MEDICINE THROUGH COMICS: WHEELS ARE TURNING ON THE ROAD TO HEALING. NATIVE AMERICANS THROUGH THE LENS OF FRANCOPHONE GRAPHIC NOVELS.

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MEDICINE THROUGH COMICS:
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OF FRANCOPHONE GRAPHIC NOVELS.

by

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BA IN TRANSLATION AND INTERPRETING
FRENCH-SPANISH-ENGLISH (ISTI, BELGIUM)

MA IN FRENCH STUDIES (UGR, SPAIN)

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DEDICATION

Je dédie ce travail tout d’abord à mes parents, qui en tout point m’ont soutenu, d’un pays à l’autre, d’un continent à l’autre, et d’un projet à l’autre, et je suis heureuse de pouvoir leur offrir ce qui peut être vu par certains comme un pas en arrière dans mon parcours académique, mais qui est pour moi un immense pas en avant dans mon parcours personnel. Dorénavant et grâce à votre aide constante, je continuierai ce parcours en arpentant ma voie en cercle plutôt qu’en ligne droite, en tentant à chaque tournant d’œuvrer à une de mes activités favorites : tendre des ponts entre cultures, langues et gens.

I also want to dedicate this thesis to my favorite Flute Song, and to your beautiful notes, butterflies, pumpkins or desert roses, also essential in the crafting of a melody created by your leading voice. Your inspiring whispers, in the dark and from the other side of the mirror, made me see things with new eyes, and heal wounds I did not even know were there. Without you, my heart song, my understanding of many aspects of this work would have remained superficial or incomplete. My gratitude is as deep as my love. Mi gratitud es tan grande como mi amor. Ta-ah.

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As I look to the mountain, in gratitude, I smile.
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ABSTRACT

This work analyzes the evolution of the depiction of Native Americans in Francophone graphic novels from Belgium, Switzerland and France, from the 1930s to our present era. The axis around which the comics are organized is the Lakota Medicine Wheel, which, along with works by N.A. scholars, constitutes the basis of the theoretical framework. In this way, the work is guided by a truly multicultural and interethnic approach. The deliberate choice of a span of more than 80 years wishes to show how such depiction evolved and how its observation can bring healing from the mistreatment and misrepresentation experienced by Native Americans. For trauma to be healed, it needs to be addressed, and the intent of this work is to show that healing can be brought through a more accurate, respectful and humble representation and interaction, which represents a step in the direction of building a real bridge between Indigenous and Western views.
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Introduction

The Medicine Wheel will be the backbone of this Master’s thesis in Cultural Studies, which will take its main theoretical arguments from works of Native scholarship that establish the principles of Native science. In doing so, my positionality as a European-born Westerner is to adopt a research method able to contribute to “multiculturalize a Cultural Studies field often devoid of a substantial multicultural content”, as called for by Ella Shohat and Robert Stam in *Unthinking Eurocentrism* (6). This view is also echoed in *How It Is. The Native American Philosophy of V.F. Cordova*:

The reason for exploring “alien” ideas is to expand our understanding of the diversity of human thought and not to expand our own specific way of thinking so that encompasses all others. (56)

My intent is to illustrate how the application of Native science, too many times just considered a “way” and by no means a science, can and should serve the academic purpose of this particular work. The thesis will examine how Francophone comics have depicted Native Americans in the span of ten decades, from the 1920s to the second decade of the 21st century. My analysis aims at showing how the evolution and observation of this particular mode of depiction can bring healing. This concept of *healing* has to be understood in the sense of creating healthy relationships with self, others, and the world. Indivisible from the Indigenous concept of *medicine*, *healing* encompasses a more holistic dimension than in its Western interpretation, which generally tends to focus on the physiological well-being, seen as separate from the mental, spiritual, and emotional realms. Academia often implies and applies a model that heavily relies on only one aspect: the abstract, detached mental realm, without
entering the other three realms. Indigenous people throughout the world, and especially in the Americas, share this view about the need to enter the four realms to ensure a healthy, balanced life. This is translated into the concept of “intact or healthy soul” in the Aztec teachings summarized by Elena Ávila, New Mexican curandera (traditional healer):

According to Aztec beliefs, in order to have an intact soul, fifty-two percent of our energy needs to go toward maintaining our physical bodies. This percentage is considered “indispensable” for basic life. If our bodies are healthy, then we have the energy to feel all of our emotions and manage them in a healthy way. Twenty-six percent of our energy needs to be directed toward feeling the full range of our emotions, and managing them in a balanced way. We call this category “necessary”. The thirteen percent of our energy that we need to maintain the health of our minds is called “desirable”, which leads to the nine percent of our energy that is sufficient to maintain our spirits, which is called “excellent”. When the numbers add up to one hundred percent in this way, we have a healthy soul, based on a healthy body, mind emotions and spirit. (64)

If Europe, with its long-held Eurocentric bias, is willing to understand and integrate other worldviews, it has to do something more than acknowledging and understanding concepts from a mental distance. Applying “foreign” principles will enable a deeper grasp and productive encounter between Native Science and “Western” academia. At the Vesica Piscis or meeting point of the two spheres, a new

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1 This is the reason why some language habits or practices will also be adopted from Native ways, talk and scholarship, such as capitalizing words such as Earth, Sun, Sky, Mountains, all considered sacred and therefore deserving reverence. The use of four-
worldview will hopefully be built\(^2\). Being willing to challenge one’s assumptions and views through interacting with different sets of practices is at the core of a meaningful study. The medicine or healing mentioned in the title is what will result from a “diagnostic” and “cure” of the “dis-ease” born from the relationship with self, other, and the Earth. This hyphenated version of “dis-ease” is frequent among Native-Americans\(^3\), as well as in holistic healing and spiritual circles. As stated by Kabbalist Philip Berg, in *Taming Chaos*,

> It should be dis-ease, with a hyphen, because a loss of ease in the world of chaos is exactly what lies at the core of everything from chickenpox to cancer. Dis-ease, fostered by our own emotional outlooks and hidebound beliefs, literally means disruption of ease, a disturbance of the resting, motionless state of mind that leads to good health. It implies imbalance, lack of order, and the existence of chaotic conditions so omnipresent in our world. (101)

This thought is echoed by Don Warne, Oglala Lakota medicine man, physician and Chair of the Department of Public Health at North Dakota State University, in his explanatory video of the Lakota Medicine Wheel, which will structure this work:

> Illness is seen as being an imbalance in this Wheel. And what the traditional healers do is help to get people into balance through prayer, meditation, herbal medicine, and getting in touch with the emotions. (#1. 8:32-8:47)

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\(^2\) This image is inspired by one of the charts shown during the presentation *Lakota Cosmology Meets Particle Physics. Converging Worldviews* held in Santa Fe on April 13\(^{th}\), 2017, with Gregory Cajete, Steve Goldfar (physicist at CERN), Steve Tamayo (Lakota historian, artist, storyteller and dancer) and Agnes Chavez (new media artist, educator, and co-director at THE PASEO).

\(^3\) This is in an illustration of the frequent habit of syllabication and play on words order and structure to see beyond the generally acknowledged meaning.
Dis-ease came with the first contact between Native and European populations on American soil. The clash between opposite worldviews and the ensuing fight stemming from land claim and imposition of the ultimate moral and cultural authority can be seen as the root cause of the dis-ease, passed down from generation to generation. The dis-ease also came from the gaze at otherness and how otherness was represented, and this is precisely what I will observe in this work. My observation will see if and how trauma has been addressed in the hope of bringing healing or release in the relation to self, others, and the world. This assessment can be seen as an application of the Tewa concept used by Gregory Cajete in Look to the Mountain. The valley from which one climbed mirrors the past, contemplated from atop the present represented by the highest point of the mountain or hill (where Medicine Wheels were set up for vision quests), and the valley on the other side is a glimpse into the future. In order to look at oneself, one has to look at the past, to ponder about what can be done in the present to create a better future. According to Warne, the Medicine Wheel is a symbol that has been used for thousands of years from people from North and South America, Lakota symbolism, and the comics object of my analysis mainly deal with representations of Lakota (Sioux) Indians. As reminded by Don Warne (#1, 3:00-3:30), there are many interpretations of what the Wheel symbolizes, not only according to tribes but also individuals. His is the version passed down by other traditional Lakota people of his tribe and own family, whose lineage counts several medicine men. The chosen media for the presentation of the Wheel shows the desire for divulgation among both Native and non-Native viewers, in an attempt to bridge the gap between communities and worldviews. If we understand the world in terms of balance around the center of the Wheel, traumatic events can lead to an imbalance which will have to be worked upon in order to regain one’s center and “fix the broken
circle” mentioned by Warne as he quotes Black Elk’s description of the loss of spirituality occurred after the massacre of Wounded Knee (Neihardt 91-92).

The thesis, in a desire to bring a contribution toward repairing the circle, is divided into four chapters that correspond with the four quadrants and four directions of the Medicine Wheel. The other three directions give the Wheel its tridimensional dimension: above, below, and the center, which is the seventh direction and seat of balance. The chart below shows which symbolic aspects of Don Warne’s presentation of the quadrants of the Wheel will be used in this work. The different series need to be read horizontally, and they do not bear “logical” correspondence with the attributes from another series on the same quadrant. The last two series are an application of the universal and holistic message behind Warne’s teachings. They are personal additions taken from the symbolism of the Zia sign, Indigenous emblem of New Mexico, which I consider essential in a work that will analyze the growth or maturation in the process of depicting otherness. Finally, a last personal addition is that of the five senses, because of the sensorial characteristic of comics, and since “attention in the Indigenous sense, has to do with the focus of all the senses. Seeing, listening, feeling, smelling, hearing, and intuiting are developed and applied in the Indigenous perspective of attention”. (Cajete, *Looking to* 227). The organization of the five senses responds to my understanding of the kind of relationship established between Native Americans and Francophone European artists in the different phases and artworks / comics that I have chosen to analyze. They illustrate the specific sense that, in my opinion, was predominantly engaged in each representation.
The four chapters are organized in a clockwise movement starting in the East and ending in the North. The specific words for each chapter title evoke some of the aspects present in the Wheel. Chapter 1 depicts the actual crossing of the ocean from West to East, when Francophone Europeans established their first “real” visual contact with Show Indians. This first step is the catalyst for the plethora of graphic representations of Natives in Europe and represents a dual encounter between completely different worlds. Representations by Rosa Bonheur and Éric Wansart will be discussed after a presentation of some of the most important visual depictions by Native Americans. Chapter 2 intends to show the kind of calling the Native American world had among childhood literature authors of Francophone Europe. The analysis of their depiction is centered on Hergé’s *Tintin en Amérique* and Job & Derib’s *Yakari et le bison blanc*, works that show the two sides of the representation’s spectrum: racist and stereotypical on one hand, and mythologizing and utopian on the other hand. The chapter also addresses the reasons for such depiction with regard to the timeframe and

<table>
<thead>
<tr>
<th>East</th>
<th>South</th>
<th>West</th>
<th>North</th>
<th>Center</th>
</tr>
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<tbody>
<tr>
<td>Yellow</td>
<td>Red</td>
<td>Black</td>
<td>White</td>
<td>World brotherhood</td>
</tr>
<tr>
<td>(Asia)</td>
<td>(Americas)</td>
<td>(Africa)</td>
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<tr>
<td>Fire</td>
<td>Water</td>
<td>Earth</td>
<td>Air</td>
<td>Interconnection of elements</td>
</tr>
<tr>
<td>Spiritual</td>
<td>Emotional</td>
<td>Physical</td>
<td>Mental</td>
<td>Well-balanced Human being in charge of all four aspects</td>
</tr>
<tr>
<td>(Soul)</td>
<td>(Heart)</td>
<td>(Body)</td>
<td>(Mind)</td>
<td>(<em>internal locus of control</em>)</td>
</tr>
<tr>
<td>Values</td>
<td>Reactions</td>
<td>Actions</td>
<td>Decisions</td>
<td>Harmonious interaction with self, community and the world</td>
</tr>
<tr>
<td>Childhood</td>
<td>Youth</td>
<td>Mature Age</td>
<td>Old Age</td>
<td>Journey of a human being on Earth to complete the circle or cycle</td>
</tr>
<tr>
<td>Sight</td>
<td>Hearing</td>
<td>Touch</td>
<td>Smell</td>
<td>Taste (+ speech)</td>
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...
mindset of the comics’ release. Chapter 3 enters the third quadrant of the Wheel and shows a more tangible, honest and mature depiction of Native Americans. Two realistic comics, Jean Vilane’s *Camargue Rouge* and Chevais-Deighton & Seigneuret’s *Carlisle*, deal with the good and bad aspects of the interaction between Natives and White people, in an acute exercise of “looking to the mountain” of such interaction. Contact has permeated the gaze on otherness, therefore this exercise enables to look for ways to harmonize the relationship through possible avenues of healing, represented in comics that are more humble and better informed in their representation of otherness. Chapter 4 analyzes Derib’s *Celui qui est né deux fois* and *The Red Road*, the most achieved example of a depiction that understands, addresses and applies the science and philosophy of Native Americans.

The analysis relates to images presented in the appendix4. Some of my points will also be illustrated by references to other art media that present Native understanding of some of the topics mentioned. This is done with the intention of establishing dialogue, and honoring a Native American way of interacting and communicating, based on metaphors, stories, and indirect talk. More than a stylistic exercise, it is also my truest way of expressing ideas, which leads to the final point that needs to be addressed in this introduction.

My specific choice of comics is related to the extreme importance of this medium in my home country, Belgium, and to the similarities I see between this type of artistic expression and the metaphorical mind that permeates the Indigenous understanding of the world. The genre and style developed there became a school that encompasses Francophone Europe as a whole. “Franco-Belgian comics” refer to productions by graphic artists and authors based in France, Switzerland, and Belgium.

4 This is expressed in parenthesis: (A.I.#).
A lesser known fact is that through artistic expression such as comics, Francophone Belgium found a way to cope with a loss that caused a subtle but deep trauma in the psyche of its inhabitants, who many times found themselves at a loss for words when their part of the country chose the French language of an imposed culture over the language of their forefathers: Walloon. In one generation, the local language of the southern part of the country was practically wiped out from the linguistic map, opening a wound that would have profound consequences in the way of expression of those who were orphaned of their language. As stated by Belgian linguist Michel Francard, the school system was responsible for this eradication that sometimes led to practical aphasia for those who went through the forced linguistic assimilation (237). This situation of forced diglossia would open a deep wound that was in dire need of healing, searched via several strategies. Language lovers obsessively dissected the secrets of the imposed language, which has resulted in a plethora of Belgian grammarians or translators. Artists, in turn, found their healing tools in alternative ways of expression, sometimes beyond words, through surrealist paintings, through a redefinition of words, distrust or provocation toward verbal language\(^5\). Others, finally, found their coping mechanism in the free combination of words and images, like comics\(^6\). This singularity of Francophone Belgium’s creative expression is developed by Marc Quaghebeur in *Entre image et babil*, the afterword of the anthology *Un pays d’irréguliers* (109-130). At the intersection between words and image, comics seem to

\(^5\) A famous example of this is Magritte’s iconic “Ceci n’est pas une pipe” in his series *Trahison des Images* which represents objects with captions of names totally unrelated to what he had painted, in order to address the arbitrary nature of language.

\(^6\) This hybrid avenue of expression is magnificently portrayed in Cherokee author, artist and storyteller David Mack’s comic *Vision Quest*, in which the deaf heroin, Echo, explains her world of silence through drawings and by asking fascinating questions, such as “What does laughter sound like?”, “What sound does grass make?” or “What sound do clouds make”, which challenge the hearing reader’s sensorial assumptions. (Nicholson 12-21)
be a good avenue to open a more holistic understanding of how multidirectional storytelling can provide a healing tool in our future relationship with self, community, and the world. Rather than thinking exclusively from a left-brain and analytical mindset, many people think (and create) in a different way, more oriented toward right-brain functions that echo the metaphoric mind described in Gregory Cajete’s literature, which is at the center of my theoretical body. I hope that this work will show how comics, once authors and readers have done an honest exercise of analysis of history, cultural mindset and ways of representing otherness, can provide healing tools on the road to better understanding, representation, and adoption of valuable cultural aspects of Native science. A debate could be launched regarding the existence (or lack thereof) of cultural appropriation in such comics. However, this is beyond the scope of this work which by no means pretends to be exhaustive. My hope is to give insights about Francophone representations of Native Americans to an audience from the United States that might not be familiar with all the works analyzed, and also to perhaps entice the reader’s curiosity for a future discovery of other examples of such depictions, always keeping in mind the healing capacity of this type of storytelling.

Despite the extreme interest in graphic representations of Natives from the perspective of a Native artist, the purpose of this work is to analyze the visual depictions by Europeans as a direct consequence of the show. Nevertheless, in this first quadrant of the Medicine Wheel, which corresponds with the first interethnic encounter once Natives go East, it is important to mention the Native tradition of storytelling through visuals. Balance is at the center of my quest, and there is no better visual than the familiar symbol of Lady Justice to understand that there can be no balance with just one scale. And in a mischievous trait maybe inspired by the Native American trickster figure or the constant reminder of duality as bringer of balance, sight and its open eyes is the sense I have chosen as the first sense of this journey on the Medicine Wheel. I will start mentioning similarities of Native visuals with some of the codes of modern comics. From rock art to ledger art passing through beadwork, birch bark, muslin or buffalo hide paintings, this traditional way of telling stories can be considered a precursor of comics, which express stories through drawings and images. Drawings and pictograms were as self-explanatory for Natives as written accounts for Europeans. Drawings and pictograms conveyed elaborate stories through the expression of coded meaning, ideas, feelings, and emotions. But apart from actual drawings, the way Native Americans expressed such emotions could also be through visual recounting of particular events. I have chosen to illustrate this with Black Elk’s visual memories of how the “Big Water” was crossed to reach the Eastern shore of the Atlantic Ocean and perform in the Wild West Show. In the second half of the 19th century, crossing the Big Water was considered something big indeed, far from being exempt of dangers. The two-day storm that hit the steamship State of Nebraska in 1887, when the Show went overseas for its first European tour, probably contributed
to establishing and reinforcing the dreadful reputation of oceangoing among Wild Westers. In Neihardt’s *Black Elk Speaks*, the Lakota medicine man describes this experience of their first trip overseas:

The floor tipped in every direction [...]. Afterwhile the Wasichus came and gave us things to tie around us so that we could float. I did not put on the one they gave me. I did not want to float. Instead, I dressed for death, putting on my best clothes that I wore in the show, and then I sang my death song. Others dressed for death too, and sang, because if it was the end of our lives and we could do nothing, we wanted to die brave. We could not fight this that was going to kill us, but we could die so that our spirit relatives would not be ashamed of us. [...] We did not sleep at all, and in the morning the water looked like mountains, but the wind was not so strong. Some of the bison and elk that we had with us for the show died that day, and the Wasichus threw them in the water. When I saw the poor bison thrown over, I felt like crying, because I thought right there they were throwing part of the power of my people away. (136-137)

This excerpt shows how the sense of sight is privileged in Black Elk’s recollections, and how such visual memories, beyond the statement of mere facts, also convey a symbolic meaning, as nearly everything does through the lens of the Native metaphoric mind described by Gregory Cajete in *Native Science*:

Because its processes are tied to creativity, perception, image, physical senses, and intuition, the metaphoric mind reveals itself through abstract symbols, visual/spatial reasoning, sound, kinesthetic expression, and various forms of ecological and integrative thinking. These metaphoric modes of expression are
also the foundations for various components of Native science, as well as art, music, and dance. The metaphoric mind underpins the numerous ecological foundations of Native knowledge and has been specifically applied in creating the stories that form the foundation of the complex and elaborate forms of Native oral traditions. Realizing that the greatest source of metaphor comes from nature, these stories are filled with analogies, characters, representations drawn from nature, metaphors that more often than not refer back to the processes of nature from which they are drawn, or to human nature, which they attempt to reflect. (30-31).

