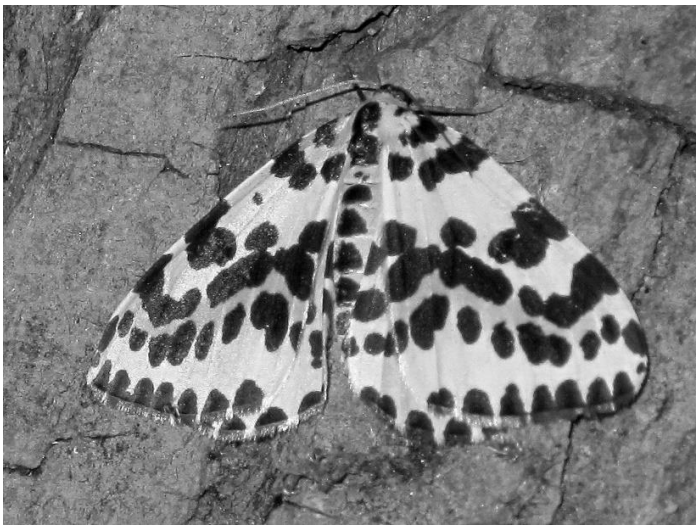
Preserving Ecologically Beneficial Texts:

Towards an Applied Approach to Ecotranslation



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Abstract

This thesis explores whether ecological considerations are capable of influencing translation choices and thus form a valid area of special attention for translators in their translation practice. The existing scholarly literature that has investigated the relationship between translation and ecology has either defined ecology rather narrowly (Hu; Scott) or conceived of a translation ecology that remains theoretical and passive, in spite of the urgency and the severity of the ecological predicament that peoplekind finds itself in (Cronin). A practical and ethical approach to language ecology by Stibbe provides concrete methods to judge the ecological stance of texts by and identify linguistic features in texts which cluster to form ecological 'stories'. The study identified occurrences of these linguistic features in the ecologically beneficial text *Sightlines* by Kathleen Jamie and explored ways in which they could be translated into Dutch, making use of Vinay and Darbelnet's translation procedures to analyse the translation shifts. The analysis showed that ecological considerations may conflict with other features of the text that the translator may want to preserve in the translation, such as style, internal cohesion and grammatical correctness. Giving precedence to ecological considerations may thus produce a different target text than when leaving these considerations out of the translation process. The implication is that there is a way of doing ecotranslation and that preserving the ecologically beneficial world view of a source text is a valid purpose in translation.

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1. Introduction

When Val Plumwood was attacked and nearly killed by a crocodile, she experienced disbelief and indignation: it could not be happening (12). It was simply inconceivable, in that moment, that she, a human being, could be reduced to food. The irony is that Plumwood, an environmental philosopher, had spent most of her life until then thinking and writing about the relationship between humans and nature, in particular within the value system of anthropocentrism of which she was very critical. Anthropocentrism makes a categorical distinction between humanity and nature and positions humans, and particularly that thing which allegedly sets human apart, reason, at the centre of all thinking. Plumwood saw anthropocentric thinking as the main cause of contemporary environmental problems and the subjugation of certain social groups (3). The attack by the crocodile showed Plumwood how deeply ingrained anthropocentric thinking was, even in her, someone who ought to know differently.

The idea that humans are separate from and superior to nature could be considered an ideology; a "belief system of how the world … is … which is shared by members of particular groups in society" (Stibbe 23). Ideologies are presented as obvious truths and, importantly, they shape human behaviour (Stibbe 24). The results of that behaviour are becoming more and more obvious: depleted seas, plastic soups, air pollution, holes in the ozone layer, mass extinction of species, deforestation, warming of the earth, and so on an so forth. The impact of human activity on the Earth is in fact so large that scientists have proposed to name a geographical epoch after it: the Anthropocene (Crutzen and Stoermer 17).

In conjunction with the growing awareness of the impact of human activity on the Earth, more and more academic disciplines are starting to include notions of ecology in their practices to the extent that an "ecological turn" is taking place (Stibbe 7). In the age of the Anthropocene, "the object of study – whether the mind, the human, society, culture, or religion – [can no longer be] seen in isolation, but as an inextricable and integral part of a larger physical and living world" (Stibbe 7). Some of the fields that have emerged in conjunction with this ecological turn are ecopsychology, ecofeminism, ecocriticism, and ecolinguistics.

Translation Studies appears to be a late adopter, but is coming around slowly. Clive Scott was the first to use the term eco-translation in applying it to the psycho-physiological

involvement of the translator in working with the source text. In China, the 'eco-translatology' research orientation explains the translator's behaviour within the translation eco-environment in Darwinian terms (Hu, "Translation as Adaptation and Selection", "Translator-Centredness"; Yu). Michael Cronin has recently published a book in which he explores what the ecological turn could mean for the practice and study of translation ("Eco-Translation"). He extends the term 'eco-translation' from Scott's original meaning to the interaction of translation with wide range of fields, such as sociology, technology, and literature, but remains largely theoretical; an applied approach to ecotranslation is still lacking.

Arran Stibbe has proposed a framework of language ecology which provides concrete methods for analysing and judging texts for their ecological stance. Ecolinguistics "explores the role of language in the life-sustaining interactions of humans, other species and the physical environment" (The International Ecolinguistics Association 2017) and has gathered a number of useful concepts from various disciplines such as Critical Discourse Analysis, such as ideologies, metaphors, frames, facticity patterns, erasure and salience (Stibbe 9). The method of ecolinguistics consists of performing a detailed linguistics analysis on a range of prototypical texts; exposing the underlying stories that the linguistic features convey; categorising the texts as destructive, ambivalent, or beneficial; and, finally, choosing a course of action based on the type of discourse: destructive discourses are to be resisted, ambivalent discourses to be improved, and beneficial discourses to be promoted (Stibbe 33-35).

Stibbe's ecolinguistics framework, then, can serve as the basis of an applied approach to ecotranslation, because it provides concrete methods to analyse the linguistic manifestations of ecological stories and a useful vocabulary to talk about ecological texts. Developing an applied approach to ecotranslation can, however, only ever be successful if ecological considerations are in fact capable of influencing translation choices and therefore impact the target text. If so, ecotranslation may be of a similar character as feminist and postcolonial translation in the sense that gender and postcolonial representations, like ecological representations, may be transformed in translation depending on how aware a translator is of these dimensions of the source text. Hence, the research question this thesis attempts to answer is whether ecological considerations are capable of influencing translation choices and preserve the text's existing stance towards the environment. This answer is arrived at by identifying Stibbe's linguistic features in an ecologically beneficial text, providing various Dutch translations for the sentences they occur in and analysing which effects translation shifts have on the ecological stance of the text. The translation shifts are

analysed by means of Vinay and Darbelnet's methodology for comparative translation and the text that the method is applied to is Kathleen Jamie's 2012 collection of essays *Sightlines*.

This thesis is structured as follows: chapter 2 provides the theoretical background to this study and discusses the existing scholarly work on translation ecology, as well as translation ethics and Stibbe's framework of ecolinguistics. Chapter 3 formulates the method for assessing whether ecological considerations are capable of influencing translation choices and are therefore a valid area for translation to take into consideration when translating an ecologically beneficial text. It also introduces the text to which the method will be applied: *Sightlines* by Kathleen Jamie. In chapter 4 the method is applied to the text and the effects of using different translation procedures are exemplified. The chapter also discusses the findings and their implications. Finally, chapter 5 summarises the findings of the thesis and mentions directions for further research.

2. Theory

2.1. Translation and Ecology

It is perhaps too early to speak of a *field* of eco-translation, given that so little has been written about the interrelation between translation and ecology. However, if the development of 'eco-branches' within associated disciplines of translation studies such as linguistics, literary studies and poetics is any indication, it is only a matter of time before eco-translation is a subdiscipline of translation studies in its own right. The few scholars that have explored the relationship between translation and ecology have taken rather different approaches. Clive Scott defines eco-translation as the translator's psycho-physiological involvement with the source text (ST). Gengshen Hu and his Chinese colleagues have a broader interpretation of the translator's environment and include cultural expectations of the target culture. Cronin initially conceived of translation ecology as the role of translators in the preservation of language diversity, but later expanded this notion to comprise the role of translators in the transition to a more sustainable society. Each of the approaches will be discussed in more detail in the sections below, before turning to the knowledge gap that this thesis seeks to address.

2.1.1. Clive Scott: Eco-Translation

Clive Scott was the first scholar to use the term 'eco-translation'. In a recorded lecture, he explains eco-translation as giving an account of the reading experience of a text, in his case of the nineteenth century French poems 'Mes bouquins refermés' by Stephane Mallarmé and 'Au Cabaret-Vert' by Arthur Rimbaud. Scott's eco-translation does not concern the interpretation of a text and the representation of the source text's meaning, but the reader-translator's psycho-psychological involvement with it (2:08). Eco-translation is therefore "a first-order creation, a reformulation of the source text, which enlarges or extends or relocates its activity by enacting the existential and multisensory response of the reading subject" (2:15). More concretely, the eco-translation of a poem is not about rendering its meanings as precisely as possible and preferably in the same rhyme scheme, rhythm, and so on, but about incorporating the reading experience in the target text (TT). This experience is based in part on the text itself, for example the associations the mind makes with the words on the page or with the sounds when a poem is read out loud. It is also based on the circumstances in which the text is read, which can be inside or outside, in a quiet room or a busy coffeeshop, with or without interruption, in discomfort or in tranquillity. By adding doodles, handwritten notes,

photographic collages, watercolour shapes to the target text, eco-translation "makes visible (…) the actual act of composing" (36:25). In this way, the text "ceases to be an object and becomes an involving and encompassing ecological event" (58:11). An example of such an 'event' by Clive Scott can be viewed on the website of transARTation!

