture. Par ailleurs, la présence de l'inuktitut dans le film constitue un jalon important dans la reconnaissance et le ré-apprentissage de la langue et de ses vocables anciens, pour la plupart associés au territoire. À travers une expérience communautaire de tournage où les plus jeunes générations furent exposées au vocabulaire provenant d'un mode de vie nomade maintenant disparu, les participants ont été appelés à combler le fossé intergénérationnel en favorisant une meilleure communication entre jeunes et aînés. Qui plus est, en refusant de traduire intégralement les dialogues, le réalisateur « pose volontairement sa langue comme essentielle à la compréhension de certains passages […], les premières paroles du film dictant clairement au spectateur étranger qu'il n'est pas le premier concerné par ce long-métrage, en expliquant que [...] cet air [s'adresse] à ceux qui le comprennent » (Paquette 51). À cet égard, Michelle Raheja (Seneca) explique comment le collectif Igloolik Isuma Productions (avec à sa tête Zacharias Kunuk et Norman Cohn) et plus particulièrement son film *Atanarjuat* font acte de souveraineté visuelle du fait que le long métrage s'adresse à deux auditoires (inuit et non-inuit) et véhicule pour chacun d'eux un message différent :

> Igloolik Isuma's work is not solely a vehicle aimed at either an internal or an external audience. *Atanarjuat*, in particular, compels non-Inuit spectators to think differently, not only about what

[18] C'est ainsi que le réalisateur, Chris Eyre (Cheyenne/Arapaho), déclare dans le documentaire *Reel Injun* (Diamond, 2010) qu'*Atanarjuat* est « [a] film that has revolutionized Native cinema » et « it's the most Indian movie ever made », ajoutant sa voix à celle du critique de film ojibway Jesse Wente qui affirme que « *Atanarjuat* was for me that point where cinema was being altered to tell our stories our way; and gone were the stereotypes of the past […] it's a gloriously sexy film set in the Arctic » (Wente, cité dans *Reel Injun,* 2010).

> constitutes indigenous content in films and more conventional representations of Native Americans in cinematic history, but also about indigenous visual aesthetics […]. Inuit filmmakers do not only employ what have come to be envisioned as Western visual culture technologies to create activist/resistance texts that retell oral narratives in local languages for future generations, however. Rather, they also engage in dialogue with media communities outside the far North, reconsidering and transforming film genres and audience expectations. (« Reading Nanook's Smile » 1166)

Dans un tel contexte, les spectateurs sont invités à déchiffrer les dialogues en adoptant une posture d'écoute active, où le corps-verbal s'offre comme l'organe de traduction par excellence à qui sait entendre le langage corporel. C'est ainsi que plusieurs passages du film illustrent la spécificité vocale et orale de la culture inuite, ainsi que l'implication de tout le corps en ce qui concerne certaines manifestations vocales, avec l'aide par exemple de chants traditionnels inuits, de chants de gorge (*kattajjait*) et de jeux vocaux. Présents d'abord dans la scène précédant le combat de deux rivaux cherchant à gagner le cœur d'une femme, les chants de gorge, interprétés par deux jeunes femmes, accompagnent, ou plutôt, enrobent le déplacement des corps de deux hommes participant à une épreuve de force traditionnelle où l'on doit mutuellement tirer la bouche de son adversaire avec l'index. Constitué de paroles, de halètements et de diverses sonorités, le chant est visiblement envisagé dans le cadre d'un jeu (l'éclat de rire des deux chanteuses à la fin de la joute nous le confirme), ce qui impute à cette scène un rythme particulier en enlevant toute trace de sévérité à un acte qui représente normalement une forme d'agression, le chant tenant lieu de langage comportemental. Les différentes formes que prennent les jeux vocaux peuvent servir à régler des conflits ainsi qu'à tester les capacités physiques et psychologiques des corps engagés dans ces joutes vocales, « la projection de la voix apparaissant comme un acte pouvant influer fortement sur le monde extérieur, provoquer un changement de comportement chez l'autre, un changement de comportement du gibier » (Le Goff 6).

L'implication du corps dans la projection de vocalises est aussi ressentie à travers la proximité des individus se tenant face à face, bras enlacés, regards soudés, les deux bouches (parfois filmées en gros plan) mélangeant inspirations et expirations, partage d'un souffle vital qui se fait à un certain degré échange spirituel entre les participants. Ce partage est d'autant plus évident dans la scène où Atanarjuat s'engage dans une joute vocale (ici un chant traditionnel) de séduction avec celle qui deviendra sa deuxième épouse. Le chant, accompagné cette fois d'une danse reproduisant un bercement, devient prétexte au rapprochement des corps cherchant à s'apprivoiser. D'ailleurs, dans la scène montrant les ébats amoureux des personnages, ces derniers reproduisent les halètements, gémissements, cris, soupirs, éclats de rire, inspirations et expirations courtes entendues lors des joutes vocales, les sons émis par la voix se rythmant au mouvement des corps qui s'étreignent. Ceci réveille l'hétérogénéité orale phonique que Zumthor associe à la parole, c'est-à-dire au « langage vocalisé, phoniquement réalisé dans l'émission de la voix » et qui ranime le désir à travers une tactilité présente dans le tissu (textile/texture) de cette dernière :

> Quelle que soit la puissance expressive et symbolique du regard, le registre du visible est dépourvu de cette épaisseur concrète de la voix, de la tactilité du souffle, de l'urgence du respir. Il lui manque cette capacité de la parole, de sans cesse relancer le jeu du désir par un objet absent, et néanmoins présent dans le son des mots. C'est pourquoi le langage est impensable sans la voix. Son usage procure une jouissance, joie d'émanation, que sans cesse la voix aspire à réactualiser dans le flux linguistique qu'elle manifeste, mais qui la parasite. (« Considérations » 234)

Le corps-vocal (dont le principal organe demeure, rappelons-le, la bouche) devient alors un outil participant à la construction d'un langage qui allie expérience émotionnelle et matérielle, donnant lieu à des échanges où la langue, « branchée sur les dynamismes élémentaires de la voix » (*ibid.* 235), s'invente et se recycle, à l'image du corps-territoire mis à l'épreuve par la rigueur du climat arctique et de son rythme désordonné.

Enfin, l'utilisation et la projection de la voix comme moyen de communication avec le sacré et le monde invisible sont présentes dans l'avant-dernière scène du film, alors que le chaman Quliktalik, assisté de sa sœur Panikpak, dirige une cérémonie de purification visant à purger la communauté de la malédiction qui pèse sur la cellule familiale via l'exorcisme qui conduira à l'anéantissement de l'esprit maléfique du chaman Tuurngarjuaq. Pour ce faire, le chaman a recours à l'esprit de son animal auxiliaire, le morse, qui pénètre dans son corps au moment où celui-ci mâchouille la gourde en peau de morse contenant les excréments séchés de diverses espèces animales, le geste porté par le vieil homme symbolisant l'ingestion de l'esprit-animal. Tout au long de ce processus, exempt de narration verbale, le personnage du chaman émet des sons gutturaux (grognements, beuglements, ainsi que des sons simulant l'expulsion), cherchant à reproduire le cri du morse mâle qui s'apprête à combattre l'ennemi. De la même façon, l'arrivée du « mauvais » chaman est annoncée par les hurlements et les plaintes des chiens loups qui forment l'attelage de Tuurngarjuaq, ce dernier manifestant sa présence avec le cri de son esprit auxiliaire, l'ours blanc. L'affrontement final entre chamans est sciemment composé de beuglements et de grognements, les petits cris lancés par Panikpak ajoutant à l'atmosphère qui entoure la transe pendant que le bon chaman investi du pouvoir (vocal) de son esprit auxiliaire

vient éventuellement à bout de son ennemi. Ce passage du film montre, entre autres, que la vocalité n'est pas exclusive à l'homme, étant aisément partagée avec l'espèce animale avec laquelle les premiers humains arrivaient à communiquer et même à emprunter ou échanger de corps :

> L'expérience du corps dans la société arctique traditionnelle était extrêmement complexe et pluridimensionnelle, elle transcendait l'univers de l'homme : le corps des animaux exerçait une large influence sur le comportement humain et les corps « non-animés » […] étaient dotés d'une âme. Les Inuits suggèrent qu'il existe une perméabilité entre les divers aspects du réel et selon eux le champ de conscience n'est pas réservé à l'homme, il est beaucoup plus vaste […] l'homme parle à l'animal, aux éléments naturels et inversement peut être fortifié par l'âme de la roche, de l'ours. (Le Goff 3)

Nous pouvons en déduire que la voix des personnages fait écho à une vocalité du territoire qui renvoie au souffle-vent, à la fois inspiration et expiration de l'âme, source de vie et de guérison, le son faisant rejaillir, par son caractère immatériel et abstrait, une « vibration profonde de l'être et de la nature, [qui se présente comme le] médium premier de cette recherche d'équilibre entre le vrai et l'inventé, le possible et l'impossible » (Le Goff 8). D'abord vocalité ancienne présente dans la diégèse où les chants des personnages, issus d'un temps mythique où tout être vivant était engendré d'une seule et même matière, rappellent aux spectateurs la relation d'entraide qui existait jadis entre pierres, animaux et humains, par exemple dans cette ode à la nature chantée par Atanarjuat, pagayant vers la rive, seul dans son kayak : « Cette pierre fraîche et douce, ouverte, j'en suis sorti, as-tu été aussi surprise que moi? Ici près de la rivière, là où elle se resserre, cette voix étrange, chantant dans le vent; ne m'entends-tu plus? » (*Atanarjuat*, 2001). Vocalité nouvelle, enfin, d'un récit oral qui trouve un souffle renouvelé par le médium cinématographique et qui, pour les Inuits, prenait tout son sens au moment où le territoire (Nunavut) se remémorait ses airs (ères) sacrés (es).

Conclusion

La remédiation de la tradition orale de l'écrit à l'écran et plus spécifiquement l'enregistrement et la transmission (médiatisation) d'une oralité portée par une voix qui renvoie aux origines profondes de l'être tout en présentant, de par son épaisseur et sa densité, une corporéité qui participe « à la constitution et à la reproduction d'une mémoire culturelle implicite et explicite où le corps […] devient porteur de discours implicites sur le temps collectif », qui constituent pour les artistes et cinéastes inuits un geste politique de ré-inscription dans une histoire canadienne où la présence autochtone a été pendant longtemps réduite à l'invisibilité, sinon à la caricature (Lozonczy 891). L'acte de souveraineté visuelle qui accompagne la remédiation de la culture et de la langue inuites à l'écran contribue à inscrire la parole autochtone dans une mémoire matérielle et mécanique (celle du dispositif) qui « restitue à la voix humaine une autorité sociale qu'elle avait perdue, [tout en accentuant] le caractère naturellement communautaire de la poésie orale » (Zumthor, « Oralité » 174), en ce sens où les langues autochtones « are sacred poetry with layers of special meaning for those ready to enter into it » (Pritchard xvii). L'utilisation — consciente ou non — de la langue du colonisateur par des artistes autochtones engagés permet, selon l'écrivain Louis Owens (Choctaw-Cherokee), « l'imposition du fardeau de notre propre expérience » et la déconstruction des mythes fondateurs du pays ainsi que des justifications à la colonisation (Owens 7). Dans la même veine, l'inscription des langues inuites telles que l'inuktitut dans des images et une trame sonore qui cherchent à communiquer la complexité et la diversité d'une langue qui s'incarne à travers la vocalise et le corps-territoire, démontre la volonté des cinéastes de participer de manière active à la décolonisation des images et des cultures autochtones, mais aussi d'engager de nouveaux dialogues collaboratifs sur des bases égalitaires.

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Quand Lucky Luke et les (Amér)Indiens parlent francoprovençal bressan
Traduction et transposition, entre inaudibilité linguistique et visibilité culturelle

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Les locuteurs de langues autochtones européennes minorisées ne vivent généralement pas la même marginalisation sociale ou la logique génocidaire que les locuteurs de langues autochtones des Amériques. Pourtant, ils connaissent souvent l'invisibilité dans l'espace public, l'absence de ressources et de statut officiel. Le francoprovençal (FP) est une langue romane apparue vers le VI^e^ siècle dans la région de Lyon, parlée sous ses multiples formes dialectales en France (centre-est), Suisse (ouest) et Italie (nord-ouest). Ses promoteurs peinent à faire reconnaître son existence, en particulier auprès des autorités éducatives (voir plus bas). Langue sérieusement en danger selon les critères de l'UNESCO, elle ne jouit nulle part de véritable protection institutionnelle. Les quelque 100 000 locuteurs – selon un décompte sans doute optimiste —, souvent âgés, appellent leur langue *patois* et ne se sont guère approprié le glottonyme *francoprovençal*, proposé en 1874 par le linguiste Ascoli pour désigner ce système linguistique rappelant les langues d'oïl et d'oc. Le terme, qui évoque le mélange, ou une Provence extérieure au domaine linguistique, est aussi problématique que le serait *catalano-portugais* pour désigner l'espagnol, et incite certains à promouvoir un néologisme — *arpitan* (v. Meune 2014). Nous ne pouvons décrire ici en détail l'histoire et le statut actuel du FP, et renvoyons aux ouvrages suivants : Martin et Rixte 2001, Bert et al. 2009, Bichurina 2015, Michel 2016.

Si, malgré une proposition d'orthographe standardisée (Stich 2003), les régions concernées ne s'entendent pas sur les modalités de *transcription* de la langue, la *traduction* vers le FP est en vogue. En attendant l'hypothétique revitalisation de la langue, quelques bandes dessinées en FP permettent aux jeunes générations de redécouvrir une langue devenue inaudible. Et face à l'apparente inutilité de rendre visible une langue perçue comme déjà disparue, le médium fédérateur qu'est la BD permet au moins une traduction *culturelle* dépassant l'enjeu linguistique. Dans la traductologie contemporaine, la traduction est davantage que l'analyse des correspondances linguistiques et la fidélité à l'original; elle est un événement transculturel qui autorise à se concentrer tout autant sur le texte cible, « nouvel 'original' dans une autre langue » (Bassnett 9-10; v. aussi Bassnett et Lefevere 1990, Snell-Hornby 1995). C'est ce que nous montrerons en analysant en particulier un album de *Lucky Luke* traduit — par nos soins — vers le FP bressan, parlé dans la plaine de Bresse, région française située entre Saône et Jura. Après l'évocation du statut social du FP et des autres traductions de BD en bressan[19], nous

[19] Le premier album en bressan, un *Tintin* (Hergé 2006), a été traduit par Josine Meune (ma mère, locutrice native) et moi-même (locuteur tardif, ayant (ré)appris la langue à l'âge adulte); le *Lucky Luke* (Achdé/Gerra 2007) l'a été par moi-même, avec le concours de ma mère, et le *Margot* (Marin/Van der Zuiden 2012) par moi seul. Analyser sa propre traduction comporte des avantages (informations inédites) et des inconvénients (manque de distance), mais étant donné le faible nombre de spécialistes de bressan, l'égo-traductologie (comme parfois l'égo-histoire) semble incontournable.

verrons que les aventures du cowboy solitaire, héros emblématique de la *BD western* (Villerbu 2015), offrent l'occasion, au-delà des aspects linguistiques et grâce au jeu de la parodie et de la stéréotypisation des personnages de l'Ouest étatsunien, de présenter et de problématiser des éléments de la culture bressane. L'album illustre du reste les rapports que les cultures dominantes (américaine et française) entretiennent avec l'autochtonie (amérindienne ou « régionale », en France). En effet, les interactions culturelles entre Blancs et Indiens renvoient à des formes de domination en Europe même, tout en posant la question de la légitimité de certaines transpositions, puisque le FP, langue subalterne, est aussi associé à l'Occident colonisateur.

Le FP en France : hiérarchisation des langues, folklorisation et déni d'existence

Si le Val d'Aoste, en Italie, fait figure d'eldorado du francoprovençal (des jeunes le parlent encore) et si la Suisse est un riche terrain d'étude, nous aborderons ici principalement la partie française du domaine FP. En 1789, des textes révolutionnaires furent traduits dans certaines langues des régions françaises non francophones. Mais la volonté de faire coïncider nation politique et nation linguistique a vite conduit à réprimer les parlers locaux, à culpabiliser leurs locuteurs qui intériorisèrent l'idée qu'un patriote devait parler français. L'appartenance à la nation primait; les langues régionales et les petites patries devaient s'insérer dans le nouveau récit national[20]. La hiérarchisation des langues et le dogme de la supériorité du français, défendus par les instituteurs à partir des années 1880, étaient exprimés dès 1794 en termes non équivoques :

> Le peuple doit connoître les lois […]. Proposerez-vous de suppléer à cette ignorance par des traductions? […] [L]a majeure partie des dialectes vulgaires résistent à la traduction […]; les autres sont des jargons lourds & grossiers, sans syntaxe déterminée […]. [Encourageons que] l'idiôme de la liberté soit à l'ordre du jour, & que le zèle des citoyens proscrive […] les derniers vestiges de la féodalité. » (Abbé Grégoire 1794)

Au XIX^e^ siècle, les textes en bressan sont donc « franco-compatibles ». Prosper Convert (1852-1933), chansonnier et folkloriste, n'envisage pas l'appartenance à la Bresse (entièrement française depuis 1601) sous l'angle autonomiste, et la prémisse de son régionalisme est la francité commune. Sur un ton nationaliste, il évoque ainsi la mobilisation contre les Prussiens en 1870 (Ducaroy 61) :

De tui leu lion la trompeta d'alarme,	De tous les côtés la trompette d'alarme,
De la Fronche, neutra mèzhe patri,	De la France, notre mère patrie,
Rappeli tui seuz' éfè sous lej' arme	Rappela tous ses enfants sous les armes
Pe délivrau lou pays évahi.	Pour délivrer le pays envahi.

[20] En Suisse également, le « patois », interdit à l'école au nom de l'idéologie de l'unilinguisme, a pu servir le discours patriotique. La différence est qu'historiquement, l'émulation entre francophones et germanophones valorisait la langue autochtone, outre le français et l'allemand, pour incarner la « nation de volonté » plurilingue. Mais si les dialectes suisses-allemands ont prospéré, la disparition des « patois romands » a généralement été acceptée, même par les concepteurs du *Glossaire des patois de la Suisse romande*, qui privilégiaient l'archivage. La revitalisation n'est envisagée que depuis les années 1990 dans les cantons de Fribourg et du Valais, qui promeuvent l'enseignement facultatif du FP à l'école.

Au XIX^e^ comme au XX^e^ siècle, il existe une dialectique complexe entre le discours national français et la (re)construction d'une tradition régionale, par l'approche folklorique romantique fondée sur la collecte de textes réputés authentiques (Ducaroy 7-23). Néanmoins l'appartenance à la France n'est jamais en cause.

Du reste, les tensions entre conservatisme et modernité tendent à muséifier le répertoire régional en bressan, à l'image des *Ébaudes bressanes*, pièce de théâtre créée par Convert (1897). Cette représentation d'une noce, « reconstitution des mœurs et des coutumes de Bresse entre 1830 et 1850 » (sous-titre), donne un élan au mouvement régionaliste, mais fige les codes de la culture bressane qu'incarneront les groupes folkloriques au long du XX^e^ siècle. En 2006 toutefois, le groupe *Vouv'tia Vénou*, représentant une génération de Bressans non patoisants, adapte le canon de chants bressans aux goûts musicaux du jour, quitte à dérouter les traditionalistes. Sans forcément vouloir parler la langue qu'ils chantent, ses membres s'inscrivent dans le « phénomène d'actualisation du répertoire traditionnel » existant ailleurs en France (Benyahia 198). Dans une approche plus culturelle que linguistique, ils poursuivent le mouvement séculaire de métamorphose du patrimoine chanté.

En matière linguistique, puisque la plupart des francoprovençalophones français ont renoncé à leur langue maternelle, on pourrait croire qu'une fois disparu le « danger » pour l'unité nationale, la politique linguistique française ne considérerait plus certaines langues comme peu dignes d'exister. Or, si le ministère de la Culture a reconnu le FP comme une « langue de France », le ministère de l'Éducation lui refuse toute visibilité à l'école, évoquant sa proximité avec le français et sa littérature prétendument indigente.

> Si le franco-provençal présente dans sa syntaxe, au demeurant de manière limitée, ainsi que dans sa phonétique, des formes propres, celles-ci ne peuvent être considérées comme des éléments d'une langue spécifique, à l'inverse des langues régionales bénéficiant de la loi du 11 janvier 1951 qui disposent d'un système autonome de références linguistiques, littéraires et culturelles. En outre, les références littéraires du franco-provençal, […] restreintes, se rattachent davantage au domaine de langue d'oc. (de Robien 2006)

Pourtant, si les langues romanes s'inscrivent certes dans un continuum, les spécialistes voient unanimement le FP comme une langue distincte, dotée d'une littérature ancienne et riche — bien que moins prestigieuse que d'autres.

Édition et traduction : quand Lyon retrouve son rôle central

Certaines régions françaises, pour pallier l'indifférence de l'État central, ont désormais une politique d'édition et de traduction des langues autochtones — même si les ventes sont souvent confidentielles, cela constitue une avancée notable. S'agissant du FP, la région Rhône-Alpes a voté en 2009 une délibération en faveur des langues régionales, FP et occitan (Conseil général 2009) — ce qui, entre autres, a valu des subsides au principal éditeur concerné, EMCC. Les rédacteurs de la délibération proposent une relecture critique de la politique qui a mené au « mythe de la France monolingue ». S'ils se félicitent que depuis 2008, l'article 75-1 de la constitution française stipule que « les langues régionales appartiennent au patrimoine de la France », ils déplorent que cette mention ne figure pas

dès l'article 2 (« la langue de la république est le français ») et que la France n'ait pas ratifié la Charte européenne des langues régionales ou minoritaires.

Lyon, capitale de la région (devenue Auvergne-Rhône-Alpes en 2016), semble assumer à nouveau pleinement son rôle historique de capitale de l'espace FP. Si les parlers locaux ont commencé à disparaître de la ville dès le XVI^e^ siècle, certaines campagnes environnantes les ont en partie conservés jusqu'à nos jours. Symbole de cette centralité lyonnaise, l'Institut Pierre Gardette (Université catholique) héberge un important fonds d'archives et propose une formation en langues régionales, sanctionnée par un diplôme. Grâce à la création récente de la collection *Régionales* (éditions EMCC), une vingtaine d'ouvrages proposent des anthologies ou des textes du Lyonnais, du Dauphiné, de la Savoie, de la Bresse ou du Beaujolais, où vivait Marguerite d'Oingt, auteure du premier texte en FP à nous être parvenu, écrit au XIII^e^ siècle. Souhaitant rendre plus accessible le patrimoine FP dans sa diversité littéraire et linguistique, les éditeurs mettent systématiquement en regard les versions originales et les traductions en français.

Si certaines productions théâtrales étaient assez faciles d'accès, la nouvelle collection propose des œuvres plus rares : des noëls ou des textes à teneur politico-sociale (Terreur de Robespierre, République de 1848, guerre contre les Autrichiens; conditions de travail de divers corps de métiers). On y trouve quelques écrits contemporains, mais surtout des récits et chants populaires attestés depuis le XVII^e^ siècle, à vocation édifiante ou humoristique, sur fond de stéréotypes de genre (Ducaroy 179-194) : amoureux transis ou éconduits; mariages arrangés, adultères et grossesses imprévues; maris ivrognes ou femmes revêches. Cet ensemble de farces et de fables, de contes originaux ou communs au patrimoine européen, d'histoires facétieuses aux personnages récurrents (le curé et le bourgeois) et aux prénoms emblématiques (Claude, Claudine, Jean, Pierre ou Marie) fournit un grand éventail de références. Comme nous le verrons, certaines, passées dans la culture régionale en français, sont particulièrement utiles pour la traduction culturelle.