Black Elk’s style is very graphic, relying on powerful descriptions. The first sentence of the quote describes a storm in the sense of the vessel being shaken “in every direction”, which might be a metaphor for the loss of direction experienced during and after the Native Wild Westers’ participation in the Show, like a compass that would have lost its North and let its needle frantically look for the magnetic field again. Some of the holy man’s wording may seem unusual for a contemporary, non-Indigenous reader. An example of apparent oddity is the way floating devices are described, but it shows how practically everything was new from the perspective of a Lakota man of the second half of the nineteenth century going overseas for the first time. Therefore, Black Elk had to find a way to convey such experience through visuals, since he had no name for many of the things of the new world he was entering. His style actually enables the non-Indigenous reader to participate in the (re)discovery of a “modern” and otherwise familiar universe, “walking in the Show Indians’ moccasins”, or at least seeing through their eyes. It is also important to remember that Black Elk was speaking Lakota during Neihardt’s interview, which was interpreted in English by his son Ben, who had attended Pratt’s Carlisle Industrial
Indian School. Ben’s experience had forcibly made him knowledgeable of the language, world, and ways of the White man, but through the transcription of his English interpretation one can perceive how he is being strictly literal in his translation, and therefore faithful to the Native speech patterns of his father’s style.

The bison being thrown overboard as a sign of the loss of power of the Lakota people is a powerful illustration of this symbolic meaning. The reason for the Show Indians to wear their best regalia before possible death, so that the spirit relatives would not be ashamed of them, also reflects an important aspect of the relation with “the other world”, and of the interactions taking place among human beings capable of communicating “beyond the veil”. Not only living beings can see a “glimpse of the whole” (Cajete, Native Science 127), but spirits and ancestors also observe human beings down below. Many times, contact with the spirit world is made through visions. Black Elk Speaks contains numerous descriptions of the most important visions gifted to the medicine man throughout his life. These are illustrated by the drawings of Standing Bear. The latter was injured in the Show arena and left behind in Austria in 1890, where he was taken care of by a nurse who was fascinated by Indians. After learning about his wife’s passing at the massacre of Wounded Knee, Standing Bear ended up marrying his Austrian nurse, Louise Rieneck, and taking her with him back home where she was named Across-the-Eastern-Water-Woman. There she became a mother and a key figure, together with her husband, for the well-being of the people of the reservation and for the sake of growth through intercultural relations (Amiotte 4). Black Elk also had a European girlfriend, from France. He had

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7Another Show Indian, great-grandfather of contemporary Lakota artist Arthur Amiotte, whose biography also shares this experience of being left behind by the show, like Charging Elk in fiction, and like Black Elk in real life.
planned to be back with her but was unable to keep his promise (Jackson, 270). The comics analyzed in chapters three and four also depict an interethnic relationship. It is likely that the comic authors were influenced by the love stories of the actual Show Indians. This tends to make it an apparently important factor in the healing process.

Black Elk’s experience in Europe at the end of the 19th century, and the style in which he described it in *Black Elk Speaks*, served as a model for Blackfoot author James Welsh to find the voice and tone of the protagonist of his novel *The Heartsong of Charging Elk*. This is a fictional account of a Show Indian left behind by Buffalo Bill’s Wild West Show while in Marseille. Welch was inspired by less famous Show Indians who actually died at the Conception Hospital in 1890: Featherman and Chief Hawick (Swift Hawk), whom Welch chose as the flesh-and-bone model for his story of Charging Elk, “trading” Hawk for Elk, in what clearly appears to have been a tribute to the great medicine man. In an interview in France, the Blackfoot author specifically mentions *Black Elk Speaks* and the medicine man’s experience in the pitch of his novel, set during the Wild West Show’s European tour of 1889. This date corresponds with the date when Black Elk caught up with the Show in Paris after being left behind a year earlier in England. From an analytical point of view, Charging Elk is the result of several real-life Show Indians fused into one for the sake of fiction. Many descriptions in Welch’s novel follow the same speech patterns as Black Elk’s and oblige the reader to see through the Show Indian’s eyes in order to identify what is normally very familiar for Europeans, thus mirroring the experience of alienation. The Non-Native or Eurocentric reader has to “decode” the visuals in

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8 Nevertheless, the memory of his beloved and lost Charlotte survives in the first name of his great-grand-daughter, and also in his friendship with Father Gall, who will be mentioned in chapter two, the South or Youth Quadrant.

9 The interview was recorded during the 2001 French literary festival *Étonnants Voyageurs* in Saint Malo, Brittany.
order to reconstitute words into concepts which then become familiar again. Welch’s literary device is an invitation to see the world anew, beyond the words expected by the reader, but unknown by the character-narrator, creating an apparent dissonance between linguistic and conceptual signifiers. In James Welch’s novel, Charging Elk also marries a white woman but stays in France with her. This shift in the location of the interethnic marriage is a reminder that some Europeans today are the fruit of those love encounters between Show Indians and Europeans. In the above-mentioned interview, James Welch also addresses a question regarding the double viewpoint of exoticism:

I thought [both viewpoints] were as important. It was easy for me to get inside of Charging Elk’s head, mainly because when I come to France I don’t speak the language and therefore things are quite confusing for me, so I was more sympathetic to Charging Elk’s point of view. But to see how the French people of turn-of-the-century Marseille looked at Charging Elk was equally as interesting to me because I think he would have been a very exotic creature. Even in a port city full of many exotic people, he would have stood out. So it was important for me to portray how he would look to them, and how they would look to him. So it was a balance, I think. (23:00-25:00)

The concept of this double exoticism is what inspired Amiotte in his collages of the Wild West Show in which his great-grandfather Standing Bear took part. In one series, he chooses to draw Show Indians in their regalia driving an Overland car as they cross a European setting. This choice was influenced by an actual photograph of six Lakota men in regalia touring the Rosebud reservation in a Matheson Six touring car in 1910 (55). Amiotte’s emphasis is put on the Indians as observant of the world of the Europeans who come to the Show to watch “real Indians” perform in Cody’s
enactment\textsuperscript{10}. The captions reinforce the idea of the Indians building their own impressions of the people whose country they cross. All the collages in this series depict the car going from right to left, or “from East to West” as a new reference to the Medicine Wheel (A.I#1). There are several possible ways of interpreting this symbolically: the Indians who made the journey from West to East will make the journey back with new experiences of what they have seen abroad, and sometimes with spouses from “across the eastern water”. Another interpretation of the direction of the Overland automobile is that it is also a way for the contemporary Native artist to depict the observation itself, in a reverse mode regarding what traditionally occurred during the show, and therefore to force the contemporary viewer, both Native and non-Native, to engage in critical thinking regarding the meaning of the show in terms of otherness and the gaze. Instead of Europeans gazing at Native’s exoticism and otherness, which would be the starting point of the infamous human zoos, Amiotte’s collages show Native visitors gazing at the oddities of “the old continent” and its people, while on a safari-like ride in a convertible car. Amiotte’s technique, ledger art, draws directly from what Lieutenant Richard Pratt (1840-1924) developed among his Native prisoners at Fort Marion’s in the 1870s. He encouraged them to continue producing artwork in the traditional style of the Plains, using, instead of buffalo hides, ledger books as a medium. In an encounter of the two forms of expression, written and drawn, the artworks started to be given concise captions, in English or Lakota, similar to what Amiotte still uses today in his effort to keep the ledger tradition alive, and also to draw his ancestors back into the present. Such captions could be considered the precursors of comic captions, in the same way as

\textsuperscript{10} This reenactment was more of the construction of the myth Cody wanted to build than an accurate and fair rendering of facts, as Altman does more than hinting at in his movie \textit{Buffalo Bill and the Indians, or Sitting Bull’s History Lesson}. (1976).
some codes in traditional Plains drawings evoke speech bubbles. That “bubble” consisted of another drawing referring to the name of the character drawn, so that the viewer could identify him, without written text and through the decoding of the name glyph. This similarity between comic speech bubbles and Native codes of expression appears in an explicit way in Standing Bear’s illustrations of *Black Elk Speaks* (A.I#2). The drawings represent both Black Elk and Standing Bear, with their respective animal tied to their mouths. This sign was automatically identified as the mention of the portrayed person’s name for Plains Indians, who did not need further information to identify the drawing. Nevertheless, a caption appears written in pencil under both drawings by Standing Bear for Neihardt’s book, a didactic attempt at explaining the name glyph process to a White viewer: “An Indian way of writing a name / it indicates Black Elk / Standing Bear”. Sensitive to the important way of expression constituted by “winter counts” or life accounts drawn on buffalo hides among his Plains prisoners at Fort Marion, Pratt asked them to draw what they were inclined to depict. Apart from life on the Plains prior to their imprisonment, some inmates would also draw moments of their journey to Florida, as well as the new environment in which they were compelled to live. The drawings from pre-reservation days were mostly related to war deeds, expressing what Natives had gone through as a result of the confrontation with the newcomers, which may have had some therapeutic effect in the way they processed their new situation. On the other hand, though, Fort Marion served as a “rehearsal” for Pratt to put in practice his assimilationist methods at Carlisle Industrial Indian School, which will be discussed in chapter 3. Other examples of these captioned drawings are to be found in the archives of Gertrude Käsebier (1852-1934), together with photographs of Show Indians drawing in her studio in April 1898 as they were waiting for the photo session to begin (A.I#3). A
caption describes the drawing of a horse and its brand, and another illustration is in
the style of an illumination frame, with illustrations of the story of the Custer fight
surrounding a text in Lakota. This is a very interesting document for at least two
reasons. The passage from oral tradition to written tradition is done, not in the
language of the settler that imposed this mode of expression, but in the Native
language, which shows a double capacity of adaptation and translation, together with
a desire of merging both modes of expression and conserving the language of the
Lakota nation. This could also be seen as a somewhat defying gesture toward
authority and cultural imposition. The writer-illustrator shows that he can adapt his
ways to the new teachings, but that it will be done through conservation of his mode
of oral relation to the world: the Lakota language. As for the illustrations that frame
the piece of writing, such as animals, tipis, arrow quivers and shields, they represent
the ancient mode of expression through drawings, as it was done on winter counts. It
frames the mode of expression of the White people who seem to need the signs of the
alphabet to understand what appeared clearly, for a Lakota mindset, in the drawings.
This example could indeed be considered the ancestor of comic. Once in Europe,
visual expression by Natives would continue on in beadworks that were sold to
visitors, as we can see in François Chaldiuk’s collection of Native regalia from the
Brussels Fair of 1935, which is discussed below (A.I#4)\(^\text{11}\).

\(^\text{11}\) Apart from extremely interesting figures of Show Indians themselves, represented,
as in a glass bead mirror, in beaded vests that also belong to the collection, the
representation of the American flag gives food for thought since it is a reminder of the
fact that in the times of Black Elk and the first Wild West Show overseas, Native
Americans were not considered citizens of the country whose colors they later
reproduced in the beadwork, and would only be granted American citizenship in
1924, after their massive participation in World War One.
of expression in Francophone Belgium which relates to the phenomenon of language loss mentioned in the introduction. The profusion of visual artists would give way to the Franco-Belgian school of *bande dessinée* analyzed in the following chapters. For now, illustration without text is what this chapter deals with, in a presentation of some of the early graphic depictions of Indians by Europeans as a direct consequence of the Wild West Show. William Cody, aka Buffalo Bill, created THE catalyst for the building of the Wild West myth. It would be the starting point, in the old continent, for a real passion, still vivid to this day, about anything “Native”. Once the Show arrived in Francophone Europe for the first time in 1878, the visual representations of Native Americans were obviously of the Show Indians. The first example I wish to discuss is taken from engravings of the Wild West Show. I have chosen 1889 science magazine *La Nature* to exemplify this first trend. Tissandier’s article dedicated to the Show (A.I#5) is titled *Les Peaux Rouges et les Américains de frontière à Paris*. Tissandier states the ethnographic value of the Show. This reminds the reader of the fact that *Le Jardin d’Acclimatation* would reserve special schedules for ethnographers to study the profile of Indigenous peoples brought in the manner of what would later be called human zoos. The scientists would measure, sketch, and take photographs of the “specimens” they saw in the exhibit. Even if *La Nature*’s article is not as blatantly racist as we understand such attitudes in contemporary terms, Tissandier’s words are tainted by a “White vs Indigenous” approach. After describing the show, Tissandier gets less generic and chooses to describe two of the persons he met: “a cowboy and an Indian”. This apparent balance or parallelism in treatment is nevertheless flawed by a

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12 Among myriad other articles, it also hosts several texts regarding the recent progress of “the science of photography”, electricity, the ethnographic exhibitions of Cossacks and *Lapons* (Sami people) at the Paris *Jardin d’Acclimatation*, and the preparation for the Paris international exhibition, all in close relationship with the Show.

13 This title means Red Skins and Frontier Americans in Paris.
few differing “details” (A.I#6). Whereas the cowboy does have a name and is given many positive adjectives, the Indian is deemed “one type of Red Skin Sioux”. Some positive adjectives are used regarding the cleanliness and beauty of the tipi and clothing, but the final consideration is of the author’s commiseration for Indian people as a whole. The Lakota man’s reaction to the request of wearing his regalia for a picture is described as obliging but somewhat cold; he is dispossessed of any individuality since described under a generic “they” referring to “Red Skins”, whose kind is doomed to disappear in a “poetic flight” under Tissandier’s quill, giving the reader a fine example of the construction of the vanishing race concept14. The reader can verify the writer’s sayings thanks to engravings inspired by pictures taken during the visit.

The most common way of graphically depicting Show Indians was through posters and flyers, but usually those were made by artists from the United States. A famous exception is Rosa Bonheur (1822-1899)15. What posterity privileged from her acquaintance with the Wild West show are famous portraits of William Cody aka Buffalo Bill16, but several of her paintings depict Indians riding horses, “in encampments” or posing in regalia. There are also sketches of different artifacts whose materials are described in pencil writings (A.I#7). Apart from the White man’s

14 *The Myth of the Vanishing Race* by David R.M. Beck discusses this. The article reminds its readers of the fact that in the first half of the 19th century, North-American intellectuals thought that factors such as migrations, illness and wars would lead to the disappearance of Native Americans. In the White men’s previsions, this would go hand in hand with the cultural disappearance of items through contact and forced assimilation. This caused the habit, among White American scientists, to start to collect items “in the name of Natives”. It explains the enactment, in 1990, of the *Native American Graves Protection and Repatriation Act* (NAGPRA).

15 French painter and sculptor from Bordeaux who specialized in painting animals.

16 Since the aim of this work is the analysis of the depiction of Native Americans by Francophone European artists, I will not reproduce the famous poster and oil painting of Cody riding his horse, to privilege her portrayals of Natives.
superiority myth and the glorification of Manifest Destiny, the myth around Natives would start spreading in Francophone Europe, and ignite a passion that has not died out. An example of this phenomenon is François Chaldiuk’s private collection of Wild West items (A.I#8a). In his Brussels store, The Western Shop, visuals stand out. For example, doorknobs represent the buffalo nickel (A.I#8b), and “tobacco shop” Indians ornate the entrance. However, Mr. Chaldiuk’s most prized items are kept above the store. In a similar process as the one described in Amiotte’s collage, a mirroring gaze is at play. While a passerby can stare at Western items on the first floor of the shop, the second floor reflects back at the onlooker: completely covering the windows of that level, illustrations of Indians in regalia stare at the street. They act as sentinels of the most prized section of Chaldiuk’s shop: his collection of regalia and other artifacts from a show hosted by the Sarrasani Circus for Brussels Exposition Universelle of 1935. Headdresses, moccasins, shirts, different types of beaded work and photographs of Show Indians constitute this very complete collection that was showcased at Brussels Royal Museums of Art and History from September 2006 to April 2007, under the title Indians in Brussels. The impact left by the presence of Indians in Brussels is also displayed in the top floor of the house, which is a tribute to a young Belgian artist who had started drawing Natives after seeing a Wild West Show performance in 1910: Éric Wansart. He was fascinated by “Indians”, maybe due to the fact that an ancestor of his mother, Father Pierre-Jean de Smet, was a Jesuit missionary in North America. Éric appears wearing a replica of a war bonnet on a family photography put on display among sculptures by Éric (A.I#9). Éric’s drawings (A.I#10) are of two types: profiles of Native men and Show scenes with him and his parents as visitors, with captions that refer to the experience they lived. He chooses to depict themselves in his “Impressions of the Wild West”, which tends to prove how
his first “live” contact with Natives would mark him forever, and how he felt the urge to appear with them on his drawings. This fascination for what Éric saw, and the real-life experience he reproduced in drawings that can be seen as the precursor of comics, is what opened the way for many other graphic artists to choose this specific theme for their future creations. The next chapters will explore some of them in their comic versions.
Chapter 2. Native Ripples in Youth Comics. What Kind of Ear was Lent.

The first chapter, in its representation of the dawn of times\textsuperscript{17}, dwelled in the East and was ruled by fire, a symbol for the first spark of contact between Show Indians and Europeans. The first visual experience and impressions of such encounter caused a “Wild West” craze among Francophone European artists, who proceeded to produce paintings and sketches that would pave the way for abundant graphic materials. Two of the artists mentioned in the first chapter, Rosa Bonheur and Éric Wansart, share characteristics with the comic authors chosen for this quadrant of the Wheel: Bonheur’s classification as an “\textit{animalière}”\textsuperscript{18} is shared with Claude de Ribauipierre aka Derib (1944-), illustrator of \textit{Yakari}, whose script is written by André Jobin aka Job (1927-); Wansart’s Belgian nationality is shared with George Remi (1907-1983), aka Hergé, father of \textit{Tintin}. This filiation epithet seems appropriate for the age of man associated with the South of the Wheel: youth. Tintin and Yakari belong in this quarter of the Wheel because both are famous children’s literature heroes from Belgium and Switzerland. They also belong to different eras: the thirties and the seventies. Reuniting them in the same quarter will enable to see the evolution of Natives’ portrayal in children’s literature. Apart from its relation to youth, the second quarter is also related to a natural: water, and its connection with emotions. From the Big Water came the Show Indians, and the water connection evokes the ripples created in the graphic world after the first encounter. Given the holistic dimension of the Wheel that covers all aspects of life, and since it is open to many interpretations that help one apply its teachings in a personal way, I symbolically associate the murmurs of water with the sense of hearing, in an attempt to see which

\textsuperscript{17} The times taken into account in this research are the thirties.
\textsuperscript{18} The term means painter specializing in animals.
kind of ear was lent to the whispers perceived from the Native world. This chapter aims at showing what kind of echo the creators of Tintin and Yakari chose to hear from the Native realm, and how they rendered it in the adventures of their characters.