2.1.2. Eco-translatology

Scott's notion of eco-translation should not be confused with 'eco-translatology', a theoretical framework centring on the interactions of the translator with other actors and (cultural) concerns in his or her surroundings. The framework originates with Gengshen Hu and describes the 'translation eco-environment' in Darwinian terms (283). Hu argues that translation is the sum of adaptation and selection, that is, the translator adapts her skills to the demands of the translation eco-environment in order to be selected by that same eco-environment to produce a target text (284, 287). Once selected, the translator herself becomes the eco-environment in deciding on, or selecting, the final form of the target text (284-285). Thus, the 'fittest' translators survive and the ones that do not possess the right skills are 'eliminated' from the translational eco-environment. Target texts are the result of natural selection (284). In a later article, Hu underscores the 'translator-centredness' of the framework and positions it as an alternative to the 'source text-centredness' and 'target text-centredness' of existing theoretical frameworks ("Translator-Centredness" 106). Moreover, he defines language, communication, culture and society as 'angles' from which the translator can carry out the adaptation and the selection of the final target text (115).

Zhongli Yu's application of the notions of selection and adaptation to two Chinese translations of *The Vagina Monologues* (*TVM*) gives an idea of eco-translatology at work. Yu starts by describing *TVM*'s specific translational eco-environment. Despite citing the rather broad definition by Hu that the translational eco-environment "consists of everything beside the translator," Yu focuses solely on attitudes toward sex and sexual discourse in China (51). As sex is regarded taboo and the Chinese government imposes a post-censorship policy on publishers, translators tend to "euphemise, dilute, summarise, or simply delete" sexual content (53). With its descriptions of the female body and female sexuality, *TVM* is therefore "both linguistically and culturally challenging" in the specific translation eco-environment, Yu states (53). Next, she compares the two translations' adaptive transformations from linguistic, cultural and communicative dimensions; analytical categories which appeared as 'angles' in an earlier work by Hu ("Translator-Centredness" 115). Adaptive transformations are the changes that the translator makes in order for the target text to become acceptable in

the target culture. The article is ambiguous about whether adaptive transformations constitute individual 'translation shifts' or the sum of all departures from the ST (Catford). For the linguistic dimension, Yu gives the example of the translation of a short dialogue detailing many American vernacular words for 'vagina'. She concludes that the translators' choices to zero-translate and omit the dialogue can be understood as attempts to avoid later censorship by the authorities (54). Similarly, under the header of the cultural dimension, Yu writes that the omission of a monologue on lesbian sex by one translator and the adaptation of the monologue by the other "belong to self-censorship for better reception in the target culture" (58). With regard to the communicative dimension, Yu describes how the addition of notes with acoustic, visual and epistemological suggestions and explanations to one of the two translations helps to make sure that the translation achieves "the feminist purpose" in China (58). This purpose is presumably to open "a discussion about women's bodies and [bring] a humorous side back to feminism" (58). In her conclusion, Yu notes that the *TVM* translation that stayed relatively close to the source text was banned by the authorities partly because it did not consider the specific translational eco-environment (61). The author of the other translation "seems to have a better understanding of sex(uality) in China" and has made adaptive transformations which "seem more effective in terms of reception or survival, leading to better transmission of Western feminism in China" (61).

Although Hu's theoretical framework has evolved into a research orientation in its own right, the vast majority of eco-translatological publications is written in Chinese and therefore difficult to access for translation scholars in the West. To evaluate a theoretical framework on the basis of just three articles is to run the risk of offering undue criticism; however, some general remarks are in order. First, that the analogy of natural selection is applied selectively, using only those concepts from Darwin's theory of evolution that fit translation phenomena, but ignoring those that are more difficult or impossible to match, such as *species* and *populations*. It could even be argued that the concept of natural selection is applied incorrectly, as surely the translator's adaptations to the translational eco-environment are largely the result of conscious decision, rather than of the natural selection of favourable traits by the environment. Second, the distinction between the linguistic, cultural and communicative dimensions is, at least on the basis of Yu's example, superfluous. Each of the transformations Yu describes is effectively informed by whether or not the target culture, either the authorities or the intended audience of the play, will accept or reject the chosen translation. Hence, all transformations are based on (target) cultural considerations. It should be noted, however, that this problem may also be ascribed to Yu's particular application of

the eco-translatology, rather than the framework itself. Third, Yu's article exemplifies that the framework's translator-centredness is potentially problematic. Putting the translator and her translation choices centre-stage makes all discussions, comparisons or evaluations personal. Yu's article foregrounds the translation and translator that was successful in getting her version of the translated play staged, while neglecting the unsuccessful translation and translator, possibly in an attempt to avoid insulting him. This results in an unbalanced discussion and leaves many relevant questions unanswered: why did the unsuccessful translator make the choices he made? Under what circumstances was the translation commissioned? Were there other forces at work in his particular translational eco-environment? Did gender play a role? The translator-centredness of the framework would make it possible and even desirable to let the translators whose work is being analysed explain their choices to gain more insight into why some translations fail and others do not.

2.1.3. Cronin: Translation Ecology and Eco-Translation

Michael Cronin used Scott's term 'eco-translation' to explore the roles of translation scholars and translators in the Anthropocentric Age and in a possible transition to a more Earth-centred world order. He first conceived of a translation ecology in his book *Translation and Globalization* (2003) where he defined it as "a translation practice that gives control to speakers and translators of minority languages of what, when and (…) how texts might be translated into and out of their languages" (111). Such a practice is needed, he argues, because many languages around the world, through competition with more prestigious national languages, have become endangered. In a globalising world, a separate linguistic existence can no longer be attained geographically: it needs to become a right and an act of self-determination that is based in culture (112). Translation *out* of these language groups, Cronin argues, is required to make the human race aware of the "tremendous economic and scientific loss" if these languages and the knowledge contained within them are lost (112). Translation of knowledge and information *into* these minority communities is also needed for their political emancipation. An ecology of translation should help bring this about.

Since then, Cronin has rather expanded his notion of a translation ecology. In *Eco-Translation: Translation and Ecology in the Age of the Anthropocene* (2017) Cronin explains that because humans are now capable of affecting all life on the planet "we must think again about what it is to be human" and, therefore, also about the activities humans engage in, like translation (9). The age of the Anthropocene is characterised by human exceptionalism which entails that humans see themselves as superior to the rest of the world. This view has allowed

humans to exploit the Earth, animals and also other humans and has resulted in a culture of extractivism where natural resources are extracted from the Earth to be sold on the global market (68). The Anthropocentric economic system has developed into an economy which deals in attention, reveres growth, focuses on ends (products) and obscures the means to produce those ends (energy, whether it is fossil fuel or labour). Although the demand for translation has increased significantly as companies seek to localise their products and sales messages, translators and their activities are largely invisible in the attention economy; translation is yet another means to an end (26). Moreover, translation is increasingly expected to be instantaneous and free of charge, ideas that reinforce and are reinforced by the advancement of volunteer and machine translation (28, 104). Cronin sees translation not just as a victim of the current economic system, but also complicit in the culture of extractivism. Some translation means, he states, "are used to drive industrialised food production [and] the exponential growth of consumerist cultures" (32). According to Cronin, anthropocentric academia occurs within corporate universities where the various social disciplines and humanities, including translation studies, tend to study human behaviour in isolation from the natural world and also in isolation from other academic disciplines (10).

According to the scholars and activists Cronin cites, the current anthropocentric world view needs to be replaced by a geocentric world view if mankind wants to survive largely intact. Such a change will not happen overnight: a period of transition will be necessary and Cronin explores the role for translation scholars and translators during that period. For academia, Cronin envisages a transitional university in which various disciplines from both the soft and the hard sciences collaborate on certain themes or topics, such as food or animals (112). Cronin sees at least four areas in which eco-translation scholars should work with academicians of other disciplines. In the area of technology, eco-translation scholars should collaborate on developing a green translation technology that is grounded in the principles of reduce, reuse and recycle (102, 113). Together with biology and the sciences, eco-translation should intensify the study of intersemiotic communication so as to get a better understanding of, for example, how animals communicate and possibly also how humans and animals may begin to understand each other (113). In the field of political economy, translation studies should be raising questions about whether translation should be used to support economic activities that harm the planet (114). And in the area of comparative literature, translation scholars should collaborate with literary scholars and geologists to approach narratives from an eco-critical point of view and, for instance, resist or promote the representations of

particular landscapes in providing justifications for projects of restoration or improvement (115).