La traduction vers une langue mineure : un acte performatif

Dans le cas de langues minorisées sans vaste bassin de locuteurs-scripteurs, la priorité est la transmission d'ethnotextes par la traduction de la langue *mineure*[21] vers la langue plus diffusée. Ceci implique la constitution de glossaires, représentant en quelque sorte le degré zéro de la traduction. En Bresse comme ailleurs, la systématisation de l'activité conservatoire n'a pas débouché sur une volonté collective de revitalisation. Lorsque s'impose le paradigme de l'archivage ou de la « trace à laisser », c'est qu'il y a intériorisation du message voulant qu'il soit anachronique de sauvegarder une langue autrement qu'en photographiant son passé, à l'image du titre (à l'imparfait) de cet ouvrage : *Qu'elle était riche notre langue* (Maison de Pays en Bresse 1996). La nostalgie apparaît aussi dans les images qui accompagnent ces glossaires (fermes anciennes, travaux des champs, costumes traditionnels).

[21] Sans pouvoir évoquer ici les types de catégorisation des langues, nous employons les termes *majeur* et *mineur* tels que diffusés par Deleuze et Guattari (1975) s'agissant de littérature, pour signifier que les différences entre langues ne sont pas d'ordre qualitatif, mais liées aux rapports de domination et de minor(is)ation.

Dans un contexte où peu de gens *voient* la langue locale et où moins encore peuvent la lire de façon fluide (y compris s'ils la parlent, en raison du manque d'habitude des graphies phonétiques utilisées), la traduction d'une BD vers cette langue mineure est un acte performatif, qui *fait exister* la langue en la rendant soudain visible. Utiliser la langue ancestrale pour l'appliquer à des réalités modernes l'ancre dans le présent. Même si, s'agissant de Lucky Luke, le contexte de référence est le XIX^e^ siècle, et si Tintin n'est plus de la première jeunesse, quelle meilleure « preuve » de l'actualité d'une langue que de la confier à des personnages qui, contrairement aux acteurs du folklore bressan, sont connus des jeunes générations. Étrangement, l'accès à la dignité de « vraie langue » est facilité par des entreprises privées qui compensent les carences de milieux institutionnels pourtant censés être moins astreints au profit économique. À son corps défendant, Casterman, en particulier, a joué un rôle clé dans la (re)découverte des langues dites régionales dans le monde francophone — pour la seule zone FP, pas moins de quatre *Tintin* sont parus, illustrant autant de dialectes.

Mais si le traducteur souhaite produire un texte de qualité, il devine que pour ne pas décourager le lecteur peu habitué, il doit fournir d'autres formes de gratification. Il est alors un ethnotraducteur (Cuciuc 38) particulier. Il ne transpose pas des éléments culturels véhiculés par une littérature de langue mineure vers une langue majeure, disposant d'une masse critique de récepteurs. Il doit presque *créer* un lectorat dans la langue périphérique rarement lue, en utilisant la langue centrale pour expliquer les ressorts de l'autre langue-culture. Dans cette forme paradoxale de traduction culturelle, l'identité ethnoculturelle bressane du lecteur bressan, loin d'être donnée, doit être activée, construite par le biais de la langue majeure – désormais langue intime des Bressans contemporains, et non plus « langue de l'Autre ». Il ne s'agit pas de faire passer des référents culturels du texte source vers le texte cible, mais de fournir des outils pour *reconnaître* des référents culturels bressans dans une langue difficilement déchiffrable, pour des raisons tant linguistiques que culturelles – ce sont à la fois la langue et certains rituels qui ont disparu de la mémoire collective.

Le paratexte, indispensable à la diffusion de BD en langue « inconnue »

Le concept de *paratexte*, lancé par Genette en 1987, ne s'appliquait alors guère à la traduction. Or, il apparaît aujourd'hui central en traductologie, désignant pour Yuste Frias (2010, 290) « l'ensemble des productions verbales, iconiques, verbo-iconiques ou matérielles qui entourent, enveloppent […] et présentent le texte traduit de sorte à en faire un objet de lecture pour le public ». La circulation d'un texte traduit vers le français peut parfois fonctionner avec un paratexte minimal : le *péritexte* (ce qui est à l'intérieur de « l'objet livre ») peut se réduire à la couverture, et l'*épitexte* (l'extérieur du texte, y compris les entrevues ou la publicité) peut être discret. Mais ceci est impossible pour une langue « inconnue », lorsqu'une œuvre ne saurait être découverte par la seule force de la langue. Car comment intéresser un public à une langue qu'on entend peu et que seuls quelques adeptes voient parfois écrite, et lorsqu'on pressent qu'un texte séduira pour des raisons plus identitaires que strictement linguistiques?

Le travail paratextuel commence dès qu'on cherche un éditeur. Ainsi, la publication de l'album de *Tintin* en bressan (*Lé pèguelyon de la Castafiore*, Hergé 2006 [1963]) a été précédée d'un long échange de courriels avec le responsable des traductions en langues régionales chez Casterman, Étienne Pollet. Sans formation de linguiste, il ne cachait pas que son intérêt était, logiquement, d'ordre commercial.

Il fallait donc l'informer sur la langue, le convaincre du sérieux de la démarche de traduction (alors qu'il ne pourrait juger du produit final) et de la pertinence du projet malgré la petitesse du marché. Condition pour que Casterman donne son feu vert, la région concernée devait créer un événement autour de *Tintin*. En l'occurrence, c'est l'association Patrimoine des Pays de l'Ain qui organisa le lancement, la campagne publicitaire et médiatique (journaux, radio, télévision) et la prévente des exemplaires.

Dans le cas de *Lucky Luke*, l'approche était différente, l'éditeur Dargaud ayant peu d'expérience dans la traduction vers des langues mineures. Il s'agissait d'une commande de l'humoriste Laurent Gerra, scénariste de quatre albums de *Lucky Luke* depuis la mort de Morris et originaire d'un village où il avait entendu le bressan. Dans le sillage des *Bijoux de la Castafiore*, il souhaitait que l'album *La corde au cou* (Achdé/Gerra 2006) soit traduit en bressan. La partie « persuasion » disparaissait, mais l'opération impliquait un accord entre le traducteur et le scénariste concernant l'esprit de la traduction et le paratexte (introduction, lexique, publicité). Pour la version bressane parue dès 2007, *Maryô donbin pèdu* (Mariés ou pendus), le péritexte s'est révélé central puisque l'hebdomadaire *La voix de l'Ain*, qui paraît à Bourg-en-Bresse et réserve traditionnellement une place au parler local (dictons, proverbes), a publié pendant plusieurs mois, en 2007-2008, un encart à vocation divertissante et métalinguistique. Chaque semaine paraissait une vignette de l'album, accompagnée d'une retraduction en français (et non de l'original), de commentaires sur la langue (grammaire, syntaxe, étymologie, prononciation) ou sur la culture (décodage des allusions aux rituels bressans), et, souvent, d'un trait d'humour, comme lorsqu'à propos des consonnes interdentales emblématiques du bressan, on peut lire : « Le son 'sh', qu'on produit en plaçant la langue entre les dents […], rappelle le 'th' de l'anglais 'think'. […] Les Bressans ne devraient donc avoir aucune difficulté à parler anglais... ».

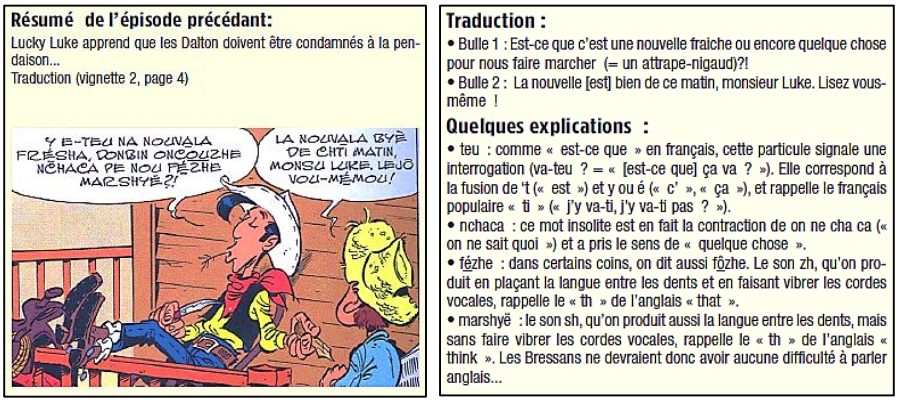


Fig.1 – *Maryô donbin pèdu* 4, *Voix de l'Ain* (7.12.2007) 34

La traduction d'une troisième BD en bressan (Marin et Van der Zuiden 2012 [2009]) répondait à la commande d'un autre Bressan, Olivier Marin, créateur des aventures de *Margot*, journaliste automobile qui enquête dans un milieu très masculin. Nous ne pouvons aborder en détail la stratégie de traduction dans ce cas, mais précisons qu'elle permettait une autochtonisation du récit par des clins d'œil comme ceux que nous évoquerons plus bas — ainsi, Marin choisit d'ajouter sur le dessin en couverture de la version bressane un poulet de Bresse, emblématique de la région.

Ce type de détails, repris par la presse, créait une complicité entre l'auteur, le traducteur et des lecteurs découvrant la mise en scène de leur région. L'examen attentif du corpus épitextuel permettrait de prendre la mesure du phénomène « BD en langues régionales », de ses enjeux socioculturels. Il faudrait faire œuvre de « paratraduction » en étudiant les « productions paratextuelles situées au seuil de toute activité traduisante » (Yuste Frias 292). On verrait que la vulgarisation métalinguistique et la sensibilisation à un système textuel auquel rien ne prépare le lecteur, sinon quelques réminiscences familiales, est une démarche différente de celle, souvent solitaire, du traducteur vers une langue majeure.

En matière de paratexte, nous nous en tiendrons ici au péritexte. Chacun des trois albums se terminait par un lexique de dix pages (800 mots) et une présentation de la graphie, avec des précisions sur la prononciation et les conjugaisons. Dans le *Tintin*, le quatrième de couverture abordait l'histoire de la langue (genèse du domaine, statut social) et, publicité oblige, promettait que la graphie était moins indéchiffrable qu'en apparence et qu'à défaut de tout comprendre, chacun trouverait des repères familiers. Dans le *Lucky Luke* et le *Margot*, la présentation de la langue précédait le lexique, et dans le premier cas, un avant-propos signé du scénariste et du traducteur évoquait la démarche de traduction, tandis qu'une sorte de lexique culturel (« La Bresse d'hier et d'aujourd'hui : quelques repères ») explicitait les références marquées d'un astérisque dans le texte. Avant de revenir à *Lucky Luke*, abordons brièvement l'univers hergéen.

Personnages, lieux et clins d'œil identitaires : du maïs à la panosse

L'album *Les bijoux de la Castafiore*, dont la riche structure narrative met en scène les enjeux de communication (Peeters 2007), se prête bien à la transposition culturelle, en particulier grâce à la créativité dont témoignent les nombreux noms de personnage émaillant le texte. Pour une langue mineure associée à une culture qui a été tellement diluée et digérée par la culture dominante qu'elle semble se réduire à une poignée de marqueurs identitaires, ces noms sont tout désignés pour faire ressortir les particularités de la langue-culture locale.

Dans la traduction, on voit ainsi apparaître des prénoms bressans incontournables, *Lyôdou* (Claude, alias Nestor), connu même de non-patoisants, ou *Gustou* (Auguste, alias Isidore Boulu), ainsi que des noms de famille : *Favi* (Favier) ou *Dubeu pi Débeu* (Dubois et Desbois, alias les Dupondt). Quant au professeur Tournesol, il devient *Panouyon*, mot qui désigne l'épi de maïs égrené et qui renvoie donc autant aux plantes oléagineuses (comme le tournesol) qu'au puissant symbole d'appartenance qu'est le maïs en Bresse, l'une des premières régions de France où la plante arriva des Amériques, via l'Italie. Appelé en bressan *panë* (cf. panais) ou *trequi* ([blé de] Turquie), le maïs permet de confectionner les « gaudes », une bouillie de farine de maïs grillée qui fit longtemps office de nourriture quotidienne bressane et dont la tradition familiale transmet encore le souvenir, sinon la recette. Et lorsque la Castafiore déforme le nom du professeur (Tournedos, Tournebroche), *Panouyon* devient *Pénouyé* (Père-Noël) ou *Panouchon* — terme qui renvoie à un mot typique du français régional, la « panosse » (torchon, serpillère). Toujours dans le registre culinaire — refuge des cultures dont les contours s'estompent — , la boucherie Sanzot (sans os) devient la *beushri Sevi* en référence au fromage de tête appelé « civier »

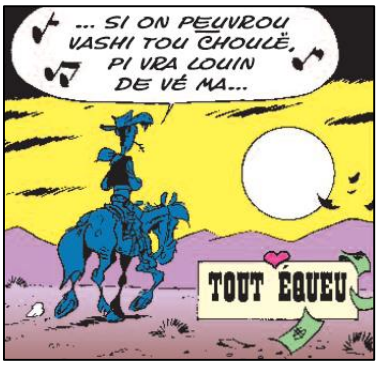
en français local. Quant au marquis de Gorgonzola, il se transforme en marquis de *Reutideperi*, soit « tartine grillée de pourri » (pâte faite de restes de fromage).

Les lieux aussi permettent des clins d'œil, à l'instar du château de Moulinsart, devenu *shôté de l'Ônizhe* (de l'Ânière), autre nom du château de Loriol, bien connu en Bresse et situé à Confrançon, village de la co-traductrice et commune de référence du parler employé pour la traduction. Ce même lieu est d'ailleurs évoqué dans le *Margot* en bressan, sur un panneau d'entrée de village indiquant *Confrancy* — la finale étant adaptée aux toponymes de la région que traverse l'héroïne.

Capter l'attention par un proverbe – de la « fin des haricots » à la fin de l'aventure

Pour illustrer la démarche de traduction dans *Maryô donbin pèdu* — le récit du mariage des Daltons avec des Indiennes[22] comme alternative à la pendaison —, commençons par le mot *fin*, traditionnellement associé à la silhouette du cavalier sur fond de soleil couchant. Au lieu du mot *fin*, identique en FP et en français, nous avons opté pour *Tout équeu*, le début d'un proverbe bressan fameux : *Tout équeu, la palye pi lou baleu*, littéralement « Tout [le blé est] battu, la paille comme la balle », et, au sens figuré, « Tout est vraiment fini! », ou, plus dramatiquement, « C'est la fin des haricots! ». Souvent, on prononce seulement *Tout équeu*; la seconde partie est alors sous-entendue, ou le proverbe est complété par un interlocuteur qui adresse ainsi un signe de connivence. À cause de leur insertion fréquente dans un échange ritualisé, ces deux mots sont au nombre de ceux que des non-patoisants ont pu entendre (en comprenant globalement le sens), et on peut espérer qu'ils auront le plaisir de les reconnaître en feuilletant l'album — la vignette de fin étant facile à repérer.

Pour les plus perspicaces, l'expression *Tout équeu* était employée à trois reprises. Si, en fin d'album, aucune ponctuation n'accompagnait ces deux mots, à la première occurrence, l'expression était couplée à un point d'exclamation et remplaçait l'onomatopée « gulp! », évoquant l'angoisse des Daltons promis à la pendaison. La seconde fois, elle est suivie d'un point d'interrogation, lorsque le cheval Jolly Jumper endosse le rôle du lecteur/narrateur non omniscient pour demander si l'aventure est vraiment terminée (en français : « déjà? »). Dans les trois cas, la traduction apporte un niveau de signification inexistant dans l'original, en plus d'insérer une micro-histoire dans la trame principale, par la répétition.



[22] Si le français actuel utilise le terme *Amérindien*, jugé moins négativement connoté et moins lié à l'imaginaire colonial, nous gardons le terme *Indien* pour nous référer aux personnages de la BD western.

Fig. 2 – « La fin (des haricots) », *Maryô donbin pèdu*, 8, 20 et 46 (© Dargaud)

Du cowboy solitaire au vacher en quête d'amour

Dans la dernière vignette de l'album, nous aurions pu conserver telle quelle la complainte du cowboy solitaire (« I'm a poor lonesome cowboy, and a long way from home », 46), qui incarne l'américanité du personnage et le désir d'Amérique des lecteurs, pour conserver l'effet de réel qui plonge ces derniers dans l'Ouest américain. Mais nous avons traduit la ritournelle, pour la fausse fin comme pour la vraie (20, 46), afin d'introduire un élément de traduction culturelle par une référence au *Branle à six*. Cette célèbre danse bressane, qui oppose deux lignes composées d'un homme et deux femmes, figure encore au répertoire des groupes folkloriques. Si le choix de cette « danse en ligne » souligne la parenté entre les danses traditionnelles d'Europe et la culture country/western de l'Amérique blanche, l'élément primordial était lié aux paroles d'accompagnement, lesquelles martèlent qu'« il faudra bien que la mode vienne que les femmes aillent courtiser [les hommes] ».

Cette référence semblait s'imposer puisque vers la fin provisoire (20), Lucky Luke était pensif à l'idée que les Dalton, désormais mariés, étaient moins solitaires que lui. Dans une rare variation, il ajoutait que non seulement il était seul et loin de chez lui, mais qu'aucune femme ne l'attendait (« without a wife waiting for me », 20). Pour la version bressane, nous avons extrapolé tout en conservant une tonalité voisine : Lucky Luke fait plus que rappeler qu'il est célibataire; il devient un homme timide n'osant pas faire le premier pas, et explicite sa nostalgie en ces termes (retraduction littérale): « je suis un pauvre vacher tout seulet et il faudra bien que la mode vienne que les filles aillent me courtiser ». Avec l'ajout du pronom *me* aux paroles traditionnelles, Lucky Luke semble fatigué d'incarner un certain archétype masculin — sinon le collectionneur de *conquêtes* féminines, du moins l'homme en *quête* perpétuelle, qui ne se fixe jamais nulle part.

Cette case avait été préparée par deux vignettes antérieures destinées à densifier le contenu culturel. Dans l'original, lorsque les Dalton cherchaient des femmes à épouser, l'un d'eux déplorait : « Nous ne pouvons pas sortir pour courtiser de belles jeunes filles riches et célibataires, ou passer une annonce dans un journal » (5). Dans le texte bressan (retraduit), on lit: « On ne peut pas mettre une annonce dans le journal pour chercher des filles riches. Il faudrait que la mode vienne que les filles aillent courtiser » (5). Si l'insertion d'une référence absente de l'original « bressanise » le récit, elle ajoute aussi un élément incongru en montrant un Dalton qui réfléchit aux rapports entre les sexes. Plus tard, le leitmotiv réapparaît tout naturellement dans le village indien, lorsque les Dalton, qui pensaient choisir leurs femmes, apprennent qu'ils seront choisis par elles! Dans l'original, le chef du village disait que « chez les 'Têtes-Plates', tradition veut que seules squaws choisissent leur époux » (14), et, dans la variante bressane (retraduite): « Chez les 'Têtes-Plates', la mode est venue que les femmes aillent courtiser leur mari » (14).

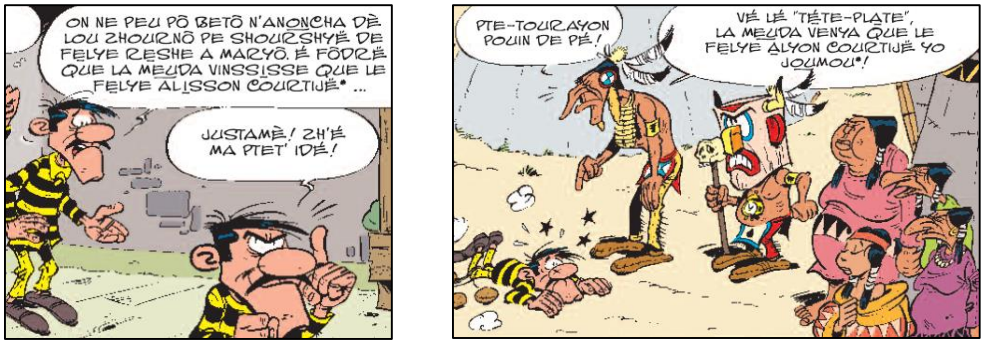


Fig. 3 – « Les femmes qui courtisent », *Maryô donbin pèdu* 5 et 14 (© Dargaud)

Claudine et Mandrin, chansons et personnages médiateurs

Pour l'union des Dalton avec des Indiennes, la transposition était aisée puisque le thème du mariage arrangé (et mal assorti), universel, est très présent dans les chansons bressanes. Mais ces dernières évoquent parfois l'amour heureux (même temporaire), et c'est donc Averell, le seul des Dalton à vivre une idylle avec une Indienne, qui permet d'insérer des références à la chanson bressane *La Lyôdinna* (20, 46). L'héroïne, Claudine, personnage récurrent — comme certains héros de BD — dans le domaine FP, incarne l'amoureuse, et la complainte, qui connaît plusieurs variantes, se prête à la réécriture. Au nombre des « marqueurs identitaires forts du patrimoine musical de la Bresse » (207), elle fonctionne comme un leitmotiv dans *Maryô donbin pèdu*. Mais il n'était pas certain que les allusions à l'amourette chantée seraient repérées par les lecteurs aussi facilement que le proverbe *Tout équeu!* C'est ici qu'intervient le péritexte : pour s'assurer que davantage de lecteurs saisissent le clin d'œil, les apparitions des chansons sont accompagnées d'un astérisque renvoyant au lexique culturel mentionné plus haut.

À la première allusion à *La Lyôdinna*, lorsqu'un Dalton se réjouit du « Tipi, sweet tipi » que lui vaudra son mariage, Luke répond « Rien ne manquera à vos désirs » (retraduction). Il s'agit d'une allusion à un vers où Claude (Lyôdou), nostalgique, se remémore son idylle passée avec Claudine lorsque « rien ne manquait à ses désirs » (*Ryin ne mècôve a mé dézi*), avant qu'elle le délaisse. En français, Lucky Luke disait : « Que du bonheur en perspective », allusion à une phrase rituelle (et souvent parodiée) des émissions de divertissement télévisé en France. La traduction en bressan transpose donc un clin d'œil aux rites de communion télévisuelle en une évocation de la joie collective qui naît de la transmission orale des chants traditionnels bressans — avec un effet similaire en termes de matériel à parodier.

Quelques pages après, une variation sur le même thème est prêtée au sorcier qui constate le bonheur d'Averell Dalton et de son épouse. La phrase « rien ne manque à leurs désirs » (20) fournit l'équivalent au jeu de mots qui, dans l'original, associait *Carmen*, l'opéra-comique de Georges Bizet, à l'univers religieux amérindien : « l'amour est enfant de totem » (et non 'enfant de bohême'). Finalement, à la page 46, Averell, qui a dû quitter sa bien-aimée pour retourner en prison, chantonne « ma Claudine » (*ma Lyôdinna*). En français, on lisait « chanson d'amour », allusion aux deux seuls mots français de la chanson créée par l'Américain Wayne Shanklin (et reprise par Manhattan Transfer) —

ce qui, comme l'acclimatation de *La Lyôdinna*, renvoyait déjà aux questions de traduction culturelle transatlantique.

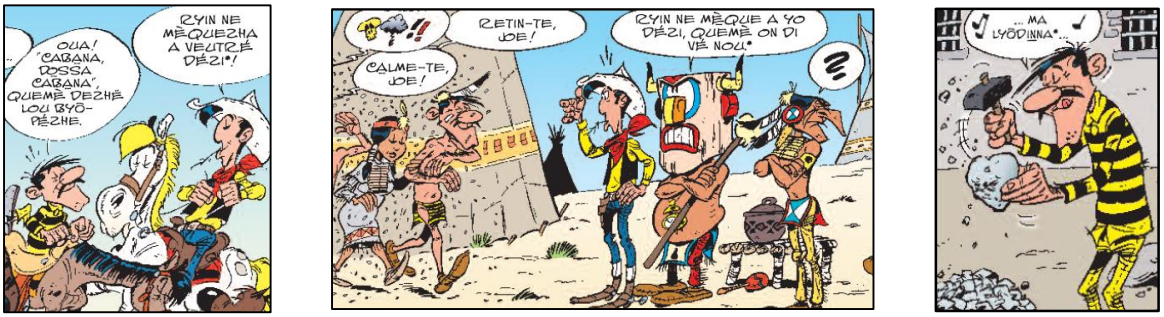


Fig. 4 – « Claudine », *Maryô donbin pèdu*, 11, 20 et 46 (© Dargaud)

Mandrin, bandit contrebandier, est un autre personnage de la culture populaire dont la présence allait de soi. Claudine, personnage fictif, a une notoriété limitée à un territoire restreint, tandis que grâce à *La complainte de Mandrin*, ce personnage historique est connu hors de sa région d'origine — la zone FP. Au XVIII[e] siècle, il s'en prenait aux puissants plutôt qu'au peuple, apparaissant donc plus sympathique que les Dalton. Néanmoins, en vertu du prestige que ceux-ci se font du statut de hors-la-loi, son nom s'imposait pour traduire la phrase « nous sommes des outlaws » (5), devenue « nous sommes de vrais mandrins » (retraduction). Et si on perd l'anglicisme qui convoquait l'imagerie du Far West, on gagne une référence au double « lieu de mémoire » (au sens que Pierre Nora donne à ce concept) qu'est Mandrin, national et régional, puisqu'autour de Lyon, beaucoup savent qu'il est « du coin ».