2.1. Tintin en Amérique (1932)

As a preliminary note, it is important to mention that, even though Hergé’s portrayal of Natives is far from satisfactory in terms of our modern conception of cultural sensitivity, the trauma this comic may have created among the population depicted in it deserves attention, since the only way to heal a trauma is to deal with it, in order to correct wrongs and learn from the hurtful missteps of the past. Furthermore, when searching for balance, which is the constant goal of the Medicine Wheel, one needs to observe both the shadow and light, and to acknowledge the growth that has taken place, given the perpetual movement implied by the rolling motion of the Wheel. The light in Hergé’s relationship toward Native culture is his interest for a world that fascinated him, but that he may have failed to fully understand given the cultural mindset of his time. As Benoît Peeters points out, “passion” is the word that can describe Hergé’s interest for anything related to Natives (204). At about the same time Hergé published Tintin en Amérique, he created a publicity pamphlet for a Brussels store: Tim l’écureuil, héros du Far West. Three years later, he reused that character for the adventure comic Popol et Virginie au Far West. This is the only example of anthropomorphic heroes in his career. The way Tintin treats animals, other than Milou / Snowy, is appalling, especially in Tintin au Congo, where the young reporter mistreats or kills all the four-legged he encounters, an attitude contrary to the Native conception of interconnectedness with the natural

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19 Its English translation is Tim the squirrel, Hero of the Far West.
20 It was adapted into English under the title Peppy in the Wild West.
world and its inhabitants. Such behavior is also in utter contradiction with the healing concepts taught in the Medicine Wheel, which advocates for balance among all creatures of the Earth, among which animals are man’s relatives that bring many teachings. Maybe the attempt to create an anthropomorphic creature had come from Hergé’s memory of his “totem animal”, which he inherited from his Boy Scouts’ past. His implication in the Scout movement gave him a taste of the open-air life traditionally associated with Indigenous lifestyle (Peeters, 2002).

The cultural appropriation initiated by the Boy Scout movement is one of the most delicate problems still weighing on the side of imbalance in the relationship between the “White” and “Red” worlds. In a complex mix of appropriation and belonging, a strange monk, Father Gall, would deeply impress Hergé, as stated in Peeters’ biography (204). Father Gall preferred to call himself Lakota Isnala\(^{21}\), the name he was given by Black Elk when the Lakota medicine man adopted him in the tribe. When Black Elk heard about the friar, he remembered his possible offspring with his French lover. He let the monk know about his encounters with him in the spirit realm. Until his death, Black Elk claimed that he frequently visited the monk at the Scourmont monastery. During his talks with Hergé in 1947, Father Gall performed some Lakota rituals that he had become acquainted with. Once he smoked the pipe with the author, he warned him against the misappropriations of Boy Scouts regarding the Native world. He also talked about the terrible life conditions in which people lived on the Pine Ridge reservation, and he was instrumental in Hergé’s trip to South Dakota to meet several members of the tribe (Jackson 461-462). Only in 1971 did Hergé travel to that “red” America that he had reduced to such a caricature in the album written nearly forty years earlier, and he was profoundly shocked by what he

\(^{21}\) Lakota Isnala means Solitary Lakota.
saw. In the fifties, he had thought of writing a second album solely devoted to Native Americans, whose title would have been *Tintin et la piste indienne*\(^{22}\), and he had asked Father Gall’s advice, but he finally abandoned the project in 1958. That year was the last time a World’s Fair was organized in Brussels, where a public outcry arose regarding how participants were displayed in what would later be deemed “human zoos”. Hergé might have felt, then, that cultural sensitivities were making his task too delicate, or that he was not able to really lend an appropriate ear to the call of the Native American world. He started to perceive it as way more complex than he had first portrayed in an impulse proper of his own youth as an author still immersed in the colonial mindset of his twenties. Also, the former decade had been complicated and had obliged Hergé to reassess some of his life choices. Since the journal in which he worked was under the control of ultra-Catholics, collaborators with the Nazi regime, he was banned from publishing for a few years. Between 1944 and 1948, he wrote a two-issue series devoted to another Indigenous population of America: *Les sept boules de cristal* and *Le temple du soleil*\(^{23}\), depict the Inca people of Peru. The first issue proposes a reflection on the curse that ethnologists are being subjected to because of their desecration and profanation of Incan tombs. The very first plate of *The Seven Crystal Balls* album starts with a conversation about this profanation. A train passenger tells Tintin that the European scientists will be cursed, which is fair since Europeans would not react in a good way either if people came from Peru or Egypt to desecrate Europe’s funeral sites. However, this salutary exercise in raising Hergé’s (and his readers’) consciousness still needs polishing. In *Le temple du soleil*, Tintin falls back into his specialty: outsmarting people who indeed know much more

\(^{22}\) The English translation is *Tintin and the Indian Trail*.

\(^{23}\) They are called The Seven Crystal Balls and Prisoners of the Sun in their English version.
than they’re given credit for. He will save himself from the pyre of the Incan priests thanks to an eclipse that he will take advantage of to fake his command of the Sun. This is close to a slap in the face of Incan people whose ancient knowledge of the celestial bodies was extremely precise.

As will be shown below, most of what appears in *Tintin en Amérique* is based on hearsay and caricatured views held by non-Natives. Even though the book cover depicts Tintin tied to a pole while an Indian in a war bonnet points at him in a menacing way, the reporter’s presence on the reservation seems more of an “accident” than a central element of the plot. Tintin goes there in pursuit of one of the Chicago gang members he is fighting, because the Mafioso has decided to seek refuge among a Native American tribe. The plot revolves around “Tinting getting Chicago rid of gangs and mobs”, and the reservation appears to be a mere exotic setting for the pursuit of “bad guys”. Out of a total of 63 pages, the reservation part occupies 13 pages. The first mention of the place uses a term that was extremely common when the album was written: “Redskincity”. Even though the term has become an extremely racist slur, “red skin” was still the standard way of talking about Indigenous people of the Americas, and it was not considered offensive by then. Only when the reader sees the encounter between the Mafioso and the Indian “chief” does the latter mention his tribe: Blackfeet. The tribe in Hergé’s album uses words from the Algonquian group\(^2\), such as *Sachem* (“chief”), *Manitou* (Great Spirit) and *Papoose* (baby), but it is improbable that Hergé knew about the linguistic subdivisions of Algonquian. He possibly “got lucky” when he picked a tribe whose language group produced terms with which he was familiar because of Boy Scouts’ borrowing from the Native world.

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\(^2\) Siksika or Blackfoot language belongs to the Algonquian group.
for “totem practices” (A.I#11). **Wacondah**\(^{25}\) also appears, a deformation of the Lakota expression for Great Spirit: *Wakan Tanka*. Hergé does not bother situating the reservation. The reader only knows that, from Chicago, Tintin and Milou took a two-day train ride to reach the reservation.

The (talking) dog is the one showing the most fear and disdain regarding their immediate destination because of the ethnicity of its inhabitants. Once dog and master arrive, Snowy makes an extremely classist / racist / “breedist” remark to the “rez dogs” he encounters. Their coat is dark and they wear a feather at the tip of the ear or tail. This image is exactly below another panel in the precedent tier where Tintin is blatantly offending a “blanket Indian” who is sitting by a building, as he takes an unauthorized photograph of him. As he portrays the man from very close, he says: “Just look, Snowy… A real Red Indian” (A.I#12). Such a rude attitude is unfortunately still very commonplace today, as Ricardo Caté, cartoonist from Kewa Pueblo (Santo Domingo), points out in *Without Reservations* (A.I#13). In a subtle and humorous manner, he mentions the notion of the imprisonment of one’s spirit through picture-taking, which explains why many Indigenous people, still today, are reluctant to be portrayed by strangers, aside from being offended by the boldness of some photographers. In addition, Caté does it in a reversal mode, mirroring the attitude of tourists, embodied by Tintin in Hergé’s story. Caté’s drawing depicts a member of the tribe who is willing to take the picture / soul of visitors in their same annoying way. Such attitude is very characteristic of the trickster’s teachings, common among numerous tribes in North America. Also, humor makes the mirroring teaching more

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\(^{25}\) *Wakonda* was also the name of the French *Cercle d’Art et d’Étude Peaux Rouges* (Lefrançois, 1994: 143).
likely to be accepted. As Gregory Cajete points out in the appendix of *Look to the Mountain*,

Mirroring consequences of a teaching back to students to expand their perspective and deepen their learning is often used in Indigenous education. [...] This practice helps students cultivate the humility necessary for maintaining an openness to new learning and the creative possibilities of a teaching. The cultivation of humility prepares a foundation for the students to learn the nature of attention. [...] Attention in the Indigenous sense, has to do with the focus of all the senses. Seeing, listening, feeling, smelling, hearing, and intuiting are developed and applied in the Indigenous perspective of attention. (227)

The last sentence related to the senses asks for an answer regarding the kind of ear Hergé lent to the Native American world. Could we think that Tintin’s arrogance actually came from his creator’s desire to hold a trickster’s mirror to his contemporary readers? Or was he simply showing a total lack of empathy born from the colonial mindset of his time? Since Tintin is supposed to be the role-model for the youth, my choice is this second option. Some might argue that there are more subtle tones. On one occasion as Tintin enters the Indian reservation, he actually makes a fool of himself as he tries to rope the gangster he chases while riding a horse, and he ends up roping the legs of his mount and himself entirely, which supposedly (and illogically) will take him hours to unravel. This example may be one of the few reasons that would enable a modern reader to give Hergé the benefit of the doubt in trying to advocate for a trickster reading. Apart from this insignificant detail in the plot, Tintin is always portrayed as the self-righteous, preachy White man who is willing to impart his wisdom and sense of justice to others. Therefore, I believe that the trickster
Hypothesis is too subtle a device for the time Hergé wrote this culturally insensitive issue of his character’s adventures.

Hergé’s (physical and spiritual) youth is extremely palpable in the expeditious way he deals with his portrayal of characters and cultures. The much needed inner work that will enable the author to address and correct his misrepresentation of Indigenous populations will come after World War II. To refer to a “liquid” metaphor, Tintin’s early adventures show a great deal of “blood boiling”, which here is attributed to Natives. Their non-welcoming committee surprises Tintin who exclaims: “if I didn’t know the redskins are peaceful nowadays, I’d be feeling a lot less sure of myself” (21). One can read this sentence as an attempt at rehabilitating the Native American’s caricature as violent, blood-thirsty savages. Hergé tries to balance the views on the different protagonists of the story through another strategy. The reader learns that the Natives’ aggressiveness is due to the smear campaign launched by the Mafioso against Tintin to induce the Indians into fighting the reporter. However, even if the “bad guy” is a White person, the Natives are still portrayed as gullible and unable to detect the White man’s lies. They are also apparently ridiculed in their loss of the war hatchet, since “they forgot where they buried it and therefore cannot go to war”. It is, again, the “bad White guy” who inadvertently finds it, tripping on it as he departs the reservation (96). However, this apparent mockery of Native society rules and important items of Native paraphernalia could hold more subtle hues. After contact, Europeans created “pipe tomahawks” as trade objects or diplomatic gifts, which symbolized the choice of peace, represented by the pipe end of the artifact, or war, represented by the axe end. In Hergé’s story, the choice of war is induced by a White man against another White man. But then again, maybe this is too far-fetched an example to try to rehabilitate Hergé’s intentions regarding the portrayal of Natives.
Tintin always finds ways to outsmart the locals in a display of “brilliant ideas” drawn from the Scouts’ influence. When he is made a prisoner and tied to a pole, Tintin scrapes balls of sap that he throws at tribe members, triggering a chaotic blame session and general fight which ends up leaving everybody unconscious. This scene makes the reader uncomfortable for several reasons. The first blame among the tribe members is taken by a child holding a catapult. The elder assumes that the child is responsible for the projectile, and proceeds to insult the boy and slap him in the face, a gesture that would be highly improbable in a traditional Native setting. In her article “Pressure Points of Growing Up Indian”, in The Indian Reader, Mohawk educator Shirley Hill Witt reminds her readers of the fact that corporal punishment is more proper of a White-Christian mindset than a Native one:

Many traditional Native people believe that children are especially beloved by the spiritual powers since they have so recently come from mystery. Those same traditions hold that striking a child, punishing a child or treating it without respect may cause it to return to the mystery from which it came. Those parents who no longer share this mystic view tend nonetheless to perpetuate the behavior pattern which prohibits harsh mental and physical punishment of a child. […] Correction of Indian children is verbal and quiet, by shunning or ignoring the child who is not behaving.

The third victim of a punch in the face is the chief himself, accused of being unfair by the rest of the tribe members who do not hesitate to strike him. Again, such lack of respect and physical abuse would be extremely improbable toward a tribe elder in a traditional setting. In this scene, Hergé seems to enjoy finding “fun names” for the characters who “talk in the Indian way” using their full names in the third person:
Taupe-au-Regard-Perçant (Keen-Eyed Mole), Bison-Flegmatique\textsuperscript{26}, Œil-de-Bœuf (Bull’s Eye), and in a later scene Canard-Enroué\textsuperscript{27}. Even though one recognizes the creativity behind the names, the reader tends to consider this a mockery of a specific trait of traditional Native names. However, in a contemporary setting, Ricardo Caté uses the same strategy in several of his cartoons (A.I\#14). He states in his introduction that sometimes he receives “letters from non-Natives who have called him racist and insensitive to Natives until they realize that [he is] Native [himself]” (5). This shows how humor licenses will or will not be granted to the author according to his or her ethnicity. The same joke will be deemed either self-derision, granted by the insider status, or insensitive racism, derived from the outsider status. This leads to the question whether one can laugh about anything, and the answer seems to be that it depends of who laughs about what. Often Caté explains his choices and style as a way to use the stereotype to bring down the stereotype. Even though Hergé was ahead of his time regarding technological progress, his skills in cultural awareness and sensitivity were not as evolved and left much to be desired at his beginnings. Therefore, I do not think that we can argue that he was being as conscious as Caté in his use of stereotypes, but rather just following the trend of his contemporaries regarding other cultures. In the seventies, he would recognize and accept the criticism toward his early works, and insisted that all his characters were caricatures, and that there were many “White” bad guys in Tintin’s adventures (Antenne 2, 05:03-05:23). Although Hergé is right to insist on this characteristic of “bad White guys”, what is annoying in Tintin’s personality is his self-righteousness. In Tintin in America, when trapped in a subterranean tunnel, the reporter uses gun powder to blow off the cave

\textsuperscript{26}translated into “Browsing”-Bison, a rather remote meaning for “Phlegmatic”  
\textsuperscript{27}translated into Lame-Duck, which, again, is a liberty taken by the translators since the actual meaning of Canard-Enroué would be Hoarse-Duck.
and escape his underground trap, with a disastrous consequence for the habitat and future lifestyle of the tribe: he will inadvertently strike oil. Apart from literally emerging from the ground as he is lifted by the black gusher, Tintin basks in innocence, self-proclaimed generosity and carelessness, since his author manages to put the blame on everyone but Tintin. The other “bad White guys” are the speculators who come out of nowhere offering astronomical sums of money for the oil field. When Tintin “magnanimously” answers that this field belongs to the Natives, the businessmen lose interest in him and offer a pittance to the tribe members, insulting them and forcing them off their land which gets transformed overnight into a (White) megalopolis. Even though this represents a criticism of the reality of Manifest Destiny, Gold Rush, White privilege and non-respect of treaties, it is carefully done so that the main person accountable for the uncovering of the oil resource, Tintin, is happily redeemed of all responsibility and leaves the defaced land only worrying about the time he “wasted” in the Mafioso chase.

After leaving the soil and water contaminated because of his expeditious way of getting himself out of “troubled waters”, Tintin sails away toward the rest of his adventures. He is seen on the ocean cruiser, taking the same journey that many Show Indians had taken and would take toward the reporter’s continent. The ship leaves in its wake the memory of a complex relationship between two worlds with many opposed views. A contemporary observer could call this portrayal of Natives an error of youth, when Hergé was guilty of surfing the wave of easy categorization and excessive caricature, maybe a product of his impetus and/or reliance on stereotypical views probably inherited from his years as a Boy Scout growing up in a colonial era. However, I am not in favor of censorship and I believe the album should be kept as an example of how far misconceptions and cultural insensitivity could go in the times
when it was written, but also from a diachronic perspective that replaces the images and words in their (colonial) context, so that younger generations can learn from a counter-example\textsuperscript{28}. As stated earlier, the only way to heal a trauma is to deal with it, and my hope is that the kind of reflection that I am proposing will help address what hurts in order to cleanse the ocean of misrepresentations that arose like a volcano born from the chaotic encounter between the fire of the east and the water of the south.

2.2. *Yakari et le bison blanc (1976)*

The volcanic metaphor at the end of the former point is a reminder of the meaning behind the title of *Look to the Mountain*:

*Look to the mountain* is a metaphor that capsulizes one aspect of the ecological vision of Indigenous education. Metaphoric images such as Mountain are ecological symbols carried from the first visions of Indigenous man. *Look to the mountain* is an invocation that focuses on the journey to a higher place, a place that allows one to see where one has been, is, and may wish to go. (92)

The introspective work of evaluation described here corresponds with what the Swiss authors of *Yakari*, Job (1927-) and Derib (1944-) were allowed to do, as they stood atop the volcano, pondering about the way Natives had been represented in Francophone comics up to that point. The caricatured image that emerged from the troubled seas of the first graphic works had to be corrected, once the effects of Tintin’s representations cooled down thanks to the evolution of Francophone Europe mindset and the appearance of new Native characters in the comic panorama. The solidification of the lava flow pointed the way towards a possible healing of the gaze with which White Francophone Europe addressed Native culture through graphic

\textsuperscript{28} Of course, a critical reading is needed for this to happen.
novels. The first damage done by excessive caricature and colonialist tone in *Tintin en Amérique* was greatly lessened by the way Derib and Job approached their Native American character. A forty-year lapse between Hergé’s rendering (1932) and Yakari’s birth (1973) enabled the public opinion to be more sensitive to cultural differences when dealing with other cultures and peoples. Also, *Yakari* is the product of a collaboration between two individuals: a scripter and an artist, who are therefore obliged to reach a consensus, which can be beneficial for a more balanced portrayal. All the characters are Natives, which obliged the authors to thoroughly research the culture(s) they wanted to portray, although this attempt at accuracy might still be hindered by the absence of intercultural exchange portrayed in the comic. The first issue of the series was published in 1973. Belgium and France had experienced the end of the colonial era when their former colonies gained their independence between 1954 and 1962, whereas Derib and Job’s Native Switzerland never directly colonized any country. This does not mean that Switzerland was necessarily more evolved regarding the gaze upon otherness, but it was not a normal thing for Swiss citizens to see their country ruling over a colony, which made comics like *Tintin au Congo*, a propagandistic tool for colonialism, less likely to be created in the Helvetic nation.

Nevertheless, the influence of Belgian comics was significant for Claude de Ribaupierre, aka Derib. Every Christmas, his mother would buy one *Tintin* album for her children, whom she had also subscribed to *Tintin* and *Spirou* weekly magazines. In *Spirou Magazine*, Derib discovered *Jerry Spring*, by Belgian author Jijé. It was set in the Far West, and some of the depictions of the encounter of Jerry Spring with Indians delighted Derib (Planète BD. 00:18-00:37).

