

Translation, Migration and Gender: Some Ecocritical and Ecofeminist Considerations¹

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Abstract

This chapter examines the translation principles that sustain the anthology *Migrant Shores. Irish, Moroccan & Galician Poetry* (Palacios 2017a) with the aim to explore their ecofeminist relevance. The focus of this anthology on women's migrations and its collaborative purpose, by which Irish writers translate poetry from minoritized languages within Europe into English, will be the starting point for a discussion of the implications for translation studies of current debates on self and Other and the encounter with difference in the fields of anthropology, post-colonial studies, ecocriticism and ecostylistics. Among the aspects to be considered are the following: heterarchical relations, the critique of dualistic dynamics, the ecology of attention, the interconnectedness of ecological and cultural diversity, and the risks of anthropocentric and ethnocentric narcissism. Furthermore, the ecofeminist import is assessed by attending to the critique of the androcentric disregard for the experience of women's migration, the visibilization of women writers, and by delving into the literary tropes that entwine gender and nature.

1. Introduction

Migrant Shores. Irish, Moroccan and Galician Poetry (Palacios 2017a) is not merely an anthology of poetry but a cultural and translation project, a long process between not just the conception and the publication of the book, but extending to the subsequent process of dissemination, reception and reflection on the multifarious implications of the work done, the latter aspect being the specific aim of this chapter. Here, "project" will be understood as "process", considering Michael Cronin's objections to those analyses that merely conceive translations as the foreseen result of certain "pre-ordained routines" (2017, 4) and thereby hide the process or, in an especially pertinent metaphor for this chapter, "the paths of migration" (*ibid.*) of translation work that should be open to new readings and re-elaborations. Furthermore, Cronin's politics of translation subsume an "ecology of attention" (*ibid.*, 3) that aspires to make visible and relevant not just the translated text but also the translation process. Along a similar line, the Irish poet and publisher Pat Boran supports his contention that poetry is a highly ecological literary genre by highlighting the importance of attention: "For out of the kind of attention a poem requires —first of its writer and then of its readers— a more sensitive and considerate way of being together in the world might yet emerge" (2020, 10). This

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chapter is indebted to Cronin's understanding of the "ecology of attention" for the discussion of the translation project behind and around *Migrant Shores*: its ideological standpoint, design, challenges, agents, languages and power relations, as well as the tensions and intersections among the four constitutive thematic threads of ecology, migration, translation and women.

Before embarking on the scrutiny of the *Migrant Shores* project, a few essential considerations on the relationship between translation and alterity are in order. Cronin affirms that translation crosses frontiers to reach difference, with empathy to understand the Other, but with respect both for alterity and the frontier (2017, 5). An important precaution, however, is to beware of the notion that the only agent of mobility and action is the translating one that makes the effort to cross the frontier where the Other seems to be passively or patiently waiting. Current post-humanist thought in the age of the Anthropocene has questioned a number of dualisms, among them that between an active human agent and a passive Other (the latter being any entity traditionally regarded as non-self or also as subaltern) (Horn and Bergthaller 2020, 101). This interrogation of the subject-object binary opposition has far-reaching consequences both for translation and ecology, not to mention its relevance to the migrant's predicament. The questioning of a binarism with an active subject vs. a passive object affects not only our understanding of the translator's role, the translated text and their encompassing cultures, but also the relationship between human and more-than-human nature, as well as that between the fixed observing self and the observed migrant woman. It is important to take these crossing lines into account because, on the one hand, self and Other are fundamental transdisciplinary notions of Western thought (Said 1978, Spivak 1988 among others) and, on the other, because capitalist patriarchy is intent on concealing the connections among modes of oppression, whereas feminist thought and activism have exposed the interrelations among exploitative practices (Adams 2010 [1990], 7).

Arjun Appadurai has argued that one may not understand or share *all* the values of our interlocutor but that it is necessary to foster common spaces where we and our interlocutors can meet and share, even if in a selective and temporary manner, whatever principles are seen as common (2009, 24). Appadurai's argument addresses the issue of interculturality, a kind of interaction that is coming to the fore due to current immigration flows that change the population make-up of Western cities. In this respect, Appadurai's frank acknowledgement of the Other's radical alterity, which cannot be totally comprehended by the self, is a sobering reminder of the conditions in which dialogue takes place (2009, 25). The compelling aspect of Appadurai's contention is that it envisages movement and action by both the self and the Other: both cross the frontier, meet, identify what they can share, and create a space of conviviality. Although Appadurai is not engaging specifically with translation work, his argument is of relevance to translation studies, as it makes us more sensitive to the reciprocal forces that intervene in the act of translating. Another consideration of relevance is Jorge Luis Borges's notion of the "paradox of influences" —originally not intended for translatology either— by which subsequent elaborations of texts sharpen our understanding of the source ones (Domínguez, Saussy and Villanueva 2015, x). Far from being an anachronic approach —with ensuing texts influencing earlier ones—

Borges's paradox of influences underlines the idea that the meaning of a text is never definitive but is continuously transformed by the various agents that engage with it.