Cronin also puts forth a number of ideas for the role of translation practice during the transition period and the ways in which it should change in order to match a geo-centric outlook. He proposes that an ecology of translation "must seek to make available or make available the commons of language itself", thus drawing attention to language and translation and making them more visible (29). Translators have a role in promoting and supporting minority languages, as Cronin wrote in "Globalisation", and may also draw on minority languages so as to enrich a major language that is becoming less varied because it is used as a lingua franca (141). Translators should also work to reduce the amount of energy their practice consumes by choosing low-tech technologies and reducing the amount of information that is translated on the web by advising clients which translated content would produce the most value (107). Finally, translation may move towards being a craft or an art which is performed and enjoyed in society for artistic and literary reasons, intellectual stimulation, spiritual development and creative practice (117).

In his comprehensive exploration of the role of translation in a post-anthropocentric world, Cronin has cast his net far and wide. So far and wide, in fact, that it appears as if the envisaged new world order is not so much Earth-centred, but translation-centred. Despite the central role Cronin has in mind for translation during and after the transition period to a geocentric world he does not seem to share the same sense of urgency and importance of bringing the transition about as some of the people he cites throughout his book, like the journalist and activist Naomi Klein and the anthropologist and philosopher Bruno Latour. In his discussion of translation and political economy in the context of the transitional university, for instance, Cronin raises the ethical concern of whether translation should "only be used to support economic activities that [are] not harmful to overall ecosystemic well-being" (114). Should there, for example, be a campaign to stop translating for fossil fuel companies if there is a campaign against investing in them, he wonders. Cronin continues that what is important is not that translators are able "to carry out this threat", but that they are "raising the issue in the first place" (114). This non-committal attitude can be found throughout the book and although perhaps academically acceptable, it does not do justice to the urgency or the severity of the situation. Cronin's call for action, then, is more of a whisper than a roar.

Scott's eco-translation, Hu's eco-translatology and Cronin's translation ecology thus define the relationship between translation and ecology rather narrowly. Scott understands

eco-translation as the inclusion of the reading experience in the translation process and the translation product. In this approach the translation ecology consists of the source text and everything the translator brings to his or her reading of it. Eco-translatology describes the translator's behaviour first in becoming eligible for a translation assignment and then in making translation choices on the basis of Darwinian principles. Although the translational eco-environment is defined as potentially anything except the translator, the translation ecology does not seem to extend beyond the cultural expectations of the target culture. Cronin's original idea of a translation ecology was rooted in a concern for the extinction of large numbers of languages through the forces of globalisation. His translation ecology centred on the role translators might play in assisting minority cultures and thus saving languages from extinction ("Globalization"). In his later work on eco-translation, concerns about the environment are the starting point of an exploration of the role of translation and translation studies in the transition from an anthropocentric to a geocentric global society ("Eco-Translation"). Cronin thus takes the work on translation ecology beyond human ecology and cultural ecology into what might be referred to as 'ecology proper' where "everything is connected to everything else," as Commoner's first law of ecology holds (Park).

Where Scott proposes a way of working with eco-translation and Hu provides a framework for the analysis of translations, Cronin's approach lacks an applied method for 'doing' eco-translation. Cronin identifies many transitional concerns that eco-translation scholars and eco-translators might play a role in resolving or mitigating, but never specifies what they should do and how they should do it. Cronin explores how translation studies and practice *could* alter *should* the transition to a geocentric world view occur, but he does not prescribe what translators and translation scholars *should* do to help bring about a change to a more sustainable world. This begs the question if eco-translation can also be applied to aid and perhaps help drive the transition to a sustainable society. But before returning to the question of the possibility of an applied method of eco-translation, it is first interesting to look into Cronin's reticence to take a more political or activist position with his eco-translation approach.

2.2. Translation Ethics

Cronin's non-committal attitude is not surprising in light of the traditional view of translation ethics. Ben Van Wyke states that discussions of ethics have historically not been very

prominent in the study of translation, because "a certain ethical position for translators has generally been taken for granted" (111). "Since translation has been understood as a task in which one strives to reproduce the original as closely as possible," he continues, "ethical behaviour has simply been posited as fidelity towards the original and its author" (111). Subsequently, translators have been expected to be invisible and strive for neutrality in the transfer of source texts into another language. Moreover, this traditional view demands that translators "accept their position of subservience and recognize that the texts they translate are not their own" (111). The notions of fidelity and subservience are still reflected today in the codes of conduct of translator's associations, even though it has not generally been agreed upon what aspect of texts one should be faithful to (112).

In the second half of the twentieth century, the traditional notions of ethical translator behaviour were challenged by theories of translation action. Hans J. Vermeer's skopos theory argued that translation may be conceived of as an action and that any action has a purpose, the skopos, and a result, the translatum, a particular kind of target text (Vermeer 191). The aim of a translational action is determined by the commissioner of the translation and the translator (192). Importantly, the translator is the expert and decides "what role a source text plays in his or her translational action," depending on the purpose of the target text (192). Vermeer emphasises that the translatum may still have the same function as the source text, but the target text may also differ considerably from the source text. These ideas represent a departure from the traditional notion that source texts should be translated as closely as possible and translator should be invisible.

Postmodern thought further challenged the traditional requirements of the translator by claiming that "meaning does not reside *inside* texts (…), but is attributed to them via the act of interpretation" (Van Wyke 113, italics in original). Since translators are the ones doing the interpreting, translation will always transform the original (113). In leaving marks on translations, translators are not invisible. Once they accept this fact, translators can begin to reflect critically on their practice, and it actually becomes unethical to insist on translator invisibility (113). And with visibility comes responsibility, meaning that ethical translator behaviour entails "sorting through difficult decisions and taking responsibility for those taken" (113). Postmodernist conceptions of translation ethics are thus directly opposed to traditional views of translator invisibility and source text fidelity (114).

In the wake of postmodernist thinking, approaches to translation have emerged that address "questions of how power influences what is considered proper meaning and its 'correct' translation, and silences the alternate versions" (114). In feminist and postcolonial

approaches, for example, ethical translator behaviour entails taking a "stand against injustice that is reflected in, brought about or propagated through language, exposing the hidden or unconscious agendas of what has historically been considered 'neutral'" (114). Van Wyke underscores that mainstream translation studies has been impacted, but not converted by postmodernist thought, which may explain why Cronin is so reluctant to 'take a stand' against climate injustice. This thesis seeks to address the lack of a practical approach and an ethical dimension in Cronin's work. It looks to an ecolinguistics framework proposed by Arran Stibbe, precisely because this framework provides a concrete method, because it is rooted in a concern for the environment and because it advocates action.

2.3. Ecolinguistics Framework after Stibbe

Stibbe's ecolinguistics framework, which is but one of many approaches to language ecology, is useful to this study because it provides a concrete method for analysing the ecological stance of a discourse through a set of specific linguistic categories. The ecological stance of a text and the linguistic sites where this stance originates provide the basis for this study's approach to ecotranslation. (Note that the hyphen in ecotranslation has been dropped so as to distinguish this study's approach to ecotranslation from Scott's and Cronin's). Stibbe starts from the idea that certain stories are widespread in societies. These stories are not the usual kind of story, that is, the kind of narrative with a beginning, middle and ending, but mental models that live between the lines of texts, speech and other forms of human expression (5). The problem with these collective cognitive structures, which Stibbe refers to as stories-we-live-by, is that they are so pervasive that individuals in a society no longer see them as one of many possible stories, but as reality (6). Importantly, these stories-we-live-by influence human behaviour (1, 5-6). One of the most dominant stories in industrial societies is that of unlimited economic growth. When economic growth is the single most important thing to strive for and is believed to be able to continue forever, then it follows that humans exploit the Earth's resources as if there is no end to them to the detriment of the environment.

Stibbe's framework seeks to expose and resist those stories-we-live-by that are harmful to our planet (5). It does so by closely examining the language people use, because language provides "clues to [the] existence and structure" of the stories-we-live-by (6). The book is also an attempt to identify stories that may be beneficial to the environment so that these stories, or rather the linguistic patterns that underlie them, may be incorporated into a wide range of texts to present an alternative story. The approach is thus openly normative and the critique that the incorporation of values into a scientific approach violates the principle of

objectivity of the scientific method is easily made. Stibbe counters this critique with the argument that other branches of science exist which are normative, for example the study of medicine which takes as its (implicit) starting point that human lives are worth saving (9). The argument could also be turned around on itself in that to strive for objectivity and to limit one's engagement to observation and prediction is just as well an implicitly political position.