He thought that his dream had come true when he moved to Belgium, “the Makkah of comics”, to start working for another legend of Belgian graphic novels:
Peyo, father of the *Smurfs*. Even though Derib was very proud of his accomplishments as one of the members of Peyo’s artist staff, he ended up feeling a bit constrained by Peyo’s demands. One day he started drawing a little boy on a pinto horse. He gave him a bronze skin, put a feather and a bandana in his hair, and the name Yakari came “out of nowhere”. This “nowhere”, if I look at it through a Native lens, is inspired by the Spirit realm. As stated in *American Indian Thought*, “every act, element, plant, animal and natural process is considered to have a moving spirit with which we continually communicate” (53). Derib’s intuition told him to keep the drawing, which would wait for an opportunity to become one of his best-known creations. When he moved back home in 1969, Derib was approached by André Jobin, aka Job. Derib proposed Job to be his co-creator as writer of the future adventures of Yakari. Job agreed upon several conditions: Yakari would never grow up, he would never meet White people, and the comic would be devoid of clichés and props from the Western genre. Job sees Yakari as a child of Mother Earth, an innocent soul who speaks to the animals and does not aspire to become a hunter like his friend Graine-de-Bison (Little Bison). He is not really set in a precise time frame. Unsure about Yakari’s age, Job ventured an imprecise 8 years old. In Tribollet’s interview, Job is also adamant about his own relationship, or rather lack thereof, with contemporary Native America. He said that it was totally out of the question for him to go see an Indian reservation. He explained it by a desire to remain free to invent Yakari’s stories, although he insisted on the large amount of documentation necessary for the creation of every issue. Derib never traveled to the United States either.

Yakari is said to be a member of the Sioux Nation, without a more precise definition. His tribe lives in tipis, leading the traditional life of Plains Indians before

29 As stated by Job in his interview with Julie Tribollet in 2012.
the encounter with Anglos. However, in some issues, Yakari meets *Nanabozo*, a giant rabbit, trickster spirit, which is a direct borrowing from the Anishinaabe / Ojibwe mythology, whose land-the Great Lakes- is remote from the Plains. Such borrowing from other tribes can be seen from two stances. One can either blame the authors for a lack of accuracy and for mingling concepts proper to different nations, or, as I would argue, one can try to see the intended message behind such creative choice: depicting life in harmony with nature through a Native child’s life.

Derib finds balance in a work that alternates two types of comics: humoristic and realistic. *Yakari* belongs to the first category, which corresponds with a children’s audience in Derib’s interpretation of humoristic comics. (Éditions Le Lombard, 0:49-01.03). From Job’s previous words, one can infer the highly pedagogical content of the series. Another important aspect of the pedagogical goal is to teach moral values to children. Through identification with Yakari, children see that actions have consequences and that one needs to muster a series of qualities for a happy life within a given community. The latest issue, *Le jour du silence*, is in deep contrast with Tintin’s constant self-righteousness: it shows “the shadow side” of Yakari, whose harsh treatment of his pony Petit Tonnerre (Little Thunder) will obligue him to stay alone for some time and reflect upon his actions. The interconnectedness with all beings is a constant in Yakari’s adventures. In this sense, it is a valid teaching for children willing to learn something about life values inspired by Native American philosophy, especially regarding close relationships with animals. As stated in *Native Science*:

In the Native ways, there is a fluid and inclusive perception of animal nature that makes less of a distinction between human, animal, and spiritual realities. […] In the beginning of time, Native myth contends that humans and animals
could communicate with each other. Animals cared for humans, helping them find food, water, and shelter. They even sacrificed themselves when needed to help humans survive. They would assist humans in knowing when to prepare for the change of seasons or the coming of storms. This intimacy with animals came to an end when humans began to be disrespectful to their animal relations. […] This early direct connection to animals thereafter became submerged and could only be evoked through ritual, dream and visioning.

Most Native languages do not have a specific word for “animals”. (150-152)

The interdependent relationship described in this quote is underlined by Yakari’s authors throughout the series. What makes the character special is that Grand Aigle (Great Eagle), the boy’s spirit bird, gifted him with the capacity of talking to animals. Grand Aigle speaks in riddles, in a shamanic way that requires Yakari’s attention and awareness of signs and hints from the past or future, through the bird’s messages.

I have chosen to analyze the second of a series of thirty nine issues30, since one of the animals portrayed in it has a mythical dimension among Lakota and Plains Indians: the white buffalo. Every time a white buffalo calf is born, it is considered a sign from Great Spirit, and a reminder of White Buffalo Calf Woman, a being of supernatural origin who brought the Lakota the base for their philosophy and rituals. Eagle, Buffalo, and Horse, the three main non-human beings represented in this issue, are among the most symbolic animals for North American tribes. Sometimes Buffalo and Eagle respectively embody the North and East of the Medicine Wheel. In Yakari’s adventures, healing can come through teaching to young children how to live in harmony with animals, the environment, and other human beings, which is at the core of most of the traditional teachings in Native science.

30 The series now continues with a new scriptwriter: Joris Chamblain.
The issue starts embracing the cyclic rhythm of time: the first page situates the season in which the story happens. It is early spring, but everything is still heavily coated in snow, and the tribe is cold and hungry. This places the action in a state of in-betweenness or transition. The visual aspect of the first plate and the rest of the comic show that great progress has been made since Hergé’s *Tintin en Amérique*, and even though Derib recognizes that he was influenced by his predecessor’s style, forty years have given way to significant innovation for comic artists, who evolved from the *liné Claire*\(^\text{31}\). The first image, Yakari riding Petit Tonnerre in the snow, is a borderless panel organized as a splash page. Over this splash page, two smaller panels depict the conversation between the young boy and his pony. This visual organization of such an open space invites the reader to dive into the scenery, making it easier for the child to identify with the hero. Throughout the album, several splash pages and non-classic panel organization facilitate this immersion process. The reader is shown the level of liberty and confidence that the little human gives to his horse: Petit Tonnerre decides to leap over a precipice in the hope that this moment of thrill and action will help them feel warmer. The horse states that it is late in the season to still have snow, a reminder of the above quote regarding the assistance animals used to give humans in knowing when to prepare for the change of seasons. One could argue that the dialogue between Yakari and Petit Tonnerre is similar to what Tintin and Milou experience, which is true to a certain extent. The main difference is that Yakari is able to speak with the rest of animals as well, contrary to Tintin who annihilates them for seeing them as the enemy. In a 1979 interview for the French literary TV show *Apostrophes*, Hergé explained that his choice of a dog companion was driven by the need for a sidekick for Tintin, and that Milou’s specific breed was “trendy” at the time (02:49-

\(^{31}\) Characteristic style of Hergé and followers: neatly traced contours and contrasted colors.
The dog’s presence seemed motivated by the need to enable a dialogue with his human character rather than by a particular interest for animals. In Yakari’s adventures, the new kind of relationship between human and animals enables young readers to have a much better grasp of the Native conception of animals: people with the same rights as humans, with whom they establish a relationship of interdependence. In the album I analyze, Yakari’s best friends display two different horse approach tactics: the feisty, impatient, entitled and aggressive way of Graine de Bison, who dreams of being the best warrior of his tribe, and the gentle, caring and honoring way of Arc-en-Ciel (Rainbow), the female member of the group of children. Her manners gain her the favor of the pony who had thrown Graine de Bison minutes earlier and now proudly carries the little girl (A.I#15). Later on, when the friends engage in a horse race, with Yakari riding Petit Tonnerre while Graine de Bison and Arc-en-ciel ride another horse together, Petit Tonnerre decides to lose and let their “opponents” win in order to make the little girl happy, thanks to the bond they have established. Later in the story, Yakari decides that he and his pony need to enter a desert with no guarantee of what will happen to them, but Petit Tonnerre tells his rider that he trusts him and accepts to walk into the unknown. The final destination of their odyssey is a secret spot, beyond the desert and behind a huge stone wall, where buffaloes graze when they cannot find food. At first, an aggressive male buffalo throws Yakari off his horse, but the ruminant is charged and scolded by the leader of the herd: a white buffalo. This leader asks Yakari to explain the reason for his visit. The tribe is starving, and Yakari wants to know when the herd will come back to the other side of the stone wall to let themselves be hunted by the men of the tribe. If some contemporary readers, disconnected from the Native (and natural) world, might think that such request from Yakari is cruel, arrogant, or even naïve, I would argue
that it is the exact opposite. Excerpts from *Native Science* are a good reminder of the relationship between the traditional Native world and the animals that would sacrifice their life for the well-being of humans (168). Before Yakari’s journey in search of the buffalo herd, the men of his tribe do the buffalo dance in preparation of the hunt. Yakari is still too young to be a hunter, and in Tribollet’s interview Job insists that he will never be one (01:30-02:00). Nevertheless, the little boy knows that hunting is vital, and he has the gift to communicate with animals. This is not mere imagination from the authors, as confirmed in *Native Science*:

> A few Native people acquired strong spiritual connections to the buffalo, which might occur as a result of finding a small stone shaped like a buffalo, or through dreaming, or in a trance during the Sun Dance. Some of these callers gained power to attract buffalo through a sacred song, in the nature of an agreement between the man and the animals which brought gifts of food, clothing, and shelter in exchange for appropriate respect and treatment of buffalo. (271)

Dreaming is exactly how Yakari finds the path that will lead him to the herd’s secret grazing spot. He was told by Grand Aigle that he would have this dream through an enigmatic sentence of the eagle when the bird came to talk to Yakari as he was gathering wood. “*Nous nous reverrons dans les sables, Yakari*”32 is the last thing the bird says before flying away. That night, a thunderstorm keeps Yakari awake, and he shows his concern for his four-legged friend going to the pen to check on him. He reassures Petit Tonnerre and is reassured himself by an elder of the tribe, Roc Tranquille (Tranquil Rock), who tells him that Earth, Sky, and the elements are the

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32 We will see each other again in the sands.
friends of the Lakota. After that encounter, Yakari goes back to sleep and the now gentle rain lulls him into the visionary dream.

The thunderstorm is no coincidence in the plot either. As will be discussed in the last chapter of this work, the Lakota see in the visit of thunder beings powerful messages or injunctions from Spirit, especially for people destined to be medicine men and / or heyokas. Visually, this part of the comic is one of the most striking examples of the use of splash pages, four in a row. The colored action in the dream is contained in large thought balloons, which establishes a sharp contrast with the dark night in which Yakari is asleep (A.I#16). This invites the reader to dive into the colored action of the dream, which represents a very important element in this story since it will define Yakari’s next steps in his waking life. The addition of speech balloons that emanate from Yakari’s mouth outside the action in the dream realm shows that he is having a vivid dream. This impression is reinforced by seeing him sweating when the thought bubble shows him crossing the desert. The next morning, while riding in company of his friends, Yakari sees the horns of the dream and feels compelled to follow his dream. Everything happens as he saw in his night vision.

However, an animal absent from the dream appears as Yakari and Petit Tonnerre are starting their desert journey: a coyote, who tries to dissuade them from obeying the dream, which will bring the buffalo to Yakari’s tribe. The little boy does not let trickster deter him from his purpose. Traditionally seen as the trickster in many tribes’ mythology, this four-legged is also considered the gatekeeper of the South of the Wheel. The notion of gatekeeper must be understood in the sense of an entity or spirit that will open or close the gate that divides different realms, usually the visible and the invisible or spirit world. The element of the South, Water, will prove this interpretation valid, later on in Yakari’s story.
Yakari shall obey his dream’s calling for the sake of his tribe, even though obstacles will arise. In the desert, the heat is such that he has to dismount his horse. When both are about to surrender due to exhaustion, Grand Aigle comes to the rescue, now that Yakari is “in the sands” as the bird had predicted during their former conversation. The eagle says that there is water in the desert, while standing on a cactus. This is how Yakari understands that the eagle refers to the inside of the plant, and it saves him and his pony from dehydration. European children who read this story will probably not be able to have a “real” conversation with animals. However, this scene can incite them to pay attention to signs given through encounters that can help them understanding the subtle language of the natural world. Every animal has a purpose and symbolizes a quality, and their movements and specific interactions with humans speak in a language devoid of words. As stated in *Native Science*,

The practice of Native science begins with setting forth specific intentions to seek knowledge from participation with the natural world and then exploring intuition and creative imagination. These are foundations of the metaphoric mind –the mind without or before words– […]. In traditional Native societies, exploring the in-scape is something that children are encouraged to do. […] Native science is about creating the inner sensibilities of humans, or the *inner ear*, which hears the subtle voice of nature. The structures and symbols of Native science serve as bridges between realities. In archaic Plains traditions, the medicine wheel was a structure that brought inner and outer realities of nature together. (71-75)

Job and Derib are open to the metaphoric mind and to the ways of Native science. They encourage their young readers to understand that, even if Grand Aigle would not have talked to Yakari, the fact that the bird stood on the cactus would have been
enough for the boy to understand the message. Traditional knowledge was gained through an acute, patient, and detailed observation of animal behavior, and such representations can ignite this attitude among Yakari’s young readers. After helping the boy and his horse to quench their thirst, Grand Aigle leaves with a new hint about how to overcome the next obstacle: “le mur de pierre n’est qu’une barrière”33. As they reach the wall, Yakari remembers the bird’s words and activates his metaphoric mind, thinking of a way to cross the “barrier” after risking his life climbing the wall. Petit Tonnerre says that there is always a gate to open a barrier, and this gives Yakari the idea to walk along the wall to try to find a passage. The gate will appear in the form of a waterfall, behind which is the other side of the stone wall. This is extremely symbolic, if we remember the appearance of Coyote, gatekeeper of the South, embodied in Water34. It evokes the shamanic concept of seeing beyond the “veil”, or the illusion of finite reality that blocks access to the multiverse. This can be a mere coincidence due to their initial choice for the main companion of their protagonist, but it is interesting to remind the reader of the virtue of Psychopomp attributed to both horse (and dog). Dogs and Horses help their humans during their death or crossover journey, at the end of which they will reach the Happy Hunting Grounds. Plains people like the Arapaho traditionally killed a horse when the owner passed away to help the deceased human in this new journey in which rider and four-legged would gallop in a new dimension. After Yakari’s talk with the White Buffalo, the powerful bison takes the little boy on its back, which grants Yakari the respect of the entire

33 the stone wall is just a barrier.
34 This is an influence from Hergé. In his more mature and sensitive Le Temple du Soleil, Hergé plays with the concept of the other side of the veil through a waterfall as well. falls in the water, which is sought to be a mortal fall by his friends. But Tintin and his dog have fallen inside a cave, behind the fall, and this will be the secret passageway to the Inca Temple of the Sun, which feels like going back in time. This is retaken by Job and Derib, who have changed the dog companion of Tintin into a horse companion.
herd, and convinces all to cross again to the other side, so that the weakest or oldest among them will give their life in sacrifice for the human tribe to survive. Even though this is not a “real” death for Yakari, it is still a crossing to the other side, there where he can converse with an animal that embodies the gift from the Great Mystery, and also a connection with this other side of the (water) veil, which shamans know how to cross in order to interact with the spirit realm in favor of their community. Exactly like in his dream, Yakari will bring the buffalo back from a secret and sacred realm, to tend to the physical needs of his people.

Even though the authors never set foot on the land they describe, they have let their cultural sensitivity lend a more attentive ear to the complexity of a culture they admire. Some aspects can still be criticized like in the case of Hergé\(^{35}\), but the overall message and teaching seems appropriate for a better portrayal of Native Americans. Nevertheless, the interaction with non-Indigenous people is intentionally missing from the portrayal. This is precisely what will be dealt with in the next chapter that will move West, on the firm grounds of physical interaction, since West in Warne’s model of the Wheel embodies the Earth.

\(^{35}\) For example their use of the same generic Algonquin words *papoose* and *squaw*, the deformation *Wacondah* or the generic *pemmican* (a survival food made of a concentrated mixture of fat and protein) when Lakota usually call it *wasna*. 
Chapter 3. Grounded in History. The Realities of Intercultural Contact.

The journey into the third quadrant of the Wheel enters the West, which symbolizes the tangible Earth on which interethnic relationships will occur. This is the theme of both comics, Camargue Rouge and Carlisle, chosen for this quadrant. Each story addresses consequences of two White men’s actions. William Frederick Cody (1846-1917), through the Wild West Show, and Richard Henry Pratt (1840-1924), through Carlisle Indian Industrial School, left their mark on History. Their way of dealing with “the West” in their personal understanding of Manifest Destiny would have a profound impact in the lives of Native Americans. However, both comics focus on the actions of other White persons who came in contact with the two (in)famous shapers of the fate of Indigenous America. Camargue Rouge focuses on the positive aspects of contact between Native Americans and White people, while Carlisle insists on the negative effects. Reading both stories in a row feels like tossing a coin that would land on its edge and stay in a precarious balance, showing both heads and tails. This coin metaphor gives way to the analysis of Camargue Rouge first, since one of the Show Indians depicted in the comic is Iron Tail, whose profile was struck on the popular buffalo nickel already mentioned in chapter 1.


This is a co-creation between Parisian artist Michel Faure and Avignon writer Jean Vilane. It depicts the encounter between Show Indians, French cow boys and Gypsies, orchestrated in Southeastern France by the marquis Folco de Baroncelli-Javon, writer and cattle farmer. This seventy-two-page comic has a unique visual characteristic that distinguishes it from the rest of the graphic novels studied so far. It
is divided into ten sections, each of which is announced by a specific illustration in relation to the action that occurs in each section.