So far, the terms "self" and "Other" have been used as if they were two autonomous, pre-existing entities before their encounter. An engaging argument from the field of anthropology, however, is that one put forward by Bernhard Leistle, who maintains that self and Other constitute themselves in their encounter as they interpellate each other. Leistle makes the difference between the individualized, empirical Other and the Other as an abstract, conceptual notion "which cannot be experienced, interpreted and represented without denying its otherness" (2017, 3). In this way, radical otherness "disturbs the self in its self-righteousness and self-satisfaction by forcing it to question itself ethically" (*ibid.*, 6). For this reason, Leistle argues, the self is constituted in the act of responding to the Other (*ibid.*, 12). Although the following excerpt is primarily concerned with the relationship between the Western anthropologist's self and the Other as the object of anthropological study, the relevance to translation studies will prove enlightening if we consider the self as the translating agent and the Other as the translated one:

In responding we are thus faced with a fundamentally asymmetrical relationship: we can never capture what we respond to [...] we are always in delay [...] Responding is inevitable, compulsory: even the refusal to give an answer to a question is still a response. Responding begins elsewhere [...]. In other words: responding begins in the sphere of otherness, and what we respond to is a radical Other, or alien; it eludes the grasp of the self which nevertheless is constituted in the act of responding" (*ibid.*, 12).

Leistle's theory of responsivity is especially inspiring for the analysis of the anthology of *Migrant Shores* because the latter contains responses through the translations of poems—which the writer and participant translator Máighr ad Medbh has called "trans-versions" (electronic message 11.09.2016)—but also "response poems" inspired by what the Canadian writer Erin Moure has called "echolations", which further the dialogue between source and target texts, cultures and societies (Pato & Moure 2014, 6). One may argue that translation is a form of response to the radical otherness of the foreign text, and common expressions such as "lost in translation" allude to the anxiety about the impossibility to capture the source text in its totality. This in turn explains the recurrence of other mystifying expressions and objectives such as that of capturing "the spirit of the original", once the goal of apprehending the whole is revealed as a chimera. This lack of mastery by the (translating) self over the (translated) Other may also be at the root of discursive feminizations of the translation task that have traditionally reduced translation to servile and inaccurate reproduction (von Flotow 2011, 2).

On the other hand, Leistle's observation that response is always produced "in delay" with respect to the interpellation made by otherness is meant, once again, to shift the leading role of the dialogue from the (translating) self to the (translated) Other. The point is to show that the Other is, in fact, the one that interpellates the self and that it is only after that call is produced that the self responds. This notion of "delay" does not mean to reinstate a subsidiary role for translation, since the notion of the source text as Other precludes this type of hierarchy. This is especially so in the case of peripheral

literary products in Europe that are translated into English, as happens with the translation of Galician and Moroccan poetry in *Migrant Shores*.

Returning to Leistle's conditions of response, the "obligatoriness" of responding may not seem pertinent to the act of translation given the enormous amount of texts that never become translated. However, the absence of particular translations has often been remarked upon with perplexity or has even been criticized as a kind of purposeful invisibilization, as has been the case with the translation of women's writing. If translation renders a foreign text relevant to the receiving society, the lack of translations also makes a statement about the alleged irrelevance of those foreign texts (Santaemilia 2005, 6).

Moreover, Leistle's observation that "the representing self is not in full control of what it produces; the ethnographic text is shaped by power and history, powerful forces of alterity, alienating the self from its own intentions" (2017, 7-8) is a judicious caveat when applied to the translator's task, since the speaking subject is not, to start with, in full control of language, shaped as the latter is by the history, conventions and power relations that constrain whatever the speaker means to say. Additionally, the translation must confront the daunting alterity of the foreign language, and both forces, that of one's own language and culture together with that of the foreign language and culture, impose formidable restrictions on the translator's intentions.

Although Cronin, Appadurai and Leistle put their stress on different aspects of the relation between self and Other, the three of them bring about a shift away from the centrality of the self and recognize the agency of the Other. Such interrogation of the self's hubris lies also at the heart of present-day post-humanist inquiries and ecofeminist critiques of androcentrism and anthropocentrism. Post-humanism and ecofeminism view knowledge as produced by human but also other-than-human agents and, therefore, interrogate "the human being as a distinct, distanced observer of the world" (Karhio 2022, 103). Other surrounding participants, whether they are machines, animals, plants or bacteria also play a role in the production of knowledge (*ibid.*). Similarly, Rosi Braidotti (2019) has focused on the ethically accountable knowing subject that, rather than possess a discreet, disembodied human consciousness and speak from an abstract site of knowledge, is materially embedded in a network of power relations that include nonhuman actors and technological media.

The philosopher and ecofeminist Val Plumwood was a leading voice against the kind of anthropocentrism that privileges the interests of a Western patriarchal minority over those of subaltern beings and entities. Furthermore, Plumwood identified the dualistic dynamics —dualism which in fact forms violent hierarchies with one term's supremacy over the one that is set as its opposite— as the strategy used by anthropocentrism to dominate the earth (1993, 5). Ecofeminists, however, do not focus exclusively on the human vs nature or the male vs female binarisms, but identify the various intersections in the modes of oppression, as mentioned earlier in this chapter. It is this intersectionality that justifies the present chapter with its transversal focus on ecology, translation and women's migration. Besides the above-discussed questioning of the binary opposition of self and Other, it is necessary to consider the possible ways to

challenge other binarisms that translation practice usually performs such as the one between source and target, whether these terms refer to languages, texts, cultures, etc.