Des conscrits à la « soupe en vin » : qui sont les vrais sauvages?

Après la chanson, venons-en à l'importance des rituels, bressans ou (prétendument) amérindiens, dans la transposition culturelle. Dans la BD francophone, la comparaison plus ou moins explicite entre l'autochtonie d'Amérique et l'Europe (où de nombreux groupes affichent l'antériorité de leur présence) est ancienne. Dès *Bécassine voyage*, la jeune servante, qui incarne une Bretagne allusive et fantasmée (mais pas un régionalisme celtisant opposé au patriotisme français), rencontre un Indien qui n'est autre qu'un compatriote breton qui, heureux de retrouver sa « payse », lui présente ensuite un « vrai Peau-Rouge » (Caumery et Pinchon 33). D'après Villerbu (40), l'épisode rappelle la « fluidité identitaire » qui pouvait exister dans l'Ouest malgré la « rigidité des structures raciales »; et alors que les auteurs de *La corde au cou*, avec la thématique du mariage euro-amérindien, s'inscrivent dans cette réflexion, la traduction vers le bressan (langue « plus autochtone » que le français), approfondit indirectement cette dimension.

Lorsqu'au village indien, Averell pense à tort que les couples vont être formés en jouant « à colin-maillard » (15), il incarne un personnage d'origine euro-américaine qui, en comparant sa culture à celle de ses hôtes, commet inévitablement des contresens ou des impairs. Si l'équivalent bressan, le « jeu-qui-guigne » (où des gens assis en cercle font circuler une feuille de maïs de bouche en bouche)

est peu connu, la référence aux « conscrits » (*conchcri*) est beaucoup plus évocatrice pour des oreilles bressanes. Car en Bresse (et dans quelques rares autres régions françaises), les conscrits sont non seulement les jeunes hommes appelés sous les drapeaux, mais surtout (a fortiori depuis l'abolition du service militaire en France) les jeunes hommes et femmes d'une même classe d'âge (20 ans). En milieu rural, lors de leur tournée hivernale, ils récoltent de l'argent en distribuant cocardes et brioches, et organisent diverses activités où se transmettaient, jusqu'à récemment, quelques chants en bressan. L'année culmine avec le banquet réunissant celles et ceux qui atteignent 30, 40 ou… 90 ans la même année. En Bresse, *être conscrit avec* signifie donc *avoir le même âge que*...

Quand Lucky Luke désire voir le chef indien, il apprend ainsi que celui-ci dort encore après avoir « bu beaucoup avec ses conscrits » (original : « pow-wow arrosé entre guerriers »; 39). Plus loin, une Indienne reproche à un Dalton de s'être « amusé avec les conscrits pour courtiser les filles de mauvaise vie » (original : « courtiser squaws légères au saloon »; 43). Là encore, la disparition des anglicismes (ou amérindianismes) qui amplifiaient l'ancrage dans la mythologie western est compensée par un clin d'œil appuyé à la culture bressane.

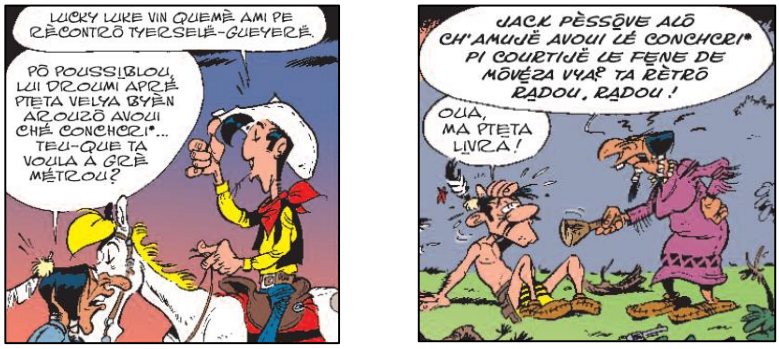


Fig. 5 – « Les conscrits », *Maryô donbin pèdu* 39 et 43 (© Dargaud)

Dans *Maryô donbin pèdu*, la référence à la « soupe en vin » (*choup' è vin*) amorce la réflexion sur le terme *sauvage* et sur le relativisme culturel. Cette soupe au pain et au vin désigne aussi, en Bresse, le mélange d'ingrédients peu ragoûtants que doivent parfois consommer les mariés le lendemain des noces. Dans l'original, une Indienne évoque les « rites initiatiques têtes-plates » en commentant dans un étrange langage anthropologique et asyntaxique (et seul indice qu'elle pourrait avoir une autre langue maternelle que celle des Blancs) : « ça un peu folklorique, mais obligatoire pour faire mariage heureux » (18). Un Dalton, croyant connaître le rite, ajoute « comme la jarretière chez nous! », en référence au jeu où la mariée doit exhiber celle-ci. Cependant, il apprend avec effroi que si ce rituel existe, les rôles sont inversés : « non, jarretière seulement portée par guerrier pour la nuit de noces! Nous pas être des sauvages tout de même! ». En bressan, pour mettre en perspective les rôles genrés et le statut de « sauvage », nous aurions pu recourir au *Branle à six* déjà mentionné, mais nous avons préféré la très bressane soupe en vin, et remplacé « rites initiatiques » par « charivari » (*sharivari*), un rituel de mariage répandu ailleurs, mais bien attesté en Bresse, consistant à faire du tapage avec divers objets. Voici l'ensemble du passage retraduit : « Non, ça charivari des Têtes-Plates; ça fait bien un peu démodé, mais c'est obligé pour faire un bon mariage. — Comme la soupe en vin chez nous? –La

soupe en vin, avec plein d'immondices dedans?! C'est quelque chose pour les sauvages, ça!! » (18). Notons que la référence aux *sauvages*, en français, est une allusion à une réplique qu'a popularisée Popek, l'humoriste d'origine ashkénaze qui utilisait l'accent yiddish pour traiter d'identité et d'altérité. En bressan, on perd le clin d'œil à l'humoriste, mais l'inversion de la hiérarchie entre civilisés et civilisables semble aller plus loin : non seulement les Indiennes se défendent d'être des sauvages, mais elles accusent les Blancs (ou leurs avatars bressans) d'être les véritables sauvages.

Fig. 6 – « La soupe en vin », *Maryô donbin pèdu* 18 (© Dargaud)

Quel parallèle entre les autochtonies bressane et amérindienne?

Une BD western à saveur parodique peut-elle réellement contribuer à inverser la perspective eurocentriste autrement que de façon superficielle et provisoire? Le fait qu'il y ait traduction d'une langue coloniale vers le bressan, langue ultra-minorisée (comme le sont de multiples langues des Amériques), suffit-il à atténuer le préjugé occidental qui irrigue la mythologie de l'Ouest, y compris lorsqu'il s'agit de déconstruire certains stéréotypes? Certes non.

Dans l'avant-propos, signé du scénariste et du traducteur, on abordait — sur un ton léger — le parallèle entre les types d'autochtonie, entre l'Amérique du « blé d'Inde » et la Bresse du maïs, celui dont on nourrit les poulets et fait les gaudes. Car ces dernières auraient valu aux Bressans le surnom de « Ventres-Jaunes », ethnonyme rappelant ceux dont certains Amérindiens ont hérité des Européens, des Pieds-Noirs aux… Têtes-Plates — ceux de la BD n'ayant guère d'autre lien que le nom avec la nation vivant actuellement dans le Montana (Salish and Kootenai tribes of the Flathead Reservation). On évoque aussi les propos tenus en 1578 par l'explorateur bourguignon Jean de Léry :

> [I]l comparait les usages des Bressans à ceux des Indiens […], remarquait que de la même façon que « ces grands débraillés de paysans de Bresse » ne prenaient jamais la quenouille pour filer […], les hommes tupinambas, au Brésil, jugeaient « indécent à leur sexe » de se mêler de la préparation du *caouin* — un breuvage alcoolisé fait de maïs mastiqué par les femmes. (2, d'après de Léry 1578 [2002], 34)

Le rapprochement entre pratiques culturelles autochtones bressanes et (prétendument) amérindiennes se poursuit dans ce passage : « Le dernier des Mohicans a hélas rendu l'âme, mais le dernier des Bressans n'est pas encore né. Tant qu'on fredonnera *La Saint-Martin* ou qu'on lancera des

A te reva [Au revoir] ou des *Va-teu?* [Ça va?] sonores, le danger n'existera guère » (2). L'allusion au roman de J. F. Cooper (1826), qui avait cristallisé l'idée d'un déclin inéluctable des cultures amérindiennes, relève d'un acte performatif visant à conjurer la disparition d'une langue et d'une culture en en nommant une qui a déjà été effacée, comme s'il était impossible d'évoquer ouvertement la mort proche d'une langue qu'on parle encore — sauf à se décourager soi-même et à contredire la démarche traductrice. Ce genre de mise en regard est-il légitime? A fortiori si l'on sait par exemple que la chanson *La Lyôdinna* est attribuée à François Picquet (1708-1781), un abbé jésuite qui, en plus de taquiner la muse patoise, fut missionnaire près de Montréal et participa donc à la destruct(urat)ion des sociétés amérindiennes — bien qu'ayant appris l'iroquois.

Il était une fois dans l'Ouest… francophone : retour sur l'adaptabilité d'une mythologie

S'il est difficile de comparer une situation coloniale aux conséquences génocidaires en Amérique du Nord et une oppression sous forme d'assimilation lente en France, marquée par une violence réelle, mais plus symbolique que meurtrière, il est utile, avant de conclure, de rappeler les multiples métamorphoses qu'a connues l'univers western (Desmarais et Brent Smith 2017). Du « western camembert » au « western spaghetti », cette mythologie polymorphe s'est adaptée à divers temps, lieux et genres — peinture, littérature, spectacle vivant, cinéma, BD. Au gré des constructions et déconstructions, elle a exalté la nation américaine, justifié l'expansion impérialiste, valorisé une forme de virilité incarnée par l'œuvre de John Ford et le jeu de John Wayne. Après 1945, elle s'est complexifiée lorsque la génération de la Guerre (froide) a voulu exprimer ses doutes existentiels. Et à la fin des années 1960, le genre a été récupéré par la contre-culture; le cowboy vertueux est parfois devenu dysfonctionnel, jusqu'à illustrer la sauvagerie des Blancs, et les codes de l'(hétéro-)masculinité ont été subvertis.

Dans ce cadre, les Indiens, s'ils n'étaient pas toujours des *sauvages* déshumanisés ou invisibles, étaient souvent l'incarnation intemporelle d'une culture marginale, faisant obstacle à la civilisation et condamnée à l'effacement, réduits — quelle que soit leur nation — à l'authenticité figée que symbolise le costume de plumes. Parfois, ils étaient les dignes avatars des nobles sauvages qui, dans leur pureté originelle et leur proximité avec la nature, indiquaient la voie à suivre pour l'humanité. Si leur représentation se faisait progressivement plus nuancée, l'appropriation de l'amérindianité par le mouvement hippy, non dénuée d'ambiguïté, n'inversait pas le cours de l'histoire. Ce n'est que plus récemment que des Autochtones ont entrepris de s'attaquer eux-mêmes aux stéréotypes en les détournant de façon ironique, à l'image de Kent Monkman qui, dans ses tableaux, faire coexister Autochtones et Blancs d'une façon inédite, pour donner à voir « l'autre perspective ».

Le western francophone a trouvé un mode d'expression privilégié dans la BD franco-belge, selon une logique « transnationale et transmédiatique » (Villerbu 128). Paradoxe et ironie d'une culture qui produit des œuvres inconnues dans le pays qui les inspire, la BD western française a prospéré après 1949, avec l'interdiction des BD américaines. À l'instar du cinéma qui la fertilisait, elle a évolué. Si, dans *Tintin en Amérique*, l'Indien exproprié suscite la sympathie, sa spiritualité est ridiculisée, et le discours reste « pris entre l'humour et les contradictions du grand récit américain » (53). Plus tard, les stratégies de contrôle de l'espace sauvage par l'envoi de familles de colons seront clairement rejetées,

mais souvent au nom de l'idéalisation des unions libres entre Blancs et Indiennes, ou d'une spiritualité et d'un écologisme réputés d'avant-garde.

Quant à Lucky Luke, créé par Morris en 1946, on ignore tout d'abord les causes qu'il défend. Avec l'arrivée de Goscinny comme scénariste, la caricature, appuyée sur des faits réels, gagne en subtilité. Pourtant, en raison du traitement ironique permanent, les Indiens demeurent « ambigus parce que « jamais intrinsèquement agressifs, mais souvent naïfs et ridicules », sans profondeur psychologique, et la « croyance effective en la fabrique américaine » semble intacte (Villerbu 112). Comme d'autres héros récurrents, Lucky Luke, à la longévité impressionnante, reste au cœur d'un univers très masculin, prisonnier des codes qui l'ont vu naître, malgré les pistes nouvelles qu'autorise la traduction. Et dans un univers où personne n'échappe à la stéréotypisation, faire vivre Lucky Luke, y compris en bressan, participe de la cristallisation d'un imaginaire indianisant passablement éloigné du monde des Amérindiens contemporains.

Cependant, on peut quand même envisager que la BD, par petites touches, fasse évoluer la réflexion sur les populations opprimées. Du reste, *Maryô donbin pèdu* met en scène des Autochtones présentant certains traits de modernité. À l'image de ceux qui, aujourd'hui, contestent devant les tribunaux la validité (ou l'application) de certains traités, ils déjouent la duplicité des Blancs qui signent des traités qu'ils ne respecteront pas (25). Et s'ils utilisent les Dalton pour braquer des banques, c'est pour déstabiliser le monde des Blancs obsédés par le Dieu argent. Les Têtes-Plates, loin d'être les spectateurs de leur assimilation, cherchent activement à échapper au système de domination des colonisateurs.

Conclusion

La traduction analysée ici, au croisement de plusieurs langues et cultures, pose des questions complexes. Traduire d'une langue dominante, le français, vers une langue très dominée, le francoprovençal bressan, véhicule d'une culture désormais dévalorisée, folklorisée, ridiculisée ou muséifiée, semble désamorcer le reproche de banalisation de la prémisse assimilationniste qui traverse la mythologie western, fût-ce dans une BD aux auteurs bien intentionnés. La lente francisation des Bressans, jadis consentie au nom de l'ascension sociale que promettait la maîtrise du français, et aujourd'hui presque achevée, a peu à voir avec la brutalité du contrôle continental exercé par les Européens dans les Amériques. Mais en termes de négation symbolique, de sacrifice d'une culture préexistante sur l'autel d'une culture réputée supérieure, les ressemblances nous paraissaient assez présentes pour proposer, par la traduction même, une réflexion sur le fait autochtone. La complémentarité entre texte et paratexte permettait d'ancrer le thème de l'autochtonie (ou de l'altérité) au cœur de la démarche. Mais la mise en parallèle du cas amérindien et du cas bressan (emblématique de l'autochtonie européenne) ne signifie pas qu'on minimise leurs spécificités respectives ou qu'on oublie à quel point le regard occidental (nord-américain ou européen, y compris bressan) peine encore, malgré les velléités de dialogue et de réconciliation, à trouver la bonne distance dans l'interaction entre colonisés et colonisateurs.

Si le western, comme genre fictionnel, est apparu au moment où la « frontière » disparaissait, la mise en scène de la langue ultra-minoritaire qu'est le bressan dans des BD apparaît au moment où il semble impossible de la sauvegarder comme langue de communication — malgré l'illusion de pérennité qu'entretiennent *Tintin* ou *Lucky Luke*. Mais la BD, par la traduction culturelle, ne permet-elle pas de sauver au moins le statut de langue patrimoniale? On pourrait appliquer à la langue elle-même le constat que fait Sihem Benyahia (203-207), musicologue et membre du groupe bressan *Vouv'tia Vénou*, à propos de la musique traditionnelle. Elle rappelle que celle-ci, instable, est soumise à des influences extérieures qui affectent plus ou moins profondément la mélodie comme le texte. Elle récuse toute sacralisation de l'authenticité originelle, et l'avenir de la langue-culture bressane passe selon elle par le jeu entre des arrangements musicaux modernes et des mots chantés — à défaut d'être dits. De ce point de vue, l'insertion de références à des chansons dans *Lucky Luke* a plusieurs fonctions. Elle renouvelle la tradition de réécriture perpétuelle du patrimoine chanté au gré des contextes historiques. Il y a certes *représentation* de chansons puisque le support ne permet pas de les entendre, mais cette adaptation au 9^{e} art, de type intermédial, permet bel et bien de transposer des éléments culturels, au même titre que les clins d'œil à divers rituels bressans.

Il serait paradoxal de n'insister que sur la visibilité de la *culture* bressane. L'espoir existe également que la *langue* elle-même, désormais un peu plus visible, redevienne à nouveau plus audible, si l'« effet BD » incite certains à faire l'effort de renouer avec la pratique orale de la langue — en réactivant des connaissances enfouies, ou par une stratégie volontariste d'apprentissage. Mais le réalisme invite à penser que le francoprovençal, en tout cas sous sa forme bressane, restera surtout vivant comme langue de culture, comme une langue écrite qu'on découvrira accompagnée de traductions vers le français — ou, comme dans le cas de *Lucky Luke*, avec l'original dans cette même langue, celle des bédéistes franco-belges.

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From Translating between Colonial Languages to Minoritizing Translation

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Two translators of Canadian and U.S. Indigenous literary creations present their respective translation projects in this section. In "From One Colonial Language to Another: Translating Natasha Kanapé Fontaine's 'Mes lames de tannage'," Lianne Moyes analyses her English translation of one of the Innu poet's most important slams in order to address the relationship between Indigenous literatures—in particular its oral tradition—and settler languages in general, and the translation of French-language Indigenous literature from Québec into English in particular. Translating into English broadens the interpretative community of Indigenous writers across North America: a clear gain. However, translating into English a writer who works primarily in the French but whose mother tongue is Innu-aimun, a language that she is relearning, highlights the losses incurred by moving from one colonial language to another. As a settler-translator, Moyes is fully cognizant of the losses and seeks out translation strategies to compensate for them, from disrupting the English version by including French and leaving words un-translated, to exposing her mediating work of settler-translator. She hopes that Kanapé Fontaine's "mobilization of French for a writing of decolonization" will result in her work being translated into Indigenous languages, along the lines of the translation work into Cree undertaken by Tomson Highway. By contrast, Isis Herrero López takes her inspiration from Lawrence Venuti to develop a minoritizing translation project in "A Practical Proposal to Use Venuti's 'Minoritizing Translation' for Native American Literature." Herrero López considers Native American literature a minor literature in the Deleuze and Guattari sense, yet her corpus of Sherman Alexie's, Louise Erdrich's, Zitkala-Ša's and N. Scott Momaday's novels is domesticated in Iberian Spanish translation to conform to target literary system norms of linguistic and syntactic fluency, and refined stylistics. As a result, the source text Indigenous cultural and literary differences are not transferred into the Spanish translations, and the socio-political activism tends to be downplayed. Herrero López's aim is to encourage Spanish readers to familiarize themselves with the foreign cultures portrayed in the novels, even if the process is destabilizing. Readers will undoubtedly gain new knowledge from familiarizing themselves with the linguistic hybridity that results from the socio-linguistic power imbalance to which Indigenous groups are subjected in the Americas, and the political battles that they must wage to overcome injustice.

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From one colonial language to another: translating Natasha Kanapé Fontaine's "Mes lames de tannage"[23]

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Translating into English is always a gesture worth thinking about (Spivak 180-181), and translating the work of an Indigenous writer from French to English in a colonial context such as Canada is even more worthy of pause. As Kathryn Batchelor points out, the translation from one colonial language into another often brings with it the loss or forgetting of the writer's specific relationship to the first colonial language. In her terms, "there is an overwhelming tendency for the linguistic complexities of the original texts to be diminished in translation, whatever the language pairing" (250).[24] In referencing postcolonial studies in translation, I do not want to draw facile comparisons between the situation of former European colonies and that of Indigenous nations. I take my lead from those in the field of Indigenous literary studies who argue convincingly that Indigenous literatures are not postcolonial (Archibald-Barber 14; King 184-185) and who focus instead on processes of decolonization (Justice 150-152; Maracle, *I am Woman* xii; Simpson 141-142). At the same time, I want to acknowledge the thinking prompted by the translation of writers working in languages that have been, and continue to be, used to dominate and dispossess them. In the field of Indigenous literatures, writers and scholars have voiced concern about translation from Indigenous languages into English.[25] They have also noted how "Indigenous concepts, rhythms, accents, and forms" can reinvigorate English (Cariou 35) and how English can offer writers "cultural and ideological possibilities" (Sinclair 210). Among writers and scholars who focus on Indigenous literature in French, there is growing attention to the relationship of writers to the French language. Drawing on ground-breaking work by Michèle Lacombe[26] and Sarah Henzi on translation and self-translation from Indigenous languages into French, the present essay analyses the translation into English of a French-language work by Innu writer Natasha Kanapé Fontaine.

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[23] A preliminary draft of this paper was presented at the 2017 conference "La traduction transculturelle et interlinguistique : s'y perdre et s'y retrouver / Lost and Found in Transcultural and Interlinguistic Translation." I would like to thank the organizers for this opportunity and the International Research Training Group, IRTG - Diversity (SSHRC) for funding my participation. I am very grateful to Sarah Henzi for her support in this project.

[24] Batchelor is surveying studies on the translation of African writers who write in a European language and inflect that language "with vocabulary or turns of phrase native to their own cultures and languages" (248).

[25] On mistranslation, see Maracle "Indigenous Poetry" 308; on translatability, see Sinclair 210; and on what is lost, see Mercredi 21.

[26] Lacombe identifies as "French (Acadian and Québécois) and Maliseet (Malécite)" (178 n.6).

In translating Kanapé Fontaine's slam poem "Mes lames de tannage"[27] from one colonial language into another, it is important to keep in mind how she inhabits French and what it means to translate her French into English. One of the decolonizing gestures of Kanapé Fontaine's writing is to make her maternal language *Innu-aimun* present and palpable even though she is writing in French. In her collections of poetry and in many of her slams,[28] for example, words from *Innu-aimun* interrupt the French and open alternative spaces of knowledge. In "Mes lames de tannage," there are no words in *Innu-aimun*, perhaps because this slam is a relatively early one, signed and posted to the internet on July 6, 2012, or perhaps because of its direct address to a specifically settler audience. In this essay, however, I am exploring the hypothesis that the slam finds other ways of making Innu language and culture felt, and of marking the speaker's de/colonial relationship to French. The challenge is to translate the slam into English without losing sight of these strategies and relationships. In what follows, I revisit my translation of "Mes lames de tannage" (Moyes 86-89). Although the translation is accompanied by my "Notes toward a translation" (89-105), there are several issues I was not able to discuss, notably the role of translation, the stakes of this translation, the choice to publish the French alongside the English, and the strategies I adopted for translating the slam's poetic language.