<table>
<thead>
<tr>
<th>Illustration</th>
<th>Place - Action</th>
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<tbody>
<tr>
<td>1- War Bonnet</td>
<td>South Dakota. William Cody convinces the Lakota to reenact the Indian wars in his myth-making endeavor of the Wild West Show.</td>
</tr>
<tr>
<td>2- Cow Skull</td>
<td>East Coast Harbor – Atlantic Ocean. The crossing of the ocean with an emphasis on the travel conditions of buffalo, horses and Natives.</td>
</tr>
<tr>
<td>3- Cowboy Saddle</td>
<td>Paris – Wild West Show performance. Focus on the encounter between Cody’s troop and Baroncelli, facilitated by a young Lakota woman who can speak Lakota, English and French.</td>
</tr>
<tr>
<td>4- Camargue Cross</td>
<td>Marseille. Fire on the Show ship. Opportunity for Baroncelli to invite the Show Indians to stay on his lands at the mas (Provençal farmhouse) of l’Amarée.</td>
</tr>
<tr>
<td>5- Dream Catcher</td>
<td>Camargue. Spiritual and open-air life. Encounter of two cultures crystallized around the conversations of a young Lakota woman and a young man from Camargue: Mario.</td>
</tr>
<tr>
<td>7- Cow Skull</td>
<td>Camargue. Other type of “tatanka” (buffalo in Lakota): the Camargue bulls, whose skulls are also placed on Camargue traditional huts to ward off evil spirits.</td>
</tr>
<tr>
<td>8- Beaded Moccasins</td>
<td>Camargue. A horse race will end with the death of a Lakota show man, love rival of the young Mario. The Lakota man will be given a proper Lakota funeral rite.</td>
</tr>
<tr>
<td>9- Cowboy Saddle</td>
<td>Camargue. The Show must go on. Will love survive distance?</td>
</tr>
<tr>
<td>10- Peace Pipe and Shield</td>
<td>Camargue. Saintes-Maries-de-la-Mer. All ethnicities reunited around Saint Mary-Jacobe, Saint Mary-Salome, and Saint Sara for the procession at Saintes-Maries-de-la-Mer. “Pow Wow” at the Mas de l’Amarée (more of a farewell ceremony than what we understand today as a pow wow). Camargue will remember the Lakota.</td>
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This strategy gives a very tactile look to the first page of each section, since the majority of items, except for the Camargue Cross and the moccasins, are partially superimposed on the upper panels, which really brings out the objects (A.I#17). Analyzing such visuals symbols in order to find the meaning they can hold demonstrates the richness of comic expression, better understood through an activation of one’s metaphoric mind, which can grasp many layers of meaning through an attentive reading of non-written signs. This specific layout shows the symbolic and deep imprint left by the Lakota on the land of Camargue. The fact that two items do not “spill over” the panels can also have a specific meaning. The beaded
moccasins are placed above the Camargue sky of the upper panel. They introduce the section in which a Lakota man succumbs to the injuries from a riding accident and is laid to rest in the traditional Lakota way, on a scaffold, carefully wrapped, and clad in his finest clothes and moccasins. The beaded moccasins seem to be softly dancing in the sky, like a reminder of the journey that the deceased has now undertaken toward the Happy Hunting Grounds. The two repeated items, a saddle and a cow skull, are depicted once on the left, and once on the right of the section number. Apart from indicating a different moment in the story, such choice can also bear a more symbolic meaning. The cow skull of section two is on the left, which corresponds with the West, where the buffalo came from to perform in the Wild West Show arena. The cow skull of section seven is on the right, which corresponds with the East, where the Camargue bulls became Tatanka Camargo or Camargue Buffalo for the Lakota who discovered similarities between the two cultures. The saddle of section three is on the right, embodying “order” and Cody’s rational and methodic style in his choices as to what the Show should represent. The saddle of section nine is on the left, the side of the heart, because in Camargue the Lakota can ride their horses in a purposeful way that reminds them of home. Also, those two sides can respectively stand for the directions of East and West, since Camargue enables the Lakota to feel at home again when they work alongside the Gardians. As for the Camargue Cross, the other object that does not “spill over” the page panels, it is anchored in its land, “floating” above the Old Port, exactly like the “Bonne Mère”36 from the Basilica of Notre Dame de la Garde. Apart from geographically situating the intercultural experience about to take place, the Cross brings a spiritual dimension. On the same page the marquis interprets the fire on the ship that was to take the Indians away as a divine intervention from la

36 It means “The good mother”, and she is the Patron Saint of Marseille.
Bonne Mère. The delay in their journey will enable Baroncelli to fulfill his dream to spend time with his Lakota friends (A.I#18a). The cross also reminds the reader of the three core values that Baroncelli wanted to convey through its design: faith, hope and love. Among the three elements of the emblem, the cross per se, the heart and the anchor, the latter is a representation of sea life, and water is extremely important both in Native spirituality and in the Mediterranean worship of Mary, mother of God. In Native beliefs, there is interconnectedness between breath, thought and water, seen as a direct gift from Spirit:

American Indians believe it is the breath that represents the most tangible expression of the spirit in all living things. Language is an expression of the spirit because it contains the power to move people and to express human thought and feeling. It is also the breath, along with water and thought, that connects all living things in direct relationship. The interrelationship of water, thought (wind), and breath personifies the elemental relationship emanating from “that place that the Indians talk about,” the place at the Center where all things are created. (Cajete, Look to 42)

The whole Mediterranean displays a fusional relationship with Mary and a series of other specific virgins that embody the divine mother. In those coastal areas, water represents the womb, the reception in the Christian community through baptism, and also, in Saintes-Maries-de-la-Mer, the sea from which the family of Christ has arrived to the shores of southern France after the crucifixion. This is the starting point of the legend of the Saint Marys and Saint Sara, mentioned in the comic. The holy family’s story is hinted in a caption of the comic as Mario, a manadier or Camargue cow boy, observes Shania’s rituals by the water: “in Camargue, stories often start in a boat” (23). This may also be the reason why the authors decided not to respect the actual
dates of the Lakota stay at the mas de l’Amarée (September of 1905) when they show them taking part in the May procession of the Saint Marys and Saint Sarah, which ends up in the Mediterranean Sea\(^ {37} \). Even though they “arranged” the historic dates to their convenience in order to join two powerful moments of encounters in the comic, they were not completely remote from reality given that, in the present, Lakota people from Pine Ridge still come to pay tribute to Baroncelli for the May Pilgrimage. This celebration enables the locals to witness the spiritual gathering of three human groups and nations\(^ {38} \) (Natives, Romanies and Gardians), three as the symbols embodied by the Camargue Cross. The three nations are considered icons of freedom and rebellion against the intent of domination from an imposed system trying to subjugate or assimilate them, and the cross may represent the safe harbor where dreams of faith, hope and freedom found an avenue of expression. The other spiritual dimension of the comic is brought by the only important female character in the story: Shania. Through her rituals and explanations of her ways to Mario, she is in charge of transmitting the teachings of the Lakota. An image of her standing by the marquis de Baroncelli, as they silently watch flamingoes flying in a dusk sky, tells with no word the important role that both have played, one in real life and the other in fiction, maybe a tribute to all Lakota and Native women, in the transmission of sacred values to their respective people (A.I#18b).

Of the comics chosen so far, Camargue Rouge is the most grounded in reality, and its authors show a genuine interest in dealing with practicalities inherent to the encounter of the different worlds that cohabited in Camargue. One of the main

\(^ {37} \) The procession of Marys and Sara taken into the Sea only started on May 25\(^ {\text{th}} \), 1935, and became an annual event.

\(^ {38} \) Those groups are referred to as “nations”: the Lakota nation, the nacioùn gardiano (Gardians nation in Provençal language) and the Romani nation.
obstacles was the language(s) barrier, and this must be the reason why the cast of characters has a trilingual interpreter: Shania, who is supposed to be Crazy Horse’s granddaughter. This important name in Lakota history is one of several examples of the use of the Lakota language in the comic, since Shania first mentions her ancestor as *Tashunka Witko*. In what seems an attempt to avoid a Manichean presentation of William Cody as a person ignorant of the most important cultural references of the Lakota, the authors place him in the position of translating the name into Crazy Horse (8), thus facilitating the understanding for the average reader. *Tashunka Witko* is already the third Lakota expression after *Wasichu* (White person) and *Wakan Tanka* (Great Spirit). Here is, finally, a correct rendering of the Lakota word that had been deformed into *Wacondah* in *Tintin en Amérique*. Two other Lakota words will be pronounced by Shania as she discovers the flora and fauna of Camargue: *Tatanka* (she calls the bulls buffalos) and *Wamblee* (Eagle), bird in which she sees the spirit of her grandfather. After this encounter with the eagle, when she sees the happiness of the Lakota men who help taking the bulls through the marshlands, she says, in English within the French text, “every single part of this land is sacred to my people”. The efforts of the authors of the comic to reflect as faithfully as possible the mix of languages that must have taken place is laudable, especially in their use of lesser known expressions in Lakota, showing real thoroughness in their linguistic research. Some of the more complex sentences in Lakota are pronounced during the difficult crossing of the “big water”: *Tunkashila Unshimalayo* (Grandfather, have mercy) and *Hecel lena ki nipi kte* (Take me but let my people live). In this case, the authors translate the words in French in a caption at the bottom of the panel, but in other cases, Shania will perform her interpreting mission both for the characters depicted in

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39 Silent footage from Cody’s interactions with Iron Tail in real life proves that Buffalo Bill did know Plains Indian sign language.
the comic and for the reader. In Paris a Wild Wester tells the marquis: *Beh Sanashado Bëoïsh-kan* (“I am with my people and everything I face is fine”). This is the first time that Shania interacts with the marquis when she sees him struggling with communication as he tries to establish contact with the performers. Another important moment related to languages is when she and Baroncelli talk about the name he is given by the Lakota: *Zintkala Wašte*. Here in the comic the marquis is showing his capacity to understand the words by himself: “good bird”, a translation which Shania approves although giving an alternative meaning as faithful bird. Shania proceeds to praise the marquis for his efforts to learn a language which she says he could end up speaking fluently. The marquis, in real life, would have his letters translated in Lakota first before sending them overseas (A.I#19). The comic also displays some expressions in Italian, spoken by local Romanies established in Saintes-Maries-de-la-Mer, an important aspect of the interethnic and intercultural coexistence, especially in times of the May pilgrimage. In an effort to honor the local language of Camargue, for which the marquis also did a lot, the authors use a certain amount of words either directly related to bulls and to *gardians’* work, or expressions that many French-speaking people, even from outside the Provence region, can easily understand. These are listed in the chart below.

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40 This is traditionally used in the literature regarding the marquis’ Lakota name.
<table>
<thead>
<tr>
<th>Word in provençal or regional French</th>
<th>Meaning</th>
<th>Translated in the comic Y / N</th>
</tr>
</thead>
<tbody>
<tr>
<td>peuchère</td>
<td>&lt; pecaire (Provençal for sinner) expresses pity and compassion</td>
<td>N</td>
</tr>
<tr>
<td>fada</td>
<td>&lt; fadoli (Provençal for fairy) and means crazy</td>
<td>N</td>
</tr>
<tr>
<td>baste</td>
<td>&lt; basta (enough / whatever)</td>
<td>N</td>
</tr>
<tr>
<td>engasado</td>
<td>fording with bulls and horses</td>
<td>N</td>
</tr>
<tr>
<td>Lou marquès</td>
<td>the marquis</td>
<td>N</td>
</tr>
<tr>
<td>gaillarde</td>
<td>awesome / strong</td>
<td>N</td>
</tr>
<tr>
<td>manade</td>
<td>bull herd in Camargue</td>
<td>N</td>
</tr>
<tr>
<td>gardian</td>
<td>Camargue cowboy</td>
<td>N</td>
</tr>
<tr>
<td>simbèu</td>
<td>leader of the “manade”</td>
<td>Y (Shania asks Mario the meaning)</td>
</tr>
<tr>
<td>pitchounette</td>
<td>Provençal for young maiden</td>
<td>N</td>
</tr>
<tr>
<td>saquetoun</td>
<td>little bag</td>
<td>N</td>
</tr>
</tbody>
</table>

- Uno abrivado ma di indian, es uno ide de lou marquès
- Lou souleu de Camargue li as fa vira la testo
- Li Indian soun di caraco di Nouyorko
- Vo ! Me uno peu touto rouge.

- An Abrivado [Provençal for impetus or rush. A popular bull-running festival, demonstrating the skills of horsemens facing bulls], but with Indians, it’s an idea of the marquis
- The Camargue sun shone too hard on his head
- Indians are the Gypsies of New York
- Yes, with a red skin though

Provenço
From Provence (the name given to the marquis’ personal bull)
N

Abouras li ferri! Li chato, darié li pavaloun!
Tridents facing the sky! Maidens behind the club flags
Y

Plueio dins la caro
Rain in the Face (Provençal translation of the Lakota name of one of the Show Indians who won the Abrivado)
Y/N (since it is only translated into English, not French)

This list shows the importance the authors give to the encounter of two minority cultures sharing their richness and learning from each other. A Lakota man will be the winner of the Abrivado, embodying the desire to learn from new traditions that nevertheless remind him of former displays of courage facing a buffalo, back in Dakota. The reception and celebration after the Abrivado is an occasion for the authors to give a brief history lesson about both peoples’ struggle, through music,
since the Lakota choose to answer with the *Ghost Dance* after the *manadiers*\(^41\) sing *La Coupo Santo*. Mario somehow changes the real lyrics of the song\(^42\): “Catalans and Provençaux” become “red and white people”, united in the same (also existing) holy bowl of renewed friendship. Then Shania explains to Mario how the Ghost Dance once united many tribes to give them hope in their resistance to the new rulers. This brings back memories of how she lost her parents at the Wounded Knee Massacre, which is rendered visually with her words covering the grave site, whose monument ends in a bowl shape, bearing similarity with the *Coupo Santo* (A.I#20). This sharing through emotional memories and songs is embodied in the teachings of the Medicine Wheel and is reflected in these words by Gregory Cajete when he comments on the Lakota concept of “*Mitakuye Oyasin*” in *Look to the Mountain*:

> Mitakuye Oyasin, “we are all related”, personifies the integrative expression of what Indian people perceive as *Community*. Understanding the inclusive nature of this perception is key to the context in which traditional Indian education occurs. […] *Community* is the context in which the affective dimension of education unfolds. It is the place where one comes to know what it is to be related. It is the place of sharing life through everyday acts, through song, dance, story, and celebration. It is the place of teaching, learning, making art, and sharing thoughts, feelings, joy, and grief. It is the place for feeling and being connected. (165-166)

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\(^41\) The term means *Manade* breeders.

\(^42\) *Hymn of Provence*, written by Frédéric Mistral who also appears in the comic, in homage to a Catalan poet who had been honored as he visited Provence after fleeing Isabel II of Spain’s regime due to his political activism.
The affective dimension mentioned in this quote is an important part of *Camargue Rouge*, as shown in the interethnic love story chosen by the authors, maybe as a way to embody, through romance\(^\text{43}\), all the other dimensions of love, sharing and healing.

### 3.2. Carlisle (2013 / 2015)

Despite the reputation of Carlisle Indian Industrial School in its infamous responsibility for intergenerational trauma derived from the spiritual, physical, mental and emotional abuse that took place in the institution, love is present in this story told by French authors Édouard Chevais-Deighton and Laurent Seigneuret. However, this story is far from being an example of brotherhood, communion and sharing. Rather, love will be the catalyst for a radical life change, although totally opposed to the views of the lieutenant Richard Henry Pratt, founder of Carlisle. His motto “Kill the Indian, Save the Man” is reproduced in the comic in two ways: uttered by his comic alter ego, and repeated at the end of the first volume, in an appendix that contains historic notes with both archival images of Carlisle and images from the comic itself.

In the two volumes of *Carlisle, Tasunka Witko*\(^\text{44}\) and *Retour aux Sources* (Back to Source), the tangible aspect embodied by the third quadrant of the Wheel is expressed in its rawest form. Brutality is extreme. The comic depicts the many facets of human violence, either toward Native Americans from members of Carlisle staff,

\(\text{\footnotesize \textsuperscript{43}}\) Romance was an actual consequence of the encounter of Show Indians with Europeans, as shown in the first chapter.

\(\text{\footnotesize \textsuperscript{44}}\) Lakota name of one of the students. It means Crazy Horse, although it is not translated in the comic. An understanding of the Lakota language and philosophy will be a plus to appreciate the depth of the comic, since the metaphoric mind familiar in a Native practice can trigger associations that will be difficult to make or grasp for an average or non-Native reader. The Lakota name of the student is a reminder of one of the greatest Lakota warriors, and it keeps something of the original meaning of Crazy Horse, since the young man’s white name is John Mad Dog. Horses are called šuŋkawakaŋ in Lakota, which means “dog of great mystery / power / wonder”. This is one example of part of the subtle information conveyed without words.
or between Carlisle White men who hold different views on how to “deal with the Indians”, or from the FBI towards members of the AIM during the Wounded Knee incident in 1973. A novelty regarding the rest of works analyzed so far, is that the comic’s action develops over a span of seventy years. It starts with a flash-forward from the main focus of the action (the Carlisle years), and ends in that same time period (the seventies). This mode of storytelling, going back and forth in time, and ending in a circular manner, is an application of the cyclical movement of time according to the Wheel. It evokes the Earth rhythms and is a fine example of the circularity of Native talk. At first glance, the covers of the two volumes seem to illustrate the passing of time through the same person, although the reader will be prepared, as the story develops, to reevaluate the first assumption regarding the identity of the old man on the cover (A.I#21). Identity deals with the inner as well as the outer, and the authors chose to document the tremendous change in the aspect of the young Natives brought to Carlisle. An eight-page appendix at the end of the first volume, which the authors call “folder on Indians’ deculturation”, describes the “model” of education practiced at Carlisle and addresses the main sequels it left to generations of Native Americans. The use of “deculturation” instead of acculturation brings a reversal of the point of view: Native versus Anglo. This, added to mixing drawings and archival pictures in the illustrations of the appendix, conveys a deep impression of reality. Furthermore, it enables the authors to show that they wish to be part of the healing process. In the publishing information, a logo stands out (A.I#22): a Native child drawn within a circle is surrounded by the four colors of the Medicine

\[45\] AIM stands for American Indian Movement.
\[46\] The institution inspired the creation of close to twenty similar schools both in the United States and Canada.
Wheel in which is written “Pine Ridge Enfance Solidarité”\textsuperscript{47}. The caption explains that part of the sales of the comic benefit that French association, whose President Philippe Creveau states that his aim is to provide direct financial assistance to ease the immediate needs of the tribe at Pine Ridge. In his interview on the association’s website, Creveau is clearly stating the desire to stop being mere spectators and start becoming actors of the change. Finally regarding the realistic aspect of this comic, the Lakota language is present throughout the book in non-typical sentences depicting every-day conversations among the students of Carlisle\textsuperscript{48}. The authors give credit to their translator\textsuperscript{49}.

Comics heavily rely on visuals, and their authors need sources of inspiration that many times will come in the form of visual sources as well. The information stored in one’s memory can stem from the stimulation of all our senses, but it seems obvious that graphic artists will be strongly influenced by what their retina retains. In my opinion, the authors of Carlisle clearly show that they were influenced by a TV miniseries whose retelling of the Manifest Destiny is profoundly anchored in the symbolism of the Wheel: Into the West. This Spielberg production has an extremely sensitive way of telling the intertwined story of two families over the years: one Lakota and one Anglo, whose respective symbols revolve around the Wheel. The Native family passes down a Medicine Wheel necklace to several members of their lineage, and the Anglo family bears the main occupation of its male members in their last name: Wheeler. The encounter of both families, and the intermingling of their blood through marriage, symbolizes both the good and bad things coming from

\textsuperscript{47} Pine Ridge Childhood Solidarity
\textsuperscript{48} It was prohibited, which led them to be forced to eat soap, as depicted in the comic.
\textsuperscript{49} Jean-Marc Becquet, A Frenchman with a Lakota name: Wicasa Siotantka (the one who plays the stick and sings).
contact. It also enhances the prophetic meaning of a vision experienced by one of the medicine men of the Lakota tribe: a wooden wheel (of a White man’s wagon) crushing the stone wheel (a Medicine Wheel placed atop a sacred hill) as its occupants move “into the West”. Some of the visuals that depict the process of acculturation or “deculturation” in the comic could be the storyboard of the fifth episode of this series of six, Casualties of War, but the series was aired in 2005, eight years before the first volume of Carlisle was published. The Wheel is present throughout the TV show, and its visual symbolism is well rendered in the opening credits: a clockwise circular movement follows the spiral shape of the Milky Way. The cosmic image gradually fades out into the wheel of a wagon whose ruts mark the earth. The two superposed images work as a reminder of the philosophic principle shared by North-American tribes: “as above, so below”. The camera keeps on filming the wooden wheel in a clockwise circular movement, before a new fade out brings a third circular shape: the actual Medicine Wheel on a Lakota hill. In the series, a Medicine Wheel necklace bears great significance in the episode that depicts the Carlisle Indian Industrial School (A.I#23a). Pratt will confiscate it from a young warrior\(^50\) whose Lakota name is Heka Hokey (Voices that Carry), renamed George. The conceptual confrontation between the two worlds, based on overt hostility from Pratt, takes on a subtler hue when the young boy interacts with professor Robert Wheeler, who teaches the boys how to make wooden wheels (1:11:35-1:12:04). Robert showing that a wheel is made of a hub and spokes is a reminder of Laverne Roberts’s description of the consequences of the federal relocation programs undertaken by the federal government between 1950 and 1970. Renya K. Ramirez quotes Roberts in Native

\(^{50}\text{played by Hopi/Tewa/Assiniboine Nakotah Larance, actor and hoop dancer from Ohkay Owingeh –San Juan Pueblo–, NM.}\)
*Hubs*, while explaining how the metaphor of the wheel was at the center of an intense reflection on culture and community for relocated Natives:

The hub offers a mechanism to support Native notions of culture, community, identity, and belonging away from tribal bases. [...] Like a hub on a wheel, urban Indians occupy the center, connected to their tribal communities by social networks represented by the wheel’s spokes. (1-2)

In the TV show, the boys repeating the new English words as they learn how to make a wheel evoke their forced adaptation to new concepts, far away from home, while traditional knowledge still struggles to stay alive. Wheeler’s workshop will bring a physical instrument that will help Voices that Carry keeping the knowledge: out of barbed wire, he makes medicine wheel necklaces that the boys are supposed to carry under “the white man’s clothes” to remember the Sun Dance through the pain inflicted on their bare chest (1:12:04-1:12:18). Meanwhile, at the reservation, the children who were allowed to stay home receive their instruction in the Lakota way, from Margaret Light Shines, a member of the mixed-blood Wheeler family, who has embraced her Native heritage. Everything is done in a circle as she explains the cosmic principle represented by the Wheel. Her instruction is bilingual English-Lakota, and she gives her students a chance to express their thoughts and feelings. She encourages them to find within themselves the virtues that they need to develop to become a whole person, well-balanced in the center of the Wheel. This method, diametrically opposed to Pratt’s “steamroller” way of folding the students into the American way, appears in in simultaneous scenes with Carlisle (1:10:03-1:11:35) to mark the huge contrast in both instructions (A.I#23b).
The influence of the TV show is obvious in the comic. The two main characters, depicted on the cover, are a graphic version of Into the West’s Heka Hokey and Robert Wheeler. Gradually, the reader will understand that the old man depicted on the cover of the second volume is not the young character Tasunka Witko in his old age but actually the young professor Jonas Bradford who “turned Indian”. The two characters at the time of Carlisle, the White idealistic man and the young Lakota rebel, are practical clones of the ones in the TV show. Several scenes of the comic are similar to the series as well, especially the actions that will induce trauma among children. The comic reproduces strong visuals of Into the West, barely changing anything in the setting and style (A.I#24): the arrival at Carlisle and the military style of Pratt’s instruction (1:00:14-1:02:05); the (un)naming “ceremony” which consists of having children pointing at words on a blackboard that will become their newly “chosen” name (1-02:06-1:03:03); the hair-cutting session\(^{51}\) (1:04:00-1:04:45); the attempt at escaping this situation from the student protagonists (1:04:46-1:10:00); the soap-eating punishment whenever a student is caught speaking his or her Native tongue (1:16:37-1:17:23); hurtful events and memories drawn by the children in notebooks found by empathetic professors (1:19:50-1:20:39).