Besides dualistic thought, and precisely because of the interconnectedness of all entities on earth, ecofeminism has argued for a heterarchical rather than a hierarchical model of relationships. As Ynestra King has maintained:

Life on earth is an interconnected web, not a hierarchy. There is no natural hierarchy; human hierarchy is projected onto nature and then used to justify social domination. Therefore, ecofeminist theory seeks to show the connections between all forms of domination, including the domination of nonhuman nature, and ecofeminist practice is necessarily antihierarchical. (*apud* Gaard and Murphy 1998, 3-4)

The following section will aim to show the relevance of these ecofeminist critiques of dualisms and hierarchical models of relationships to translation studies and, in particular, to the anthology *Migrant Shores*, by drawing attention to strategies that foster heterarchical rather than hierarchical rapports and evince the rich diversity that must not be reduced to binary models.

2. *Migrant Shores*: Interrogating Dualistic and Hierarchical Thinking

The anthology *Migrant Shores. Irish, Moroccan & Galician Poetry* (Palacios 2017a) consists of poems, in bilingual format, about women's migration by seven Galician and seven Moroccan writers which are rendered in English by fourteen Irish poets who, additionally, respond to each translated poem with another poem of their own.² There intervene, therefore, three languages: two of them with a large number of speakers worldwide, as is the case of English and Arabic, and another language, Galician—the official language, along with Castilian Spanish, of the Autonomous Community of Galicia in north-western Spain—that can be described as “minoritized”, a term used to mark the difference with “minority”, as the concern is not so much with the reduced number of speakers—Galician is used by approximately two million and a half people—as with the deficient linguistic policies that fail to protect and promote these languages which, as a consequence, experience a progressive loss of users (Lynch 2011, 19).

² The editor, Manuela Palacios, selected the contributing writers from Galicia and Morocco and invited them to submit poems—the majority were written expressly for this anthology—which would delve into the circumstances of migrating women. Likewise, the editor selected the Irish poets who would translate the Galician and Moroccan poems into English—a few poets could do so directly, but many used the mediation of either literal cribs provided by the editor or translations into other languages, as stated in the editor's Introduction (Palacios 2017b: 12-13)—and then respond to those poems with a poem of their own which would also explore the predicament of a migrating woman. The participating poets and translators were: Mohammed Bennis, Taha Adnan, Fatima Zahra Bennis, Imane El Khattabi, Mohamed Ahmed Bennis, Aicha Bassry and Mezouar El Idrissi from Morocco; Martín Veiga, Chus Pato, Eva Veiga, Baldo Ramos, Gonzalo Hermo, Marilar Aleixandre and María do Cebreiro from Galicia; finally, the translating and responding poets from Ireland were: Paula Meehan, Máighr ad Medbh, Susan Connolly, Catherine Phil MacCarthy, Sarah Clancy, Thomas McCarthy, Eil an N  Chuillean in, Lorna Shaughnessy, Maurice Harmon, Celia de Fr ine, Keith Payne, Breda Wall Ryan and Mary O'Donnell. Additionally, two English translations of Moroccan poems were supplied by Nourdinne Zouitni and the Bard Group. The editor coupled the Irish poets with the corresponding Galician and Moroccan ones on account of the affinity in their poetics. Once the anthology was put together, it was sent to several publishers in the United Kingdom and Ireland and was finally accepted by the Irish Salmon Poetry publishing house.

Galician is the closest to what may be understood as a vernacular language in this anthology, because the national language of Ireland is Irish, while English is the second official language (*Constitution of Ireland*, Article 8), and the Arabic of the Moroccan poems in this anthology is Modern Standard Arabic, and therefore very different from any of the vernacular varieties used in Morocco (Ferguson 1959). The aim of this description of the languages used in the anthology is to show the linguistic complexity of the collection, which therefore problematizes those more common translation flows between either two major languages or between one major and one minority language in one direction or another. They are three languages of a very different scope and area of influence, since even a major language like Modern Standard Arabic is little used or even known in Europe, as evinced by the numerous typographical errors in publications with Arabic texts when neither printers nor publishers know the language. For an anthology like *Migrant Shores*, published in Ireland in 2017,³ and aiming at an Anglophone reading public, Galician and Arabic must have seemed rather alien languages.