2.3.1. Ecolinguistic Method

The ecolinguistics method proposed by Stibbe consists of five stages. During the first stage a number of "prototypical texts produced and used by a certain group in society" is collected (33). Stibbe gives the examples of economics textbooks, industry handbooks, and nature writing (34). Stage two comprises the performance of a detailed linguistic analysis to reveal patterns in the way language is used within and across the texts. The list of linguistic categories that haven proven worthwhile candidates for inquiry include connotations, pronoun use, nominalisation, transitivity, figures of speech, and so on (34). If the texts are multimodal, any other modes should also be analysed during stage two. Visuals, for example, may be investigated in terms of vectors, shot size, camera angle, gaze, colour saturation and modulation, photorealism to reveal stories about an area of life as worthy of attention (34, 162). During the third stage, the linguistic patterns that have emerged are considered and the underlying stories are identified (34-35). These stories can take eight different forms: ideologies, frames, metaphors, evaluations, identities, convictions, patterns of saliency and erasure. Next, the stories are compared to the ecolinguists' ecosophy to come to a judgment about whether the discourse is destructive, ambivalent or beneficial (35). The fifth and final stage involves taking the action that corresponds with the type of discourse: destructive discourses are resisted, ambivalent discourses improved and beneficial discourses promoted (35).

Some of the concepts mentioned in this overview of Stibbe's method of ecolinguistics require further explanation. The sections below briefly discuss the eight forms a story can take (stage 3), the ecosophy (stage 4) and the three types of discourse and the pursuant actions (stage 5).

2.3.2. Story Forms

As part of stage three, linguistic patterns are analysed for the stories they convey. Stibbe defines eight story forms which, he indicates, have been selected because there "are useful linguistic and cognitive theories available for analysing them" (16). The story forms and their

linguistic features are briefly discussed here because they provide a useful and intuitive shorthand for talking about clusters of linguistic features in later sections. The discussion also serves as a disambiguation of terms which are also used in the translation literature.

The eight story forms distinguished by Stibbe are ideology, framing, metaphor, evaluation, identity, conviction, erasure and salience. Ideologies are the most general form of story. These stories constitute a belief system of "how the world was, will be or should be," are shared by specific groups in society, such as economists, journalists or environmental activists, and reveal themselves through discourses (23). The term 'ideology' is used differently in Stibbe's ecolinguistics framework than it has been used in translation studies. Lefevere, for example, uses the term 'ideology' to describe a quality of the patronage that makes up the regulatory body in a literary system (206). More specific than ideologies are frames. Stibbe defines frames as "stories about an area of life that are brought to mind by particular trigger words" (47). The area of life of climate change, for instance, can be framed as a security threat, using trigger words such as 'threat', 'risk' 'conflict' and 'devastation' (48). The specific frame influences possible outcomes or responses, so that climate change framed as a security threat is likely to be responded to as one would to a security threat: by increasing military spending, securing borders and building up an emergency infrastructure. A third story form is metaphor. Metaphor is a particular type of framing, which uses "a specific, concrete and imaginable area of life to structure how a clearly distinct area of life is conceptualized" (64). Examples of metaphors for climate change are CLIMATE CHANGE IS A TIME BOMB and CLIMATE CHANGE IS A ROLLER COASTER (65-66). Similar to frames, metaphors direct thinking, so that CLIMATE IS A TIME BOMB may make people feel that collapse is inevitable and that there is therefore no point in doing anything about climate change, especially if the time left before the 'bomb' goes off is limited (66-67). Note that the term 'metaphor' is used differently here than in the translation literature, where 'metaphor' often refers to the figure of speech and the terms 'conceptual metaphor' and 'cognitive metaphor' are reserved for the type of meta-metaphors of Stibbe's story form (Newmark; Schäffner).

The fourth story form identified by Stibbe is evaluation. Evaluations are "stories in people's minds about whether an area of life is good or bad" (84). Once evaluations are established, there is a danger that the reasons why the evaluation came about in the first place are forgotten. Stibbe gives the example of Gross National Product, which once was a useful measure of progress, but the increase of which has now become a goal in its own right (88-89). Identity is the fifth story form. Identity is "a story in people's minds about what it means to be a particular kind of person, including appearance, character, behaviour and values"

(107). The dominant identity in industrial societies is for humans to see themselves as being different from (and often superior to) animals, plants, insect, water, soil and rock. However, there are also texts which "construct much broader ecological identities where readers are positioned as being part of the wide ingroup of the community of life" (187). Identities are constructed through language by the creation of ingroups and outgroups by means of, for example, (co-)hyponymy, pronoun use, zoomorphism and metaphor (115-117).

The sixth story form is convictions, or "stories in people's minds of whether a particular description of reality is true, likely, unlikely or false" (129). Convictions are constructed through facticity patterns which can consists of linguistic features such as modality, quantifiers and hedges. The seventh story form is erasure, which is the phenomenon where "stories in people's minds treat something as unimportant, marginal, irrelevant or inconsequential" (188). Erasure comes in different degrees, from complete or partial erasure to distortion of an certain area of life (149). The natural world may, for example, be largely absent from economics textbooks, or it may be masked by constructing animals, rivers and mountains as 'natural resources' to be used (152). The eight story form is the opposite of erasure: salience. This is where stories in people's minds "represent something prominently, as important and worthy of consideration" (188). Salience patterns may include sense images, (co-)hyponyms, certain pronouns, naming and similes.

The eight story forms should not be thought of as separate and distinct as they may interact in various ways (188). The forms each have their own linguistic patterns, but individual linguistic features may help build various story forms. Table 1 below provides an overview of the story forms and their linguistic manifestations.

Table 1. Story forms and their linguistic manifestations

Story form	Definition	Manifestation	Linguistic categories
Ideology	A story of how the world is and should be which is shared by members of a group	Discourses, i.e. clusters of linguistic features characteristically used by the group	Transitivity Modality Apposition Hedges
Framing	A story that uses a frame (a packet of knowledge about an	Trigger words which bring a specific frame to mind	Choice of lexis

	area of life) to structure another area of life		
Metaphor	A story that uses a frame to structure a distinct and clearly different area of life	Trigger words which bring a specific and distinct frame to mind	Choice of lexis
Evaluation	A story about whether an area of life is good or bad	Appraisal patterns, i.e. patterns of language which represent an area of life positively or negatively	Explicit appraisal items Implicit appraisal items Positive and negative connotations Words with *un*, *in*, *dis* and their unmarked counterparts Certain metaphors Expressions of affect
Identity	A story about what it means to be a particular kind of person	Forms of language which define the characteristics of certain kinds of people	Pronoun use Hyponymy Transitivity Choice of lexis (zoomorphic for example) Metaphor Semantic extension
Conviction	A story about whether a particular description of the world is true, uncertain or false	Facticity patterns, i.e. patterns of linguistic features which represent descriptions of the world as true, uncertain or false.	Modality Choice of lexis Modifiers Quantifiers Hedges Metaphor
Erasure	A story that an area of life is unimportant or unworthy of consideration	Erasure patterns, i.e. patterns of language which fail to represent a particular area of life	Nominalisation Metonymy Transitivity Hyponymy

		at all, or which background or distort it	Co-hyponymy Massification
Salience	A story that an area of life is important and worthy of consideration	Salience patterns, i.e. language patterns which give prominence to an area of life	Choice of lexis Transitivity Metonymy Pronoun use Naming Basic level terms Sense images Simile

Source: Stibbe. Columns 1 to 3 are taken directly from the summary table on page 17; the linguistic categories in column 4 have been collected from the book chapters which discuss the corresponding story form.

2.3.3. Ecosophy

The term ecosophy, mentioned as part of stage four of Stibbe's ecolinguistics framework, is short for 'ecological philosophy' and was coined by philosopher and environmental thinker Arne Næss (Stibbe 11). An ecosophy comprises a person's set of values and norms about the interrelationships of humans with other organisms and the physical environment (11-12). Ecosophies should be scientifically possible, aligned with available evidence, plausible and contain no internal contradictions (13). They are therefore always incomplete and forever changing as a person learns more, has new experiences and as science provides new insights. The ecosophy is arguably the weakest link in the ecolinguistics method, as it is value-based and individual to each analyst. This makes any ecolinguistic inquiry difficult to reproduce and in this way departs from the scientific method. The ecosophy which this study will use to evaluate language with is taken from Stibbe and is shown in appendix I (14-15). Chapter 3 will compare the text under study, *Sightlines*, to the ecosophy and show why it follows from the ecosophy that *Sightlines* is an ecologically beneficial text.

2.3.4. Destructive, ambivalent and beneficial discourses

Part of stage four is also to judge if discourses are destructive, ambivalent or beneficial. Discourses are considered destructive when they "convey ideologies that strongly oppose multiple aspects of the ecosophy," that is, they play a role in ecological destruction (24). Destructive discourses are especially prevalent in the domain of economics, advertising and

industrial agriculture. In industrial agriculture discourse, for example, cows, pigs and other animals may be referred to as 'animal units', thus promoting the harmful story that animals can be produced, managed, optimised, and so on. Ambivalent discourses often aim to deal with some of the problems caused by destructive ideologies, but just as often "arise from the same society" and "may be influenced by political or commercial interests" (29). This causes some aspects of the ambivalent discourse to align with the ecosophy and others to oppose it (29). Mainstream 'green' discourses are criticised, for example, for representing plants, animals, rivers and forests as objects to be exploited and for presenting small household activities such as recycling and using energy-efficient light bulbs as solutions to environmental problems (29). Beneficial discourses are aligned with the ecosophy and thus encourage more ecologically beneficial behaviour (30). They are relatively rare, because our society is not, as yet, very sustainable. Stibbe identifies the imaginative naturalists and New Nature Writing as well as indigenous cultures as sources for ecologically beneficial discourses (31-32).