This last example seems particularly significant for comic authors since it deals with drawings. Apart from the clear reference to ledger art, the children’s drawings show the healing dimension of such practice for victims of trauma\(^{52}\). As stated by Eduardo Duran, specialized in treating Native American patients:

> If she [the patient] has had a dream, we work on the interpretation, which will help indicate the direction of the therapy. This is all done in a very low-key

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\(^{51}\) In both cases Pratt explains to the concerned young professor why the students cry since hair-cutting is associated with mourning.

\(^{52}\) Cf. Glancy, Diane. Fort Marion Prisoners and the Trauma of Native Education.
and nondirective manner. I explain to the patient that dreams can dictate how the process will unfold. If she does not have dreams to report, we can use other methods such as drawings, sand-tray, imagery, and other nondirective methods. (47)

Expression through drawing is basic for comic authors. However, it may seem that this way of expression sometimes lacks clarity in the comic. If parts of the story contain nurtured conversations in speech bubbles that sometimes feel a bit too crowded, some other moments of the action, yet crucial for the understanding of the plot, rely solely on details expressed in drawings contained in small panels. Paying attention to details and understanding without words is a quality for which Native children are trained in a traditional education. The practice is so different from the Western way of teaching or even expressing oneself that it can feel extremely frustrating for a person who is not well versed in this technique. This comic definitely trains its readers to “hear with the eyes” through thought associations. The addition of children’s drawings also seems to urge the reader to ponder about the power of images and their relationship with the written word. In the TV show, a child, in his alphabet practice, turned a capital “A” into a tipi, under the gaze of a drawn Indian whose profile sports long hair and a feather. In the comic, an anonymous student has drawn a massacre of his tribe perpetrated by men in uniform, and the reader learns that the “rebellious” child’s parents were killed by the vicious Major Mercy, an employee at Carlisle. The drawing of the massacre is another example of information being given with no written explanation, but also with no reference to it anywhere else.

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53 Sometimes it is a facial expression of complicity or reprobation, or a zoom on one man’s sleeve to identify who will help the protagonist discover the real reason for a student’s death, etc.
in the comic. This complicates the understanding of where this drawing comes from or what it represents.

Jonas Bradford, the professor in the comic, also starts drawing portraits of one of his older female students, Elisabeth, whom he will end up falling in love with in the second volume. He will follow her to Pine Ridge, where both will become members of AIM, which explains his radical transformation, physically and in his behavior and vocabulary. At Carlisle, he volunteers to take the defense of the rebel student, John Mad Dog, for a tribunal-like hearing. He establishes an ever growing bond between the two, especially after they win the trial\(^{54}\). Again, this scene is heavily inspired from Into the West (A.I#25). In both cases the student is confined: in a prison cell in the series (1:19:25-1:19:38 / 1:21:22-1:23:59), on an infirmary bed in the comic. In both cases the professor will convince the student to try to take the good out of the teachings received at Carlisle, which on the long run can benefit the tribes, through making their voice heard in the new language\(^{55}\). The wheel in Carlisle is lighter than in the TV series: a bicycle wheel is the token of gratitude and complicity between professor and student. After he had ridden his professor’s velocipede, Wicasa Sio\(^{56}\) aka Benjamin had made a bicycle necklace for Jonas, but the boy succumbed to Major Marcy’s torture. Therefore, the “rebellious” John Mad Dog will give the present to the professor in the name of the deceased. After that, he tells his professor that among the Lakota, friendship between two persons depends on the patience they show to each

\(^{54}\) He uses his study of the Constitution of the United States against those who claimed to act according to the laws of the new established White country.

\(^{55}\) In an interesting twist of the initial plot of the TV series, the person who will end up “writing in English about Native culture” in a counter-narrative of the victor’s discourse, will become the professor himself, instead of the student in the story told in the series Into the West. The long path towards the professor’s destiny will be revealed through scenes of his growing connection with the Natives with whom he will interact.

\(^{56}\) Quail Man, again without translation in the comic.
other (A.I#26). Everything seems to slowly fall into place for the professor to enter the Lakota circle. While spending time in the wilderness with his students in a return trip from the East Coast, the professor is amazed at the survival skills displayed by his students despite Carlisle’s efforts to eradicate “the Indian” in them. The scene (A.I#27) is a new reminder of how Voices that Carry trained his peers not to forget their ways as they endured the treatment at Carlisle (1:17:44-1:19:22). After a series of somber fictitious events at Carlisle, Elisabeth and the professor flee Carlisle together and enter their destiny. For Jonas, this is the end of a White man’s life and the beginning of a Native activist life, under a white skin.

The last three pages close the circle started at the beginning, in 1973, when the former professor, now an old man, recovers from bullet wounds. The last page displays an extreme long shot, a view of New York City skyline, followed by a close-up of a bookstore57 where the professor signs his book about Carlisle. When asked his real name, he answers Oskate Tawa Kin Kaska Yanka. Given by Elisabeth, it means “The one who got caught in his own trick” (A.I#28). Here, the “trick” is trying to turn Natives into White men and ending up being the one transformed. This name is a reminder of the importance of the trickster figure. For the Lakota, Iktomi, the spider shapeshifter, and the Heyoka or sacred clown, are common tricksters, who do things backwards, but whose actions can be beneficial for the tribe. This characteristic can be attributed to Elisabeth. When she confesses her love to the professor, she reveals that she was the mysterious flutist who would play a melody whenever an injustice was committed at Carlisle. She would dress as a man and escape in acrobatic ways more proper of a spider than someone trained to be “a White lady”. She tells Jonas that in

57 This is an actual cameo or inside joke since ‘Charlemagne’ is the name of the workplace of the scriptwriter.
her culture men, not women, play the flute to seduce their partners. She breaks the rules of both sides and faces many taboos, showing some Heyoka tendencies. She is the she-clown who deconstructed and rebuilt her man’s identity: from White man to \textit{Wicasa}, man in Lakota, making him taste his own medicine. Their union embodies the duality from which new creations emerge. The choice of the couple’s activism is shown under the sign of armed resistance against the oppressor. This depiction may threaten to reduce the philosophy of the movement for a reader unfamiliar with its history and place in the spiritual search of the Good Red Road. What was and is the good way of life intended by the Lakota elders and ancestors? What does the Red Road implies and how is it different from the Black Road or wrong choice? This question, among others, is treated in the last comic of the last quadrant of the Wheel.
Chapter 4. Flair for Deeper Meaning: Understanding the Seven Directions.

The comics chosen so far bear testimony of how authors have gradually started to leave room for healing the wrongs done by inaccurate portrayals of Native Americans. Some even showed signs of incorporating the symbolism of the Wheel in their graphic stories, in a conscious or unconscious way. Whichever grade of consciousness was put in this endeavor, it appears that throughout the years, depictions of Native Americans in European Francophone comics has moved toward a broader understanding of the Native world, preparing the ground for a more subtle application of Lakota philosophy in particular, and Native science in general. This gave way to a more humble and respectful portrayal. Now that this analysis enters the North and its characteristic element, the air, it is time to reflect upon the capacity of comic authors to reach a deeper understanding of all the facets of Native life, and to capture the subtle scent of the complex culture they wish to portray. In the Wheel, North comes to embody the fourth age of man, where the elders dwell who can transmit their wisdom to the youth. This characterizes Derib, and his series Celui qui est Né Deux Fois (He who was born twice) / Red Road. After twenty years spent studying Natives, he portrays the spiritual coming of age of a young Lakota man at the end of the twentieth century, whose ancestor was a respected medicine man. Spirituality is present in the whole series, although the present era shows the hard journey of reconnection with the traditional Lakota ways. The two eras contain three and four issues respectively.

The seven issues depict on their endpapers the ancestor, in the sepia tone of the past, and the present-day young man in color (A.I#29). Behind them, buffalo have been replaced by beat-up “ponies” (cars), at the foot of the hill now called Rushmore. Along with his two main characters (the ancestor and the present-day man), Derib
shows, throughout the story in two eras, the evolution of his reflection regarding the present problems in Lakota country, and how shamanism can heal soul wounds\textsuperscript{58} and intergenerational trauma. Since his creation of \textit{Yakari}, Derib has added more characters to his Native gallery, and when responsible for both the drawings and script, he felt like addressing interethnic relationship\textsuperscript{59}.

Derib’s series chosen to close this study focuses on two characters, representatives of the first and last generation, through a spiritual bond that might go beyond lineage and be a case of reincarnation\textsuperscript{60}, hinted by the younger character’s mentor figure, responsible for the young man’s healing and shamanic initiation. This guide also bears a lot of resemblance, both physically and spiritually, with the mentor of the ancestor (A.I#30). Apart from this visual trait, the mentor, who appears to have the gift of teleportation, has a name related to Bear in both eras. It is unclear if he has come from the past, or if he is the first mentor reincarnated. His shamanic functions are announced in visual details, such as the red and blue signs on the vest he wears the first time he meets the protagonist. Red and blue in Native symbolism can represent all elements of duality, which the shaman has to learn how to balance. The red and blue front cover of \textit{The Price of a Gift, A Lakota Healer’s Story}, is another visual example of this, together with the lightning which also bears huge significance in the life of Lakota healers and heyokas (sacred clowns). This is so because it is usually

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\textsuperscript{58} This expression is generally used by psychotherapists like Eduardo Duran, specialized in treating Native American patients, who uses the same expression as the title for his book. The “translation” in acculturated or Western terms appears in this quote: “I explain [to the patient] that the suffering cannot be resolved without healing the wound that underlies suffering at the soul level. If the patient is acculturated, I substitute the word \textit{psyche} for \textit{soul}, and I use Western metaphors that all therapists are familiar with to describe the process.” (Duran, 2006: 47).

\textsuperscript{59} Buddy Longway, a white trapper, and his Lakota wife, Chinook.

\textsuperscript{60} Derib chooses to call their bond “kin spirits” (\textit{esprits parents}), in words of the mentor of the young man of the present era.
through thunderstorms that the thunder beings choose future healers. Finally, the “modern” mentor of this story may give away some of his attributes through modern signs, such as the brand on his cap: Porsche. Signs in Spirit language can be perceived through idea association and rely on the polysemy behind words, images, concepts or names whispered from the other world, where spirits dwell. The mentor’s cap is chosen as symbolic drawing on the flyleaf of the last issue, in which the old man’s role will be preponderant. The name Porsche relates to speed, an attribute present in the name of the mentor of the first era, Ours qui court vite, but it also conjures up the Porsche logo, a horse, which in Lakota spirituality embodies the number seven when carrying a rider, as evoked in the film Dakota 3861. In it, the rider Mikey Peters describes the horse as representing the six sacred directions of the ceremonies for healing and cosmic balance, with its front legs representing West and North, its hind legs representing East and South, its tail pointing downwards at Mother Earth, and its head and ears pointing upwards towards the Sky and Wakan Tanka. Peters says that when riding the horse, some people can remember, as they pray, what ancestors went through; the horse leads the way because of its healing powers. The six directions it embodies form a sacred circle, and the seventh direction is created by the rider finding his or her balance (13:15-13:59 / 41:06-41:40). This relates to the seven directions of the Medicine Wheel, also used by Eduardo Duran in Healing the Soul Wound:

Native concepts of standing at the center of the cardinal directions provided explanations of therapist-centered treatment for students. The students understood that when they stood at the center of the cardinal points, they were

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61 It portrays a healing ride, which came from a dream of its organizer, in remembrance of the 38 Dakota men hanged in December 1862 in Mankato. The ride is similar to what appears at the end of the comic, to remember Wounded Knee (a ride that also exists in reality).
standing in the “seventh sacred direction”, which is the center of the universe. Our elder and great grandfather Black Elk (Neihardt 1959) explained and validated the students’ experience of standing in the seventh sacred direction and being able to perceive in a sacred manner. (45)

Seven are the issues of Derib’s comic, which illustrates the seven directions and also hints at how the sacred hoop of the Wheel was broken, and how it can start to be gradually mended. The comic organization is extremely well thought out in symbolic terms. The first era is narrated through three issues, from the birth to the death of the shaman ancestor (A.I#31). He was born during a thunderstorm, sign of a destiny chosen by the thunder beings, and reason for his first name: Pluie d’orage (Rainstorm), title of the first issue. In the second issue, La danse du soleil (Sun Dance), the protagonist is trained for his first Sun Dance in which he will receive the vision of how he will travel to the spirit world to be gifted with his healing capacity through Fire. In the third issue, L’arbre de vie (Tree of Life), he will live the Sun Dance vision, materialized from the dream world into the waking world. He will suffer a near-death experience when struck by lightning, together with the horse he rides and the buffalo he chases. The time spent in the other world or higher realm will bring his most powerful vision, reason for his second name after his near-death experience: Celui qui est né deux fois. His soul is seen leaving his body and ascending into the sky to meet six grandfathers who will explain his status as chosen healer. This ascension is a graphic reminder of how shamans can actually leave the tangible world to explore higher realms or venture into the lower realms before coming back to the middle world. This conception of world “layers” sums up three: the number of issues of the first era. Three also hints at the eternal cycle of life, death and rebirth. The three issues depict life before contact, when Natives were in daily relationship with Spirit
and the symbolic world, which has become more opaque in the present. Therefore, every issue is followed by an informational text similar to what appears at the end of the first issue of *Carlisle*. The topics developed in this more scholarly style deal with the Lakota and Native relationship with the buffalo, the purpose and meaning of the Sun Dance, and the world of shamanism.

Then the rupture in time happens, a reminder of Black Elk’s words regarding how the sacred hoop was broken after the Wounded Knee massacre, which left the tree of life dying and his nation orphaned of its spiritual dimension. The protagonist of the first era dies at the hands of White men who found gold in the river beside his camp. His soul abandons his body again, but this time there won’t be a return into his “earth vessel”. When the story enters the present era, composed of four issues, no more explanatory text appears at the end of the albums. Derib seems to consider that the average reader is now at the same level as the protagonist, who has lost his connection with his ancestors’ spiritual world, although he is meant to become a shaman. This is a plausible effect of the loss of spirituality and breaking of the circle. Black Elk had prophesized that the seventh generation would restore the circle, and those who will come after Amos represent the seventh generation. The generic title for the present era, *The Red Road*, is a term used by the Pan-Indian movement that also appears in the teachings of Black Elk to signify the right path of life. One has the choice to follow either the Red or the Black Road. Both paths represent the duality which shamans have to deal with on a daily basis, as all individuals faced with choices, but maybe in a less conscious awareness of the spiritual ripples that these choices create. Red is the good way, but also the difficult way, whereas black is the easy road, often stemming from unwillingness to question one’s path and behavior. The Red Road means sacrifice through one’s initiation and life’s journey, the Black
Road is the shadow side which will have to be recognized, acknowledged and dealt with if one wants to progress on the Wheel.

The four issues of the comic give the protagonist Amos Lambert his lot of struggles. Some severely bad choices will arise before walking the good Red Road through the initiation with his mentor. The different phases of his journey are reflected in each issue, and the total of four is a reminder of the four quadrants of the Wheel that will witness his maturing path (A.I#32). The evolution of the story is an illustration of two sets of aspects embodied by each direction of the Wheel: spiritual-emotional-physical-mental on one hand, and values-reactions-actions-decisions on the other hand. In the first issue of the present era, American Buffalos, Amos Lambert stands in the first quadrant as he gets his first glimpse of Spirit through his connection to Buffalo. A bison of a ranch owned by White people comes and licks his hand. His grandfather sees this as a sign, and decides to tell him and his little sister about the history and values of their Lakota nation, and how the massacre of buffalo led to the people’s downfall. This storytelling session reveals to Amos who was Celui qui est né deux fois (The one who was born twice): the shaman was the great-great-grandfather of Earl Lambert, father of Amos. When Amos’s mother died after giving birth to a baby girl, the trauma of the loss made Earl fall into alcoholism. When his children come back from a beautiful day of learning, they discover the unthinkable: Earl has killed Josephine, his mother-in-law, in his frantic search for more money to buy alcohol. Amos’s emotion overwhelms him, and his reaction is to leave for Montana, where his grandfather told him that buffalo still roam free. Circumstances will change his initial plan and make him work with a family that takes him on the rodeo trail, which could be seen as the cow boy version of the Pow Wow trail. Their first destination is Sheridan, Wyoming, which will take Amos south of his initial plan of
going to Montana. This issue, *Business Rodeo*, corresponds with Amos entering the second or southern quadrant of the Wheel. Sheridan is in Big Horn County, where lies one of the most ancient Medicine Wheels of North America, atop Medicine Mountain. Although officially located in Crow territory, The Big Horn Medicine Wheel is a sacred site to many Native nations, where vision quests are performed. This Wheel is not mentioned in the comic, and it is difficult to know if the author is aware of its existence. If not, this could be a sign of intuition brought by Spirit.