It is important to bear in mind, then, that the theme of migrating women in this anthology has brought together writers in languages with very different degrees of visibility and that translation has fostered a meeting space, although a temporary and selective one as warned by Arjun Appadurai. Self and Other have also been interrogated, not just because of the crossing of frontiers with an empathetic respect for alterity and for one another, as in Cronin's suggestion above, but also because the Galician and Moroccan texts have interpellated Irish poets. The latter are not professional translators and therefore have engaged in this task with mixed feelings about their capacity and intellectual integrity to respond in English through their "trans-versions" and response poems or "echolations". Máighréad Medbh's use of the term "trans-version", mentioned above, seems especially apt for this project since it acknowledges the translator's creative intervention in writing a version of the source text. Such creativity is highlighted by the fact that the translators in *Migrant Shores* are experienced poets in the Irish literary field and realize that a translation must, first and foremost, succeed as a poem. The term "trans-version" may also signal to the anxiety produced by mediated or indirect translations, as is the case in the translation of several Moroccan and Galician poems. Indirect translations, however, are no longer a taboo and have been acknowledged in translation studies as a necessary and apt tool in the dialogue between peripheral and hegemonic languages (Assis Rosa, Pięta and Bueno Maia 2017, 113-19). The term "echolation" has been borrowed from Erin Moure's experiment in her combination of Canadian English translations of Chus Pato's Galician poetry collection *Secesión* with response poems that engage with the voice, subject matter, tropes and local specificity of both writers' poetics (Pato & Moure 2014). Such is the kind of response text that the Irish writers in *Migrant Shores* were invited to compose and that they approached with remarkably diverse strategies.

³ Although the anthology *Migrant Shores* is not on the publisher's catalogue any longer, it is accessible through the University of Santiago's Minerva repository in an attempt to recycle and give some continuity to this collective translation project, as well as an act of resistance to the ephemerality dictated by the precariousness of the poetry literary market. See <https://minerva.usc.es/xmlui/handle/10347/24513>.

Admittedly, the Irish poets' variety of English corresponds to what some call Hiberno-English, which although unquestionably a language of their own, necessarily recalls the process of dispossession of Gaelic language and culture due to the British colonization of Ireland. The question rises as to whether peripheral literary production needs to be translated into English for its survival and whether the English translation is one ultimate attempt to register a culture in decline and save it from oblivion. Such may have been the aim of the translation movement in Ireland in the first decades of the twentieth century that rendered early Irish texts and folk Gaelic culture in English (Tymoczko 1999). This apparently paradoxical relationship between the colonizer's language and that of the colonized is best understood through the post-colonial notion of appropriation:

[...] the dominant language and its discursive forms are appropriated to express widely differing cultural experiences, and to interpolate these experiences into the dominant modes of representation to reach the widest possible audience. Chinua Achebe (quoting James Baldwin) noted that the language so used can "bear the burden of another experience" and this has become one of the most famous declarations of the power of appropriation in post-colonial discourse. (Ashcroft, Griffiths and Tiffin 2007, 15-16)

This problematization of the target language is yet another step in the questioning, as encouraged by Val Plumwood, of dualistic dynamics. This chapter therefore contends that *Migrant Shores* moves in the direction of such inquiry by interrogating notions of self and Other, of source text / culture / place and translated text / culture / place, as well as by laying bare the complex network of power relations among standard, vernacular, colonial and minoritized languages. Furthermore, each of these linguistic varieties is in turn traversed by different socio-cultural and economic realities, as was mentioned above for the case of Modern Standard Arabic in the Moroccan poems. The frequent dualistic layout of original / translation on facing pages is also challenged in this book by the addition of a response poem in English and by the interspersed illustrations — five Arabic calligraphies and one post-mortem photograph of a migrating woman. However, the most destabilizing element in the collection is probably the reading direction from right to left in Arabic which is followed by the reversed left to right direction in English. The otherness of the Arabic script is made evident and adds a considerable visual impact that, together with the illustrations, introduce one further communication code.⁴ It can, therefore, be argued that the sustained challenge to binarisms in *Migrant Shores* is a preliminary, but indispensable, step to proceed towards the ecocritical tenor of the anthology.

As seen in Ynestra King's quotation above, ecofeminism strives for the exposure and dismantling of hierarchical relations. The question therefore rises about the extent to which *Migrant Shores* strives to implement a heterarchical, decentralized network of power relations that promotes cultural and biological diversity. One first consideration to bear in mind is Michael Cronin's reflection on the capacity of minority cultures to control what, when or how texts may be translated into or out of their languages (2017, 2). The anthology *Migrant Shores* was conceived at the Galician University of Santiago de Compostela within the frame of a Spanish research project about women's mobility

⁴ See the anthology's layout on <https://minerva.usc.es/xmlui/handle/10347/24513>.

led by Manuela Palacios, the editor of the book. This project gathered momentum during a research stay at the University of Cadi Ayyad in Marrakesh in the Spring of 2016. It was, therefore, a project planned from the periphery of Europe and the Maghreb, and was intended for the dissemination of Galician, Moroccan and Irish poetry concerned with the experience of migration, which has left deep scars in these countries. To the marginality of the genre of poetry, which although occupying a central symbolic position of prestige in the three communities, is a minority cultural product, and to the historical peripherality of Galicia, Morocco and Ireland, which have suffered dramatic emigration flows until very recently, one needs to add women's predicament in this migrating ordeal which, as denounced by numerous scholars, has been repeatedly overlooked (Morokvasic 1984, Muldowney 2012, Liñares Giraut 2009). Furthermore, Michael Cronin maintains that the valorization of the margins through translation has ecological import (2017, 2). This is no mere metaphor because, as the balance of ecosystems relies on principles of heterarchy, interconnectedness and interdependence, there is no doubt that centre / periphery power relations affect nature's ecosystem and, concomitantly, the human beings living in it.