Kanapé Fontaine is of a generation of Indigenous writers in Quebec who write in French. Her maternal language is *Innu-aimun* but she moved from her community of Pessamit at the age of five and was raised in French in Baie-Comeau. In a prose piece titled "Ma parole rouge sang," Kanapé Fontaine addresses her relationship both to *Innu-aimun* and to French. She recounts how at the age of sixteen she saw a video of her fifth birthday party in which she was speaking "another language" (24). Thanks to this video, she writes, she does not lose her first language. At the age of sixteen she has forgotten it, and will struggle to relearn it (Kanapé Fontaine and Béchard 92), but she does not lose it. Seeing the video, however, changes her relationship to French.[29] And although words from *Innu-aimun* play an increasingly important role in her poetry, French remains her principal language of composition. In her terms,

> N'ayant qu'une seule arme, ma maitrise de la langue française, je ne pouvais faire autrement que de répondre à l'appel de cette entité qui me dépassait, qui me dépasse encore, et qui me dépassera toujours. Je dis bien "ma maitrise," car là d'où je viens, le français est une langue seconde. Très facultative. L'anglais vient loin derrière. (24)

Although my work was to translate her slam into English, it is Kanapé Fontaine's construction of French I find compelling and want to explore here. Also compelling is her emphasis upon the firstness of *Innu-aimun*. For her, each language resonates with the territory it belongs to and French takes second

[27] See *natashakanapefontaine.com* for the original version of the slam; see *Canadian Literature*, vol. 230-231, 2016, pp. 86-89 for my English translation (printed alongside the French).

[28] See for example, videos of the slams "Pour que nous puissions VIVRE," "We Will Rise (Nous Nous Soulèverons)" and "Marche des peuples #3."

[29] "Sans cette vidéocassette, mon rapport à la langue française n'aurait pas été le même. Si j'avais perdu ma langue, je n'aurais pas appréhendé les choses de la même manière" ("Ma parole" 24).

place: French is the language of her education, a language she inhabits poetically but does not possess. Kanapé Fontaine makes French the "other" language but also, and interestingly, the language through which she defines herself as Innu. As the language in which colonial relations have been enacted and processed, French is the language in which she can negotiate those relations and return sovereignty to herself.[30] In *Kuei, je te salue: conversation sur le racisme*, she recounts how her return to Pessamit gave her a sense of belonging, and importantly, how a member of her community helped her to realize that she did not need to speak her language in order to be recognized, and recognize herself, as Innu (Kanapé Fontaine and Béchard 79).

Writers and scholars increasingly conceive of the field of Indigenous literature in terms that traverse linguistic and national boundaries, and this makes translation key to the collective process of decolonization. Wendat scholar Guy Sioui Durand, for example, insists on the importance for Indigenous culture of French-language translations of English-language work. To be an Indigenous writer in Quebec, he suggests in a review of Maurizio Gatti's *Être écrivain amérindien au Québec*, is to be interested in Indigenous writing whatever the language (184-185).[31] For Sioui Durand, Indigenous writers working in French are not waiting to be a part of Quebec letters. They belong to a broader category of Indigenous literatures that has no stake in dividing literatures along lines of language within a Eurocentric framework of nationalism, French-language works on one shelf and English-language works on another.

In practical terms, translation allows Indigenous artists who use French or English to reach out and make links with each other. This goal of dialogue is at the heart of a special issue of *Studies in Canadian Literature* initiated by Lacombe and Heather MacFarlane. Taking as a point of departure the idea that texts in French can be read alongside texts in English rather than studied separately, the essays in this special issue explore how Indigenous writers overcome language barriers through the use of Indigenous languages and the renegotiation of codes. Isabelle St-Amand, in her contribution, argues that strategies of reading developed in English-language contexts across North America are relevant to the work of Indigenous writers in French. In his "Afterword," Ojibway poet and scholar Armand Garnet Ruffo recounts the experience of a reading tour in Australia where it was easier to communicate with Indigenous writers from the other side of the world than with fellow Innu writer Rita Mestokosho. Hearing Mestokosho read in Innu and in French, in a context where the shared language was English, made him aware of the need to foster links at a local level as well as internationally. Ruffo also recounts how "a door opened" for him as he worked through Gatti's French-language anthology *Littérature amérindienne du Québec* (111).

[30] Kanapé Fontaine's text is intercalated with a text by writer and publisher Rodney Saint-Éloi which opens with the epigraph "En Haïti, le français, langue des maîtres, a été associé à la dépossession, à l'aliénation. Mais il a été aussi une voie d'émanciation" (23).

[31] Sioui Durand mentions translations of writing by N. Scott Momaday, Tomson Highway, Louise Erdrich and Joseph Boyden.

The work of translating Kanapé Fontaine's "Mes lames de tannage" was inspired in part by a desire to facilitate such openings.[32] As a white settler-scholar trained in the field of women's writing in French and English, I am interested in the relations that organize fields of literature, especially fields that bring together works in different languages. I want to listen to the specificity of Kanapé Fontaine's French-language poetry and to resist normalizing or flattening it in the translation from French to English. At the same time, I have to recognize the limitations of this project: my inability to hear traces of *Innu-aimun* in her writing, the absence of Indigenous contributors to my translation project,[33] and the colonial blinkers of my history as a Scottish immigrant whose strategy for finding some sense of belonging to this place was to study its literatures—in English and in French. Given these limitations, I want to follow the example of Renate Eigenbrod in acknowledging my project's "positionality of non-authority" (143). It would be better for an Innu poet to carry out the translation of writing such as Kanapé Fontaine's; but, as Lacombe argues, where this is not possible, academics have a role to play "in promoting the work of translation" (161).[34] This need to promote the translation of Indigenous literatures is especially urgent in a funding context that has privileged debate among Euro-Canadians at the expense of debate among Indigenous peoples (Lacombe, MacFarlane, and Andrews 7; Lacombe 165).

In spite of inadequate resources, translation is playing an increasing role in the field of Indigenous letters. As Sarah Henzi observes in the news piece "Littératures autochtones et traduction," the last few years have seen the publication of French translations of several Anglophone Indigenous writers with Mémoire d'encrier and Hannenorak;[35] and English translations of several Francophone Indigenous writers with Mawenzi House, Arsenal Pulp Press and Freehand Books. Henzi also notes the publication of bilingual (French-English) anthologies with Banff Press and Possibles Éditions. This activity, she observes, offers readers a corpus of Indigenous literature that is genuinely transnational (n.p.). French translations of English-language texts, published in France, have been circulating for a number of years, so what is especially striking here is the increase since 2013[36]

[32] I began translating excerpts into English for a paper I was delivering at the 2015 meeting of the GKS, the Association of Canadian Studies in German-speaking countries. Encouraged by the enthusiasm for Kanapé Fontaine's work, I translated the entire slam. In July 2016, I participated in a roundtable discussion with Kanapé Fontaine and her publisher at *Mémoire d'encrier*, Rodney Saint-Éloi, where I spoke publicly about the implications of translating from one colonial language to another. Over the course of the roundtable, I received Kanapé Fontaine's permission to publish the translation and to write about the slam in a special issue of *Canadian Literature* devoted to "Indigenous Literature and the Arts of Community." In 2018, the producers of a short CBC documentary on Kanapé Fontaine asked permission to use the translation to subtitle her performance of "Mes lames de tannage" for an English-speaking audience (Mehchi and Fiorito).

[33] I tried to involve Kanapé Fontaine in the process but it was at a time when she was travelling and too busy. It meant a great deal to me that she looked to the English translation in *Canadian Literature* to subtitle her slam for the CBC documentary "Art is My Country" (Mehchi and Fiorito).

[34] See, for example, Henzi's forthcoming English translation of two works by Innu writer An Antan Kapesh with Wilfrid Laurier UP.

[35] Hannenorak is an Indigenous publishing house run by Daniel and Jean Sioui in Wendake.

[36] Josephine Bacon's *Message Sticks*, published with Mawenzi House, is a landmark in translation from French into English.

in translations of French-language texts into English, as well as the publication in Quebec[37] of translations into French. Whereas Indigenous writing and thinking in English has shaped the field of Indigenous literatures, the increase in the number of translations from French to English will have the important effect of sharing French-language Indigenous thought, both creative and critical. It will also facilitate the cross-language, interdisciplinary initiatives proposed by Lacombe, MacFarlane, and Andrews (9).

The translation of "Mes lames de tannage" is part of the wave of translations from French into English. Given the increase in the number of such translations and the fact that many of the translators are settlers unfamiliar with the Indigenous language spoken by the French-language writer being translated, it is important to reflect collectively on what is at stake in the process.[38] At stake, I believe, is the question of Indigenous languages. Kanapé Fontaine does not simply write in French. Nor is she translating from *Innu-aimun*. As she makes clear in "Ma parole," her relationship to language is far more complex and textured. Whereas writers such as Josephine Bacon and Rita Mestokosho write in *Innu-aimun* (or in French), translate their work, and publish in bilingual editions, "Mes lames de tannage" holds all of these relationships in tension in its French-language poetry. Indeed, Kanapé Fontaine recounts how members of her community have told her they are able to hear in her work traces of the rhythms and syntactic patterns of *Innu-aimun* (Kanapé Fontaine, Saint-Éloi, and Moyes). In other words, even when a work is written in a European language, there is a relationship to the Indigenous language.[39]

The poetic practice of an Indigenous writer working in French, marking the difference of her relationship to it, and using her French-language poetry to explore her Innu culture and language is not one that has received a lot of scholarly attention. At the same time, there are related studies that support my reading of Kanapé Fontaine's slam. Henzi cites a conversation between Bacon and Pierre Gill that discusses French as "un mal nécessaire" for Innu writers (Bacon "Interview" 32; Henzi "Francophone Aboriginal Literature" 659-664). This idea of "a necessary evil" helps explain the ambivalence Kanapé Fontaine expresses in "Ma parole" with regard to French: its status for her as an "arme de déconstruction massive contre le colonialisme" and of "reconstruction massive" (25). Both Lacombe and Henzi cite Tomson Highway's self-translated Cree versions of plays he had previously published in English. Highway's thinking about language is helpful for understanding the emotion behind Kanapé Fontaine's use of French. His assertions about the frustration and anger that come with being forced to write in a language that is not one's maternal language ("Préface" 7), along with

[37] The publication of Taiaiake Alfred's *Paix, pouvoir et droiture : un manifeste autochtone* with Hannenorak in 2014 marks a turning point in translations from English into French.

[38] Toward this end, Lacombe encourages translators to publish comments or notes on their process alongside their translations (177).

[39] The work of Renate Eigenbrod supports this point: "Even if the Indigenous language is no longer known, an Indigenous author's awareness of the presence of an Indigenous language will influence the choice of language as a strategy" (142). Eigenbrod cites Margery Fee's observation that "Indigenous English derives its nature also from the discourse conventions of the Indigenous language, lost or not" (142).

his explanation that his plays came to him originally in Cree, bring to the surface the conflictual relations between Indigenous languages and European languages ("Préface" 8; "Tomson Highway Releases Plays in Cree" n.p.). Although Kanapé Fontaine is not translating from *Innu-aimun*, the latter is her maternal language and, as she makes clear in "Ma parole," she speaks French because she did not have a choice (25).

In my search to understand the relationship between the French of Kanapé Fontaine's slam and her maternal language, I am reminded of a story told by Okanagan writer Jeannette Armstrong about a reading by a Mi'kmaq poet[40] at the En'owkin Centre / International School of Writing. Because the audience for the reading did not for the most part know Mi'kmaq, the poet translated his work into English; but he did so "poetically" rather than "word for word" (Armstrong 144). The result was a poem "he could not have achieved . . . if he had started from English" (Armstrong 144-145). What I find especially suggestive in Armstrong's story is the idea that a poem by an Indigenous writer might be shared in a European language, yet have its origins in an Indigenous language and worldview. The story allows for the possibility that Kanapé Fontaine's French-language writing has roots in—and finds its sense of poetry in—her maternal language. Indeed, she explains in "Ma parole" how writing poetry became an urgent necessity with the rediscovery of her Innu identity and the realization that she had nearly lost her Innu language (24). Unlike the Mi'kmaq poet at the reading, Kanapé Fontaine is composing in a European language. However, Armstrong's reference to the Mi'kmaq poet's strategy of working "poetically" shows how important it is to listen poetically to Kanapé Fontaine's French. Therein lies a connection to her Innu language and culture.

Given that European languages are implicated in a colonial project of eradicating Indigenous languages (Lacombe, MacFarlane, and Andrews 6), it is significant that Armstrong sees in the story of the Mi'kmaq poet translating himself into English, a sign that Indigenous literatures "will grow, . . . will be appreciated not just by [the] internal group but by others worldwide" (145). Ruffo makes a related point. For him, the fact that the majority of Indigenous writers in Canada work either in English or French "has to do with centuries of colonization, the loss of language, and the intergenerational impact of the residential school experience, but it also has to do with Native writers wanting their work to reach as wide an audience as possible" (113). The language in which a literary text is written, then, is an effect of colonization but also of writerly agency, of wanting to create a broad interpretive community. As Stuart Christie explains:

> English, along with Spanish and French, is the most effective lingua franca available to North American indigenous artists when linking their particular experiences of anticolonial struggle to the imaginings and representations of other indigenous North American groups outside a given indigenous culture and language. (81)

In Christie's characterization, European languages can serve to build solidarity among Indigenous artists by allowing for connection without intruding on "sovereign traditions and languages" (82).

[40] The poet remains unnamed in Armstrong's story.

Kanapé Fontaine's French-language text—and its English-language translation—can be read in these terms: they have the potential to make the activist writing of Kanapé Fontaine's slams more available to other Indigenous peoples as well as to a wider community of interested readers.

Publications in more than one language play an important role in the field of Indigenous literatures. The *Meridiano 105* translation project, for example, aims to translate the poetry of Indigenous women[41] "into as many other indigenous American languages as possible and using English, French, or Spanish wherever needed" (195). The poems in this cooperative on-line anthology are available to readers in more than one language and in this way underscore the co-existence of languages. For coordinators Claudia Lucotti and Maria Antonieta Rosas, the process of women poets translating themselves and each other tells a story of "suppleness, of being used to inhabiting places of linguistic instability" (197). This linguistic instability, which is also the lived experience of many of the Indigenous writers and scholars I cite in this essay, helps explain why I did not simply publish an English-language version of Kanapé Fontaine's "Mes lames de tannage." Although neither of the languages of the text published in *Canadian Literature* is Indigenous, the choice to publish in two languages instead of one has the effect of destabilizing readers. And to borrow the words of Lucotti and Rosas, it offers "a range of linguistic possibilities that challenge the notion of languages operating in clear-cut cultural, national, and linguistic niches" (198-202). Translation, in the context of *Meridiano 105*, is not a one-way passage into or between European languages. Insofar as it takes the form of a multi-directional network intended to bring Indigenous languages to the fore, the on-line anthology allows me to imagine that a translation of "Mes lames de tannage" into English might eventually enable translation into an Indigenous language.

As a slam, "Mes lames de tannage" is an ephemeral form published on-line in various versions and under various titles, some performed and some written down,[42] so it made sense to give readers of the translation the specific French version I was working with. What is more, the French version had not appeared in print, and I did not want the English version to stand in its place as the only print version. In Canada, the English language has a history of imperialism in relation to other languages, and a persistent sense of monolingualism[43] in spite of legislated French-English bilingualism. The legislated monolingualism of French in Quebec also needs to be taken into account here. The layout of the translation in *Canadian Literature* disrupts the logic of one language. In addition to allowing languages that are usually kept separate to cohabit the page, the layout generates movement. Whereas bilingual texts often rely on the mirroring effect of the original on one page and the translation on the

[41] Including Rita Mestokosho, Buffy St. Marie, Marilyn Dumont and Louise Halfe (Lucotti and Rosas 196).

[42] For performances, see Kanapé Fontaine, "Slam de poésie-2" and 99%media et al., "Je ne resterai pas une crise d'Oka"; the transcription of the slam that appears at the end of the latter performance is titled "L'âme en tannage." See Moyes 102 n.6 for the various Internet addresses of the slam.

[43] Yasemin Yildiz' *Beyond the Mother Tongue: The Postmonolingual Condition* argues that multilingualism was the norm until the rise of nationalism in late eighteenth-century Europe. Although her concept of monolingualism is helpful, the notion of "beyond the mother tongue" is not relevant to Indigenous writers whose maternal languages have been rendered fragile by state suppression (and oppression) and who do not inhabit "the postmonolingual condition" Yildiz analyses.

other, the translation of "Mes lames de tannage" alternates a line in French and a line in English. In this way, a reader can read the slam in French by following the left margin, or in English by following the offset, or move back and forth. And, at the same time, that reader might be reminded of the movement—and disturbance—of colonization.[44]

In broad terms, the layout of the slam as it appears in *Canadian Literature* had to do with recognizing *both* French and English as colonial languages. Yet the layout also diagrams the tensions and contradictions inherent in this recognition. Just as the focus on French and English reminds readers that there is a language missing, it is also possible to argue that *Innu-aimun* is present insofar as it shapes the speaker's relationship to the European languages on the page. What is more, the two European languages are complicit in suppressing the use of Indigenous languages and, at the same time, are potential facilitators of connection among Indigenous writers and scholars. The movement back and forth between French and English might be read as an emblem of parity or equivalence between the two languages yet in Canada there is a history of uneven relations between them. The latter relations are the focus of an important body of translation scholarship but, for the purposes of this essay, I concentrate on scholarship that bears upon Indigenous literatures. As Kathy Mezei, Sherry Simon, and Louise von Flotow observe: "While asymmetries are present in the exchange between English and French, they occur even more glaringly in the case of First Nations languages" (17).[45]

The relations among languages are complicated by the history in Canada of double colonization, the fact that the cession of New France to Britain in 1763 brought about the colonization of Quebec as well as the further colonization of Indigenous nations (Kalant 110-112). As Lacombe, MacFarlane, and Andrews point out, this history continues to have an impact on Indigenous languages and cultures:

> In a context in which English represents the dominant discourse and French is simultaneously celebrated by some and resented by others, Indigenous writers who use French rather than English find themselves in an especially complex situation, experiencing double marginalization. (6)[46]

Given the layered relationship of the French and English languages in Canada's history, it is important to keep in sight both the differences *and the continuities* in their positions. In this regard, MacFarlane observes helpfully that "Aligning these two colonial powers is controversial since French speakers have long had to struggle for their own rights in an English-language dominated society" (98). At the same time, she observes, "as far as Native peoples are concerned, both English and French presences

[44] As Eigenbrod points out, there is a difference between the movement of Indigenous peoples in the pre-contact context and the displacements and relocations imposed by colonization (122).

[45] Mezei, Simon, and von Flotow refer here to asymmetries in relations between Indigenous languages and English or French. Their collection includes six essays addressing Indigenous voices in translation.

[46] As MacFarlane notes, "It is very difficult, for example, for Franco-Indigenous writers to access programs designed almost entirely for English-speakers" (98).

are colonial" (98). From an Indigenous perspective, then, "double colonization" refers to the effects of repeated and ongoing colonizations.

Kanapé Fontaine and others have written about the overlapping struggles of Indigenous peoples and Francophones in Quebec. Innu educator Marcelline Kanapé, for example, explains that in an environment dominated by French and English, the Innu language is threatened. This makes the Innu people sensitive to the situation of Francophones; yet the reverse, she finds, is not necessarily the case: the projects of the Quebec nation do not always allow for those of Indigenous nations. In this context, Kanapé argues for the right of every nation to fight for its language and culture (n.p.). Kanapé Fontaine characterizes French as a colonial language. Anticipating the response that French is a language colonized by the British, she explains that discrimination and racism have many sources, including the colonial attitudes of the first conquerors of the lands now known as Quebec, attitudes which persist to this day.[47] In *Kuei*, she writes at length about what has been shared in the histories of Indigenous peoples and Francophones, including their resistance to the British Empire; but she also observes that, with increasing self-affirmation, the Québécois have become colonizers toward Indigenous peoples (45).

Literary scholars have also addressed the implications of double colonization. For St-Amand, Indigenous writers working in French in Quebec share the historical, political, and cultural conditions lived by Indigenous peoples across Canada and, at the same time, write and publish within the specific cultural and political context of Quebec. She describes this situation as one of "double exiguity":

> d'une part, les barrières linguistiques issues de la colonisation compliquent les échanges avec le milieu littéraire autochtone d'expression anglaise en Amérique du Nord; d'autre part, l'exiguïté du marché francophone diminue les possibilités de production et de diffusion, ainsi que la masse possible de discours critiques. (31)

In her attention to the language barrier between Indigenous writers who work in French and those who work in English, St-Amand highlights the need for translation. Henzi takes the question a step further by making a distinction between the position of Aboriginal peoples in Quebec and that of the Québécois:

> [T]he notions of being usurped, occupied, and dispossessed are valid in both cases; but the meaning they convey is extremely different. In no way do Aboriginal peoples in Quebec have either the governance or the political concertation . . . that the Québécois do. Quite the opposite, since Quebec still actively colonizes Aboriginal peoples within its claimed territorial borders. ("Francophone Aboriginal Literature" 658-659)

[47] "Ils diront que la langue française a été colonisée par la langue anglaise. Les Britanniques ont apporté le système colonialiste comme d'autres s'y sont greffés uniformément. La discrimination et le racisme ne proviennent pas seulement de l'ignorance. Ils proviennent autant de l'attitude colonialiste transmise par les premiers conquérants de ces terres magnifiques et vierges, attitude que beaucoup portent encore sans s'en rendre compte" ("Ma parole" 25).

The exiguity of Indigenous languages, in this context, is not the same as the exiguity of the French language.

Recent work in the field is increasingly attentive to the question of French as a language that colonizes as well as a language that has actively resisted colonization. In a 2017 interview, Jean-François Létourneau emphasizes the way Indigenous literatures reframe and reimagine the French language. Without claiming the latter literatures for Quebec letters, he concludes:

> Les écrivains des Premiers Peuples nous obligent également à réfléchir au caractère colonial du français, ce qui est un renversement de perspectives étonnant pour un Québécois francophone. Ce phénomène nous amène à réfléchir au passé paradoxal des Québécois, un peuple à la fois colonisateur et colonisé. Prendre conscience de ces paradoxes ne peut qu'être positif pour une société. (Létourneau and Deslandes n.p.)

One of the challenges of translating an Innu writer from French to English is not to lose sight of these paradoxes, indeed, to make them available for readers to explore further. If, as St-Amand points out, Francophone universities in Quebec have been slow to implement programs in the study of Indigenous literatures (30), it is in part because of the difficulty of negotiating these paradoxes.

Early in this essay, I emphasized the role of translation in enabling dialogue. But translation is also integral to colonization, a "condition and effect of asymmetrical relations of power" (Conisbee Baer 233) and, in a Canadian context, "a gauge of a given society's treatment of, and reaction to, the 'other' culture" (Koustas 1123). While it is not my purpose here to analyse the role of translation in colonization, it is important to recognize the imbrication of translation, power, and the production of knowledge. As Sophie McCall demonstrates in her work on told-to narratives, translators act as "mediating figures" that shape the processes of telling as well as of textualization (*First Person Plural* 9). Although Kanapé Fontaine's slam was posted to the Internet by her in written form—and was textualized by her—it is also a spoken form,[48] written to be performed. In this sense, it is susceptible to appropriation, to decisions that can erase the terms and contingencies of its speaking (McCall, "1997" 431). Given my role in translating the slam and seeing it into print in *Canadian Literature*, I felt an ethical responsibility to place Kanapé Fontaine's text first and to foreground her name as author.[49] In retrospect, however, I see that such a publication also has certain effects. For example, it positions "Mes lames de tannage" as literature, as a poem in the pages of a scholarly journal, and risks losing sight of its presence and impact as a slam, an intervention on the part of an embodied speaker on a given terrain, whether online or at marches and demonstrations. For these reasons, I was at pains in "Notes toward a Translation" to make the links between Kanapé Fontaine's words and her activism.

[48] For further discussion of orality, sound, voice and ancestral memory, see Marcoux 75-76.

[49] On the question of authorship, especially of academics claiming sole authorship, see McCall, *First Person Plural* 2; Cardinal 280.

There is more to be said, however, about the translation strategies I adopted and about Kanapé Fontaine's relationship both to the settlers addressed in her slam and to the French language. As she explains to Alice Lefilleul, one of the larger questions that preoccupies her is:

> Comment les Premières Nations et les Québécois peuvent-ils habiter sur le même territoire? Que fait-on de nos luttes environnementales? On a beau dire: "Je ne veux pas de ça, d'Enbridge, etc.," mais que fait-on avec les gens qui habitent là et qui vivent simplement leur vie? (n.p.)