Stage five involved taking the corresponding action with each type of discourse, that is, destructive discourses should be resisted, ambivalent discourses improved and beneficial discourses promoted. Destructive discourses are resisted by raising awareness that the discourse is just one story among many other possible stories and that the story has harmful effects (28). The action is most effective when it is aimed and taken up by those who are (unwittingly) responsible for promoting the ideology, for example politicians, economists and advertisers. Ambivalent discourses may be improved by working with those responsible for them and improving any problematic aspects while preserving the positive aspects of the discourse (30). Finally, beneficial discourses are promoted by taking the specific cluster of linguistic features that tells "any story that is aligned with the ecosophy of the analyst" and adapting and incorporating it "across a wide range of areas of life – in weather forecasts, economics textbooks, biology guides, news reports and education" (33). If these beneficial discourses become more widespread, Stibbe argues, the stories that millions of people live by may also start to change for the (ecological) better.

Stibbe emphasises the need for ecolinguists to promote discourses rather than individual texts. The reason for this is that "discourse can cross genre types," whereas the genres that are currently considered beneficial discourses, such as nature writing and haiku poetry, "will always be in a corner of the bookshop filed under [their] genre[s] and serving a small niche" (33). There is a tension, if not a contradiction here. Although the idea of adapting and incorporating the clusters of linguistic features of beneficial discourses in news

reports and biology guides is commendable, it is hardly pragmatic, at least not in the short run. Who would coordinate such a campaign? Who would decide which clusters of linguistics features are beneficial (enough)? And would incorporating these clusters not still require operating at the level of individual texts? Also, why not pursue both strategies? Most individual texts are indeed "transient" and do sit in their quiet little bookshop corners, but some texts have influenced the world views of considerable numbers of people and have helped set in motion significant societal changes (Rachel Carson's *Silent Spring*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Mary Wollstonecraft's *A Vindication of the Rights of Women* to name a few) (Stibbe 24). This thesis therefore posits that the actions of promotion, improvement and perhaps even resistance do not have to be (artificially) limited to discourses, but can and should be applied to individual texts.

2.4. Ecotranslation as Translational Action

In addition to promoting individual texts and incorporating clusters of linguistic features in other discourses, there is a third way of promoting beneficial texts: interlingual translation. Interlingual translation, or "translation from one language to another," potentially opens up a whole new audience for the beneficial text (Jaksobson 127). As long, that is, as the ecological world view of the source text has remained intact in the transfer to the target text. Viewed in this way, ecotranslation may be seen as a form of translational action (section 2.2), in which the purpose of the target text is either to resist, improve or promote the ecological stance of the source text. The analogy with skopos theory is not completely accurate, as here the link between the source text and the target text cannot be 'severed'.

Ecologically ambivalent texts may be improved through the act of translation, thus producing an ecologically beneficial target text. It should be noted that this approach may require substantial changes to the text and may, in effect, result in an adaptation rather than a translation. The term adaptation is here understood as the result of a 'free' approach to translation in which the translator to a great extent lets go of the 'word and sense' of the source text. Adaption constitutes one end of a spectrum of possible targets texts with literal translation at the other end (Munday 42). The distinction between translation and adaptation is therefore not absolute, but serves as a way of thinking or visualising the extent of departure from the source text. Improving ecologically ambivalent texts to such an extent that they become beneficial adaptations of the original may meet with resistance, because the standard for translation in the West is 'fidelity' to the original (see also section 2.2 on translation ethics).

Similarly, the translator's available actions for ecologically destructive texts are limited. The ultimate form of resistance may be to not translate the destructive text at all, but that option may not be open to the translator. Improving the destructive text is a possibility, but would probably yield an ambivalent text at best, which is still at odds with the ecosophy. To turn a destructive text into a beneficial text is perhaps an impossible task and even if other actors in the translation process would allow it, it would yield a parody at best. Destructive texts therefore remain a problematic category for the ecologically minded translator.

This chapter has provided an overview of the scholarly work on translation ecology so far and has concluded that an applied approach to ecotranslation is still lacking. It has also pointed out an apparent reluctance on the part of the main writer on ecotranslation, Michael Cronin, to take an explicitly ethical position. Arran Stibbe does precisely those things in his framework of ecolinguistics that Cronin refuses to do in his exploration of ecotranslation: provide a concrete method of analysing texts, assess their ecological stance and taking action accordingly. Stibbe's framework therefore provides a useful starting point in the present exploration of a practical approach to ecotranslation. Any such approach is doomed to fail unless the ecological stance of a text can actually be transformed by translation decisions. The next chapter sets forth this study's method for investigating whether or not ecological considerations are capable of impacting the target text. The chapter will also introduce the material to which the method is going to be applied.

3. Method and Materials

3.1. Method

The previous chapter has shown that ecotranslation as a subdiscipline of translation studies is still in the earliest stages of its development and that an applied approach, a way of 'doing' ecotranslation is still lacking. The chapter also explained that the ecolinguistics framework put forth by Stibbe constitutes a useful starting point for such an approach, because it allows a translator to assess a text's ecological stance and identify possible sites in the text where translation choices might positively or negatively influence this ecological stance. It was then argued that the actions of resisting, improving and promoting can be seen as informing the purpose (skopos) of the translation process. The chapter concluded with the main question this study aims to answer: Are ecological concerns a valid category for consideration within the process of translation, that is, are they capable of influencing translation choices?

The next chapter will attempt to provide some preliminary answers to this question. The method by which this is to be achieved is as follows: first, a detailed linguistic analysis of an ecologically beneficial text is performed to identify the sites where translation choices might influence the text's ecological stance. This is where Stibbe's framework of ecolinguistics comes in. The linguistic features that will be looked at and the patterns or stories that they cluster in were summarised in table 1 (chapter 2). Next, various possible Dutch translations of the identified phrases and sentences are created and evaluated. The goal is to exemplify which different effects can be produced on the ecological message of the text and which other concerns, such as style and internal coherence, they may conflict with. The translation shifts will be then be analysed using a method of translation proposed by Jean-Paul Vinay and Jean Darbelnet, which is discussed in more detail below. The final step is to analyse the translation procedures for patterns and see if any generalisations can be made about which translation procedures help preserve the beneficial message of the text and which undermine it.

The identification of the text's underlying stories and the comparison of those stories with the ecosophy have deliberately been left out of this method. These activities may be central to the ecolinguistics framework that the method builds upon, but are less relevant to the present study. Why the text can be considered beneficial is briefly considered in section 3.2 which introduces the material.

The choice to study an ecologically beneficial text is also deliberate. As was explained in the previous chapter, destructive texts are problematic from the perspective of

ecotranslation because they should be resisted, preferably by not translating them at all. This is not a constructive point of departure. The choice of a beneficial text over an ambivalent text is mostly informed by a desire for analytical simplicity: translations of linguistic patterns in beneficial texts can have only two effects: they either preserve or undermine the ecologically beneficial stance of the text. For ambivalent texts, a second dimension would have to be added as destructive language patterns would also need to be taken into account. This may be interesting at a later stage, but for now it still needs to be confirmed that ecological considerations are indeed worthwhile categories to take into account during the translation process.

Finally, only those linguistic features where the text's ecological stance is capable of influencing translation choices will be discussed. Linguistic features that pose no problems in translation, such as similes and sense images, are left out of the discussion, as are linguistic features that do not occur in *Sightlines* at all. These excluded categories are briefly returned to in the discussion in section 4.2. The goal of the analysis is not to identify and discuss all individual occurrences of linguistic features in *Sightlines*, so that only one example of each type of use of a linguistic feature will be given and discussed. Hence, basic level terms are only discussed on the basis of one example, but transitivity has three entries, because transitivity structures are used in three distinct, ecologically relevant ways in *Sightlines*. For example, the phrases "people still come hunting here" and "They ate the last one years ago" both make human agency in the killing of animals explicit, but only the first phrase will be discussed in the Results chapter (Jamie 1; 2). The selected examples are chosen because they require little or no context to be understood so that the reader is able to follow the discussion without having to look up the example in *Sightlines*. Simple sentences and independent clauses are preferred over complex sentences and dependent clauses to avoid confusion about which specific linguistic features are analysed.

3.1.1. Translation procedures

Translation procedures have been mentioned casually above, suggesting that they are a straightforward category, a fixed set of activities that all translation scholars agree upon. This is by no means the case, as both the term 'translation procedure' itself and the activities the term encompasses have been defined in various ways (see Sun for a discussion of the various ways in which translation strategies, approaches, methods, procedures and techniques have been confused and defined). In the present study, a translation procedure is understood to be

"a specific technique or method used by the translator at a certain point in the text" (Munday 86).

One 'methodology' for translation that has been in vogue among translation scholars since its publication in 1958, despite not having been translated in to English until 1995, is that of Jean-Paul Vinay and Jean Darbelnet (Munday 86; Sun 2). One possible reason for its popularity is that the list of seven translation procedures proposed in their comparative study of French and English stylistics is succinct enough to allow for comprehendible comprehensible analysis while at the same time being sophisticated enough to allow for comprehensive analyses. That at least is main the reason this study uses Vinay and Darbelnet's methodology.