The history of literature attests to the longstanding dialogue among cultures and ethnicities (Ferraro 2017a). Similarly, Alexandra Ferraro argues that translation is a privileged tool to overcome ethnocentric narcissism: "It would be necessary, above all, that all literatures in 'minority' languages, these literatures of exiguity, can be translated and that the publishing market leaves the commercial circuits that project one-way translations, modelled on the language of the Greenwich Meridian" (Ferraro 2017b, par. 13, my translation).⁵ Ferraro also quotes Antoine Berman's *L'Épreuve de l'étranger*, which affirms that translation contributes to fecundating what is of Our Own by means of the Foreign" (*ibid.*, par. 14, my translation).⁶

Ethnocentric narcissism is not unlike anthropocentric narcissism. Chaia Heller has argued about the latter:

Our idea of nature has become the small, blue pool into which Narcissus gazed, enamored of his own reflection. Narcissus neither saw the color of the water nor felt its coolness on his fingers. When we look into the "pool of nature", we too, cannot see what grows there. We cannot see the creatures, the layers of diversity, or the possibilities of what could emerge. Instead, we see only the romantic reflection of ruling men's desires to preserve the institutions and ideologies that uphold their social power. (1993, 231)

Humans' narcissistic pleasure in contemplating their own replicas, either on looking at nature or on encountering the literary text, needs to be counterbalanced by means such as ecological awareness and translation practice. The reward for this effort to go beyond the self is not simply to finally step out of tedious sameness or to encounter exciting difference; the reward is, as Heller points out, about learning to notice biological and cultural diversity, "the layers of diversity, or the possibilities of what could emerge". In this sense, *Migrant Shores*, with its three languages, three

⁵ "Il faudrait, surtout, que les littératures en langues 'mineures', ces littératures de l'exiguïté, puissent être traduites et que le marché de l'édition sorte des circuits commerciaux qui prévoient des traductions à sens unique, réglées sur la langue du Méridien de Greenwich."

⁶ "féconder le Propre par la médiation de l'Étranger."

communities, three regional locations, its Latin and Arabic script, its combination of written words and illustrations with one photograph and five calligraphies —the latter being the best possible condensation of visual arts and writing, as they express concepts related to emigration: three shores, female refugee, exile, diaspora, crossing—, its twenty-eight poets, including emergent and more established ones, its concern with the visibilization of women writers —seventeen female and eleven male poets— with all this diversity at heart, this anthology is well positioned to signal “the possibilities of what could emerge” that Heller talks about.

3. Responding Begins Elsewhere: An Ecostylistic Analysis

Given the multifarious connections between colonialism, migration and environmental hardships, and given also the recurrence of xenophobic discourses that animalize the migrant, alongside patriarchal assimilations of women to nature, and nature to femininity (Velasco Sesma 2017), it makes sense to analyse these parameters together to find out their bearing on translation practice. Furthermore, since the proposed analysis requires detailed attention to linguistic and literary aspects such as syntax, lexicon, literary tropes, layout, speaking voice, rhythm, etc., current debates on ecostylistics are bound to be relevant in view of their concern with human and more-than-human interaction with place and landscape, with the way nature is rendered through linguistic and poetic devices, and with the emotional and political impact of such devices (Viridis, Zurro and Lahey 2021, 1-7).

The Moroccan poems in *Migrant Shores* are set in a variety of landscapes that include symbolic spaces suggesting the various paths open before the migrant, as in Mohammed Bennis’s poem, or the desert as a metaphor for women’s unfulfilled desires, as in Fatima Zahra Bennis’s poem, or, through a combination of symbolic intent and realistic rendering, they present a landscape destroyed by war as in the poem by Imane El Khattabi —several poems by Moroccan and Irish writers make more or less explicit allusions to the ongoing war in Syria and its tragic flow of refugees. One also finds, as in Taha Adnan’s poem, the multicultural European city in which the immigrants’ second generation grows up amid conflicting discourses about their identity. Liminal spaces such as intimidating ports and borders that must be crossed also feature in the poems by Mohamed Ahmed Bennis and Aicha Bassry. Finally, a more celebratory and less conflictive encounter between Spain and Morocco takes place in the Andalusian city of Granada in the poem by Mezouar El Idrissi, in spite of the fact that Granada was the homeplace of many Moslems who were forced to flee and settle in Morocco after the conclusion of the Christian reconquest in 1492.

