

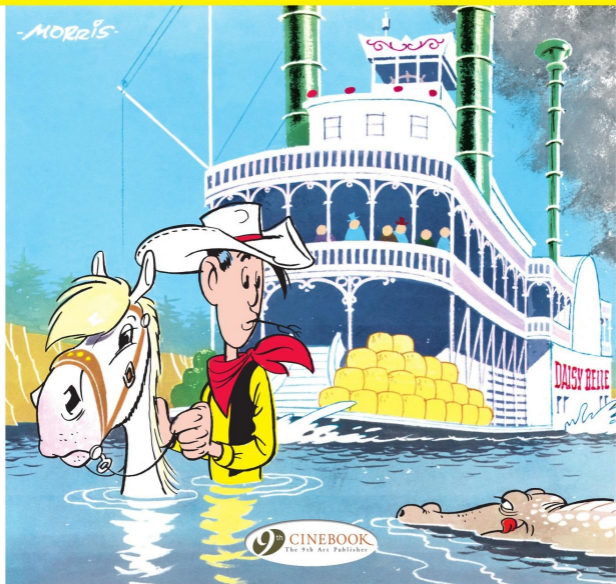
MORRIS &
GOSLINNY

A LUCKY LUKE ADVENTURE

79



STEAMING UP THE MISSISSIPPI



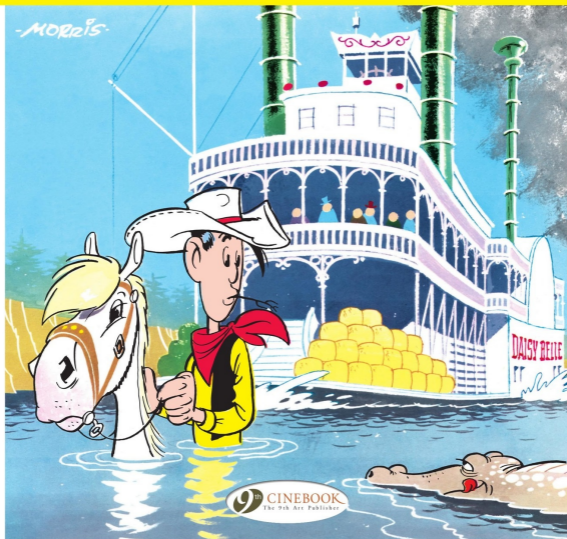
 CINEBOOK
The 9th Art Publisher

MORRIS &
GOSCINNY

A LUCKY LUKE ADVENTURE **79**

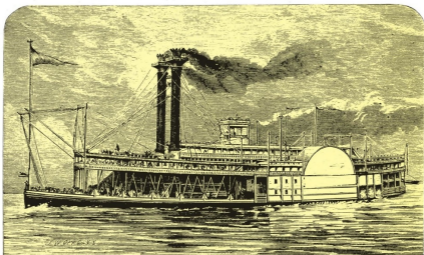


STEAMING UP THE MISSISSIPPI



9th CINEBOOK
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STEAMING UP THE MISSISSIPPI

ARTWORK: MORRIS
SCRIPT: R. GOSCINNY

FOREWORD

Once again, we find ourselves in the situation of publishing a book burdened by a considerable amount of outdated views and attitudes and having to wonder whether we should modify some things, remove others, or even refrain from publishing the book altogether.

As with Chinese people in our 75th volume, *Rin Tin Can's Inheritance*, the portrayal of African Americans in this volume is rife with clichés and stereotypes, many of which are now considered entirely unacceptable. Moreover, the art also reflects the pervasive, latent racism of an era that we can only hope is gone – remember, this was originally published in 1961.

Neither Morris nor Goscinny could be accused of deliberate racism. Goscinny was Jewish but kept that fact out of the public eye as much as possible. Only 16 years after the end of the Second World War, he was well aware of the danger of racial or ethnic stereotyping, and his use of such clichés was aimed at disarming and ridiculing them. But both he and Morris were still products of the society they lived in, and even the best-intentioned among us, even now, can be strongly opposed to racism and still not realise the egregious nature of some of our actions, words or attitudes – and the harm they can do to those directly affected by them. Even if the authors meant to mock the stereotypes associated with black people, and not black people, the result is likely to hurt African American readers. This note is meant to provide some context.

Should you wish to judge the evolution of attitudes in the portrayal of the African American community in *Lucky Luke*, feel free to compare earlier volumes with our 77th, *A Cowboy in High Cotton*, originally published in 2020 – almost 60 years after this one. Our societies have evolved, and so has Lucky Luke. In the end, we decided to publish the title you're holding practically unchanged, as an example of what was once the norm, what was once not only acceptable but also deemed perfectly normal by well-intentioned, broadminded people like René Goscinny and Maurice De Bevere.

Enjoy the undeniable humour of the story, and see the problematic bits for what they are: signs of a past that mustn't be repeated or resurrected.

The Cinebook Team

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