Vinay and Darbelnet define seven translation procedures: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation (31-40). These translation procedures are methods that the translator may employ when trying to 'solve' how to translate translation units from the ST to the TT. Table 2 lists the translation procedures in order of increasing complexity. It also provides an overview of the procedures' definitions and further subdivisions. For example, transposition and modulation can be obligatory and optional (36, 37). An obligatory transposition or modulation occurs where there is only one possible translation of an ST expression, i.e. one that either requires a change in word class (obligatory transposition) or a change in point of view (obligatory modulation). Optional transposition or modulation may be employed when the translator, in translating an ST expression, is faced with a choice between, for example, a calque and a transposition. When the transposition is better able to retain a certain nuance of style than the calque, the translator may opt for transposition, hence 'optional' transposition (36). The three levels of language, or planes, at which the translation procedures may be applied according to Vinay and Darbelnet, i.e. the lexicon, syntactic structures and the message, are not considered here, because they would introduce unnecessary analytical complexity.

Table 2. Translation procedures as defined by Vinay and Darbelnet.

Procedure	Definition	Further subdivision
Borrowing	Direct insertion of a SL expression into the target text.	-

Calque	Literal translation of the elements of an SL expression resulting in a new mode of expression in the TL.	-
Literal translation	The direct transfer of a SL text into a grammatically and idiomatically appropriate TL text.	-
Transposition – obligatory – optional	Replacing one word class with another without changing the meaning of the message.	Verb → noun Adverb → verb Verb → preposition Etc.
Modulation – obligatory – optional	A variation of the form of the message, obtained by a change in the point of view.	Abstract and concrete or particular and general Cause and effect Means and result The part for the whole One part for another Reversal of the point of view Negation of opposite Active and passive Intervals and limits Change of comparison or symbol
Equivalence	Rendering one and the same situation by using different stylistic and structural methods.	-

Adaptation	The creation of a new situation in the target text when the SL situation is unknown in the target culture.	-

Source: Vinay and Darbelnet 30-41.

3.2. Material

3.2.1. *Sightlines* by Kathleen Jamie

The method proposed above will be applied to *Sightlines* (2012) by Kathleen Jamie. *Sightlines* is a collection of fourteen essays about the natural world in the broadest sense of the phrase. In 'Pathologies', for example, Jamie details her visits to the 'cut-up room' of a hospital's pathology department where she witnessed the splicing up of a colon tumour, studied cancer cells through a microscope and smelled a heart freshly cut out of a body during a post-mortem (Jamie 21-41). A later chapter has a more traditional subject: a colony of gannets, with a surprise appearance by a group of killer whales (Jamie 73-89). Each essay is preceded by a photo of an important 'character' in the essay, i.e. a magpie moth, the moon, a helicopter.

Jamie is considered a key writer of a form of literary non-fiction that has emerged since the last decade of the twentieth century and has come to be referred to as New Nature Writing (NNW) (Alexander 4; Lilley 4). NNW is characterised by "an interest in urban, suburban, and industrial landscapes; attention to spatial and temporal intersections of people and place; a re-evaluation of ideas such as "nature" and "wild"; and a critical self-consciousness regarding the representation of nature" (Lilley 1). Although this represents a departure from the nature writing tradition, NNW has in common with its precursor that it combines travelogue, memoir, academic research, scientific writing, cultural history and the literary essay into hybrid narratives (Alexander 1-2). According to Alexander, NNW has not entirely shed nature writing's much criticised rhapsodising style, as the texts "tend to employ a common set of quasi-religious tropes" that link "ideas of landscape to the sacred, the mystical, and the extra-ordinary" (17). New Nature Writing is also mentioned by Stibbe as constituting a genre from which many ecologically beneficial texts emerge (31).

3.2.2. Ecologically beneficial text

Sightlines is an ecologically beneficial text as its underlying stories are aligned with the ecosophy. For example, it contains certain patterns of language that "give salience to animals, plants and the more-than-human world in general" (Jamie 174). The following quotation contains a number of these linguistic features:

> There had been no blood. We'd been braced for blood, but none came. Did the seals know that this wasn't a real raid? Could seals decipher the text messages killer whales send between themselves? There were seals aplenty, but the killer whale took none at all, not even the lone dreamer. She had lived to idle another day; the bull killer whale had simply dismissed her, had turned and swam off. A wave of a magic wand. (Jamie 202)

Rather than write about seals and killer whales as species only or represent them by their collective nouns, i.e. a bob of seals or a pod of whales, Jamie foregrounds two individual animals: a lone seal and a lone bull killer whale. Further salience is given to the animals by referring to them in 'basic level' terms. Basic level terms are those words which most vividly represent animals, plants or objects in people's minds. For most people the word 'seal' will conjure up a clear image, but few will have a vivid picture in their minds when they read the term 'harp seal'; it is too specific. Also, the use of the personal pronouns 'she' and 'her' personalises the lone seal and positions her as a being rather than an object. Moreover, the seals and whales are activated by participating as Actors in material processes and as Sensers in mental processes: the seals "know", "decipher", "live" and "idle", while the killer whales "send", "take", "dismiss" and "swim". Importantly, Jamie does all this without erasing the humans from the story: they ("We") were looking on and had been "braced for blood" (202). The salience of the more-than-human world in *Sightlines* is further increased by the use of sense images, re-minding and similes.

The salience patterns in *Sightlines* tell a story that nonhuman animals are important and worthy of consideration. The salience of animals and the more-than-natural world is in line with the ecosophy because the ecosophy values the wellbeing of all species, not just humans. *Sightlines* contains many more linguistic patterns which make up stories that match with the ecosophy, so that it can be judged as an ecologically beneficial text. Facticity patterns, for example, point to the author's conviction that the behaviour of nonhuman animals cannot and should not always be explained in human terms. Appraisal patterns convey evaluations of animals and nature such as SMALL IS GOOD and EVERYDAY IS GOOD. The first ties in with the

ecosophy through valuing all species, no matter how small. Both evaluations indicate that nature is right outside our doorsteps, so we do not need to increase our carbon footprints to travel to the zoo or far off lands to experience and appreciate it. (It should be noted that about half of the essays in *Sightlines* are set in or in the neighbourhood of Jamie's house, while the other half detail visits to the Isle of Noss, Greenland, Bergen, Hirta and North Rona. Although Jamie often describes how she travels to these places, she does not mention the environmental impact of these journeys, so that it might be possible to speak of partial erasure of this area of life.) Jamie also uses expressions of commonality to construct an ecological identity which sees animals and other elements of the nonhuman world as existing in relationships of equivalence. *Sightlines* thus contains as many as four out of eight story forms that Stibbe defines in his framework, making it a particularly useful text for the exploration of translation choices from an ecological point of view.

The next chapter will investigate the linguistic patterns that form stories, not to compare them to the ecosophy, but to explore how they might be translated. It will then analyse whether this causes tensions with other translation concerns and see if any generalisations can be made about which translation procedures should and should not be used in the translation of ecologically relevant words, phrases and sentences.

4. Analysis and Discussion

4.1. Analysis

This section analyses some of the linguistic features Stibbe has identified as being likely sites for ecologically relevant language and their possible translations. Each discussion of a linguistic feature starts with a quotation from *Sightlines*. If necessary for comprehension, context may be provided in the form of the paragraph that the quote occurs in. The quoted sentence is then translated into Dutch in a variety of ways, with the translation that best preserves the ecological stance of the text listed first. Each translation is indicated with a letter (A, B, C, and so on) and the linguistic feature of interest is printed in italics in both the source text expression and the various translations to allow for easy comparison. The translation procedure that has been used to arrive at the target expression is listed right below each translated sentence. The procedure pertains to the linguistic feature of interest; translation shifts in the rest of the sentence are not the object of scrutiny here. The various translations are then discussed and the considerations in preferring one over another from an ecological perspective are explained. This part of the analysis also describes which tensions may exist with other concerns that a translator brings to a text, such as stylistics or internal coherence. The second section of this chapter, the discussion (section 4.2), brings the findings together and interprets them.

4.1.1. Basic level terms

Basic level terms help increase the salience of nonhuman animals by conjuring up a vivid image in people's minds.

> The glass showed me its two black lightless moth eyes, and a tuft of fur at the back of its head. There was the rolled spotted rag of its body, not three quarters of an inch long. A magpie moth. Why magpie? There was nothing pied about it. Moth eyes. What do they see with their moth eyes? (Jamie 175)

A *magpie moth*.

A. Een *bonte bessenvlinder*.

→ Literal translation

B. Een *harlekijn*.

→ Literal translation

C. Een *magpie moth*.

→ Borrowing

D. Een *ekstermot*.

→ Calque

E. *Abraxas grossulariata*.

→ Literal translation into third language

Translating species names is not always straightforward. First, there is the matter of correct identification of the animal or plant by the translator. As Flys-Junquera and Valero-Garcés show, this is not as self-evident as it may appear. In a comparison of five Spanish translations of David Henry Thoreau's Walden, they found that none of the translators had managed to correctly identify and translate the name of the North American bird 'veery' (190).