At one of the rodeos, Amos recognizes the buffalo that had licked his hand. He frees the animal and follows him in the wilderness to go back to Pine Ridge, riding the horse that his boss had bought for him. Feeling betrayed, the rodeo man reports Amos as a horse thief, and Amos is “saved” from the police by a member of an armed group: the descendants of some of the AIM members who played an active role at the Wounded Knee Incident in 1973. This is the third quadrant for Amos, when he endangers his physical integrity as he engages in criminal actions with the group. The female leader of the group, Ina, is being abusive towards her physical integrity as she consumes crack, which will eventually kill her, a new trauma for Amos who had fallen in love with her. Ina considers that being a warrior is about taking violent action against the White people and authorities, and to dwell on a desire for revenge. The mentor of Amos will let him know, in his cryptic way, that this interpretation is wrong. It embodies the black road, represented in the color of this third quadrant of the Wheel. Things get extremely dark indeed for the violent group, whose members will all die fighting, from overdose or suicide. Amos will be spared, and this will lead him to enter the fourth quadrant, when he decides to follow his mentor and start the challenging study of the shamanic ways. As already stated in the explanatory text by Philippe Jacquin at the end of *L’Arbre de Vie*, Amos understands that shamanism is
learned through doing and thinking. He is now walking the Red Road to his own healing, before being instrumental in that of his direct family and his tribe at Pine Ridge. This will be made possible after finding lost pieces of his soul thanks to Erik the mentor. At the end of the cycle of four, the wounded healer is ready to start his journey anew on the Wheel, from a higher level of consciousness.

As in *Camargue Rouge*, each part of the story contains one specific image that symbolizes and sums up what the author considers important (A.I#33). The illustrations represent items whose visual significance helps the reader grasping the evolution and deeper meaning of the story. On the leaflet of each issue, those drawings call for a deeper level of understanding through an acute observation of the details of the visual foreword. The table below details each of the highlighted illustrations.
<table>
<thead>
<tr>
<th>Issue # and title</th>
<th>Image – Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- Pluie d’Orage</td>
<td>Cradleboard, doll and toy buffalo – the objects of Pluie d’Orage’s childhood</td>
</tr>
<tr>
<td>2- Danse du Soleil</td>
<td>Sun Dance items – shield decorated with buffalo, sun and moon, in two colors that represent duality (night and day, feminine and masculine, etc.); a miniature man and buffalo, symbols of the communion of the sun dancers with the Great Spirit who sent Buffalo Calf Woman to teach the spiritual ways; an eagle-bone whistle, which will bring the dancers’ intentions directly to the Great Spirit; a buffalo skull decorated with the mythic thunderbird, the sun, and a turtle that stands for longevity and also the name of the Americas: turtle island.</td>
</tr>
<tr>
<td>3- L’Arbre de Vie</td>
<td>Two hats and a pipe – the first hat belongs to the mentor of the first era and is adorned with three eagle feathers tipped with red and yellow colors, whose addition to the natural white and black of the feather sums up the four colors of the Medicine Wheel. The number of feathers is a reminder of the number of issues for the first era; the second hat is a buffalo headdress used by Celui qui est né deux fois after becoming a shaman; the peace pipe is one of the most sacred item, once brought by Buffalo Calf Woman. It is passed down from generation to generation.</td>
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<tr>
<td>4- American Buffalos</td>
<td>A radio, a jean jacket, beer cans and cigarettes – life in the present era was devoid of anything spiritual for Amos until the encounter with the buffalo. Materialism was the only dimension. Beer brought more pain to his family when his drunk father killed Josephine in search of money.</td>
</tr>
<tr>
<td>5- Business Rodeo</td>
<td>A rodeo saddle, a cowboy hat, money and the number Amos wore during the competition when he meets his future mentor again, who acts as a clown, a metaphor for his spiritual duty as a healer and heyoka.</td>
</tr>
<tr>
<td>6- Bad Lands</td>
<td>A gun and a rifle, a concho hat with a feather, sunglasses, a leather straddle bag and two photographs – all the objects, except for the bag, belong to Ina, female member of AIM who will die of a crack overdose after a fight between FBI agents and members of AIM that ends up with several dead. Among them is the uncle who took care of Ina and her brother when their father was killed. Ina’s little brother will commit suicide a few days later. The two photographs, one of Chief Big Foot’s frozen corpse after the massacre of Wounded Knee and one of a victorious AIM member after the Wounded Knee Incident in the 70s, encourage the present group to “keep up the fight” stemming from hatred and a desire for revenge. Amos understands that this is not the way. The shades may represent the shadow aspect that he needs to leave in order to walk the real red road. The spelling in two words of the Badlands may be intentional, as a way to underline the dangers of this choice.</td>
</tr>
<tr>
<td>7- Wakan</td>
<td>Two hats again and the same peace pipe of the first era – Amos has now earned the peace pipe of his ancestor and will be allowed to conduct sacred ceremonies. Like Celui qui est né deux fois, he has learned how to walk the red road thanks to the teachings of his mentor, whose modern hat is the Porsche cap, reminder of the balance of the sacred directions embodied by the horse. The other hat was given to him by Ina, who showed him the counter-example, or the shadow side of life that stems from clinging to anger and revenge. Only through an actual walk on the two paths, though, could Amos become the powerful healer that he is meant to be: a wounded man who became a healed healer, who healed himself first through recomposing the puzzle of his soul and letting the sacred (wakan) enter his life in order to heal others.</td>
</tr>
</tbody>
</table>
Those drawings stand out at the beginning of each issue to encourage the readers to sharpen their capacity of observation, and to pay attention to details and try to understand their symbolic meaning, through a reading of images without words. Going back to those drawings after reading each issue enables a more thorough grasp of the whole. In his declaration of intention at the end of the first issue, Derib insists on the preponderance of image over text in terms of rhythm:

La présentation de ce récit suit un autre rythme qu'une BD habituelle : j’ai tenu à faire prévaloir le dessin afin de montrer comment ce peuple vivait, quelles étaient ses difficultés, ses certitudes et ses joies. Je crois aux forces mystiques des Indiens, à leur pouvoir guérisseur, reçu par initiation, à certaines lois de l’univers. (47)

These words show that the author wants to take his reader by the hand on the path of discovery of a different way of perception, which relies on observation rather than speech processing. He wants the reader to experience the pleasure of discerning more subtle ways of grasping content, which, in turn, can also open an individual, in the everyday life, to Spirit whispers: the fact that our surroundings constantly “speak” to us through myriad signs given by encounters with animals, images, songs, symbols, sounds, etc. Once open to that kind of understanding, a person will be more in touch with the higher self, ruled by intuition and guided by the choice of surrendering to an invisible thread that connects one with Spirit. This is what Derib implies in this quote when he mentions the mystical force of Indians. He also states one of the most important aspects of Celui qui est né deux fois: the healing power received by some Natives who learn the laws of the Universe through an initiation that is at the core of his saga.
A personal insight derived from the observation of Derib’s work hid in the letters of the alphabet (A.I#34). Another image mentioned in the former chapter also contributed to the process: one of the stills of *Into the West*: the spelling exercises in which the young man saw a tipi in the shape of the capital ‘A’, and the profile of a traditional Native man looking at this new way of conveying meaning from behind the letter ‘B’ written in lower and upper case. In the upper left corner of the image, an ‘N’ is drawn in mirror, which can represent the struggle to acquire the White Man’s signs. It also evokes the Native capacity to look at things from a different angle or perspective, a habit and skill that shamans have to hone to the extreme. The other world will sometimes give insights that seem all but logical. Even though the person receiving the insight does not comprehend all the connections at play, acting upon such insights, like through drawings, can reveal a lot more than meets the eye. Upon looking at the man drawn on the notebook and looking at the “tipi” or ‘a’ of the alphabet from behind two kinds of ‘b’, the insights I received revealed possibilities of Spirit talk. A and B pronounced in a row give the Hebrew etymology of alphabet: “Aleph Beit”. Its literal translation, confirmed in the Semitic (Phoenician and Hebrew) pictograms of the first two letters, would be “house of the bull”. Bull and buffalo are one and the same in the Lakota language. Here we have, in the drawings of a student at Carlisle struggling with the new world he is confronted with, a way to make worldviews meet through symbolic associations that will help the learner come full circle, around the base of the drawn tipi. Bull seems to have been at the origin of several ways of conveying meaning. Comic author Sergio García, in *La aventura de un cómic / L’aventure d’une BD*, reminds his readers of the evolution from

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62 This importance was perceived by French explorers who, for example, called the Arapaho “gens de la vache”, people of the cow or bull.
petroglyph to alphabet, using the technique of boustrophedon writing. This illustrates both the rupture between words and things, and between image and text, whose fracture might have found a point of reunion through comics. And a last mental association related to this drawing of a child made me see how something else could lay in hiding in the symbolism of the Medicine Wheel. Its initials, MW, are “in mirror” regarding “White Man”, WM. In order to reach more understanding and a necessary healing in the way Whites and Natives relate to each other and the world, maybe it is time for the White Man to accept his status of younger brother, as mentioned in the origin stories of several Native tribes, and become the student instead of teacher who imposed his ways to generations of Indigenous people, assuming the possession of the only “valid” body of knowledge. The learning process can be made through the teachings of the Wheel. I see in the initials of Medicine Wheel what I call the “Me-We gate”, the passage way between cultures, which will lead to a better understanding of the “otherness” of traditional Native Americans. Only when the White Man turns the initials of his status upside down and accepts to walk in the Native Man’s moccasins to see him in the mirror of brotherhood will there be a possibility for real healing in mutual relationship. The shapes of the letters ‘M’ and ‘W’ look like twins looking at each other in the reflection of the surface of a lake, which could embody the division line between conscious and unconscious realms, between the waking world and the dream world, between the White Man’s world and the Native Man’s world. In such reflection, the White Man will learn another way to discover the world he thought he knew. Through indigenizing his mind and even maybe his way of life, he will acquire a new and broader epistemology.

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63 The term comes from ancient Greek bous, “ox” and strophē, “turn”: each line is written in an opposite direction, mimicking the path of the ox and man as they plough a field.
Derib’s keen and devoted observation of the Native world, even though from a distance and through sociocultural and ethnographic literature, has enabled him to render an honest portrayal of what needs to be addressed and healed in contemporary Native America. In his saga, the characters suffer from some of the most common and urgent problems that Indian Country is facing today: unemployment, poverty, alcoholism, drug addiction, youth suicide, dysfunctional families, violence, racism, and lack of control over one’s life and destiny. This last point underlines the need for a way to find one’s center again, as taught by the Medicine Wheel. It also illustrates Black Elk’s metaphor of the broken circle, and it is a reminder of how the fracture is expressed in Derib’s comic through a leap from the first to the present era. Back in the day of Celui qui est né deux fois, the tribe knew how to heal its members, through a holistic approach of the mental, spiritual, emotional and physical dimensions that make one whole. The comic, in its retelling of the life story of the shaman of the past, is a detailed description of the kind of training a shaman was to receive. The present era ends with the newly acquired knowledge of a young man who learns to harness and develop his gift, whereas the first era starts with the birth of the hero and ends with his death. Each back cover of the seven issues that constitute the story shows the same visual: Celui qui est né deux fois and Amos stand facing the reader, both separated (or united) by the winter count or buffalo hide that depicts the life deeds of the first shaman of the saga. Right after the healer’s death, when his soul leaves his body to go back among the stars, Derib portrays White Lily telling her husband’s life as she paints this buffalo hide, which Amos will inherit. Apart from showing the continuity between the men of two eras, it incites the reader to learn how to read a story without words (A.I#35). This capacity to decipher drawings was very useful for another common practice, kept to this day among some Native people and healers or
psychotherapists: the interpretation of dreams. *Healing the Soul Wound* proposes a straightforward explanation of why knowing how to interpret dreams matter.

Dreams are important to how we proceed on our healing journey. [...] As human beings, we have lost the ability to communicate with the sacred because our egos have become so full of themselves. For this reason, Creator has invented a way in which she can go around our ego and still talk to us. Of course, for this to happen, we have to be asleep; otherwise, we would engage in denial, intellectualizing, and all sorts of defenses, because our egos want to believe that they are in control of the whole universe. [...] In Coyote fashion, Creator invented a tricky language that ego cannot understand and is full of symbols and images from the past, future and whatnot. (74-75)

In the first era of Derib’s saga, the shaman in the making receives the help from his mentor to interpret a dream. The only criticism that one might address is that the mentor “makes his student’s homework” and reveals all the meaning of the dream. In real life, more space would have been given to the progressive realization of the symbols in the dream, because of the work that has to be done by the person willing to reclaim their center. For practical reasons, Derib gives more of a lecture-like interpretation of the dream. During the dream, the reader watches the main character struggling with images of him being struck by lightning, together with his horse and a buffalo. Then he dwells in the center of lighting from where four versions of himself leave in the four directions, holding a special item whose meaning will be explained, in words, by the mentor (A.I#36). The mentor knows that this dream is prophetic, reason why he tells Pluie d’orage that he has to prepare himself to live the dream. As he is hunting with a friend, the prophecy is fulfilled and the protagonist spends three days between the here and there, being instructed by the grandfathers of his nation
about his life purpose. The continuity between past and present, and between the healers of both eras, is hinted to the reader through dreams in the present era: Amos has exactly the same dream when hiding from a thunderstorm in a cave. Lightning strikes in his dream and startles him to the point of waking up to witness how lightning also strikes a tree outside the cave, setting it ablaze. The power of Fire attracts Amos, who in several occasions has already felt how his hands burn when someone is in need of healing. Simply laying his hands over the aching part of the body will heal the person he “treats”, although he still does not understand it (A.I#37).

This recurrence of lightning is not a mere narrative thread, but rather the exact circumstance in which Native healers can receive their gift of healing, which in no way can be rejected. The calling can come through lightning, or fire balls literally pursuing the man chosen to perform sacred healing. This painful and demanding initiation is described in *The Price of a Gift*, in which one learns how to reconnect to the sacred realm and be grateful for Creator’s gifts:

One could not understand the power to heal unless one understood the power to destroy. Each resided with human beings. Joe talked a lot about energy, about the thunder spirits. […] He said that fire originated from the thunder […] He said that they were given the gift of fire by the thunder spirits, who allow them to understand how to use it. But what was critical was that the people were full of gratitude for the fire. […] Whenever we lose touch with our place in the scheme of things, then we start to take it all for granted. We put ourselves in the front, push ourselves forward, and then we forget what we have been given. (132-134)
The loss of the old ways of gratitude is why it is more complicated, nowadays, for shamans in the making, to undergo their initiation. They will be tested on numerous occasions to step out of their ego and learn or re-learn from a more humble position. Also, the disconnection with Nature’s laws is such that there is much more to learn than in the past, when certain knowledge and skills were shared by all the members of the tribe. Amos is seen fighting against himself, and at times extremely mad at his mentor, who tests him on several occasions to strengthen his spirit, heart, body and mind. Another aspect that can be both challenging and annoying for Amos is the cryptic way in which mentor talks to trainee, in order to get him accustomed to understanding coded speech and the symbolic meaning of life itself. This appears in the mode of expression of the mentors of both eras, a reminder of the speech patterns of Grand Aigle in *Yakari*. Since shamans can foresee events in the future and travel in the visions and dreams of their trainees, they also make it pretty disconcerting for the latter to understand or accept that they seem to absolutely know and see it all.

To reinforce the idea that one does not really see with the eyes but with the heart, Derib creates a blind character: an old woman named All Eyes. She does not need her physical eyes to have a keener perception of her surroundings than most of the sighted persons (A.I#38). She evolves with an ease that amazes Amos, who still relies on his physical eyes to move through life. She tells him “I am the buffalo. I am the tree. I am water and rock.” (36). This helps his mind grasping the concept of interconnectedness with all things and beings, which is another way to interpret the function of the symbolic “Me-We gate”. Even though he feels impatient or irritated by what he does not understand, Amos ends up acknowledging that instead of hitting his head against the wall as he used to, he is now learning to go around the walls. He also learns to take things with a grain of salt, since his mentor teaches him how to be more
open to humor, in a way that totally follows the tradition of the Native American trickster. Without entering in the extremely complex and revered dimension of the figure of the Heyoka, Derib manages to convey the importance of the sacred clown and the value of his backward teachings. At some point of the present era, Erik the mentor will appear under the guise of a rodeo clown (A.I#39). This character protects the riders thrown off the bull and also brings comic relief to the audience. This is a perfect metaphor for the double role of the Native American trickster, whose tricks can backfire many times but also teach how to walk through chaos and acquire more strength, endurance and wit. As summarized in *Teachings from the American Earth*,

The Sioux clown, or *heyoka*, is a man or woman who has received the greatest possible vision, that of the Thunder Being, who is many but one, moves counter-sunwise instead of sunwise […]; his voice is the thunderclap and the glance of his eye is lightning. During this great vision the person promised to work for the Thunder Being on earth in a human way […]. If he did not serve the Thunder Being by clowning before his people, he would be struck and killed by a glance of the Thunder Being’s eye. During a *heyoka* impersonation, the new *heyoka* does many seemingly foolish things, such as riding backwards so that he’s coming when he’s really going […]. These actions, while they expose him to the ridicule of the unthinking, have important meaning. As Lame Deer expressed it: “Fooling around, a clown is really performing a spiritual ceremony.” Indeed, these actions are a translation, as it were, of the knowledge of another reality: a non-objective, shapeless, unnatural world of pure power or energy symbolized by lightning. The contrary actions of the *heyoka* not only demonstrate some of the unnatural, anti-sunwise nature of the Thunder Being, but they also open people. (105-106)
One of the most famous icons of Lakota territory will be submitted to desecration, exactly in the same manner as in Chris Eyre’s *Skins*. In the film, Iktomi the Spider Trickster will command the protagonist to throw a bucket of red paint from atop Mount Rushmore, resulting in a red tear running down George Washington’s face. In Derib’s comic, Erik and Amos will proceed to pee on Washington’s face from atop the mountain. This is an example of profane and sacred coexistence. After this desecrating “payoff” for the former desecrating act performed by the White settlers who scarred the mountain with a huge sign of American superiority, Erik will proceed to enter a crack in the rock to retrieve the buffalo hide and sacred pipe of Amos’s ancestor to solemnly give it to him, successor of Celui qui est né deux fois.

Amos gets to talk to his ancestor during a fundamental aspect of his traditional training: the vision quest. Derib shows it in two of its modalities: the sun dance, performed by the main character of the two eras, and the fasting wake atop a hill. In this second modality, Amos will be visited by his deceased relatives: two from his immediate past, and his ancestor of the first era (A.I#40). The contrast between the two types of apparitions is addressed through colors: blue is chosen for the women of Amos’s family, and yellow for the shaman ancestor. The duality between a cold, moon-like color, and the bright, warm sun color of the shaman gifted with the gift of fire is a way to bring a feeling of duality leading to ultimate balance. Amos’s conversation with the spirit of the women will enable him to restore parts of his soul that were lost when he experienced the trauma of losing his mother and grandmother. Both speak in terms of unconditional love and forgiveness, a fundamental aspect of healing. The talk with the ancestor will give Amos a vision of what he will have to perform to try to bring balance to his community, and humanity as a whole: a memorial ride. Upon returning from his vision quest, Amos will no longer feel
irritated by his grandfather’s obsessive question: “any news from Josephine?”), because he now understands that the old man waited for his grandson to be in touch with the spirit realm. Amos gives him the good news of Josephine being in a happy place, and proceeds to repeat his mother’s words to his little sister who felt guilty for her mother’s passing. Knowing of her mother’s love and feeling liberated from an unfounded guilt, she will recover a speech that she had gagged since her father had killed Josephine. As for this father figure, when Amos visits him in prison, his physical aspect has changed: he is sober and is growing his hair. When told that his family forgives him, he says that this is the best gift he could ever have dreamed of for what is left of his life. During the summer Sun Dance, the three remaining members of that once broken family will reintegrate their place in the traditions of their nation. Amos performs the Sun Dance, his grandfather is the storyteller for children of the reservation, and the little sister learns the shawl dance. When the cycle of seasons reaches the white months of snow, Amos enacts the vision he received from his ancestor. He organizes a new ride for the commemoration of the massacre of Wounded Knee. He leads the ride on the back of his lost mare Shannon, who found him back after he had been obliged to let her go. She shows up with a beautiful foal that represents hope for the future. During the ride, she gifts Amos with the six directions of her body, a renewed balance from the center of his embodiment of the seventh direction. The circle is formed again, and Amos opens his arms to the White people who are willing to join them in the ceremony of healing. This is the case of Stacey, the daughter of the rodeo man, who has switched from animosity to love and humble desire to learn from Amos.