In raising the question of how First Nations and Québécois can live in the same territory, Kanapé Fontaine is inviting her interlocutors to work together and make common cause. As a Quebec spokesperson for Idle No More, she is committed to transforming the arenas of the social and political to allow Indigenous peoples to take their rightful place. And she is committed to demonstrating in peaceful ways in order to break with the legacy of violence associated with the events of 1990 at Kanehsatake and Kahnawake ("Poétique" n.p.). This is also clear in "Mes lames de tannage":

> Je ne suis pas une peau à vendre une nation à suspendre
>
> Sur le mur d'un salon! Je te le dis tout de suite :
>
> Je ne resterai pas une Crise d'Oka enfermée dans un livre d'histoire de toute façon.[50]

Although the translation—"I am not a skin for sale, a nation to nail / on a living room wall"—, takes into account the abundant use of alliteration in the French text, there is nothing in English that can do justice to the double entendre of "une crise [crisse] d'Oka." Drawn from the rich possibilities of spoken French in Quebec, this pun reminds readers that the slam is inscribed in an oral culture that the speaker shares with other Francophones. As a form of profanity, "crisse" expresses the speaker's anger and frustration that Oka still stands as a measure of relations between First Nations and the people of Quebec.

A key question in translating "Mes lames de tannage" into English is how to sustain the productive tension between peace and anger, contestation and cohabitation. Just as Kanapé Fontaine raises the question, in interviews and lectures, of how to live on the same land and how to link peoples who are in a state of discord ("Poétique" n.p.), her slam plays out these questions in its figurative language, syntax and modes of address. Using all the resources of an oral form, the speaker interrogates her settler interlocutors[51] ("Qui es-tu?… / Pourquoi me demandes-tu d'où je viens)[52]; confronts them with their own brutal truths (Enterre-toi les épreuves de mon holocauste et de mes derniers vestiges

[50] "I'm telling you right now / I will not remain an Oka crisis shut away in a history book in any case" (Moyes 88-89).
[51] For the most part, the speaker's words are addressed to settlers but in some moments, through the use of the first person plural, they also potentially engage her own people: "Ne regardons plus en arrière mais regardons en avant"; "Let's stop looking back and rather look ahead" (Moyes 88).
[52] "Who are you?... / Why do you ask me where I come from" (Moyes 86).

territoriaux)[53]; announces her resistance (Au nord de ma famine mes barricades se feront revendications)[54]; and sings her interlocutors to sleep (Et si tu dors, c'est parce que mes chants de paix auront été tes berceuses).[55] The speaker demands that the public recognize her (Connais et reconnais mon droit d'expression je t'en prierai)[56]; but in spite of doing everything in her power to establish and maintain the contact, it is not clear she will be heard (Mais tu ne portes même une oreille à tes enfants tachés d'un carré de sang. . .).[57]

"Carré de sang" is a reference to the square of red felt worn by Quebec students protesting a rise in tuition fees in Spring 2012, students who were known as the "carrés rouges." Insofar as the students themselves projected the assertion onto the front of a government building "Les étudiants ici, on en a rien à crisser,"[58] Kanapé Fontaine's speaker has a right to worry. Through the reference to the "carré de sang," she forges an alliance with those fighting for social change in Quebec, an alliance reiterated in the red feathers worn by protesters (Indigenous and non-Indigenous) at the Idle No More demonstrations in Quebec early in 2013 (Moyes 100-102). Here again, there is evidence—in the slam and in the political actions it references[59]—of a will to create a space of cohabitation and collaboration.

The French language is itself a (troubled) space of cohabitation and collaboration for Kanapé Fontaine. Given that her slam uses the reference to the "carré de sang" to break down the us and them paradigm within a political struggle specific to Quebec, I chose not to translate "carré." Also un-translated is the Quebec motto in the lines "Alors ne t'étonne pas si je te rappelle que JE-ME-SOUVIENS / Je me souviendrai à l'évidence."[60] Here the speaker inhabits the motto parodically, voicing indignation at the ways the Innu language and culture have been torn from the land in the interests of forestry, mining, hydro-electricity and other industries. In Quebec, saying "I remember" *in French* is a gesture of agency and collective self-affirmation. When an Indigenous woman says it, she appropriates that gesture for herself and demands respect for the Innu language and culture. By leaving "je-me-souviens" in French, the translation retains the tension between forms of resistance that Indigenous peoples have shared with the Québécois and forms of resistance that have brought the two into conflict. In the case of "carré" and "je-me-souviens," non-translation is a strategy for

[53] "Bury yourself the struggles of my holocaust and the last remains of my land" (Moyes 86); for discussion of this formulation, see Moyes 94-96.
[54] "North of my hunger my roadblocks will be claims!" (Moyes 88).
[55] "And if you sleep, it is because my songs of peace will have been your lullaby" (Moyes 89).
[56] "Know and acknowledge my right to speak I would ask you" (Moyes 88).
[57] "But you don't even listen to your children stained with a carré of blood" (Moyes 88).
[58] "Students here, we don't care [give a shit] about them" (n.p.); Benoît Melançon uses this projection as an example of the use of "crisser" as a verb.

[59] Kanapé Fontaine composed "Mes lames de tannage" in the months following the 2012 student strikes and before the demonstrations of Idle No More. As she explains to Lefilleul, she wrote most of her slams before the movement started and has not found it as easy to write slams since that moment; in her words, "Comme si le mouvement lui-même suffisait à dire ce que j'espérais"; "as if the movement itself said what I wanted to say" (n.p.).
[60] "So don't be surprised if I remind you that je-me-souviens / I will remember incontestably" (Moyes 86-87).

underlining common ground (including the need to inhabit the same territory) and for underlining the contestation that comes with very different ways of inhabiting that territory.

If the first few lines of "Mes lames de tannage" confront the settler with the colonial logic of birthright and belonging, the fourth line dramatically shifts ground (Territoire… Territerre terrimaterre terrirame terrame terripagaie-moi). In the interests of creating a moment in the English translation where the settler-translator recedes and only the voice of the Innu woman writer can be heard, I left this line un-translated.[61] The movement between French and English stops at this point to focus on a line that sounds like French *but is not entirely French*. An Anglophone reader might slow down and sound it out; a Francophone reader might wonder why it had not been translated and take a closer look. The use of neologisms, Gabrielle Marcoux suggests, underlines the insufficiency of the French language to convey Kanapé Fontaine's cultural reality (71-72). The non-translation into English, in turn, underlines the insufficiency of the English language to capture all that is suggested by Kanapé Fontaine's French. The series of recombined words that follow "territoire" have the effect of refusing colonial notions of territory. In other words, territory here is no longer mapped out and susceptible to distant possession. It is part of and proximate to the speaker (terrimaterre). And, in keeping with traditional Innu practices of travelling throughout the interior by canoe and coming down to the St Lawrence valley for short periods, it has the potential—via a word with Malay origins (pagayer)—to transport her (terripagaie-moi). In a related image from "Ma parole," Kanapé Fontaine compares herself, in her late teens, to a small bark or boat. Her "poetic turn" takes hold of her like a sudden squall but also carries her, transports her, as she learns to navigate for herself (24).

The decision not to translate, like that of including the French original, has a number of effects,[62] not the least of which is to highlight the mediating work of the translator. In disrupting the English version, the translation brings the reader back to the ways Kanapé Fontaine's slam disrupts French. And, in the refusal to provide an equivalent, there is the suggestion that translation has the potential to fail. Consider the sequence "je suis zèbre de langue et couleurs de peaux / Je suis blanche l'hiver et brune la terre je me mets à me (la) taire et le ciel."[63] The speaker's self-identification in the first line is explicit: she is "zebra-ed" by the experience of living in two very different languages, of being educated in Quebec schools *and* in her community (before and after her school years). The identifications of the subsequent line are interrupted by the word "earth," a break in cadence that derails racializing discourses of skin colour.[64] The rest of the line unfolds with what Kanapé Fontaine

[61] I also wanted to retain some traces of the French language. This is less necessary in the context of *Canadian Literature* where French is present on the page but it would be important for presenting the slam orally in English.

[62] Mezei, Simon and von Flotow briefly address non-translation in their presentation of Ray Ellenwood's analysis of the 1998 film *Big Bear*. In their terms, the refusal to translate re-enacts the "power of language to exclude and silence. . . . But, at the same time, the film works to overturn this silencing, calling on English to provide a new sort of power to Cree" (7). Perhaps the French of Kanapé Fontaine's slam can provide a new sort of power to *Innu-aimun*.

[63] "I am zebra-ed by language and skin colours / I am white in winter and brown the earth I set about silencing (myself) earth and sky" (Moyes 87).

[64] Kanapé Fontaine's slam takes back skin colours in the way that an anthology title such as *Skins* edited by Kateri Akiwenzie-Damm and Josie Douglas re-appropriates for contemporary Indigenous culture a term of colonial violence.

calls the "Poétique de la relation au territoire," as the speaker reclaims the silences of her school years and asserts the territorial basis of her language and identity.[65] In translating, it is possible to recreate the breaks in syntax of such a line but it is not always possible to capture the different layers of meaning that accrue to the line. When the settler-translator in me starts to feel the weight of these losses of translation, the settler-literary critic takes over. If I have twice written about this slam and the process of its translation, it has to do with a desire to address the losses, bring them to fore, and begin to honour the productive unruliness of this poetry.

I argued at the outset that words from *Innu-aimun* open alternative spaces of knowledge in Kanapé Fontaine's poetry. As I have shown in this final section, another way of opening such spaces is to destabilize the *logic* of figurative language, grammar and address on which prevailing regimes of knowledge rely. Things happen in the lines of Kanapé Fontaine's slam that are not of the order of the instituted or the received. These forms of resistance are a function of her writerly interventions in the French language but they are also a function of her choice of an oral form that changes with the moment and the medium. Kanapé Fontaine's slam, with its various titles and various instances, shows a poet working with the resources of both the French language and the oral tradition. Although the conventions of print publication required me to choose a French-language version as a point of departure and to make choices in the process of translation, I do not take the publication of "Mes lames de tannage" in *Canadian Literature* to be the correct or definitive version. What is important for me at this juncture is not to defend such choices but to conceive of the English translation as a further mobilization of Kanapé Fontaine's slam, another in a living series, and to hope the slam will have other translations—especially into Indigenous languages.

[65] "taire" resonates with "terre" and "se taire" (to stop speaking) evokes "se terre[r]" (to go to ground). In *Kuei*, Kanapé Fontaine writes about her realization that what she had experienced at school, what had made her so quiet, was a form of racism (77).

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A Practical Proposal to Use Venuti's 'Minoritizing Translation' for Native American Literature

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The international circulation of Native American literature from the United States (US) through translation perfectly replicates the paradox behind this literature's own production: widely available but lacking a separate literary field. Written in English by authors from different tribal backgrounds, American Indian[66] novels are easily seen as an integrated part of the US literary market. Their incorporation into Spain's polysystem, likewise, has reproduced this pattern, and Indigenous writings are fused with the work of non-indigenous Americans. This is particularly true for the translations published since 2010, when Spanish publishing houses' interest in Native writers waned and focused on a small group of them.

In fact, since 2010, only 13 books by four Native American authors have been translated into Spanish: Sherman Alexie, Louise Erdrich, N. Scott Momaday, and Zitkala-Ša (also known as Gertrude Bonnin). Out of that total, just Zitkala-Ša's *American Indian Stories* is partially detached from the genre of fictional narratives owing to its autobiographical references and the political essay "America's Indian Problem." Alexie's collections, in addition, include some poems, but otherwise the selection of works is entirely restricted to novels. Since they are novels, these 13 books have blended more easily with other works of fiction imported from the US, eliminating the ethnic division between Indian and American literatures in the Spanish literary market. In the translations, therefore, we simply encounter a prolongation of this evanescence: Native American novels are rearranged for Spain just as the average American novel is, without the addition of distinctive strategies or commitments.

In a recent article, however, I argued that American Indian writings can be considered a minor literature according to Deleuze and Guattari's definition (Herrero López, "From US to Spain"). Native American literature is not only "the literature a minority makes in a major language" (Deleuze and Guattari 16), but also matches the three characteristics that Deleuze and Guattari attribute to minor literature (18). First, language in this type of literature shows a certain degree of deterritorialization. For Native American writers, such deterritorialization is characterised by a standard usage of English with minoritizing regional markers derived from the diverse tribal cultures, as well as with expressive patterns originating in Native oral traditions. Second, American Indian writings are politically

[66] Since my article is not referring to the Canadian context, where, for example, the collective noun Indigenous peoples encompasses First Nations, the Inuit and Métis, I use the terms accepted in the US to refer to Native peoples and their reality (e.g. "tribal backgrounds"). "Indian" is used by Native Americans themselves, so I use it as an equally valid alternative to Native, Native American, American Indian, and US indigenous peoples.

determined by the imperial history experienced by Indigenous peoples in the US. Native authors, in addition, incorporate the socio-cultural and political struggles of their nations into their works, giving them an extra political meaning. Third, Native American authors, drawing from a long tradition of oral storytelling in Indian communities, activate in their works the collective expression of minor literature as well as communal solidarity.

If Native American literature can be considered a minor literature, I suggest that it is possible to translate these works according to Venuti's minoritizing project. Unfortunately, the translators of Spanish editions of American Indian works published since 2010 and their associated agents of translation have not approached these texts with Venuti's project in mind, producing instead translations characterised by economic values, fluency, and the cooperative principle (Herrero López, "From US to Spain"). I am convinced, though, that Venuti's minoritizing translation offers an interesting medium to incorporate Native American literature into Spain's market in a different way, one that preserves the cultural pluralism, social resistance, and political subversion of these authors and their works as well as their distinctive usage of language. Therefore, in this article, I explore the possibility of applying Venuti's project to the individual and group characteristics of Native novels. I do so by proposing minoritizing translations in order to highlight their singularity from non-indigenous literary works.

Venuti's minoritizing translation

In his book *The Scandals of Translation: Towards an Ethics of Difference* (1998), Venuti presents his idea of a "minoritizing translation," the translation counterpart of Deleuze and Guattari's concept of minor literature. Venuti explains the reasoning behind his project: he wants to disturb the hegemony of English language in the translation world (10) and adopt "an ethical stance that recognizes the asymmetrical relations in any translation project" (11). He judges that "good translation is minoritizing" (11), a vision I share with him in relation to Native American writings. In his review of what a minoritizing project implies, he pays particular attention to the fact that heterogeneity must be a key element in translation to avoid the assimilation of the source culture into the target culture (11). In addition, heterogeneity will help emphasize the cultural and linguistic diversity of the source text (12).

Venuti also reflects on the connection between the popularity of a translated text in the target context of reception and the fluency of that text (12). He highlights the fact that fluency can attract the new audience powerfully and thus affect the canon significantly, to the point of transforming it. However, aiming for popularity and, as a consequence, fluency "means adhering to the current standard dialect while avoiding any dialect, register, or style that calls attention to words as words and therefore preempts the reader's identification" (12). As the analysis of translations of Native American literature published since 2010 demonstrates below, the Spanish translators have decided to popularize, that is to make more fluent, the individual styles of each author. Whatever the degree of adaptation applied by each translator, the outcome has been to reinforce the Spanish literary standard and its domestic cultural values. Venuti identifies such consequences and defines fluency as

assimilationist (12), exactly the opposite of what, I believe, should be attempted with Native American literature.

In addition, Venuti offers a practical example of his project (13–20). He applies his minoritizing translation techniques to texts by I.U. Tarchetti, a nineteenth-century Italian writer. Basing himself on the characteristics of Tarchetti's writings, Venuti establishes early on that he would submit "the standard dialect of English to a continual variation" (14). He achieved this by introducing into his first translation archaisms. He used Mary Shelley and Edgar Allan Poe as English-language inspirations, sacrificing accuracy "for readability and literary effect" (14). Some of these archaisms were derived directly from Italian, by keeping the translation close to the original and using calques (14). On other occasions, Venuti preferred archaic expressions over contemporary ones as a way of not only preserving the original sentence structure, but also of creating an old-style language for the English readers (15). According to Venuti (15), reviewers received the use of archaisms positively, for they were not considered a disturbing element in reading the translation.

In another translation of Tarchetti's texts, Venuti decided to increase the presence of archaisms to the point of "undoubtedly enhancing the strangeness of the translation" to match the "alienating extreme" to which Tarchetti had "pushed his peculiar romanticism" (16). Venuti also included Britishisms—both spelled and pronounced—meant to unsettle his essentially American audience (16). Calques were again used, and French calques were introduced on other occasions to produce the effect of archaic language. This time, the translation presented syntactic inversions, "characteristic of nineteenth-century English" (17), to reinforce the strangeness of the text. Venuti emphasized further the linguistic heterogeneity of the target text by introducing current standard and colloquial expressions, thereby creating pastiche sentences (17). This, Venuti claims (17), "immerses the reader in a world that is noticeably distant in time, but nonetheless affecting in contemporary terms" and, at the same time, reminds them "that he or she is reading a translation in the present."

These two minoritizing translations were rounded out with an introduction in which Venuti informed his readers of the minoritizing strategies he had used, thus aiming to shape their reception (15 and 19). Although mainly appreciated by highly educated audiences, both translations appealed to a great diversity of readers (16 and 18). Nevertheless, many popular readers "wanted greater fluency" (18), because the linguistic heterogeneity of Venuti's translations was hard to follow and disconcerting. Venuti states that, in his opinion, the aim of any minoritizing project should be "cultural, not commercial" and strive "to create a work of minor literature within the major language" (20).

After presenting his theory of what a minoritizing translation should be like and describing its application to a text and the reception of such translations, Venuti considers the relationship between a popular approach and the Gricean cooperative principle (21–22). He concludes that basing translation on such a principle implies that the translator would not defy domestic expectations and discourses; rather, he or she would simply domesticate the foreign text. Thus, "the minoritizing translator […] will not abide by the cooperative principle," and may "indeed meet with uncooperative readers" (23) who are not ready to accept the minoritizing project because they are not prepared for the challenge that this alternative kind of translating represents for their expectations and preferences.

Venuti's project has drawn some criticism, most importantly from Maria Tymoczko, who recalls that "any translation procedure can become a tool of cultural colonization" (35). I believe that, indeed, Venuti's minoritizing project, when applied without any kind of restraint, may produce a translation that unintentionally assimilates the original through exoticism and stereotyping. Yet, adopting a translation approach that undermines to a certain degree the authority of fluency as the standard for reception will call readers' attention to two facts: that they are reading a translation and that the characteristics of the source text differ from target context expectations.

Venuti's definition of "minoritizing" is problematic, according to Tymoczko (37–38), because it is not well defined either as a theoretical concept or as a practical tool. From this perspective, Venuti's project seems difficult, if not impossible, to evaluate and replicate. As I will assert later with my own application of Venuti's minoritizing approach, his model can be assessed and reproduced. It is necessary, though, to bear in mind his own explanations that minoritizing strategies are not directly transferrable from one author, text, and language to another, but depend on the particularities of each act of translation. Moreover, the apparent lack of specifications about how a minoritizing project should be performed aims at challenging a vision of language and translation as unaffected by culture or society (Venuti 25).

Tymoczko also finds Venuti's minoritizing translation problematic because of issues of quality. She wonders when a resistant translation—analogous to a minoritizing translation—stops being useful because it becomes unreadable (37) or how many minoritizing elements are needed for a minoritizing project (37–38). As valid as these concerns are, it seems to me that the disagreement arises because Venuti gives translators and translation researchers freedom to decide these matters (Tymoczko 38), for he believes that "the strategies developed in minoritizing translation depend fundamentally on the translator's interpretation of the foreign text" (16). Nowhere in his book does he assert that minoritizing translations should or must be the only possible ones.

As I have argued elsewhere (Herrero López, "From US to Spain" 284), I am equally concerned by the legitimate questions that Tymoczko raises in her article. Nevertheless, I believe that Venuti's minoritizing translation project is very adaptable to any author and text and, consequently, has great potential. Indeed, it appears likely that the more minoritizing translations are produced, the more clearly defined the project will become and the more differentiated it will be from other translation projects. Tymoczko (37) argues that the question of quality in a minoritizing translation depends on the quantity of minoritizing items and its (un)readability. From my point of view, however, quality depends rather on the effect that the translation is able to produce in the receiving context, among both readers and cultural agents, even if this effect is difficult to measure.

Tymoczko also qualifies Venuti's project as "a normative one" (39). However, the issue of whether Venuti's minoritizing translation is normative or not requires a different focus. Venuti insists several times that the specific strategies for doing minoritizing translation must be selected by the translators themselves, not imposed by other cultural agents. The normative aspects of the minoritizing project are limited to only two: (1) minoritizing translations must defy the hegemony of the linguistic and cultural standard of the receiving culture, and (2) the defiance of that hegemony

must be achieved through a heterogeneous discourse. These two preconditions for a minoritizing project are not so much normative decrees as guiding principles aimed at producing a translation that avoids being assimilated into the receiving culture "by signifying the linguistic and cultural differences of the text" (Venuti 12).

Description of the translations of Native American literature published since 2010

Between 2010 and 2017, 13 editions of works by Native American authors, of which 11 are new translations, were published in Spain. Seven of Louise Erdrich's works are new translations: *Bingo Palace* (1994), *The Master Butchers Singing Club* (2003), *Plague of Doves* (2008), *The Red Convertible: Selected and New Stories, 1978–2008* (2009), *Shadow Tag* (2010), *The Round House* (2012), and *LaRose* (2016). In addition, a re-edition of *The Beet Queen* (1986; first translation 1988) and a revised version of *Love Medicine* (1984; first translation 1987) were published.[67] The other four translations published since 2010 correspond to the originals by three authors, who are notably less popular than Erdrich. Sherman Alexie's *Ten Little Indians* (2004) and *War Dances* (2010) appeared on the Spanish market in 2010 and 2012, respectively. Momaday's Pulitzer Prize for Fiction winning *House Made of Dawn* (1968) and a combined edition of Zitkala-Ša's *American Indian Stories* (1921) and *Old Indian Legends* (1901) were published in 2011.[68] During these years, each of the four authors was published by a different publishing house. In addition, all translations of Erdrich's novels were performed by the same translator, which was also the case with Alexie's novels.

Although the target texts present a certain variety of translation strategies, all of them are commercially bound translations. Both the peritextual elements of the editions and the translations aim at providing readers with a sophisticated piece of literature that promises entertainment without interruptions or political and cultural challenges (Herrero López, "Rewrapping Indianness" and "From US to Spain" 271-283). None of the editions has an introductory essay or an afterword that contextualizes the narratives, much less explains the translators' motivations and their strategies. Thus, the editions comply with the Spanish taste for unchallenging and entertaining reading instead of offering distinctive translations which could help to reveal Native American literature in the context of its socio-cultural and political framework.

The Spanish taste for entertainment readings means that the American Indian elements of the texts are manipulated, by either concealing or emphasizing them, to promote the books. The concealment of the Native presence is particularly characteristic of Erdrich's novels in Spanish

[67] *Bingo Palace* (2014), *El coro de los maestros carniceros* (2011) *Plaga de palomas* (2010), *El descapotable rojo y otras historias* (2016), *El juego de la sombra* (2010), *La casa redonda* (2013), and *El hijo de todos* (2018) were translated by Susana de la Higuera Glynne-Jones and published by Ediciones Siruela. *La reina de la remolacha*, translated by Carlos Peralta, was originally published by Tusquets Editores in 1988 and reedited by Ediciones Siruela in 2012. *Filtro de amor* was originally translated by Carlos Peralta and published by Tusquets Editores in 1987; the new sections in the revised edition were translated by Susana de la Higuera Glynne-Jones, and this revised edition was published by Ediciones Siruela in 2011.

[68] Alexie's *Diez pequeños indios* (2010) and *Danzas de guerra* (2012) were translated by Daniel Gascón and published by Xordica. Momaday's *La casa hecha de alba* (2011) was translated by Amelia Salinero and published by Appaloosa. Zitkala-Ša's *Recuerdos de una india sioux* (2011) was translated by Carlos Ezquerra and published by Erasmus Ediciones.

translation: the publishing house Ediciones Siruela seems to prefer just mentioning that some characters are indigenous (Erdrich, *El juego* back cover; *El hijo* back cover) rather than alluding to the cultural components in the source texts. Using Indianness[69] as a key element in the books' promotion usually involves relying on romantic cultural constructs, such as the one developed in Zitakala-Ša's book, which is considered to document the "universo enigmático" [enigmatic universe] (*Recuerdos* back cover) of her tribe.[70] Less stereotypical references to the Indian realities in the books can be found in Alexie's and Momaday's summaries. Alexie's, for instance, insists on how normal it is to be Native American, on how his characters "pertenecen a la tribu spokane, [y] viajan en avión, trabajan en oficinas y conocen la cultura pop" [belong to the Spokane tribe, [and] travel by plane, work in offices and know pop culture] (*Diez* back cover). The Indianness in Momaday's summary is even more accurately emphasized by alluding to how Native Americans were treated in the 1950s (*La casa* back flap).