The Irish poets, in their “trans-versions” of the Arab poems deploy a certain degree of freedom in the arrangement of the sentences and lines, because a central tenet for the translation of poetry is that the translated version must succeed as a poem. Although the Moroccan poems are in free verse, the English versions pay careful attention to the tensions between the poetic unit of the line and the syntactic unit of the sentence, as well as to rhythm and euphony. Emphasis, which the Moroccan versions achieve through repetition of words or a special position within the line can suitably be achieved in the translation as well. In spite of this margin of variation, one perceives that the

references to the landscapes remain with all their poignancy, and they do so not only in the “trans-version” but especially so in the “echolation” or response poem, which shows that the natural setting of the poems has a haunting quality. Furthermore, regardless of the degree of alienness that one particular landscape may have for the Irish poets, its accurate permanence in the “trans-versions” suggests that landscape is seen as an essential component of the poem to convey both the sense of place and the dwellers’ predicament. Likewise, the natural setting is seen as an important element that needs to be communicated to the Anglophone reader, given the fact that the anthology was published in Ireland, that both trans-versions and echolations are in English and that the purpose of this anthology is to disseminate Moroccan and Galician writing beyond their respective frontiers.

An example of the above considerations can be found in Mohammed Bennis’s untitled poem and Paula Meehan’s “trans-version” and “echolation” (Palacios 2017a, 22-24). Bennis’s poem is about the moment when the exiled person decides the course of life to follow. Interestingly, this transcendental moment is rendered symbolically, in a harmonious and propitious natural setting: the paths to travel, the guiding stars, the autumn river. These are maintained in the “trans-version” with little variation, whereas other elements of the poem undergo more substantial changes. Paula Meehan provides a title, while the Moroccan poem has none. The English title reinforces the notion of exile, “The Lessons of Exile”, which is again highlighted by placing the word alone on the second line, whereas this concept appears as the last word of the first stanza in the Moroccan version. Furthermore, the “trans-version” ends in a couplet with a parallelistic structure, the repetition of the noun phrase “this day”, and the end rhyme: “regret” / “forget”. Neither in the Moroccan version nor in the English “trans-version” are there any signals of speaker’s rebellion or torment. On the contrary, there is an attitude of acceptance and compliance with the designs of nature. Significantly, Paula Meehan’s “echolation”, or response poem, constitutes a veritable dialogue of shared concerns and emotions, like the above-mentioned dialogue proposed by Arjun Appadurai, and similarly illustrates Leistle’s theory of responsivity in that it is a response to the Other’s interpellation. Bennis’s poem had introduced a number of key elements: theme, lexicon, state of mind, and the overall structure of ten lines. Meehan’s poem responds within that same framework: the theme of departure, the landscape-related lexicon —autumn river, wheeling heavens, flowing waters, the road— and even the speaker’s mental reactions to that experience: remembrance and learning. As Leistle maintains and these poems illustrate, “responding begins elsewhere” (2017, 12).

Mohammed Bennis	Paula Meehan (trans-version)	Paula Meehan (echolation)
<p>لَكَ الطَّرِيقُ الْعَدِيدَةُ كَيْ تُجِيدَ تَعَلَّمَ الْمَنْفَى نَجْوَمُكَ تَهْتَدِي بِالصَّمْتِ فِي نَهْرِ الْخَرِيفِ أَلْيَوْمَ يُنْفَتِحُ الصَّبَاحُ عَلَى عَهْدِ عَلَقَتْ</p>	<p><i>The Lessons of Exile</i> So many roads open to you Exile And all for your learning Your stars in quiet alignment In the stillness of the autumn river The way The morning opens out on epochs And hangs a memory in space</p>	<p><i>By the Autumn River</i> For I have sat here too many lifetimes Watching the wheeling heavens Mirrored in the flowing waters So long our journey from the village So hard our journey, its lessons And I could fish from my blindness A childhood memory -the road before us New then, and loss a foreign word</p>

شَيْئاً بِذَاكِرَةٍ وَأَنْتَ الْيَوْمَ لَا تَنْسَوُ وَلَا تَنْسَى	This day there is no regret This day you cannot forget	We will have aeons to learn All the time in the world to unlearn
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In the examples above, we had an Irish female poet translating and responding to a male Moroccan poet's text about the experience of exile in a migrant figure whose gender is not marked. The following is an example of three poems (Palacios 2017a, 48-50), one of them by the Moroccan poet Fatima Zahra Bennis about a woman's thwarted aspirations in life, her consequent alienation from her country and her lack of belonging. The title of the Moroccan poem is polysemic in that it may refer either to an insatiable desire or a self-destroying frustration. Translators are continuously in situations in which they have to choose one option and discard the other, leaving many alternative possibilities hovering over the one finally rendered. On this occasion, the Irish poet Susan Connolly wrote a "trans-version" with a title "Longing" that may incline the readers to view the nature of the speaker's desire as more beneficial, while the "echolation" is titled "Anxiety", which points to a more damaged state of mind. In this way, Connolly responds to her Moroccan fellow-poet by providing that other possibility that was left out in the "trans-version", that ghostly presence that could be intuited but not expressed because the English lexicon conveyed either one meaning or the other. In this respect, Chaia Heller's statement about the benefits of an ecologically aware stance that may allow us to "see the creatures, the layers of diversity, or the possibilities of what could emerge" (1993, 231) seems of special relevance to the project behind *Migrant Shores*.