Once a species has been identified correctly, a translator is likely to run into the problem that there are several possible translations: animals may have one or more common names in the target language. This is the case with the magpie moth, which is known in Dutch as 'bonte bessenvlinder' (translation A), but also with its older common names 'harlekijn' (translation B) and 'bessenspanrups' (De Vlinderstichting). Alternatively, a species may not have a common name in the target language, which becomes more likely as the locale of the target language is geographically farther away from the setting of the source text. Thoreau's veery, for example, does not have a Dutch common name. Borrowing (translation C) or calquing (translation D) the source text expression are possible solutions, as is using the species' Latin name (translation E).

The latter option may give the impression of accuracy, but it is not uncommon for new scientific insights to result in species being reclassified and given a different Latin name. The magpie moth, for example, used to be known as Zerene grossulariata, but is now named Abraxas grossulariata (De Vlinderstichting). Reference materials are not always updated to reflect such changes: the Oxford English Dictionary still lists Thoreau's veery as Hylocichla fuscescens instead of Catharus fuscescens. From an ecological viewpoint, using Latin names for species is not preferred. As Stibbe indicated, basic level terms are best capable of giving salience to nonhuman animals, plants, and so on, as these evoke clear, vivid images in people's minds (165). Latin, as well as archaic, obscure and overly specific translations of species names are therefore to be avoided.

The translation of 'magpie moth' is further complicated by Jamie's reflection on the insect's name: "Why magpie? There was nothing pied about it" (175). If the translator opts

for a basic level translation, the sense of black and white is lost and the translator will have to think of a creative and relevant adaptation of the later comment on ‘magpie’. Ecological concerns may thus conflict with the internal coherence of the text.

4.1.2. Pronouns

The pronouns ‘he’ and ‘she’ can be used to personalise animals and thus increase their salience.

> Oh no, because also in the geo was the single seal. In our excitement, we’d missed her, and she had somehow missed the message every other seal apparently knew. A dreamer, a loner, she was oblivious to the killer whale stealing up behind her because the was facing the wrong way. She was gazing up at us – humans! Up on the rocks. Objects of fascination! Humans who’d run down the hillside pointing and shouting! Who were suddenly bellowing again, ‘For God’s Sake, it’s behind you!’ as if this were all a pantomime, and a fate could be turned by the wave of a magic wand. (Jamie 201)

She was gazing up at us – humans!
A. *Ze* tuurde naar ons – mensen!
→ Literal translation
B. *Hij* tuurde naar ons – mensen!
→ Optional modulation

In English, animals – domestic animals excepted – are generally referred to with the pronoun ‘it’. The feminine pronoun ‘she’, used in this sentence to refer to the lone seal, is therefore marked. It personalises the seal, thus increasing its salience. In Dutch, words referring to animals are generally masculine or feminine, so the use of the pronouns ‘hij’ (E. ‘he’) and ‘zij’ or ‘ze’ (E. ‘she’) is business as usual for a Dutch target audience. The Dutch word for seal, ‘zeehond’, is, however, masculine and therefore the grammatically correct pronoun would be ‘hij’. The choice for ‘ze’ thus results in a slightly more marked translation. Still, it can be concluded that the salience effect through the use of the personal pronouns ‘he’ and ‘she’ for nonhuman animals in English texts is largely cancelled out in Dutch translations.

4.1.3. Transitivity

Transitivity structures can help to construct several story forms. They may increase the salience of animals by placing them in the subject position of a sentence and by setting them

up as Actors and Sensers in material and mental processes. Transitivity structures may also erase or make explicit the human role in the destruction of animals and the environment. Finally, ecological identity is created through transitivity by setting humans and the nonhuman world up as being able to engage in the same kinds of activities or by creating a relationships of equivalence.

4.1.3.1. Subject/object position

> Then I saw a moth. It caught my eye, because it was floating captive in the triangle of water held between the three rocks. An attractive moth, its white wings patterned with brown and orangey dabs. It was pinned down, without the pin, held flat by the surface tensions. (Jamie 173).

It caught *my eye*, because it was floating captive in the triangle of water held between the three rocks.

A. *Hij* trok *mijn aandacht*, omdat hij in de driehoek van water tussen de drie stenen dreef, gevangen.
   → Equivalence
B. *Mijn oog* viel *erop*, omdat hij in de driehoek van water tussen de drie stenen dreef, gevangen.
   → Equivalence
C. *Hij* sprong *in het oog*, omdat hij in de driehoek van water tussen de drie stenen dreef, gevangen.
   → Equivalence

'Seeing' is a major theme in "Magpie Moth", as indeed in Sightlines in general. The words "eye" and "eyes" occur eight times, while other vocabulary related to seeing includes "saw", "see", "looked", "(magnifying) glass", "showed", "monocle", "inspect", "peered", "lens", "sight(s)" and "glimpse" (173-176). Importantly, the narrator is not the only one who is doing the seeing; at a certain point, the roles reverse and the moth appears to be looking at the narrator. Because the moth's leg is stuck in its eye because of a water drop, the moth "looked like a gentleman holding up a monocle, the better to inspect me, as I peered at it through my own lens" (175). This reversal shows that nonhuman animals are capable of agency, and do not always have to be cast as 'undergoers' in relation to humans. That the subject position be

taken up by the moth and the object position taken up by (a part of) the human in the translation, is therefore preferred from an ecological viewpoint.

Translations A, B and C show different options that are available to the translator. Translation A respects the original order of subject (moth) and object (part of human), but loses the sense of observing, as 'aandacht' (E. 'attention', 'notice') is more of a mental activity than a visual or ocular one. Translation B retains the sense of seeing through the word 'oog' (E. 'eye'), but reverses the subject and object so that the human is once again the 'doer'. Translation C attempts to combine the preferred order of the nonhuman and human with the sense of seeing. The result, however, is clumsy if not unidiomatic.

4.1.3.2. Human agency in destruction

> All along the shoreline lie trinkets of white ice, nudged up by the tide. A shore of ice and bones – people still come hunting here; the top of the beach is strewn with the bleached, butchered skulls and spines of narwhal and seal. Where the beach ends and the vegetation begins, an outboard engines lies abandoned, rusting violently. (Jamie 1)

A shore of ice and bones – *people* still *come hunting* here…
A. Een kust van ijs en beenderen – *mensen* komen hier nog steeds om te jagen…
→ Literal translation + obligatory transposition of the verb
B. Een kust van ijs en beenderen – *men* komt hier nog steeds om te jagen…
→ Optional modulation: specific → general and plural → singular
C. Een kust van ijs en beenderen – *er* wordt hier nog steeds gejaagd…
→ Transposition (noun → adverb) + modulation: active → passive

The role of humans in the destruction of animals and landscapes is often obscured in language. In terms of transitivity, humans are often not explicitly mentioned as the Actor in the material process of killing animals. When human agency in this destruction is made explicit, like in the above example, the translator's instinct may very well be to erase the role of humans again. When ecology is not a concern, this could be a valid choice, as translations B and C may be considered more idiomatic in Dutch than translation A. However, from an ecological perspective, the more marked translation A is preferred.

4.1.3.3. Relationships of equivalence

Transitivity structures may create a relationship of equivalence between humans and non-human animals when they are presented as participating as equals in the same activity.

While Stuart *spoke to* the birds, Jill *communed* with the stones (189).

A. Terwijl Stuart met de vogels *sprak, voerde* Jill *een intiem gesprek* met de stenen.
→ Transposition (verb *communed* to verb + noun phrase *voerde een intiem gesprek*)

B. Terwijl Stuart *met* de vogels *sprak, communiceerde* Jill met de stenen.
→ Optional modulation

C. Terwijl Stuart *tegen* de vogels *praatte, voerde* Jill *een intiem gesprek* met de stenen.
→ Optional modulation: a change in point of view from *speaking to* to *praten tegen.*

In translation A the ecological stance and the meaning of the ST sentence are preserved, although the structural parallelism between the two clauses that make up the ST sentence is lost. Literal translation of 'communed' is not possible: Dutch does not have a verb that conveys a sense of intimate communication, therefore the verb 'communed' is transposed and the sense of intimate communication is explicitated. Translation B is a compromise between form and ecological stance, although some of the meaning is lost. The structural parallelism of the two clauses is maintained, as is the relationship of equivalence between humans and non-humans. However, only the function of communing is maintained, whereas the quality (intimacy) is lost. Translation C is, strictly speaking, a mistranslation, but in light of the dominant view of the relationship between humans and nonhuman animals in which humans are generally the subject and nonhuman animals the object (if they are mentioned at all) not an unlikely interpretation of the collocation *spoke to*. This holds all the more so, since the collocation *spoke with* is also commonly used, albeit mostly in American English, suggesting a difference in meaning between speaking *to* someone and speaking *with* someone, similar to the Dutch *spreken met* and *praten tegen*. Translation A, then, is preferred if the ecological stance of the source text is to be preserved.