The translations themselves are amply fluent, with few interruptions in the form of footnotes. Amelia Salinero, translator of Momaday's book, is the most prolific writer of footnotes, offering 46 in 208 pages. However, only 22 of them refer to Native issues. For instance, she explains Jemez[71] terms such as "dypaloh," "qtsedaba" and "sawish,"[72] indicates language switching—Momaday mixes English, Spanish, and Jemez—and even informs readers about certain historical events mentioned in the text. Erdrich's translator, Susana de la Higuera Glynne-Jones, takes a diametrically opposite approach. She avoids footnotes in her translations as much as possible, addressing mainly non-Indian terms or concerns: in its 263 pages, *Bingo Palace* has 12 footnotes, five of them on Native issues, whereas *Plaga de palomas* presents only two footnotes in 382 pages, none on Native concerns. Daniel Gascón, the translator of Alexie's novels, is closer to de la Higuera Glynne-Jones than to Salinero, with only two footnotes out of 16 in two novels directly addressing Native matters. The footnotes offered by Carlos Ezquerra, Zitkala-Ša's translator, on Native issues are minimal, with four in 186 pages.

The translations' textual fluency is mainly achieved through the upgrading of the vocabulary and the style of the Native authors. The four translators apply this translation strategy, although with

[69] In this article, I make the distinction between indigeneity and Indianness. The former has become an important conceptual tool, especially in history and ethnography. However, Indianness is a construct of both US Native peoples and White people, a concept used broadly in Native Studies since 1994 (see, for instance, King, "This is not an Indian," Madsen, "Contemporary Discourses on 'Indianness'," or Pasquaretta, "On the 'Indianness' of Bingo"). It encompasses all the ways in which Indian identity gets defined and includes what non-Indians conceptualize as part of being Indian.

[70] All translations and back translations into English are mine.

[71] A Native American linguistic and cultural group, as well as a federally recognized nation, in New Mexico.

[72] These words are complex in Jemez and do not have a ready correspondence in English. In fact, in the Spanish translation by Salinero they are explained in what I consider to be rather colonial footnotes. For instance, "dypaloh" is explained as "Fórmula con la que comienza un cuento o historia en Jemez, sería similar a 'Érase una vez'" [An expression with which a tale or story begins in Jemez; it could be similar to 'Once upon a time'] (Momaday, *La casa* 11].

different frequency. However, they all establish a pattern of highbrow vocabulary and refined style as the basis for enjoyable reading, if not good literature.

De la Higuera Glynne-Jones, Erdrich's translator, and Salinero, Momaday's translator, employ this strategy the most. De la Higuera Glynne-Jones refines almost every sentence in this way. She elaborates conjunctions, substitutes existential and copulative verbs with transitive ones, and selects highly refined options for many standard-level words in the source text. See, for instance, how she remodels two sentences of the opening paragraph of Erdrich's *Plague of Doves*: "but [he] saw the gramophone" (*Plague* 1) > "en su lugar descubrió un gramófono" [in its stead he discovered a gramophone] (*Plaga* 11); "The odor of raw blood was all around him in the closed room" (*Plague* 1) > "El olor a sangre fresca impregnaba la habitación cerrada" [The odour of fresh blood impregnated the closed room] (*Plaga* 11). The same thing happens with Momaday's text. Salinero upgrades the vocabulary throughout her translation by favouring the fancier options for verbs—"went out" (Momaday, *House* 10) > "marchaban" [march off] (*La casa* 21); "he told" (*House* 198) > "Explicó" [He explained] (*La casa* 192)—as well as for nouns and adjectives—"patches" (*House* 26) > "retazos" [remnants] (*La casa* 36); "awful" (*House* 15) > "temible" [fearsome] (*La casa* 25); "leaves" (*House* 200) > "follaje" [foliage] (*La casa* 195). In both cases, the cumulative impact of this strategy is to create the impression of very elaborate language and style, something added to the original in the translation process.

The high frequency with which de la Higuera Glynne-Jones and Salinero apply this upgrading contrasts greatly with the everyday linguistic standard generally adopted by Daniel Gascón. Gascón does not try to improve the stylistic value of Alexie's texts, even when vulgar expressions are included. Take for example the following sentence: "The family and the tribe were helping her, so maybe she was a selfish bitch for questioning the usefulness of tribalism" (*Ten* 16). Gascón uses "ayudando" [helping], "zorra egoísta" [selfish bitch] and "cuestionar" [questioning] (*Diez* 28), instead of the fancier *socorrer* [assist], *arpía* [harpy] and *disputar* [dispute]. Similarly, the translator of Zitkala-Ša's texts, Carlos Ezquerra, only upgrades vocabulary and style from time to time. The most interesting of Ezquerra's vocabulary choices, however, is his selection of uncommon translation options. In a chapter (*Stories* 101–107; *Recuerdos* 83–86) devoted to the Great Spirit, traditional deity of the Sioux, he chooses to translate the common reference to "spirit" as "alma" [soul] and "soul" as "corazón" [heart], creating a variation in the spiritual and cultural meaning of this whole passage.

Syntax is also modified in the translation process, remodelling further the individual style of each author. The most typical syntactic alterations have to do either with the length of phrases and sentences or with the elimination of repetitions. Once again, translators differ in their use of these variants of syntax modification. In each case, though, it is open to debate how many of these changes are indeed required by the syntactic structure of the Spanish language.

De la Higuera Glynne-Jones' modifications in this respect are less frequent than her upgrading of vocabulary and style, but syntactic changes still occur roughly in every paragraph. She frequently modifies sentences or generates complex sentences to expand the descriptions given by Erdrich. In addition, she usually moves phrases around, rewrites other phrases according to her interpretation of

the source text, and substitutes commas with coordinating conjunctions. All this can be observed, for example, in Erdrich's *Bingo Palace* (93–94 for the English version; 101 for the translation), in a passage that I will retranslate in the next section.

Once more, Gascón demonstrates little tendency to modify the original text. His translations follow closely the sentences that Alexie has written, incorporating the few modifications that the characteristics of Spanish language require, for example, converting certain passive sentences into active ones (*Ten* 118; *Diez* 123). Gascón respects punctuation marks, repetitive structures, as well as the complexity of sentences. Ezquerra's translation also generally respects Zitakala-Ša's syntax, although occasionally he transforms the internal structure of sentences. Among other modifications, Ezquerra elongates certain prepositional phrases with short subordinates (*Stories* 101; *Recuerdos* 83), and changes the order of clause elements, inverting it fully or partially (*Stories* 34; *Recuerdos* 31).

Amelia Salinero, on the contrary, adapts syntax the most to conform to the Spanish prototype of fluency. She often adds complexity to Momaday's syntax by modifying the internal structure of sentences. For instance, she transforms a compound sentence into a simple sentence with new adjective and noun phrases: "El valle, gris bajo la lluvia, mostraba restos de nieve sobre las dunas" [The valley, grey under the rain, showed the rests of the snow upon the dunes] (*La casa* 11), her translation of "The valley was grey with rain, and snow lay out upon the dunes" (*House* 1). On other occasions, she subdivides long sentences or attaches short sentences to surrounding structures, recreating Momaday's narration in several ways.

In addition, the four translators show a certain disposition to add or omit information according to their personal preferences. Additions and omissions range from a single word or a few words to whole paragraphs, although the former is far more common. In three cases, these changes are singularly relevant and interesting from a cultural point of view.

Gascón, on this occasion, stands out for omitting elements that may challenge the cultural sensibilities of Spaniards. The most evident example of this type of omission is a passage about the hanging of 38 Dakota Indians in Minnesota in 1862. Gascón first transforms the "large and cheering crowd" (*War* 105) into a "multitud grande y ruidosa" [large and noisy crowd] (*Danzas* 113), and the fact that the Indians "dropped to their deaths" (*War* 105) is mitigated by the simple "murieron" [died] (*Danzas* 113). Next, he eliminates the sentence "Yes, thirty-eight necks snapped" (*War* 105), as if it revealed too much violence.

Salinero's most outstanding omission concerns the sociolects of several characters, which are eliminated altogether. Thus, the representation of the Californian version of the so-called Red English and that of the Northern Plains dialect (Momaday, *House* 133) become standard Spanish, undistinguishable from each other or from the general narration (*La casa* 118). Salinero offers the reader nothing to compensate for this loss, not even a footnote as she does in other sections of the novel where code switching between English and Spanish happens. Furthermore, she does not explore possible strategies to convey in Spanish these dialects, consequently ignoring the cultural and identarian relevance these minoritizing linguistic markers may have.

The translator of Zitkala-Ša, on the contrary, has introduced the largest addition of all. The translation performed by Ezquerra not only contains *American Indian Stories* (1921), it also includes *Old Indian Legends* (1901), Zitkala-Ša's first published work. Ezquerra interrupts the internal structure of the 1921 text and incorporates the 1901 legends into the single volume of the Spanish edition. In addition, he transforms into an appendix the last chapter of *American Indian Stories*, whose title is changed from "America's Indian Problem" into "Problemas indioamericanos" [American Indian Problems]. By so doing, he obscures the political claims that Zitkala-Ša brought forth throughout her autobiographical reflections.

De la Higuera Glynnes-Jones is the most moderate of the translators in terms of omissions and additions. Nevertheless, the modifications she incorporates in the narration tend to produce mistranslations that transform the meaning and the connotations of the source text content. For instance, in her most recent translation, de la Higuera Glynne-Jones remodels one of the protagonists from a man who "was a devout Catholic who also followed traditional ways" (*LaRose* 3) into one who "era un católico devoto que también respetaba las tradiciones" [was a devout Catholic who also respected traditions] (*El hijo* 13). This translation transforms the character from someone who is an active participant in Native traditions in Erdrich's original into someone who does not condemn them.

A minoritizing project for Native American literature

The first step in applying Venuti's project to Native American literature is to consider the asymmetries of power between the source texts and target languages and cultures. In the context of Venuti's translation of Tarchetti, nineteenth-century Italian language and culture were seen as minor compared to twentieth-century US English language and culture. Given the centrality of Native language(s) and culture(s) in the source texts, the resulting minoritized US English language and culture cannot be considered major in relation to Iberian Spanish. In my translation project, US English and Iberian Spanish are equally powerful dominant languages and cultures, whereas Native culture(s) and Red English dialects are minor. Consequently, Iberian Spanish must be minoritized and the ethical stance of the minoritizing project can be none other than to defy the hegemony of both US English and Spanish over Native culture(s) through a heterogeneous discourse.

The next step of a minoritizing project is the selection of the translation strategies, which "depends on the period, genre, and style of the foreign text in relation to the domestic literature and the domestic readership for which the translation is written" (Venuti 14). The archaisms, for example, used by Venuti are not an adequate option for the American Indian works under consideration here; however, other strategies, such as keeping sentence structures close to the original, will prove very effective in counteracting the Spanish language's standard word-order flexibility. In the following pages, I present my selection of strategies for producing a minoritizing translation of Native American texts. Because I approach the texts as a group, I focus particularly on strategies that can be adapted to

all of them. Finally, I comment on additional strategies to be applied in a specific case: the translation of the dialects in Momaday's novel.[73]

The first strategy selected, common to all of the texts, is to adhere to the original sentence structure and vocabulary, avoiding any kind of upgrading. I adopt this strategy in order to disturb the hegemony of the current linguistic standard for literary texts, that is, the sophisticated Spanish register. The translations studied above show how the translators and their associated agents of translation, in general, promote refined styles to the point of modifying greatly the personal characteristics of the authors' prose and, in some cases, the contents of the texts. I aim at presenting the Native narrations in their original configuration as precisely as possible, especially when the original text presents a popular level of syntax and vocabulary. In this way, readers will, in the long run, revise their expectations about literary texts, accepting that simpler narrative patterns are as legitimate as elevated ones.

This technique will produce a contrast to most of the published translations. Consider the differences in sentence structure between the translations produced by de la Higuera Glynne-Jones and Salinero, and my own minoritizing translation. My translation, by following the original closely, avoids the addition of information (underlined) made by de la Higuera Glynne-Jones (example (a)), as well as the displacement of elements (in bold) and the replacement of conjunctive devices (in blue).

(a) He walked over to the rail beside the river's bank, thought hopefully of jumping in, but the Truckee River was only a foot or so in depth, wandering among gray rocks, too weak to flow, too shallow to run. (Erdrich, *Bingo* 94)

Caminó hasta la barandilla junto a la ribera del río y, **esperanzado**, pensó en tirarse al agua, pero el río Truckee, **que serpenteaba entre rocas grises**, no tenía más de treinta centímetros de profundidad, demasiado débil para que le llevara la corriente y demasiado poco profundo para engullir su vida. (Erdrich, *Bingo Palace* 101). [He walked over to the rail beside the riverside and, **hopefully**, thought of jumping in, but the Truckee River, **which snaked among gray rocks**, was only thirty centimetres in depth, too weak for the current to carry him and too shallow for it to gobble down his life.]

Él caminó hasta la baranda junto al banco del río, él pensó esperanzado en saltar adentro, pero el río Truckee tenía sólo un pie o así de profundidad, vagando entre grises rocas, demasiado débil para fluir, demasiado poco profundo para correr. [He walked over to the rail beside the river's bank, he thought hopefully of jumping in, but the Truckee river was only one foot or so in depth, wandering among gray rocks, too weak to flow, too shallow to run.]

[73] In the present paper, I do not deal separately with Zitkala-Ša's early-twentieth-century style, but I bear in mind that specific strategies must be adopted to reproduce her more sophisticated usage of English as well as to differentiate it from the style of more contemporary writers such as Alexie and Erdrich.

Salinero's translation, for its part, contrasts greatly with mine owing to her tendency to embellish simple sentences, either by generating complex sentences (in bold) or by choosing more refined words (underlined). She also offers new versions of certain phrases (in blue), changing the information in the paragraph, as was the case with de la Higuera Glynne-Jones' additions.

(b) The valley was gray with rain, and snow lay out upon the dunes. It was dawn. The first light had been deep and vague in the mist, and then the sun flashed and a great yellow glare fell under the cloud. (Momaday, *House* 1)

El valle**, gris bajo la lluvia,** mostraba restos de nieve sobre las dunas. Amanecía. La luz del alba**, oscura y vaga bajo la llovizna,** resplandeció bajo los rayos del sol que asomaba por el horizonte. (Momaday, *La casa* 11) [The valley**, gray under the rain,** showed the rests of the snow upon the dunes. The day dawned. The light of dawn**, dark and vague under the drizzle,** gleamed **under** the sunrays which come onto the horizon.]

El valle estaba gris con la lluvia, y la nieve estaba expuesta tendida sobre las dunas. Era el alba. La primera luz había sido profunda y vaga en la niebla, y entonces el sol brilló y un gran amarillo resplandor cayó detrás de la nube. [The valley was gray with the rain, and the snow lay upon the dunes. It was dawn. The first light had been deep and vague in the mist, and then the sun flashed and a great yellow glare fell behind the cloud.]

In both of my translations, I have tried to add heterogeneity to the narration (in green in examples (a) and (b)). In the first case, I preserve the reference to the US customary system, whereas de la Higuera Glynnes-Jones has adopted the metric system, the norm in Spain. In the second case, I ignore the Spanish rule that places most adjectives behind their corresponding nouns: the double adjective in front of nouns will create an effect of strangeness among Spanish readers and will remind them that this text is a translation.

Adhering to the original sentence structure involves avoiding not only additions to the original, as in the examples above, but also omissions. This particular aspect is relevant in Gascón's translations of Alexie's novels: his translations mostly follow the original syntax and vocabulary closely, but, at times, his modifications tend to hide cultural and political issues relevant to US Indigenous peoples. Let us revise the hanging passage mentioned in the previous section:

(c) Yes, in front of a large and cheering crowd, thirty-eight Indians dropped to their deaths. Yes, thirty-eight necks snapped. But before they died, thirty-eight Indians sang their death songs. (Alexie, *War* 105–106)

Sí, treinta y ocho indios murieron ante una multitud grande y ruidosa. Pero antes de morir, treinta y ocho indios cantaron sus canciones de la muerte. (Alexie, *Danzas* 113–114) [Yes, thirty-eight Indians died in front of a large and noisy crowd. But before dying, thirty-eight Indians sang their death songs]

> Sí, ante una gran y entusiasta muchedumbre, treinta y ocho indios fueron lanzados a sus muertes. Sí, treinta y ocho cuellos chascaron. Pero antes de que ellos murieran, treinta y ocho indios cantaron sus canciones de la muerte. [Yes, in front of a large and enthusiastic crowd, thirty-eight Indians were thrown to their deaths. Yes, thirty-eight necks snapped. But before they died, thirty-eight Indians sang their death songs.]

The contrast between Gascón's and my translation comes from a small, but significant, detail. In the two first sentences, I abstain from making any of the modifications performed by Gascón: the relocation of some elements, and the moderating and omissions of phrases. I even keep the adjective–noun order, as commented on in relation to Momaday's text (example (b) above). But most importantly, I do not attenuate the cruelty of the situation. In fact, I intensify it by selecting terms, such as "muchedumbre" [crowd, horde], "fueron lanzados" [were thrown], "chascaron" [crackled], which are more negatively charged than the most direct translations of the corresponding English words, *multitud* [crowd], *cayeron* [fell], and *se rompieron* [snapped, broke]. By moving momentarily away from my usual adherence to the original sentence structure and vocabulary, I emphasize not only the linguistic deterritorialization of the original text, but also the political meaning of this literary work.

Vocabulary, thus, also plays an important role in my minoritizing project. I aim not only at preserving the linguistic level of it in the translations, but also at using it both to add heterogeneity to the discourse and to emphasise the political and cultural significance of the original texts. As with Alexie's passage, Zitkala-Ša's sad memories of her years at an assimilationist boarding school could be reinforced by selecting vocabulary with strong connotations. See example (d) for an illustration of this suggestion:

(d) I cried aloud, shaking my head all the while until I felt the cold blades of the scissors against my neck, and heard them gnaw off one of my thick braids. Then I lost my spirit. (Zitkala-Ša, *Stories* 55–56)

> Grité mucho sacudiendo la cabeza todo el rato hasta que sentí las frías cuchillas de las tijeras en el cuello y oí cómo cortaban una de mis espesas trenzas. Luego, caí abatida. (Zitkala-Ša, *Recuerdos* 47) [I cried aloud shaking my head all the while until I felt the cold blades of the scissors on my neck and heard how they cut one of my thick braids. Then, I became downcast.]

> Yo lloré a gritos, azotando mi cabeza en todo momento hasta que yo sentí las heladas cuchillas de las tijeras contra mi cuello, y las oí roer una de mis gruesas trenzas. Entonces yo perdí mi espíritu. [I cried aloud, battering my head without stop until I felt the frozen blades of the scissors against my neck, and I heard them chew away one of my thick braids. Then I lost my spirit.]

In my translation, I again depart to a certain extent from the original vocabulary in order to reinforce Zitkala-Ša's fear and anger at having her hair cut, something contrary to her traditional ways. I select vocabulary that creates a tenser atmosphere than the one achieved by the first translation to convey

the oppressive feeling of such a situation. Thus, "lloré a gritos," literally, cry aloud, brings forth both the screaming and the tears, whereas "azotando mi cabeza en todo momento" [battering my head without stop] implies a truly desperate action, exhausting and constant and, somehow, dangerous. I also modify the scissors' "cold blades" into "heladas" [frozen] which chew away, "roer," not only Zitkala-Ša's beloved hair, but also her tribal identity. The last sentence, "Then I lost my spirit" could be equally altered, but I find it more effective to keep it simple as the final and unavoidable conclusion of the assimilationist treatment enforced on Zitkala-Ša's hair and identity.

On other occasions, neologisms have to be created to render the meaning that the authors conveyed. Usually, this situation will arise from the fact that Spanish and English do not create words in the same ways. Take, for instance, the verb "to earthquake" in "I know I would have earthquaked Los Angeles, Paris, and Rome" (Alexie, *Ten* 99). Gascón adopts the Spanish expression "yo habría provocado terremotos" [I would have provoked earthquakes] (*Diez* 121), but that deletes the heterogeneity introduced by the author himself. Thus, I propose generating a corresponding verb in Spanish, leaving the sentence as "yo habría terremoteado Los Ángeles, París y Roma." A bit more problematic, although not impossible, is the creation of a Spanish word for "the nowhere place"—the imprecise realm around him made of luck and gambling—from which Lipsha, one of the characters, gets only insulation from hunger, poverty and other people's criticism instead of actual money (Erdrich, *Bingo* 95). Rather than the proposed translation, "ese vacío" [that emptiness] (Erdrich, *Bingo Palace* 102), I favour a small modification of the term, "el no-lugar" [the no-place], or a word-for-word translation, "el ningún lugar" [the not-any place]. Either of these two alternatives would emphasize the heterogeneity of the target text and seem strange to target readers.

It may be argued that these two strategies may not add enough heterogeneity to the target texts to disrupt the linguistic standard of literary Spanish. So, to help the reader appreciate the cultural difference offered by the original texts, I will go against the Spanish norm of eliminating the subject pronoun when unnecessary for clarity. This technique—as applied in examples (a), (c), and (d) above—disturbs greatly the reading rhythm in Spanish, so it will remind readers that the book is a translation and that the original text is marked by stylistic and linguistic difference. In addition, the presence of the subject pronouns will create a link between the translated text and the oral tradition of storytelling, where repetition and explicitation are essential for the audience to understand and participate in the narration (see Kroeber 10 and Roemer 44-45).

In order to attend to the cultural difference in the original works, I also adopt the use of profuse footnotes to comment on cultural and political issues. The inclusion of these extensive annotations will produce an effect of strangeness by means of a repetitive disruption in the reading flow, in addition to producing an informative translation that respects and enhances the cultural and political claims of Native American writers. In example (c) above (Alexie, *War* 106; *Danzas* 114), for instance, I will add a footnote to explain in Spanish what a death song is: a solo song of the Sioux, full of intensity and emotion, although straightforward and without embellishment, which is sung when facing death before entering *Wanáği T'amak'oc'e*, the Spirit Land. In the same way, the episode of Zitakla-Ša's hair being cut (example (d) above; *Stories* 52–56; *Recuerdos* 45–47) will be complemented

with both a lengthy annotation and an introduction to the whole book in which the system of boarding schools is explained, from its origins to its consequences, with a special emphasis on the destructive nature of this "civilizing" programme on Native cultures and on communal and individual identities. Introductory essays to each translated work will also be included in which I will explain the minoritizing approach and strategies selected. I will therefore not only contextualize the source texts in their cultural and socio-political context, but also within a framework of commitment to and respect for cultural diversity.

Before presenting my final reflections, I suggest the use of additional strategies aimed at specific features present in some of the books analysed here. Because of the complexity of their translation, I focus exclusively on Momaday's inclusion of dialects of the so-called Red English. The small but important differences among the speech styles of several characters during a peyote ceremony disappear in Salinero's translation, but a mindful exercise of creativity may restore their cultural and linguistic heterogeneity. Consider the comparison of Salinero's version and mine of the two most noteworthy dialects in Momaday's novel:

(e) "Well, I jes' want to say thanks to all my good frens here tonight for givin' me this here honor, to be fireman an' all. This here shore is a good meetin', huh?" […] "Great Spirit be with us. We gone crazy for you to be with us poor Indi'ns. We been bad long time 'go, just raise it hell an' kill each others all the time." (*House* 113).

"Bueno, yo solo quiero dar las gracias a todos mis buenos amigos de aquí esta noche por darme el honor de ser el que atiende el fuego. Seguro que esta será una buena reunión, ¿eh?" […] "Gran Espíritu, ven a nosotros. Estamos locos porque vengas a nosotros, pobres indios. Hemos sido malos hace tiempo. Armando un infierno y matándonos unos a otros todo el tiempo." [Well, I just want to say thanks to all my good friends for giving me the honor of being the one attending the fire. Surely this will be a good meeting, eh? […] Great Spirit, come to us. We are crazy for you to come to us, poor Indians. We have been bad long ago. Causing a hell and killing one another all the time.] (*La casa* 118 and 119).