Fatima Zahra Bennis has recourse to abundant nature-related imagery that presents the female body in contrasting terms of either a productive honeycomb or a desert. Like in the case of Paula Meehan's poems, there are, as expected in the transfer between two languages as different as Arabic and English, a number of syntactic, semantic and rhythmical variations in the "trans-version", but those two tropes of the honeycomb and the desert remain, since they articulate two opposing semantic fields throughout the poem around the notion of unfulfilled passion. The "honeycomb" is associated with "passion", "desire" "shimmer", "fire", "water", "harvest", etc. while the "desert" is related to the "hollow womb". Although a first reading of the Moroccan poem may suggest conventional imagery about a woman's infertility ("your hollow womb", "the desert of your body") and though the animal trope of the honeycomb is a frequent trope for women's domestic laboriousness and productivity, it can be argued that the second stanza actually subverts those conventional understandings of a woman's role in society, as seen in the woman's defiant attitude, in the affirmation of her subjectivity by writing ("passion's ink"), in her devotedness to her boundless aspirations ("Surrender to the impossible") and in the disaffection for her nation ("No country claims you"). Women's estrangement from their nations is a common trait to many societies worldwide and has also been the object of scrutiny in the Irish and Galician literary fields, where women's interests have repeatedly been subordinated to the interests of the nation (Yuval-Davis 2000, Ingman 2007, González Fernández 2005). For this reason, the Moroccan poem resonates both with Irish women's predicament, as seen in the

felicitous “trans-version” and “echolation”, but also with the other Galician poems in the anthology.

Fatima Zahra Bennis	Susan Connolly (trans-version)	Susan Connolly (echolation)
<p>نَهْمٌ بَرِيْقٌ مِن مَاءٍ وَنَارٍ بِرْحَمِكَ الْمَثْلُولِ تَرْشِفِيْنَهُ شَهْدَا فِيْمَا فَرَاغُكَ يَعْتَذِرُ لِسْرَابٍ لَمْ يَعْذِرَا بِكَ</p> <p>مَثْقَلَةٌ بِالنَّهْمِ بِمَدَادِ الشُّوقِ تَرْوِيْنَ صَحْرَاءَ الْجَسَدِ مَنْذُورَةٌ لِلْمَسْتَحِيلِ مَا ضَمَّكَ وَطَنٌ وَلَا سَدٌّ تُغْرِكُ حَصَادًا.</p>	<p><i>Longing</i></p> <p>A shimmer of fire and water, your hollow womb sips it and shapes it like a honeycomb while your emptiness feels remorse for a desire unworthy of you.</p> <p>Overcome by longing you sprinkle passion’s ink upon the desert of your body. Surrender to the impossible! No country claims you, no harvest fills you.</p>	<p><i>Anxiety</i></p> <p>I was like a dark wood which a strong wind swept through, leaving my mind bare, blank – oak and ash never again grew leaf-green in spring.</p> <p>No, they were finished off suddenly, as if the wind were an axe – and no one saw how years earlier the scene had been set for this.</p>

Susan Connolly’s response poem has one visible and striking similarity with the Moroccan poem: its narrow and elongated layout, with very short lines. The title of this “echolation” is “Anxiety”, which derives from the Latin “angustus”, meaning “narrow”, and has also produced the word *Angst* in modern German (see Crocq 2015). Therefore, the shape of the poem suits its subject matter, an important formal aspect that applies to the three versions. One conspicuous difference between the Moroccan poem and Connolly’s “echolation”, however, is that, whereas the former has a second-person speaker addressing a “you” that could be someone else or even herself, as if in a dialogue with oneself, Connolly’s “echolation” has exclusively a lyric “I” that expresses her own emotions and experience. The compelling effect is that the “echolation” sounds as if the interlocutor were responding to the speaker in the Moroccan poem: “your hollow womb” is answered by “I was like / a dark wood”. Paula Meehan’s “echolation”, seen above, maintained the same landscape and natural elements employed in the Moroccan version, but Susan Connolly does not include the tropes of the honeycomb and the desert in hers. She opts for a new imaginary of ravaged forest life with the aim to convey the same idea of annihilation of a woman’s aspirations: “leaving my mind / bare, blank”. The trope of fertility and natural renewal reappears in the “echolation”, but in reference to other elements of nonhuman nature: “never again / grew leaf-green / in spring”. As mentioned earlier, Connolly’s “echolation” opts, from the very title, to focus on an alternative understanding of the Moroccan title, that of self-destructive

frustration, and provides an account of the persistent, even if socially invisibilized, suppression of women’s desires: “and no one saw / how years earlier / the scene / had been set / for this”. The response poem, therefore, functions through similarity and difference, very much like an echo: similar layout, similar subject matter, similar recourse to more-than-human nature, but different natural tropes and the exploration of a darker connotation of the Moroccan title.