Many bricks of bridges built between ethnicities are made of stories and artistic creations. Such creations come from the capacity of artists to tap into their
intuition, in its visual, physical, auditory, cognitive or emotional aspect. This spiritual communication gives way to the expression of artists’ insights in order to let the recipients of their art taste part of what was experienced during the creative process. Taste through expression takes us to the fifth sense that was announced in the introduction. Taste, at the center of the Wheel, equates being given the opportunity to experience another worldview which, in the case that interests us, has to do with Native Americans. According to the Native understanding of the power of stories, the way these are told will contribute to the ill-being or well-being of society as a whole. As expressed in *American Indian Thought* by V.F. Cordova, of Jicarilla Apache and Hispanic descent,

What is said is brought into being. […] What I imagine may bring harm into the world – if I not only hold the thought or the image but also give it substance, I am responsible for adding to the world a new thing. […] In Native America, the artist is a scientist showing what others have not previously seen. The artist is a healer – bringing us into harmony when we might have fallen away. […] The principles of esthetics and of ethics are balance and harmony – beauty. The principle of the artist is responsibility. As co-creator, as healer, as scientist. (254-255)

May Derib’s last image of that series be the seed of a beautiful co-creation: as the riders walk in circle at the site of the former massacre, hope is renewed. The hoop of the nation dreams of a flowering tree again, with the help of those willing to cross the “Me-We gate” and learn from other worldviews, paving the way for a real bridge between Indigenous and Western views.
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April 29th, 2015.


psychoanalyticmuse.blogspot.com/2014/11/jerome-bernstein-healing-our-split.html
Appendix

1) Arthur Amiotte’s collages

Captions: 1-We saw those cows that time. They were different from our cows back home at Pine Ridge. (Amiotte 100)

2-That time we were there we saw those people dressed up. They must have been having a celebration. (Amiotte 98)

3-That time we were at that place called France, the people disappeared in the afternoon. Flowers were everywhere. We liked them too. (Amiotte 114)

4-The backs of their houses were sometimes pitiful. (Amiotte 102)
2) Standing Bear’s illustrations of *Black Elk Speaks*

![Standing Bear's illustrations of *Black Elk Speaks*](image)

(Neihardt 187-189)

3) At Gertrude Käsebier’s studio

![At Gertrude Käsebier’s studio](image)

(Delaney 47 / 131 / 139)
4) François Chaldiuk’s collection

![Images of beadwork and clothing items, with a date of 1935.](images/Chaldiuk_collection.jpg)


5) *La Nature* Magazine, 1889

![Illustrations from the magazine, including images of Native Americans and a tepee.](images/LaNature_1889.jpg)

(Tissandier 87-90)
6) Different descriptions of “the cowboy” and “the Indian” by Tissandier.

La figure 1 représente l’un des types de Peaux-Rouges Sioux que nous avons surpris dans sa tente avec sa femme et ses enfants. Il a fort obligement endossé son costume sur la demande de l’interprète qui nous guidait, et il a posé devant l’objectif avec beaucoup de gravité. Ces Indiens ont une grande dignité et l’abord froid ; leur regard est assez dur. Ils ne se plient guère aux habitudes de la vie civilisée et leur nombre diminue sans cesse aux États-Unis. Le temps n’est pas choisi où ils disparaîtront de la surface du globe ; ils iront rejoindre dans l’éternité la longue succession d’êtres qui y passent tour à tour. Ces Indiens sont de beaux hommes, l’intérieur de leur tente est propre, leurs costumes sont élégants, artistement ornés de plumes et de perles de verre ; nous ne pouvions nous défendre d’un sentiment de commiseration à leur égard.

Notre deuxième gravure (fig. 2) donne le portrait de l’homme civilisé, de l’Américain des prairies, du cow-boy, du vainqueur de l’Indien. Nous avons choisi comme type, le chef de ces hommes énergiques, que l’on nomme le roi des cow-boys. Il s’appelle William Levi Taylor, il est d’une stature de géant (1,91 m), ses épaulles sont larges et son jarret d’acier. A cheval, il manie le lasso avec une dextérité insoucie. Avec cela, il est d’une urbanité charmante ; doux et modeste, il a des manières pleines d’amabilité et de distinction. Pour donner une idée de sa vigueur, ses compagnons nous racontaient de lui qu’il ne craignait pas de lutter avec un taureau ; il le saisit par les cornes et le couche sur le dos comme un lait de une chèvre.

(Figure 1 represents one type of Sioux Red Skin that we have surpised in his tent with his wife and children. He obligingly accepted our guide-interpreter’s request to put on his show attire, and he struck a pose before the camera with much gravity. These Indians have a lot of dignity and appear pretty cold: their gaze is harsh. They do not yield to the habits of civilized life and their number constantly diminishes in the United States. It won’t be too long from now that they disappear from the surface of the globe; they will meet in eternity the long succession of beings who take the same path one after the other. These Indians are handsome men, the inside of their tent is clean, their clothing is elegant, artistically ornamented with feathers and glass beads; We could not help feeling commiseration for them.

→ Cow Boy: Civilized man, Indian defater, chief of energetic men, King of the cow boys, His name is William Levi Taylor, A giant stature, incredible dexterity, charming civility, soft, Humble, manners full of amenity and distinction, vigorous.)

(Tissandier 87-90)
7) Paintings and sketches of Indians by Rosa Bonheur

Reproductions from Heritage Auction

*Indian studies, pair (no date) / Indian artefacts, weapons and pipes (no date) /
Fort Snelling (1873) / Mounted Indians carrying spears (1889) /
Indian encampment (1889) / Indian on horseback (1889)*
8) François Chaldiuk’s shop in downtown Brussels, Belgium
   a) Store front
   b) Door knob

(Photographs by Nathalie Bléser, Brussels, 2014)
9) Éric Wansart and the influence of Pierre-Jean de Smet

Pictures by Nathalie Bléser, Brussels 2014

10) Éric Wansart’s illustrations of Cody’s Wild West Show, Brussels, 1910

Pictures by Nathalie Bléser, Brussels 2014
11) The appropriation of Algonquian terms among francophone Boy Scouts

Vocabulaire de la totémisation

Tout en vocabulaire a été développé autour de la totémisation, en retenant les termes de l’indien notamment. Les termes peuvent changer de sens selon l’époque ou selon l’association.

En France

Vocabulaire traditionnel

- Visage pâle ou VP : personne non-totémisé
- Papoose : novice dans la troupe, n’ayant pas fait de camp et donc non-totémisé
- Coyote ou Coyour : après le premier camp généralement
- Chien rouge : nom donné parfois à un totémisé qui n’a pas encore de plumes et qui est soit associé soit exclus du rituel, auquel cas il observe seulement mais n’intervient pas. Il peut participer pleinement quand il aura acquis sa première plume au bout d’une ou deux cérémonies pendant lesquelles il aura allumé la feu en restant moué
- Sachem : personne ayant été totémisé
- Sachem-ici-don : sachem verse d’une autre unité totémique qui est autorisé à diriger une cérémonie dans des cas où localement il n’y a pas de sachem suffisamment expérimenté (7, 10 ou 12 plumes)
- Grand Sachem ou Grand Mamoutou : animateur d’une totémisation
- Ittem : le nom du sachem (généralement un nom d’animal)
- Plume : chaque cérémonie à laquelle on a assisté donne droit à une plume supplémentaire
- Fru : (ex clair) : ensemble des accès totémisés (sachem) appartenant à un même groupe ou relevant d’un même grand sachem

Vocabulaire contemporain

Même les terminologies utilisées par les Écuyers et écuyères locoïdes de France dans leur pratique actuelle de la totémisation[7] :

- Visage pâle : personne non-totémisé
- Papoose : personne dont la totémisation est en préparation ou en cours
- Sachem : personne totémisée qui a participé à trois cérémonies (en comptant la sienne)
- Baby Sachem : personne totémisée qui a participé à moins de trois cérémonies, spectateur et non-totémuant pendant ces trois premières totémisations
- Grand sachem : Sachem qui a participé à dix cérémonies (en comptant la sienne)
- Mamoutou : Sachem expérimenté (nombre de cérémonies, ancienneté et cotisation) qui a la responsabilité d’organiser une totémisation

From “Scoutopedia”- Terms “adopted”: visage pâle (VP)= Pale Face, Papoose, Coyote, Red Dog, Sachem (Baby Sachem and Great Sachem), Totem Feather, Tribe, Manitou
12) “Real red Indian”: first contact with the human and canine inhabitants of the reservation

French version

American English Version, 1979, Translated by Leslie Lonsdale-Cooper & Michael Turner

(Hergé 92/16)
13) Ricardo Caté’s lesson to rude picture-taking tourists through a mirroring attitude

(Caté 73) Screenshot from a translation group I had set up on Facebook for my students in Granada. We translated Ricardo Caté’s cartoon in both Spanish and French, which served as a very interesting platform to debate about the difficulties of translating cultural references from both the North-American AND Puebloan worlds. The link to a Youtube video (first comment in the right column) was shown to the students since in it, Ricardo Caté, tells a story in a standup comedy about his mirroring reply to tourists from Wisconsin who complained about the prohibition of taking pictures from the Railrunner when the train crosses tribal lands. Since they mentioned out loud how they loved taking pictures of Indians to show them to their friends back home, when he got off the train at Kewa, Ricardo took a picture of the Wisconsin couple telling them he liked to have pictures of Wisconsin tourists to show them to his friends here on the reservation.
14) Ricardo Caté’s Indian names

The only known photograph of Chief Shy Prairie Dog.
Circa 1875

This here is Wise Weasel—my proofreader.

(Caté 37 / 84)
15) Different ways of trying to ride Petit Tonnerre, Yakari’s horse

(Derib & Job 7-8)
16) Yakari’s dream. Splash pages.

“The rain after the thunderstorm lulls Yakari, who enters a dream with Petit Tonnerre”

“Oh, gigantic horns!”

“Sun... HOT... HOT...”
"They are all following us, Petit Tonnerre!"

"They will crush me!"

(Derib & Job 17-21)

17) A specific illustration introduces the different sections of *Camargue Rouge*

Each new section is highlighted by a specific item

(Faure 3 / 9)
18a) Divine intervention from *La Bonne Mère*, Mother of Christ

(Faure 17)

18b) Teachings from the Earth Mother through Shania

(Faure 22-23)
“In Camargue, stories often start in a boat”

(Faure 23)

Shania-Grandfather tells me not to be afraid because he is with me. He also tells me that this land of Camargue is good fr my people.

Mario-How do you know?

Shania-He speaks to my soul since he left for the kingdom of shadows. The Eagle was his totem animal; it was painted on his shield.

(Faure 26)
Will you teach me how to speak “in soul”?

As a matter of fact what is more important, rather than speaking, is to learn how to listen.

(Faure 26)

It’s the earth that speaks. Plants and birds. All that is alive. Your soul must listen (...)

19) Letter in Lakota from Folco de Baroncelli to Jacob White Eyes

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PARIS

TELEGRAPHIC ADDRESS
SCOUTING- PARIS

Mitra Kola.

Eya 1'sta Ska wanen tehehanl wowapi wni na's cante na șice lo, ni kuja iplukšan nié cante ni sice natcehan.
Inakne wowapi wanji miču wacin welo na cante wase nicajelo.
Lele anpetu kin Paris waon na m'f Lorin lel Lakota wowapi kaja wažila. Unye mupa muspe onciyusapelalo.
Eya nitra kola el niye welo.

(Lefrançois 73)
20) The Wounded Knee Massacre Monument and the Coupo Santo

21) Covers of the two volumes of Carlisle
22) Pine Ridge Enfance Solidarité

La fabrication de cet album répond au processus de développement durable engagé par Bamboo Édition. Il a été imprimé sur du papier certifié PEFC.

Information in the comic book

Website Homepage of the French Association

Soutien aux Enfants et Familles Sioux Lakȟóta de la Réserve de Pine Ridge dans le Dakota du Sud - USA

(Chevais-Deighton & Seigneuret 2)
23) a) *Into the West* and the Wheel

b) Diametrically opposed teaching methods, *Into The West*

Yesterday you were Indians.
Today you are Americans.
Hereafter, you will not speak
in your Native tongue.
You’ll speak only English.
Our purpose here
at the Carlisle Industrial Indian School
is to make you ready
to take a useful place
in the White man’s world.
Remember,
there is no shame in hard work.
In work, there is freedom.
Make the most of your time here.
You have no right to waste your own.
And still less, the time of others.
Dismissed.

The universe is made of circles.
No beginning, and no end.
The earth goes around the sun
and the moon goes around the earth.
The cross touches the circle four times.
There are four directions, four virtues.
Who knows them?

- Courage
- Strength
- Wisdom
- Generosity.

Each of us is born with one of these.
All of you must find the other three within you.
24) “Twin” scenes between *Into the West* and *Carlisle*: trauma-inducing acts

*(Into the West* and Chevais-Deighton & Seigneuret 1, 11)*
(Into the West and Chevais-Deighton & Seigneuret 1, 12-14)
In this school it is forbidden to speak a language other than English.

John, you know the punishment. Eat a piece of soap will wash your mouth of the filth that your former tongue put into it.

How dare you?

(Into the West and Chevais-Deighton & Seigneuret 1, 16 / 24)
The young professor becomes an ally of the rebellious student

Knowledge is power. If you don’t study our ways, how are your grandchildren going to know the meaning of your holy wheel? How will they know of your history, of your great victories? What we call History is called by those who win the battles. So you must make your voice heard. You must preserve your culture. You must write it down, in English. Not for Pratt, but for your children and their children.

I want you to promise me that if we win, you will accept this outcome with no judgment, no... But rather take the good things, and leave the bad ones aside. What do you think?
26) Different wheels, entering the Lakota circle

(Into the West and Chevais-Deighton & Seigneuret 1, 44)

27) The beginning of the end of a White man’s life

The White man’s ways are like this fire. It burns. But if we are strong it cannot harm our spirit. When you can touch the white man’s ways and not feel the pain, then you have won.

(Into the West and Chevais-Deighton & Seigneuret 2, 38)
28) A bookstore in New York City: Carlisle from an insider rebel’s perspective

(Into the West and Chevais-Deighton & Seigneuret 2, 48)

29) Ancestor and present-day young Lakota man in the endpapers of the series

Sepia tone of the past, buffalo roaming the plains, Virgin mountains, Traditional clothing and long hair

Colors of the present, “ponies” = old cars of the rez, Desecrated mountain, Blue jeans and shorter hair
30) The mentor figure throughout the ages

First Era: Ours qui Court Vite (Fast-Running Bear)

Present Era: Erik
aka
Richard Old Bear

(Derib, Celui 1, 21 & Red 1, 51)

31) Three first issues: life of a Shaman

First Era: He Who Was Born Twice
Front Covers

Thunderstorm
Sun Dance
Tree of Life
32) Present era: the meaning of the four issues according to the Medicine Wheel

1-The spark: connection to Buffalo Spirit
2-Emotional wound: reactions to leave
3-Criminal acts
4-Decision to walk the red road and learn to control the mind

In the journey toward Spirit

(Derib and Warne #1)

33) One illustration sums up the most important aspects of each issue

First Era: He Who Was Born Twice
Illustrations on flyleaf
Present era: East and South of the Wheel

Present era: West and North of the Wheel
34) Another way to look at things

Capital A, the first letter of the alphabet, comes from “Aleph Beit”, whose literal translation from the Semitic language would be “house of the bull”, primordial for Plains People. The new meaning of ‘A’ in the mind of a young boy makes perfect sense and comes full circle, a circle represented in the round base of the tipi...

And the symbolic, silent dialogue went on... within the circle of a coin.

A reminder, in comics, of the importance of the bull in the birth of the alphabet. Passage from pictograms to letters. The caption follows the principle of Boustrophedon Writing, a bidirectional text organized in the manner of an oxen in ploughing.

(Into the West & García 5)
35) A life story, before the introduction of the written word, told on a buffalo hide

What Amos will inherit from his ancestor: the buffalo hide and the peace pipe.

The soul of Celui qui est né deux fois watching his widow Lys Blanc (White Lily) busy “writing” the story of his life.

(Derib Celui 1, 3; 3, 45)
“Translation” of the story in words, from the image on the back cover

He was born during a thunderstorm, a first sign from the Thunder Beings, which will also give him his first name: Pluie d’orage

He could touch the fire without being burnt, a sign of the gift from the Thunder Beings who would bless him with the capacity to heal with fire.

While he was hunting during another thunderstorm, lightning struck him, his horse, and the buffalo they were chasing. This sent him for three days in the spirit realm where he was told what his life purpose would be from then on. When he came back, he was given his second and definitive name: Celui qui est né deux fois.

He who was born twice.

Now that he was back from the upper world or spirit realm with the gift of the healing fire, he would cure the members of his tribe. He would contribute in the great deeds of his nation, in person and later on through his sons and apprentice, who would become great hunters and healers.

His first encounter with white men turned aggressive because of their discovery of the yellow powder, would send him in the Spirit world again, where, this time, he would dwell, until his soul would find a new earthly vessel and reenter the world of waking life and heal the present soul wounds of his people.

36) Learning how to read drawings is useful for interpreting dream symbols

(Derib, Celui 1, 43-44)
And then Rainstorm woke up

The Thunder Spirit has visited Rainstorm in his sleep to prepare him to live his life purpose. Buffalo, which embodies our people's life, and Horse, which represents Energy, will accompany Rainstorm on his path. Then he is initiated by Lightning. He smokes the pipe that ties him to Wakan Tanka. He sees himself leaving in the four directions holding horse hair, buffalo horn, eagle feather and herbs with good medicine. Rainstorm was above the Nation's tree of life because he will play an important role in it. He must prepare for this, day after day. In order to help him in this endeavor, here is a medicine bag that contains some horn of the buffalo he hunted, hair from his pony's mane, and a bit of dirt from where he hunted his first buffalo. May he always keep this medicine with him. The Spirit of Wakan Tanka walks with Rainstorm.

(Derib, Celui 1, 45)

37) A prophetic dream came true in the past, and will return into the present era

(Derib, Celui 2, 38-39)
(Derib, Celui 2, 42-43)

(Derib, Red 4, 32-33)
38) Seeing with the heart and being or becoming

(Derib Red 4, 19)

-Don’t be afraid, son. You know, we are safer here than among humans.

Our Mother Earth provides for all our needs. We only have to know where to find life energy.

-It’s unbelievable! How do you do that?

-No need to see to be. I am the buffalo. I am the tree. I am water and rock.

(Derib Red 4, 36)
39) Teachings of the Trickster or the several meanings of Clown

-Long life to the new rodeo star!
-One of the rodeo clowns from the bull riding competition!
-A clown who tries to prevent other clowns to fail in their acts.

Amos, are you proud of your acts?
-Who are you to talk to me like that?

-It depends on the days...
-What are you doing here?

(Derib Red 2, 48 / 57)
40) Vision quest: the deceased heal Amos’s soul loss and guide him to his destiny.
(Derib Red 4, 48-49; Red 1, 45; Red 4, 45 / 53 / 56 / 61)