"Bueno, yo soló quiero decir gracias a todos mis buenos amegos aquí esta noche por darmé este aquí honor, ser el hombre del fuego e todo. Esto aquí siguro es una buena reuníon, ¿eh?" […] "Gran Espíritu sé con nosotro'. Nosotro' vuelto loco' para que tú seas con nosotro' pobre' indio'. Nosotro' sido malo' hace mucho t'empo, simplemente alzarlo el infierno e matar uno a otro' todo el tiempo." [Well, I jus' want to say thanks to all my good frens here tonight for givin' me this here honour, to be the fireman an' all. This here shore is a good meetin', eh? […] Great Spirit be with us. We gone crazy for you to be with us poor Indi'ns. We been bad long time 'go, just raise it hell an' kill each others all the time]

Instead of using a Spanish dialect to stand for these two Indigenous versions of English, I propose to follow the speech patterns in the source text. In the case of the first dialect, I change the

stress of *sólo* ("solo"), *darme* ("darmé"), and *reunión* ("reuníon") incorporating graphic accents on the wrong syllables to express a different pronunciation of these words. In the case of the second dialect, I omit the final letter *s* from the Spanish words to create a pronunciation pattern that is similar to the English "Ind'ns" (*indios*); I also eliminate a letter in the pronunciation of "hace mucho t'empo" (*hace mucho tiempo*), corresponding to the English "long time 'go." I also imitate the grammatical deviations in the original: I neither introduce into the Spanish text the missing auxiliary in "We gone crazy" nor rectify the incorrect plural "each others." Furthermore, in order to reproduce the English "each others," I insert an error in the Spanish discourse by writing "uno a otro'," instead of the accurate *unos a otros*.

Moreover, I innovate when transferring the oral expressions "frends," "shore," "an'," and "this here," by transforming the Spanish word *amigos* [friends] into "amegos" and *seguro* [sure] into "siguro" to correspond to the first two of these expressions, whereas for the English "an'," I select "e," the alternative version of the copulative conjunction *y* when it is followed by a word starting with i-sound. For "this here," I translate word for word, which results in "este aquí," rather than the standard expression *este de aquí*.

All of these choices, when put together, aim at reproducing the heterogeneous discourse that exemplifies Momaday's linguistic variations, while respecting his narrative techniques and the cultural relevance of including such heterogeneity. However, generating this kind of heterogeneity in Spanish to reproduce the dialectical speech patterns of Native characters can be counterproductive in cultural terms. Too many of these elements might create a stereotypical representation of Indigenous peoples as uneducated or linguistically unrefined. In the present example, though, a marked heterogeneity is very positive, given that the passages of dialogue are rather short relative to the novel's entire length. In addition, a minoritizing translation should not aim at eliminating potentially negative representations of Indians if these appear in the original: after all, if the humoristic and/or realistic effect that these dialects aim to produce has been included, the authors must have their reasons.

Conclusions

In the present article, I have explored the possibility of producing minoritizing translations of Native American literature. But why perform a minoritizing translation? I find the translations published since 2010 problematic because of the promotion of fluency and of the Spanish literary linguistic and cultural standard by translators and their associated agents of translation. Thus, I aim, as Venuti did, to develop a cultural translation project instead of producing popular, commercial translations. The cultural project I envision involves resistance to both cultural and linguistic assimilation into the Spanish literary system. I intend to produce subversive translations that preserve and disseminate the cultural and political testimonies of Native authors. I attempt to recreate in the Spanish language the minoritized major language of the originals, thus reproducing their status of minor literature in the Spanish polysystem. For me, translations of these books performed according to these principles would be powerful translations.

However, a serious question arises about the feasibility of such a project. Venuti's literary capital at the time he translated Tarchetti contributed to the realization of his minoritizing project: he

was not economically dependent on the commercial success of his translations and, moreover, worked with a non-profit publisher committed to academically-driven projects. This gave him the freedom to translate against the expectations of popular audiences. Most translators cannot consider adopting minoritizing strategies unless commissioned by a publishing house to do so, and most publishers find such projects commercially risky. However, exceptions exist: Malika Embarek, translator of Franco-Magrebian writers for both mainstream and independent publishers, has successfully negotiated the inclusion of Arabisms in her Spanish translations. Moreover, she always offers to publishing house reviewers a document in which she explains her translation strategies and requests that they respect them (476). This case shows that translation projects based on ethical and cultural stances are possible in Spain, although they require a great deal of cooperation among agents of translation as well as the development of strategies to produce this type of translations in an efficient way (Buzelin 161).

Two other important questions in relation to any minoritizing project are those of quantity and quality. I have followed Venuti's suggestion to select my own minoritizing strategies, keeping in mind the necessity of deviating from the Spanish literary text standard by introducing heterogeneity into my translations. I have been able to present only excerpts, which at best can give but a glance into how a full translation that incorporates my minoritizing strategies might read. I believe, however, that my application of Venuti's minoritizing project is more disruptive than his translations of Tarchetti, simply because I cannot rely on historical linguistic features to create heterogeneity. I must resist the current Spanish highbrow standard for literary works with non-standard or minoritizing linguistic elements. This explains my persistent repetition throughout the excerpts of techniques such as the non-standard word order of adjectives and nouns, the inclusion of the subject pronoun, and the addition of long footnotes. When translating a whole book, I will distribute these strategies throughout the work, to avoid the strategies being concentrated in single paragraphs.

I have stated that in my opinion the quality of a minoritizing translation depends on the effect that the translation has on the receiving context. I am aware that this is a difficult criterion to measure, more so within the limits of the present article. In addition, my proposal lacks reviews, something that Venuti had available in order to evaluate the reception of his minoritizing translations. This article, then, stands as a call for reactions to the minoritizing strategies I have adopted for a literature whose cultural and political components have, so far, been downplayed in their Spanish translations. A better approach than cultural and linguistic disregard and assimilation must be found for incorporating Native American literature into Spain's polysystem. This is my proposal.

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Self-discovery through Migration in the Translation Zone

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Wangtaolue Guo's "Rhizomizing the Translation Zone: Xiaolu Guo and *A Concise Chinese-English Dictionary for Lovers*" examines contemporary Chinese British writer Xialou Guo's awareness of the co-presence of languages while learning English in London, and its effects on her writing and sense of identity. For her writing is a process of both interlingual and cultural (non) and (mis)translation, an aesthetic process that takes place in a translation zone of rhizomic becoming. On arriving in London from Beijing to an unfamiliar language and culture, and feeling initially "lost in translation," as detailed in her dictionary-cum-journal of self-discovery, the protagonist shares her translational writing and increasing familiarity with a new language and culture, which finally liberate her. From her position as a bilingual author, Xiaolu Guo uses translingualism as a distancing technique; while exacerbating the challenges of writing in a foreign language, translingualism frees her to destabilize specific syntactical structures in her second language. A migrant navigating a translation zone in the novel, Guo explores how the space between languages and cultures instils the philosophy of becoming into those who travel, while she comes to appreciate the creative possibilities of plurilingual expression. In the end, what she gains far outweighs the initial feeling of loss.

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Rhizomizing the Translation Zone: Xiaolu Guo and *A Concise Chinese-English Dictionary for Lovers*

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The inaugural issue of *CR: The New Centennial Review* addresses the dynamics of language, culture, and translation in the Americas as follows:

> *CR* welcomes work that is inflected, informed, and driven by theoretical and philosophical concerns at the limits of the potentialities for the Americas. […] *CR* recognizes that the language of the Americas is translation, and that questions of translation, dialogue, and border crossings (linguistic, cultural, national, and the like) are necessary for rethinking the foundations and limits of the Americas. ("Editors' Note" ix)

To interpret *CR*'s programmatic statement in a world marked by increasing linguistic and cultural mobility, one may align with George Steiner's conclusion in *After Babel: Aspects of Language and Translation* that "inside or between languages, human communication equals translation" (49). Translation, in Steiner's point of view, involves much more than mechanical and cultural transmissions of meaning, saturating the most quotidian life of talking, reading, and traveling.

A more concrete metaphor that calls for reconceptualizing translation studies and debunking the myth of monolingual complacency as norm is Emily Apter's translation zone. In her seminal book *The Translation Zone: A New Comparative Literature*, Apter ambitiously conflates translation studies and comparative literature in order to expound the contemporary themes of intercultural (mis)communication. She argues that translation studies needs to break the traditional confinement defined by "problems of linguistic and textual fidelity to the original" and establish "a broad theoretical framework that emphasizes […] the influence of language and literature wars on canon formation and literary fields […] [and] the aesthetic significance of experiments with nonstandard language" (Apter 3).

Such a paradigm suggests an epistemological repositioning of translation studies, as well as an inclusion of new materials for research. This paper attempts to add a Deleuzian rhizomatic layer to Apter's translation zone, by showcasing how translational literature, defined by Waïl S. Hassan as literary texts that "straddle two languages, at once foregrounding, performing, and problematizing the act of translation" (754), not only embodies the zone's in-translation quality, but also reflects a process of becoming. Literature, as Deleuze and Guattari argue in *A Thousand Plateaus: Capitalism and Schizophrenia*, is "an assemblage" (4), which encompasses a process of flight, change, and movement. In order to rhizomize—to establish connections between heterogenous elements or subjects—the translation zone, I will draw examples from Xiaolu Guo's debut novel in English *A Concise Chinese-English Dictionary for Lovers*, which can be considered as an astute manifestation of the Deleuzian notion of becoming. Incorporating translation as a constitutive element into her narrative, Guo highlights the interplay between linguistic creativity and untranslatability, complicates the process of cultural transfer, and underlines the centrality of migration and porosity that Apter neglects to attribute to her

framework. The novel, therefore, mimics a rhizomatic translation zone, where migration, transformation, and linguistic heterogeneity are enmeshed.

Rhizomizing the Translation Zone: The Case of Translational Literature

Translation is undoubtedly a polysemous trope, which can be stretched in different directions. In the age of globalization characterized by frequent exchanges, translation is associated with critical jargons that share the common prefix *trans-*. In her 2007 monograph *Can These Bones Live? Translation, Survival, and Cultural Memory*, Bella Brodzki highlights the significance of translation in humanities research, in the sense that,

> [it is] inconceivable to overlook translation's integral role in every discursive field. More than ever, translation is now understood to be a politics as well as a poetics, an ethics as well as an aesthetics. Translation is no longer seen to involve only narrowly circumscribed technical procedures of specialized or local interest, but rather to underwrite all cultural transactions, from the most benign to the most venal. (2)

Brodzki reveals that she felt she had discovered a literary paradigm for Walter Benjamin's theory of translation as afterlife when she was teaching the work of Maxine Hong Kingston, the Chinese American writer who "translates" the Chinese culture of her predecessors through her fiction. Fiona J. Doloughan, in her study of Eva Hoffman's 1989 memoir *Lost in Translation*, explores the dynamics between what she calls "narratives of translation" (*English as* 31) and Hoffman's profound sense of dislocation. Other names, as Susan Bassnett observes, include Isabel Hofmeyr, David Damrosch, Djelal Kadir, all of whom engage with translation in one way or another (20).

The extensive terrain of translation serving as a critical trope is set forth by Apter in the format of twenty provocative theses, ranging from "Nothing is translatable," "The translation zone is a war zone," all the way to "Translation is the system-subject" and "Everything is translatable" (xi-xii). Theorized by *trans-* tropes, the potential link between translation and all kinds of intercultural movements is manifested in what Apter designates as the *translation zone*, a site that defines "the epistemological interstices of politics, poetics, logic, cybernetics, linguistics, genetics, media, and environment" (6). Since language wars remain a central theme in Apter's arguments, her translation zone underlies both the centrality of the zone's evolving in-betweenness and the demarcation of intersubjective limits that are signaled by translation failure. The latter—contested spaces where translation turns out to be problematic—is attributed to the translation zone as its prominent feature. In the chapter titled "Balkan Babel: Translation Zone, Military Zone," Apter explains this notion through an example of international conflict:

> The expression "translation zone" could well refer to the demarcation of a community of speakers who achieve an ideal threshold of communication (the utopia of Leibniz, von Humboldt, and Habermas). But when war is at issue, it makes more sense to define it as a translation no-fly zone, an area of border trouble where the lines dividing discrete languages are muddy and disputatious, where linguistic separatism is enforced by high-surveillance missions or, where misfired, off-kilter semantic missiles are beached or disabled. (129)

Here, a dystopian inclination, which is instilled into the idea of translation zone, is self-evident: the translation zone foregrounds the anxiety-inducing nature of any interweaving of translational

interstices. Furthermore, even in a world of hybrid dialects and identities, some instances are nonetheless untranslatable or resist translation.

This notion of a perpetual and demarcated translation zone is internalized in the œuvre of many translingual writers. Since most of them are equipped with an awareness of the co-presence of other languages and their effects, writing, as far as they are concerned, is a process of both interlingual and intercultural (mis)translation, an aesthetic process that takes place in a political sphere and corresponds to "the social engineering of regulated language parks" (Apter 6). On the one hand, translational literature, as a literary embodiment of the translation zone, is a site where everything is "in a perpetual state of in-translation" (Apter 7). Translation forms an integral part of the creative writing process that bilingual or multilingual authors go through, in that most of those choosing to write in an adopted language maintain strong traces of the presence of other tongues, other codes, and other cultures. Their work, as Loredana Polezzi argues, embeds translation, rather than treating it "as an accident that happens a posteriori" (351). Such a feature is eloquently illustrated by Margaret Atwood—though not herself a bilingual or multilingual author—in her W. G. Sebald lecture, where she argues that translational writing is, first of all, rooted in an aesthetic mentality, which serves artistically as "a reminder that words need transcribing and can be puzzling and that all writing is an act of translation" ("Atwood in Translationland"). The bilingual or multilingual writer does not stay within the bounds of a particular language, but attempts to expand the linguistic universe and "search for answers to various mysteries" (Doloughan, *English as* 7). Such an undertaking, as Steven G. Kellman points out, represents "an exaggerated instance of what the Russian formalists maintained is the distinctive quality of *all* imaginative literature: *ostranenie*, 'making it strange'" (29). The work of the bilingual or multilingual writer usually challenges its own medium by creating a potpourri of linguistic variations and creolized expressions. Thus, it bears "the hallmark of the aesthetic according to [Victor] Shklovsky, Boris Eichenbaum and Jan Mukařovský" (Kellman 29).

To negotiate between languages from a translingual position, on the other hand, is also necessarily to engage, whether explicitly or obliquely, with the politics of language, the issue of untranslatability, and the unresolved conflicts between language, identity, and national belonging. Both scholars and authors have expressed various views towards the "intersubjective limits" (6) or even the "translation no-fly zone" (Apter 129). For instance, using examples of Phyllis Wheatley, Tom Stoppard, and Kazuo Ishiguro as his point of departure, Kellman argues in *The Translingual Imagination* that translingual writing is the literature of immigration, which "is often reluctant, the product of vast historical forces over which the individual has little control" (17). In *Translating One's Self: Language and Selfhood in Cross-Cultural Autobiography*, Mary Besemeres studies the life of the Polish American author Eva Hoffman and her autobiography *Lost in Translation*. She points out that the translational writing process, for Hoffman, stands for the loss of self, place, and the first language. This sense of losing reference and fidelity in writing also echoes through Leila Aboulela's essay "Moving Away from Accuracy," in which she reveals that,

> [t]here is an Arabic word I have tried to translate but I can't—*bahdala*. There is no equivalent to it in English, no word comes close enough; disheveled, no, undignified, no, harassed, also no. A friend would tell me about her bad day, a raw searing day, child rushed to hospital, husband God knows where, other children screaming in the background, she has had a rough time and she would say, in a Sudanese accent '*Itbahdalta yaa Leila*,' or in an Egyptian accent,

> '*Itbahdilt ya Leila*.' And I would know what she means straight away and I would wish that she wasn't saying that. (202)

To Aboulela, who was born in Cairo and later moved to England, *bahdala*, a feminized expression of frightening dissolution and spiritual education, represents a linguistic and cultural entity that resists translation. Besides the issue of untranslatability, the debt to one's first language and identity resonates with Ha Jin's reflection on what he calls the language of betrayal. Jin, a renowned Chinese American author, writes in *The Writer as Migrant* that "[n]o matter how the writer attempts to rationalize and justify adopting a foreign language, it is an act of betrayal that alienates him from his mother tongue and directs his creative energy to another language" (31). He also reveals that the linguistic betrayal might lead to an identity estrangement from the author's own ethnic or language community.

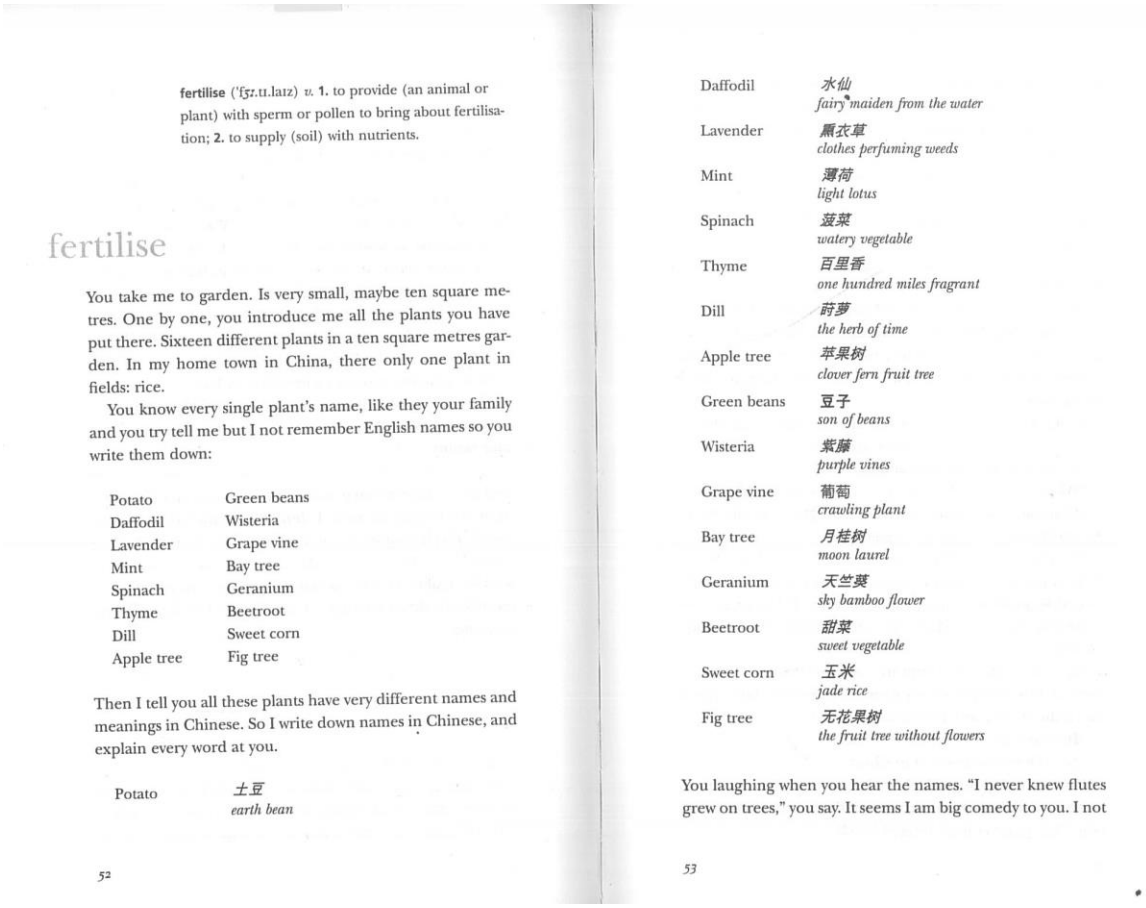
Although bilingual and multilingual authors' reflections on the politics of in-betweenness seem to justify Apter's no-fly zone, concrete elements and abstract sensibilities like the untranslatables, linguistic signs, happenings, and estrangement, in fact, constitute a multiplicity. Whether or not an instance is ultimately translated, the process of becoming exists in the Benjamian transcoding model, in which "translation passes through continua of transformation" (Benjamin, "On Language as Such" 69). Although Apter points out the significance of translation as a medium of tangible subject re-formation, she fails to acknowledge that, for a plurilingual society, translatability is already a pre-condition. Translation, in this case, becomes an assembling act, which establishes or attempts to establish connections or patterning among specific elements and "brings into play not only different regimes of signs but also states of things of differing status" (Deleuze and Guattari 7). Contemporary migrant writers, rather than being tethered to a particular language or languages, are "more aware of the possibilities […] of living in translation and of moving across cultures" (Doloughan, *English as* 12). Since most contemporary bilingual or multilingual authors write with an awareness of a multiplicity of tongues that need to be presented through (non-)translation, their literary productions reveal traces of the authors' other tongues, illustrating how (non-)translation proclaims a process of change, flight, or movement within an assemblage. Various types of literary flights include syncretism, bilanguaging, and code-switching (a form of non-translation), all of which work towards a multicultural construction of an unstable unity. For instance, in *Drown*, Junot Díaz makes many of his characters speak in a mixed language of English and Spanish, or even converse completely in the latter. In doing so, he destabilizes the established standard language(s), contests the imperium of global English, and contributes to the willed renovation of one's identity, in that such an utterance "undercuts claims of prevalence, centrality, and superiority and confirms the condition of heteroglossia" (Martin qtd. in Arteaga 14).

As the translation zone has debunked the linear notion of translation, it should have, at the same time, brought to the fore the insufficiency of national, linguistic, and cultural boundaries by embracing the Deleuzian model of assemblage. What shall be highlighted, therefore, is not "the lines dividing discrete languages" (Apter 129), but "what is 'between' [the subsisting elements], the in-between, a set of relations that are inseparable from each other" (Deleuze and Parnett viii). With increasing migrations constantly challenging our traditional conception of geographical and cultural borders, a new translation zone has emerged from a plurilingual society, where "apparent progression can be established for the segments of becoming in which we find ourselves" (Deleuze and Guattari 272), and where different communities are in a perpetual state of movement and resonance and sustain "communication among members of one or more groups" (Polezzi 348).

To renounce the assumption of monolingualism and translation failure and to add a Deleuzian layer to the translation zone, one has to examine translational writing in more depth. A highly representational, yet less studied category is what Rebecca Walkowitz calls the "born-translated novels" (4). Mediated by or written for translation from the very start, born-translated novels offer a corrective to the conventional departure-arrival model of literary circulation by highlighting the movement, the flight, and the change in between—a process of becoming. For example, Ngũgĩ wa Thiong'o's work manifests an assortment of ways in which translation is integral to creative work, such as self-translation of completed books into English and mental translation by composing directly in the ex-colonial language. Xiaolu Guo's novels, *A Concise Chinese-English Dictionary for Lovers* and *I Am China*, are also literary specimens par excellence to illustrate the translation zone in its new, Deleuzian format. The former tells the story of a Chinese girl's journey to and in the U.K., showcasing not what she becomes in the end, but how she transforms linguistically and culturally during the days of her traveling. The latter is a more ambitious exploration of politics and cultures across three continents, narrated alternatively by Kublai Jian, who experienced the Tiananmen Massacre in 1989, and Iona Kirkpatrick, a young woman who is translating Jian's letter throughout the whole book. Guo's two novels, both placing translation at the centre of the plot (or even as the plot), serve as a source of critical insight into the rhizomization of the translation zone. In *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari contend that a rhizome "has not beginning or end" (25) and "ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles" (7). Thus, a Deleuzian translation zone, represented by born-translated novels like Guo's, is an assembling zone, where translatability is already a pre-condition and priority is given to the establishment of connections.