4.2. Discussion

The analysis above has investigated linguistic features that Stibbe listed as likely candidates for co-determining the ecological stance of a text as they occurred in *Sightlines*. It showed

that ecological considerations are indeed capable of influencing translation decisions and the form and content of the target text. The example in subsection 4.1.3.2, for instance, indicated that the explicitation of human agency in the destruction of animals might very well be erased if ecological consideration are not of primary concern in the translation process. Not all of Stibbe's linguistic features have made it into the report, however. Some simply did not occur in *Sightlines*, as was the case with naming and zoomorphic lexis. Other linguistic features did not pose problems in translation. Sense images, which combine the pronoun 'you' with sensory lexis to put the reader in the position of the narrator, were not distorted in the process of translation. The same goes for similes, which increase salience by comparing phenomena of the natural world to human activities and vice versa. This is not to say that these excluded linguistic features are never capable of influencing translation choices relation to the ecological stance of a text, it is just that they did not occur here.

The analysis has also showed that ecological considerations may conflict with other aspects of the source text that the translator may be interested in preserving; aspects such as style, internal coherence, grammatical and idiomatic correctness. In preserving the relationship of equivalence that Jamie constructed between humans on the one hand and birds and stones on the other in section 4.1.3.3, the syntactical parallelism between the two clauses that made up a sentence was lost. Preserving the ecological stance of the local expression thus made it less attractive stylistically. This is an important observation, because if a text consistently trades in stylistic elegance for the sake of preserving the text's ecological stance, it becomes less attractive overall and therefore less effective in promoting the ecological message. Thus, the tension between style and ecological stance may not just occur locally in the text, but also affect the text as a whole. The translator can solve loss of either form by compensating elsewhere in the text.

The findings imply that it might be worthwhile to devise a method of ecotranslation. Such a method could take the form of a categorisation of translation procedures with preferred translation procedures, translation procedures to be used with caution and translation procedure to be avoided when translating an ecologically relevant phrase of sentence. Although the sample of this study is not big enough to allow for generalisations about which translation procedures should be used when one wants to preserve the ecologically beneficial stance of a text through translation, some directions for thought may be given. First, that the translation procedure of literal translation is likely to be on the list of preferred translation procedures. This is hardly surprising, since literal translation implies that there is a close equivalent expression available in the target language which does not require

a change in word class of point of view. If all translation units could be translated literally, there would not be a need for translators.

A second direction for thought is since diversity, specificity and activation of animals, plants and places are central to ecology, translation procedures which reinforce these qualities are also likely to be in the 'preferred' category. Borrowing the local names of certain features of the landscape, for instance, may increase the salience of that landscape. A Scottish 'loch' is not the same a Dutch 'meer' and borrowing the word 'loch' will bring different images to the Dutch reader's mind. Similarly, within the translation procedure of modulation activation and specification are preferred, whereas their counterparts passivation and generalisation are likely to end up in the 'avoid' category. These speculations, however, will have to be borne out by future studies.

5. Conclusion

This study set out to explore whether ecological considerations are capable of influencing translation choices and are thus a valid area of special attention for translators in their translation practice. The existing scholarly literature had investigated the relationship between translation and ecology, but had either defined ecology rather narrowly (Scott and Hu) or conceived of a translation ecology that remained theoretical and passive, despite acknowledging the urgency and the severity of the ecological predicament that peoplekind finds itself in (Cronin). A practical and ethical approach to language ecology by Stibbe provided concrete methods to judge the ecological stance of texts by and identify linguistic features in texts which together formed ecological 'stories'. The study then identified these linguistic features in the ecologically beneficial text *Sightlines* by Kathleen Jamie and explored ways in which they could be translated into Dutch, making use of Vinay and Darbelnet's translation procedures to analyse the translation shifts. The analysis showed that ecological consideration may conflict with other areas of attention that the translator may want to preserve in the translation, such as style and internal cohesion. Giving precedence to ecological considerations may thus produce a different target text than ignoring these considerations. The implication is that there is a way of doing ecotranslation and that preserving the ecologically beneficial world view of a source text is a valid purpose in translation.

What this study has not been able to do is survey every individual linguistic feature capable of conveying a text's ecological stance and its preferred translations. Some features did not occur in the material used for analysis, others did not pose problems in translation, at least not in this particular Dutch translation. The limited scope also meant that it was not possible to make generalisations about the types of translation procedures to be avoided, used with caution or preferred, although some directions for thought were suggested. It follows, then, that this study may be improved upon by analysing a larger number of beneficial texts, for example a range of texts that are prototypical of the New Nature Writing genre, and translating relevant passages to see which linguistic features that were not present in *Sightlines* form possible sites of ecological change. Texts which contain framing and conceptual metaphors are of particular interest, because these 'stories' and their linguistic manifestations were not present in *Sightlines*.

The conclusions that were reached here can be strengthened further (or challenged) by studying actual translations of ecologically beneficial texts. Some relevant questions to be put

to these texts include: Do translators take the ecological stance of the source text into account in their translations? Does the ecological message (consistently) lose out to other concerns such as style? If so, does this result in an ecologically ambivalent or destructive text? What kind of translation shifts actually occur? Experiments might shed some light on whether translator awareness of ecolinguistics produces texts which better preserve the beneficial ecological stance.

This study could be expanded on by investigating not just a single text, but a range of ecologically beneficial texts, preferably within the same discourse. This should allow for the investigation of more linguistic features and their translations, especially those linguistic features that were not found in the material for this study. It would also be interesting to reproduce the study in different language pairs than the English-Dutch pair. It is very plausible that in other languages other linguistic features will prove capable of influencing the ecological stance of the target text. The focus of future research could also be expanded to take in ambivalent texts as well and explore if these can be improved through translation, perhaps even to the point of becoming ecologically beneficial texts. A larger set-up should also make it possible to shed more light on which translation procedures are preferred and which should be used with caution or even avoided in attempting to preserve the ecological stance of source texts. This could be a valuable step towards devising a method of ecotranslation and that is, after all, what this study set out to pave the way for: a method of ecotranslation.

Ecotranslation is not going to radically change our minds about our relationship with the more-than-natural-world or solve climate change for that matter. But that should not be an excuse for standing by idly. In “Pathologies”, Kathleen Jamie watches a pathologist cut up a piece of human colon with a tumour on it. At a certain point the pathologist remarks “Amazing how much like animals we are. This could be a pig’s colon…” (28). Jamie replies that it should not really surprise us. “No, it shouldn’t,” says the pathologist. “But it still does” (28). Perhaps if everyone - ecologists, climate scientists, politicians, pathologists, writers, poets, translators, translation scholars, linguists, journalists, lawyers, managers, and so on - did their bit, there may come a time when our commonality with the more-than-human-world no longer surprises us.

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Appendix I: Ecosophy

Ecosophy in one word: *Living!*

Explanation

Valuing living: The exclamation mark in *Living!* is normative, indicating 'to be valued/celebrated/respected/affirmed', and it applies to all species that are living. This is a value announcement but is based on the observation that beings value their lives and do whatever they can to continue living. The 'valuing' takes place in different ways: consciously, instinctively and almost (but not quite) mechanically, from a pedestrian watching carefully for cars, to a sparrow taking flight at the sound of a fox, or a snow buttercup following the arc of the sun to soak up life giving rays.

Wellbeing: *Living!* is not the same as 'being alive', since there are conditions which reduce the ability to value living, such as extreme exploitation, enclosure in factory farms or illness due to chemical contamination. The goal is not just living in the sense of survival but living well, with high wellbeing. Although wellbeing applies to all species, high wellbeing for humans is a *sine qua non*, since no measure to address ecological issues that harms human interests is likely to be adopted.

Now and the future: The temporal scope of *Living!* is not limited to the present, so includes the ability to live with high wellbeing in the present, in the future, and the ability of future generations to live and live well.

Care: While respect for the lives of all species is central, continued 'living' inevitably involves an exchange of life. There will therefore be those who we stop from living, and those whose lives we damage in order to continue living our own lives and wellbeing. The ethical aspect of the ecosophy deals with this through empathy, regret and gratitude (i.e. care), rather than an attempt to preserve moral consistency by considering those we harm as inferior, worthless or just resources. Empathy implies awareness of impacts on others,

regret implies minimising harm, and gratitude implies a duty to 'give back' something to the system that supports us.

Environmental limits: If human consumption exceeds the ability of natural resources to replenish themselves then this damages the ability of ecological systems to support life (and living) into the future. Equally, if consumption leads to more waste than can be absorbed by ecosystems, the excess waste will prevent beings from living or living with high wellbeing. To keep within environmental limits an immediate and large-scale reduction of total global consumption is necessary.

Social justice: Currently, large numbers of people do not have the resources to live, or to live with high wellbeing. As global consumption levels drop (either voluntarily or through resource exhaustion) resources will need to be redistributed from rich to poor if all are to live with high wellbeing.

Resilience: Significant ecological destruction is already occurring and more is inevitable given the trajectory of industrialised societies. It is therefore necessary to adapt to environmental change, increase resilience to further changes, and find new forms of society as current forms unravel. This is necessary in order to allow the continuation of living with high wellbeing (as far as possible) even as the earth becomes less hospitable to life.

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