Regarding the Galician poems included in *Migrant Shores* and their trans-versions and echolations, there is a variety of approaches with different degrees of proximity and interrelationship with the Galician versions. Often, the dialogue seems to rely on an exchange of migration stories from each community, Galicia and Ireland. In other cases, the Galician story is responded to with accounts of current refugees’ crises worldwide. The last two poems in the anthology put the focus on sex-trafficking with foreign women in European cities. In most of the poems, the sea is the recurrent natural setting, since both Galician and Irish migrants voyaged to America and many present-day refugees also arrive on European shores by boat. Perhaps because of the closer relation between two European languages such as Galician and English and the easier communication between the coupled poets, the trans-versions by the Irish poets seem very close to the Galician texts, as if revealing personal, linguistic and cultural proximity. Thus, a poem like Martín Veiga’s “Unha casa na Habana” / “A House in Havana” deals with the story of a second-generation immigrant woman in Cuba who, one day, has to return to Galicia and leave her properties and memories behind (Palacios 2017a, 77-82). The return voyage to Galicia conveys the protagonist’s sense of dislocation and the precariousness of both human life and material possessions on the boat that crosses the awe-inspiring ocean. The following is the fifth stanza:

Martín Veiga	Eiléan Ní Chuilleanáin (trans-version)
E non sei como transcorreu a longa travesía cara ao fogar que os meus pais abandonaran e arelaban recobrar, mais teño os brancos remuíños que nas augas erguía un paquebote fixados na mirada como o recordo tenue dun recordo, os baúis aboindo na brétema ou nun océano de ovellas dondas, extraviadas	And I don’t know how I got through the long crossing back to the home my parents had left behind and wanted now to return to, but the white curlicues of the liner’s foaming wake, ploughing the water, are fixed in my mind’s eye like a faint memory of a memory, the luggage trunks floating in the fog or in an ocean of woolly straying sheep

There is a striking similarity in the hefty bulk of the stanza, considering that English normally renders shorter lines in translations of Galician texts. The volume of the Galician stanza in fact seems to invite Eiléan Ní Chuilleanáin to add small details that are not in the Galician version, as, for instance in the expression “ploughing the water” with its emphasis on the boat’s rough sailing. Indeed, the focus on the sea voyage is a recurrent motif in poetry of emigration and can be found in a good number of the poems in *Migrant Shores*. Apart from the occasional variations, the “trans-version” evinces a striking word-by-word similarity to Veiga’s text, which does not come as a surprise due to both poets’ history of collaborations.

As for Ní Chuilleanáin’s “echolation”, it presents a lighter bulk both in the spatial and rhythmical, and thereby temporal, sense, with short, three-line stanzas. The visual

contrast with the Galician version and its “trans-version” is remarkable. In what concerns thematic differences, the “echolation” presents a frequent instance of Irish women’s migrating experience: joining Catholic religious orders or missions abroad.⁷ In spite of these conspicuous differences, the sea imaginary remains in the “echolation”, which is no surprise considering the awe-inspiring Atlantic Ocean, the difficult communication between home and destination, and the sparsity of the return visits:

<p>Eiléan Ní Chuilleanáin (echolation)</p> <p>[...] the start of her long voyage away to the far shores, of America and the novitiate.</p> <p>She worked on with the rake thinking of the rolling wave [...]</p> <p>— so far away that when she wrote to say she was happy</p> <p>the letter took three weeks crossing the sea.</p>

4. Conclusions

The present chapter has analysed the translation principles behind the anthology *Migrant Shores* and their relevance to ecofeminism. Among such ecofeminist principles, there stands out that of cultural and biological diversity, in view of the three languages, three countries, two alphabets, the written and visual media, the twenty-eight poets involved, and a higher participation of women writers than is common in anthologies of the kind. Heterarchy, another important feature that ecocriticism has brought to the fore, and its concomitant shift of focus from the centre to the various peripheries, has been instrumental for the design of the anthology and for its attention to migrating women’s predicament. Likewise, dualisms such as source and target, self and Other are problematized due to the complexity of the languages employed: vernacular, minoritized, post-colonial, global, standard, Germanic, Romance, and Semitic. Moreover, notions like radical otherness, reciprocity and responsivity have proved their relevance to translation studies and have shown that translation is a response that originates in the Other’s radical difference.

The poems here analysed evince a conspicuous disaffection of the migrant person with respect to the land of origin. This may be because, as seen in the poem by Mohammed Bennis and the respective trans-version and echolation by Paula Meehan, migration and mobility are perceived as the natural course of human and more-than-human life. In this respect, it is worth mentioning that the word “exist” is etymologically connected with the notion of mobility —ex + sistere: to come forth

⁷ Cf. Palacios (2016: 166-70) for poems by the Irish writers Máighréad Medbh and Catherine Phil MacCarthy on female relatives who emigrated as nuns.

(Maffesoli 2006, 39). Alienation from the homeland may be related to gender-based oppression, as in the poem by Fatima Zahra Bennis and the corresponding trans-version and echolation by Susan Connolly. Finally, the notion of dislocation in Martín Veiga's poem and Eiléan Ní Chuilleanáin's trans-version refers to the second-generation migrant's bewilderment about leaving the receiving country to return to the family property in the parents' homeland. Furthermore, the Irish poet's echolation, restates the female migrant's determined wish to leave the family home to start a new life elsewhere. The ecostylistic attention to the various versions of the poems has proved that, regardless of changes of rhythm, semantic or syntactic components, natural settings and tropes of nature, whether geographically specific or allegorical, remain as the main focus of all the versions and provide the scaffolding for accounts of women's migrations that highlight the migrant woman's subjectivity and predicament.

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