A Concise Chinese-English Dictionary for Lovers*: A Translational *Bildungsroman

As one of Xiaolu Guo's boldest literary experiments, *A Concise Chinese-English Dictionary for Lovers* is a translational text, which manifests the poetics and politics of translation on linguistic, structural, and thematic levels. The novel explores the possibilities and limitations of living between languages in a translation zone and addresses the changing dynamics of becoming in the process of transculturation. The heroine, Zhuang Xiao Qiao, or simply known as Z, is sent to London by her parents to learn English in a private language school. Her narrative is laid out as journal entries, with each chapter beginning with a word from the concise Chinese-English dictionary she brings with her to London and recounting what she comes across there. Z falls in love with an anonymous British man in the middle of the novel, and the narrative of their love affair "charts the twists and turns of her relationship with English" at the same time (Gilmour 218).



fertilise ('fɜː.tɪ.laɪz) *v.* **1.** to provide (an animal or plant) with sperm or pollen to bring about fertilisation; **2.** to supply (soil) with nutrients.

fertilise

You take me to garden. Is very small, maybe ten square metres. One by one, you introduce me all the plants you have put there. Sixteen different plants in a ten square metres garden. In my home town in China, there only one plant in fields: rice.

You know every single plant's name, like they your family and you try tell me but I not remember English names so you write them down:

Potato	Green beans
Daffodil	Wisteria
Lavender	Grape vine
Mint	Bay tree
Spinach	Geranium
Thyme	Beetroot
Dill	Sweet corn
Apple tree	Fig tree

Then I tell you all these plants have very different names and meanings in Chinese. So I write down names in Chinese, and explain every word at you.

Potato 土豆
earth bean

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Daffodil 水仙
fairy maiden from the water

Lavender 熏衣草
clothes perfuming weeds

Mint 薄荷
light lotus

Spinach 菠菜
watery vegetable

Thyme 百里香
one hundred miles fragrant

Dill 莳萝
the herb of time

Apple tree 苹果树
clover fern fruit tree

Green beans 豆子
son of beans

Wisteria 紫藤
purple vines

Grape vine 葡萄
crawling plant

Bay tree 月桂树
moon laurel

Geranium 天竺葵
sky bamboo flower

Beetroot 甜菜
sweet vegetable

Sweet corn 玉米
jade rice

Fig tree 无花果树
the fruit tree without flowers

You laughing when you hear the names. "I never knew flutes grew on trees," you say. It seems I am big comedy to you. I not

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Fig. 1 Layout of Guo's novel (photo by author)

The most distinctive feature of the novel, as some scholars and book reviewers like Rachel Gilmour and Hannah Tucker have pointed out, is the heroine's translational narrative voice, which epitomizes the Deleuzian notion of becoming. Conducting a highly original literary experiment that shows how a non-native speaker picks up English, Guo deliberately makes the narrator speak in a fragmented fashion with incorrect grammar and syntax in the beginning and gradually alters her narrative for the better as the heroine's English proficiency improves. Opening her novel with Z's soliloquy, Guo writes "Is unbelievable, I arriving London, 'Heathlow Airport'. Every single name very difficult remembering, because just not 'London Airport' simple way like we simple way call 'Beijing Airport'" (*A Concise* 7). Solecisms, run-on sentences, and simple phrases constantly pop up in Z's narrative, since she, as someone who has spent twenty some years in China and hardly had any English education, is confined to a monolingual no-contact zone. But by the end of the book, she has learned to express herself and articulate her ideas much more effectively, as is illustrated by another piece of Z's soliloquy on the flight back to Beijing: "It's a big aeroplane, with so many seats, so many passengers. Air China, with the phoenix tail drawn on the side. This time, it takes me east. Which direction is the wind blowing now, I wonder? Coming to England was not easy, but going back is much harder. I look at the window and it reflects a stranger's face" (Guo, *A Concise* 279). Z, just like one of those "becomings-particles" (Deleuze and Guattari 272), gains a linguistic freedom after staying

in London for a year, during which she has been—metaphorically speaking—drawn into another territory.

The rhizomatic mapping of Z's becoming is achieved both geographically and emotionally. In the first chapter, Z is placed abruptly at Heathrow, and in the last, on a plane. Both locations can be associated with movements of deterritorialization and destratification. Z's trip back to China, although suggesting a linear trajectory on the surface, proposes another set of potential relations and events. Z, after landing in Beijing, calls her mother and simply tells her that she "ha[s] decided to leave [her] hometown job" (Guo, *A Concise* 280). The elusiveness of Z's decision, as well as that of her future plans, blurs the divide between entry and departure points. In addition to the geographical movement, Z's state of mind is rhizomatic as well. Guo's description of Z's change is intentionally subtle. Rather than attributing disparate characteristics to the old and new Zs, Guo's observation—"She will never look at the world in the same way" (*A Concise* 279)—indicates that identification is a multidirectional, liminal process, leaving an emotionally rhizomatic space where readers can work out their own mappings. The emphasis of the story does not lie in a fixed identity that can be ultimately pinned down, but in an adventitious mode of transformation that highlights "the event-ness of identity" (Puar 58).

For an immigrant author like Guo, the process of translational writing, which can also be considered as the process of becoming, proves to be painful as we have seen, but also liberating. Translingualism serves as a distancing technique, which exacerbates the agony of writing in another tongue but frees her from "the tyranny of a specific syntactical structure" (Kellman 28). The linguistically and culturally double perspective, gained from having access to more than one language, is undoubtedly an important asset to Guo, since it helps her exploit language as a vast resource for creativity and deconstructs untranslatability. In her autobiography *Nine Continents: A Memoir In and Out of China* (published in the U.K. under the title *Once Upon a Time in the East: A Story of Growing up*), Guo reveals some of her thoughts on putting together her first novel in English:

> An idea for a novel was already forming in my mind: I would make an advantage out of my disadvantage. I would write a book about a Chinese woman in England struggling with the culture and language. She would compose her own personal English dictionary. The novel would be a sort of phrasebook, recording the things she did and the people she met. (303)

The novel she refers to in her memoir is indeed *A Concise Chinese-English Dictionary for Lovers*. In it, Guo sinicizes the English language with a narrative that is characterized by malapropism, mishearings, and misinterpretations.

Mis- and non-translations, which act as both the basis of the narrative and one of the motifs in the novel, deterritorialize the long-existing linguistic and cultural demarcations. From time to time, words and expressions in Chinese are transliterated and then explained in the text or not at all. But, instead of solidifying the translation no-fly zone, I argue that such tactics engage the reader in a process of adding, subtracting, and recombining linguistic signs and cultural elements in the literary assemblage. In the chapter titled "Weather," Z expresses her confusion over the complexity of British weather reports by drawing a comparison between them and their Chinese counterparts:

> Weather report also very difficult understand. The weather man not saying "rain" or "sunny" because they speaking in complication and big drama way. He reporting weather like reporting big war: "Unfortunately … Hopefully …" […] Not like my home town, often several weeks without one piece cloud in sky and weather man has nothing more to say. Some days he just saying "It is Yin," which mean weather is negative. (Guo, *A Concise* 27-28)

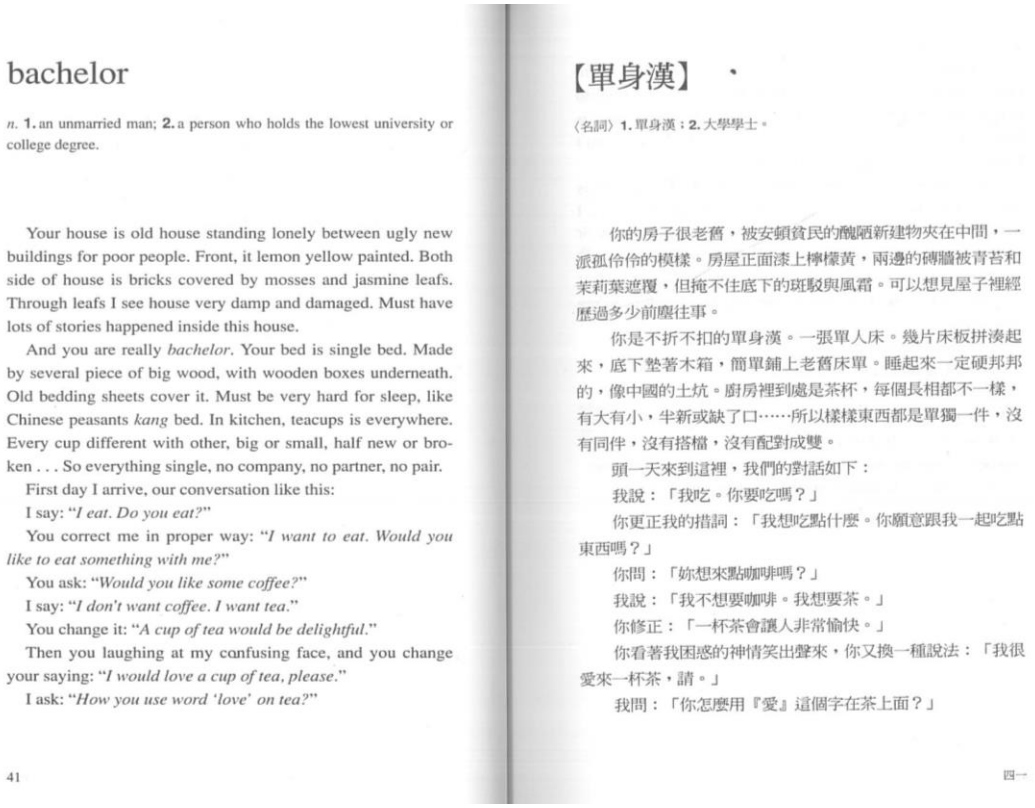
Z, who has spent only a week in the language school at this moment, is obviously not able to understand the convoluted expressions used in British weather reports. Yet, she is not completely enclosed in a translation no-fly zone. There is still one piece of information she can take from them, which she can translate into and out of Chinese: 天气阴 *tianqi yin*. It is partly transliterated in the text as "It is Yin" (Guo, *A Concise* 28) and followed by its dictionary meaning "[the] weather is negative" (Guo, *A Concise* 28). Meanwhile, it intends to posit the monolingual reader in a Deleuzian translation zone as well, in that it implies the internal connection between the linguistic signs *yin* and *overcast* and encourages the monolingual reader to search for cultural connotations and lay out the relations.

Besides transliterating and (mis)explaining what she would like to say, (mis)hearing and (mis)interpreting are also aspects of the process of Z's becoming. For instance, a somewhat hilarious scene takes place when Z is having afternoon tea in a café:

> I thirsty from eating dry scones.
> Waiter asks me: "What would you like? Tap water, or filthy water?"
> "What? Filthy water?" I am shocked.
> "Okay, filthy water." He leave and fetch bottle of water.
> I so curiously about strange water. […] How they putting bubbles in water? Must be highly technicaled. I drinking it. Taste bitter, very filthy, not natural at all, like poison. (Guo, *A Concise* 30)

Here, Z mishears fizzy water for filthy water and misinterprets it as "not natural at all" (Guo, *A Concise* 30). Issues of language and problems of translation are not only the source of the novel's playfulness and humor, but also a driving force behind the plot and a constitutive element of the translation zone as an assemblage. As Rachel Gilmour contends, Z's relationship with her British lover starts, in fact, with a misinterpretation (218). The chapter titled "Guest" ends with "You [the anonymous English man] look in my eyes. 'Be my guest.'" (Guo, *A Concise* 44) and the next chapter starts with Z's hindsight: "That's how all start. From a misunderstanding. When you say 'guest' I think you meaning I can stay in your house" (Guo, *A Concise* 45). Clearly, Z interprets the phrase literally, which leads to her packing her suitcase and moving into the man's Hackney home. As the narrative progresses, Guo shifts to a more stable and expressive interlanguage, complementing and complicating both the English and Chinese "systemic constraints and functional preferences" (Doloughan, *English as* 12). Literal translation is used in the novel to transfer the cultural-linguistic character of Chinese into English, as is illustrated in the following soliloquy, in which Z discloses her growing affection for her British lover by translating Chinese idioms and alluding to the five basic elements in Ancient China: "In China we say hundreds of reincarnations bring two people to same boat. […] I think we perfect: You quite Yin, and I very Yang. You earthy, and I metal. You bit damp, and I a little dry. You cool, and I hot. You windy, and I firey. We join. There is mutualism" (Guo, *A Concise* 61).

Although Guo's text design demonstrates aesthetically what Sherry Simon argues in *Cities in Translation: Intersections of Language and Memory*: "Accents, code-switching and translation are to be valued for the ways in which they draw attention to the complexities of difference, for the ways in which they interrupt the self-sufficiencies of 'mono' cultures" (1), the monolingual English reader may prefer to see it as grammatical deficiency rather than inventiveness and playfulness, because it does not conform to what they believe to be good writing. For instance, Carole Cadwalladr writes in her book review in *The Guardian* that "the cod-pidgin is not so much grittily authentic as a stagy literary device that never really convinces." She admits, at the end of her article, that "[t]here is a poignant and moving novel here." But she "didn't quite get it." What is reflected in Cadwalladr's review is the politics of readership and linguistic choice. One of the consequences of Guo's translational writing, regarding reception and circulation, is that the monolingual English reader, the monolingual Chinese reader, and the bilingual reader of both languages will react to the text very differently. Although it may cause discomfort to the monolingual English reader, Guo's plurilingual expressionism brings into the spotlight "conceptually abstract considerations such as the literary appropriation of pidgins and creoles" (Apter 4). The sentiment of loss, which is traditionally felt by bilingual immigrants, is now felt by the monolinguals within a multilingual zone, because the latter do not always possess a comparative perspective. Interestingly, although Guo felt it "an absurdity for the book [*A Concise Chinese-English Dictionary for Lovers*] to be translated into Chinese" (Doloughan, "Text Design" 112), the traditional Chinese edition of her novel (published in Taiwan) might actually infuse her intentional performance of cultural invention into the monolingual Chinese reader, in that it turns out to be a bilingual book with her original text on the left side of the page and the translation on the right. The narrator's Chinese-inflected English, regarding enunciation, rhythm, and solecism, is lost in the Chinese translation. However, by revealing side by side the growing union (wholeness of the bilingual layout) and sustained differences between two languages and cultures (divergence of the bilingual layout), the translation oxymoronically corresponds to "the social engineering to regulated language parks" (Apter 6) and symbolizes the Deleuzian notion of abstract machine, a network of external relations.



bachelor

n. **1.** an unmarried man; **2.** a person who holds the lowest university or college degree.

Your house is old house standing lonely between ugly new buildings for poor people. Front, it lemon yellow painted. Both side of house is bricks covered by mosses and jasmine leafs. Through leafs I see house very damp and damaged. Must have lots of stories happened inside this house.

And you are really *bachelor*. Your bed is single bed. Made by several piece of big wood, with wooden boxes underneath. Old bedding sheets cover it. Must be very hard for sleep, like Chinese peasants *kang* bed. In kitchen, teacups is everywhere. Every cup different with other, big or small, half new or broken . . . So everything single, no company, no partner, no pair.

First day I arrive, our conversation like this:

I say: "*I eat. Do you eat?*"

You correct me in proper way: "*I want to eat. Would you like to eat something with me?*"

You ask: "*Would you like some coffee?*"

I say: "*I don't want coffee. I want tea.*"

You change it: "*A cup of tea would be delightful.*"

Then you laughing at my confusing face, and you change your saying: "*I would love a cup of tea, please.*"

I ask: "*How you use word 'love' on tea?*"

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【單身漢】

〈名詞〉 1. 單身漢；2. 大學學士。

你的房子很老舊，被安頓貧民的醜陋新建物夾在中間，一派孤伶伶的模樣。房屋正面漆上檸檬黃，兩邊的磚牆被青苔和茉莉葉遮覆，但掩不住底下的斑駁與風霜。可以想見屋子裡經歷過多少前塵往事。

你是不折不扣的單身漢。一張單人床。幾片床板拼湊起來，底下墊著木箱，簡單鋪上老舊床單。睡起來一定硬邦邦的，像中國的土炕。廚房裡到處是茶杯，每個長相都不一樣，有大有小，半新或缺了口……所以樣樣東西都是單獨一件，沒有同伴，沒有搭檔，沒有配對成雙。

頭一天來到這裡，我們的對話如下：

我說：「我吃。你要吃嗎？」

你更正我的措詞：「我想吃點什麼。你願意跟我一起吃點東西嗎？」

你問：「妳想來點咖啡嗎？」

我說：「我不想要咖啡。我想要茶。」

你修正：「一杯茶會讓人非常愉快。」

你看著我困惑的神情笑出聲來，你又換一種說法：「我很愛來一杯茶，請。」

我問：「你怎麼用『愛』這個字在茶上面？」

四一

Fig. 2 Layout of 戀人版中英詞典, the traditional Chinese translation of *A Concise Chinese-English Dictionary for Lovers* (photo by author)

If one views the readership issue in a different light, linguistic and cultural (in)expressibility is another repeated theme in Guo's novel. The linguistically complex and baffling London, in which Z finds herself adrift, is signaled in a mixture of registers, languages, and scripts in *A Concise Chinese-English Dictionary for Lovers*. Embedded in Z's narrative are coffee shop menus, quotations from Mao, Shakespeare's sonnets, condom instructions, song lyrics, handwritten letters, all of which constitute a rhizomatic semiotic system into which Z is reterritorialized. Her sense of disorientation is a dynamic one, not only because "in every second and every minute […] [she] hear[s] a new noise from an English's mouth" (Guo, *A Concise* 17), but also because of her unrootedness—caused by linguistic disorientation—in a foreign city. Even after she moves into her lover's apartment, she constantly feels lonely and desperate like "[a] cat without master". (Guo, *A Concise* 74)

Since the physical and emotional sense of disorientation is so overwhelming, Z's attitude towards incomprehensibility and bilingual expressibility is always shifting. At one point in the novel, she believes that bilingualism can rescue her from the abyss of loneliness, because "I see other little me try expressing in other language. […] I always can talk to other 'me'. Is like seeing my two pieces of lips speaking in two languages at same time" (Guo, *A Concise* 33). By the end of the novel, Z has even gained an awareness of a split self, developed and found in two languages. On the plane back to China, Z looks into the porthole and sees a stranger's face. Later in her soliloquy, she writes: "When I first saw you, I felt I saw another me, a me against me, a me which I contradicted all the time. And now I cannot forget you and I cannot stop loving you because you are a part of me" (Guo, *A Concise*

279). Her new self no longer threatens the old one, but coexists with it, enabling Z to leave her hometown job and move to Beijing.

But throughout the novel, Z also feels constrained in, what appears to be, a relatively monolingual society. At one moment, she is even willing to become a prostitute in order to free herself from the exhausting process of translation that takes place in the new linguistic and cultural environment:

> While I am standing there watching, I desire become prostitute. I want to be able expose my body, to relieve my body, to take my body away from dictionary and grammar and sentences, to let my body break all disciplines. What a relief that prostitute not need speak good English. She also not need to bring a dictionary with her all the time. (Guo, *A Concise* 110)

Furthermore, in a moment of crisis in Z's relationship with her lover, she has no choice but to resort to Mandarin Chinese—her mother tongue—to get the anguish off her chest in a chapter ironically titled "Nonsense": "我真他妈地厌倦了这样说英文，这样写英文。我厌倦了这样学英文。我感到全身紧缚，如同牢狱。我害怕从此变成一个小心翼翼的人，没有自信的人。因为我完全不能做我自己，我变得如此渺小，而与我无关的这个英语文化变得如此巨大。我被它驱使，我被它强暴，我被它消灭" (Guo, *A Concise* 142). By including a longish passage in written Chinese in her novel, Guo attempts to push what Lourde Torres calls "radical bilingualism" (86) to its limit. However, she still adds an italicized English translation of the aforementioned paragraph on the next page. The translation, interestingly, is presented as an editor's note:

> *I am sick of speaking English like this. I am sick of writing English like this. I feel as if I am being tied up, as if I am living in a prison. I am scared that I have become a person who is always very aware of talking, speaking, and I have become a person without confidence, because I can't be me. I have become so small, so tiny, while the English culture surrounding me becomes enormous. It swallows me, and it rapes me.* (Guo, *A Concise* 143)

To Z, who refuses to write in English at this moment, English has taken on the role of an abuser and translation an accomplice, attempting to destruct her identity. To Guo, the translational movement between languages is constantly enmeshed with cultural, political, and dominant poetic structures of power.

As is partly demonstrated above, what Guo tries to highlight in her novel is that, even though translatability serves as a pre-condition, language is never a one-to-one correspondence between word and referent; translation is not a straightforward process of substitution between different linguistic systems either. On the linguistic front, she sets language as both the central character and the site of (mis)communication between the narrator and the people around her. On the cultural front, she demonstrates the state of untranslatedness in rendering one's experience of ways of life to the self and to others. One of the cultural differences in the novel that Z has been struggling to come to terms with is 家*jia*/family. As her relationship with her British lover progresses, she finds out that, to her, 家*jia* does not only mean one's family members, but also refers to a permanent place where a family can live and settle down. She explains that 家*jia* has "a roof on top, then some legs and arms inside. When you write this character down, you can feel those legs and arms move around underneath the

roof" (Guo, *A Concise* 100). In the meantime, when she resorts to her English thesaurus, she realizes that "it seems like that 'family' doesn't mean a place. Maybe in West people just move around from one house to another house? Always looking for a house, maybe that's the lifelong job for Westerners" (Guo, *A Concise* 100). Such cultural divergence is also epitomized by Z's confusion over the dynamics of intimacy and privacy. Although she came to understand that privacy was something alien to the Chinese culture and to her relations with her close friends and her lover, problems ensue when she reflects upon the differences between Chinese and British views on intimacy. Those reflections suggest Z is ultimately going to leave her lover in the end, because his nomadic nature is not very compatible to her envisioned life. They also exemplify the glacial pacing of becoming by highlighting the insufficiency of translation as a vision of the movement between cultures and the business of human communication.

It is worth noting that the story in *A Concise Chinese-English Dictionary for Lovers* is set in London, one of the most polyglot cities in the world, and Beijing, a vast and emerging translation zone. Gilmour argues that mass immigration from Britain's former colonies, alongside the effects of globalized capital, has transformed and continues to transform the linguistic and cultural landscape of London, and the literature produced within it (210). And Z's narrative, which, as Guo's memoir shows, is based on the author's own experience of traveling back to Beijing several times, illustrates an ever-changing megalopolis in the era of globalization:

> Beijing has changed as if ten years passed. It has become unrecognisable. I am sitting in a Starbucks café in a brand new shopping centre, a large twenty-two-storey mall with a neon sign in English on its roof: *Oriental Globe*. Everything inside is shining, as if they stole all the lights and jewels from Tiffany's and Harrod's. In the West there is "Nike" and our Chinese factories make "Li Ning," after an Olympic champion. In the West there is "Puma" and we have "Poma." The style and design are exactly the same. (Guo, *A Concise* 281)

From Z's description, one can tell that Beijing has become another transnational contact zone, where neologism breaks down "the normal barriers of resistance to language change" (Apter 161). Just like the transformations that Z has gone through, translation and indigenization taking place in Beijing should be characterized as a process of becoming, rather than a simple imitation. Deterritorialization and reterritorialization occur when a trademark name like "Puma" becomes "Poma" in China, while the merchandise remains the same in other senses. London and Beijing, from the point of view of linguistic, cultural, and metropolitan praxis, are both complex and ever-shifting translation zones. They are both geographical and cultural embodiments of assemblage, where one may find interlanguaging, capital flow, literary creativity, miscommunication, and non-translation going full throttle.

Conclusion

As a translational text, *A Concise Chinese-English Dictionary for Lovers* celebrates the creative possibilities of plurilingual expression and explores how the space between languages and cultures instils the philosophy of becoming into those who travel in it. In such a rhizomatic zone, where heterogenous elements, such as languages, ethnic groups, and cultural mechanisms tend to enter into relations with one another, translatability is an a priori requirement for understanding in-betweenness and establishing connections between singularities.

Since the image or figure of a language, as Naoki Sakai argues, is projected in the pairing of one figure with another, translation as becoming can only function organically when it sustains, instead of denying, the multiplicity of languages and voices. In turn, translation as becoming deconstructs any attempts to restrain events, actions, and encounters between narratives, bodies, and identities. Translation is timeless, existing before language unity or divergence. In a world characterized by multiple alterities, it is high time we rework Apter's translation zone into a new site, where the plurilingual complexity of communication is made visible, the myth of language as the ultimate marker of a fixed identity is debunked, and the demarcation of intersubjective limits is destabilized.

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